DECLARATION

THE EARLY SUNDANESE NOVEL, 1914-1940

I declare that this dissertation is 100,000 words in length exclusive of tables, bibliographies and appendices.

Wendy June Solomon

A thesis submitted for the degree of Doctor of Philosophy of the Australian National University

December 1993
DECLARATION

I declare that this dissertation is 100,000 words in length exclusive of tables, bibliographies and appendices.

This thesis is all my own work.

Wendy June Solomon
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A number of acknowledgements are owed to those who helped me during the writing of this thesis. First I thank my parents for their moral and financial support over many years.

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I remember the hospitality and teaching of Ustatha Zainah, of the Muhammadiyah in Jakarta, and in Bogor, the friendship of the family of Abdullah bin Thalib with its connections to the al-Irsyad Organisation. In these two cities, and in Sydney, the family of the late Muhammad bin Salim Balfas made good the traditional saying 'pondok jodo, panjang baraya'.
The early Sundanese novels, the ESN, are a realist narrative genre written in the language of West Java, and appearing in print from the turn of the second decade of this century up to the fall of the colonial Netherlands Indies government to Occupation by Japan's imperial forces in 1942. The novels reflect the intellectual foment of their times in all its hues, but two ideological streams are dominant: the condition of Islam in West Java and the rise of secular nationalist politics. The Islamic message is one of a community attempting to accommodate the challenge of social change, brought about in the main by the extension of Western-style secular education, through an unwavering affirmation of moral values. The story of the nationalist struggle is well known: the emergence of political organisations, of radical hopes culminating in uprising, defeat and fifteen years of harsh reaction on the part of the colonial government. Romantic novels reflect either the revolutionary aspirations of the 1920's in their themes of social progress or the voice of social conservatism in portraying a maintenance of the status quo during the 1930's. Colonial censorship ruled all literary production during the period.

Didactic ESN tell of wickedness swiftly punished and virtue surely rewarded in the matter of sexual morality. Novels about the abhorred custom of arranged marriages form a subset. Romantic ESN are aligned with political developments of the period. The two discourses are almost completely distinct from one another in the novels, taking alternative forms in Characterisation (Chapters One and Two), in Narrative Structure, Fable and Plot (Chapters Three and Four). More commonality between the two is found at the narrative level of Setting, within the denotation of the material environment of the novels (Chapter Five), while a variety of representation is found in realisations of Point of View, novel by novel. Point of View is discussed in concurrence within the other five narrative levels, throughout the thesis.

There is marked stylistic development in the genre within this short time span of thirty years, pointed out in the discussion. The social focus of the novels shifts from the private torments of the feudal aristocrats of West Java, in the Didactic novels, to an empathy with the little people, the rayat, in the Romantic novels, and on to an obviation of social difference in a new Sundanese society, founded on ever-expanding education and social enlightenment. Finally, while the D-novels reiterate their moral warnings to the last, in the R-novels a kind of measured optimism within the bounds of colonial control takes over in the last decade to close the period.
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'To put it briefly, the years between the end of the First World War up to the Japanese Occupation (roughly from 1920 to 1940) were a golden age in Sundanese literary publishing. There never had been, nor has there been since, even up to the present day, such an atmosphere in the history of Sundanese letters.'

(Rosidi 1966: 33)
INTRODUCTION

O.1. West Java in the Pre-war Period

During the four decades from the turn of this century up to the end of colonial rule in the Netherlands East Indies with Japan's occupation in March, 1942, the cities of West Java and above all its provincial capital, Bandung, enjoyed an unprecedented degree of cultural sophistication and political forwardness.

Europeans had settled in numbers, drawn away from the steamy cities of Batavia, Semarang and Surabaya along Java's north coast to the cool uplands of the Priangan and the vast plantation lands producing coffee, tea, sugar, cotton, indigo, chinchona and rubber (Poeradisastra 1979: 17). In Bandung, the European population, at around 12%, was the highest in the Indies. There were sizeable resident communities of other ethnic groups of the archipelago, with numbers of Chinese and Arab communities (Smail 1964: 4). The Governor-General's summer palace was situated at Buitenzorg, or Bogor, a pleasant town nestling in the foothills of the Priangan range, one third of the distance of only three or four hours' travel by road southeast from Batavia to Bandung. Roads and railways pushed out from Batavia to link Bandung to all the other major cities of Java. Weekly commuting for office work or business between the two capitals was practicable, as it still is today. Peasant migration from the countryside into the cities was frequent, straining the resources of the main cities and perpetuating hardship among itinerant labourers as often as it held out a promise for a better life (Wertheim 1964: 175-185; Abeyasekere 1989:124-5).

Bandung was a bustling, polyglot, modern metropolis with the most advanced facilities for administration, education and recreation in all the Indies. The offices of telegraph, telephone and electricity services, the Department of Energy and Mining, the War Ministry and the State Railway Company were located there (Smail 1964: 9; Cheong 1973: 3). There was a polytechnic and a number of colleges for the training of native school-teachers and civil servants, the best known of these being the *Sakola Raja* or *Kweekschool* (Teachers' Training College) and the *Sakola Menak* or *OSVIA* (Training School for Native Officials) respectively, as well as an agricultural college in Bogor (Kunto 1984). Theatres, cinemas, sporting grounds and venues for folk entertainments abounded (Indische Verslag 1937: 170). Sundanese fashions in apparel and personal accoutrement became renowned. It is to this time that Bandung owes the coining of the epithet: 'Bandung, the Paris of Java' (Kunto 1984: 189-194).

No political history of the pre-war period has been able to overlook the role of the city of Bandung as a crucible of ideas and as a site of action for the Indonesian nationalist movement. From the first decade of this century, Bandung was a hub within an
intellectual network knitting together nationalist groups in the large cities of Java. There were branches of all the major cultural and political associations, with a popular membership of some extending deep into the surrounding Sundanese countryside. If the neighbouring provinces of Central and East Java ran deep with the gold veins of tradition and recorded antiquity, studied apace by Dutch orientalists, Bandung was of quicksilver, alive to the moment, awake to events in the outside world and at the pulse-beat of indigenous response to them.

As a vital urban centre besides Semarang and Surabaya, Bandung was the site of strikes and labour agitation around 1920 (Ingleson 1986: 101). The Sundanese author Achmad Bassach, alias Joehana fell victim to Dutch response to this action and, disqualified from government service in the railways by his membership of the Communist affiliated *Sarekat Rakyat* (People's League) turned to writing novels for a living (Hadish 1979: 5). Political uprisings wracked areas of the Pasundan in 1926-27, as part of the first precipitate and ill-fated revolt of the Indonesian Communist Party. Moh. Sanoesi, a journalist and author of a controversial Sundanese political novel, *Rl Siti Rayati* (*Siti Rayati*) published in 1923-27, came under a government ban and was exiled to Boven Digul for his involvement in these events (Rosidi 1986: 1-2). This novel and its author are discussed in Romantic Worlds, Chapter Four.

Bandung, capital of the province, rightly claimed its lead in Sundanese cultural affairs. The most cohesive expression of Sundanese sentiment, the Paguyuban Pasundan (The Pasundan League) was born there in 1914, largely in answer to the earlier Javanese Budi Utomo (Rosidi 1966: 33). Some sources would also assign the Paguyuban Pasundan to the mainstream of nationalism, tracing its shift from a cultural organisation during the radical 1920's into a co-operationist political role in the 1930's (Smail 1964: 9-10; O'Malley u.d. 21-23). It is still a force of cultural interests today. D.K. Ardiwinita, whose novel, *DJ Baruang Ka Nu Ngarora* (*Poison To Our Youth*), the first ESN, appeared in the same year, was its leading founding member (Kartini 1979: 8).

As an ethnic group, the Sundanese are known to be observant Muslims. Alongside nationalism and organised expressions of Sundanese cultural sentiment, trends within Islam in the pre-war period are of equal importance in the analysis of the ESN. The Sarekat Islam (Islamic Association), uniting the appeal of religion with genuine social goals and political action was a popular force in West Java and the first mass organisation of the movement. The reformist Muhammadiyah found its adherents there, as did the Nahdatul Ulama (Resurgence of the 'Ulama), founded in the defence of religious orthodoxy. Arab organisations, conservative and forward-looking both, were yet another source of influence. The Persatuan Islam (The Islamic Union) or Persis, a vanguard of intellectual polemic against religious traditionalism, had its head-quarters in Bandung and enjoyed its greatest support among urban Sundanese (Federspiel 1970: 18). The Islamic context of the Sundanese novels is dealt with in Didactic Worlds, Chapter Three.
0.2. The Rise of the Sundanese Novels

A.H. Johns, citing Watt (1957: 31-32) on the conditions of the rise of the novel in England, notes the factors of

'... an increasing importance attached to the individual as opposed to the group or the type which possibly rises out of the Puritan emphasis on self-reliance and individual responsibility; commercial individualism, a sense of nationhood, the development of journalism with its need for a naturalistic prose style, and the growth of a reading public.'

while in the Indies there were these parallels

'...Western education, and a Western sense of individuality (which) began to make their mark on Indies society early in the 20th century. The other conditions mentioned above also began to take shape during this period - the development of journalism requiring a naturalistic prose style, and the gradual formation of a reading public. The basic attitudes of Puritanism, in particular those of self-reliance and individual responsibility were provided not only by modernist Islamic movements, but also by European commercial individualism.'

(Johns 1979: 2)

Abeyasekere (1989: 95) remarks that 'education was one of the driving forces of the age'. Education supplied both the skills of literacy and a recreational taste for books among the native-born population of the Indies and stimulated a new book trade in the main vernacular languages of Javanese, Malay and Sundanese. While 5.5% the population of Java and Madura were able to read and write according to the major census of 1930, Batavia boasted 11.9% and indigenous literacy in Bandung ran at a phenomenal 23% (Penders 1977: 169). This was popular literacy of a very limited sort, however. Poeradisastra locates the readers of Sundanese novels among the rising numbers of clerks and the lower priyayi, or petty officials of the native civil service. The higher elite, educated in Dutch and in possession of a more advanced type of education, preferred to read European literature (1979: 28).

Johns (1979: 2) and Anderson (1985: 28-40) have also tied in the development of the novel with the growth of journalism in the vernacular languages, stressing the modal unity of the language of these two kinds of account. Both the novel and the news report presuppose an actuality of time and place in which events run their course and upon which their credibility rests. This realism, a new type of discourse, marks for Johns the advent of the modern era in Indonesian literatures and for Anderson nationalist awakenings in colonised countries. It is highly likely that the regular readers of the popular press were also the readers of novels, since it was common practice for novels to be brought out in print form first as serials in newspapers.

Vernacular journalism flourished, if in a sporadic fashion. The Indies government maintained its organs, while most political organisations of any size printed their own pamphlets and newspapers. The life of such publications depended on political fortunes
the as much as financial. Colonial records counted some 37 daily newspapers, 122 weeklies and bi-weeklies and 274 monthly journals for the year 1935 (Indisch Verslag 1937: 104).

0.3. Balai Pustaka

In 1908 Balai Pustaka was founded by colonial government decree. Born as a Commissie voor de Inlandsche School- en Volkslectuur (Commission for Native School and Popular Reading) it was attached to the Department of Education and Religion and affiliated to the Bureau of Native Affairs. Volkslectuur, the common abbreviation, or Balai Pustaka, 'Hall of Good Reading' as it became known in the vernacular languages, was charged with advising on reading material suitable to meet the needs of the indigenous population of the Indies. Indigenous literacy rates were growing rapidly as a result of the extension of European-style education to the native peoples during the first decade of this century under the influence of what was known as the 'Ethical Policy'. This 'policy', more a manifestation of metropolitan liberalism of spirit than official writ, encompassed many views on the betterment of the conditions of native life - material, moral, political and intellectual - in the Indies (Teeuw 1972: 111). Snouck Hurgronje, Islamologist and colonial advisor, propagated the ideal of 'association', of winning a native elite over to voluntary co-operation with the colonial order by extending to it a Western education and thereby promoting an appreciation of European civilisation.

Certain economic pressures also ran congruent with Ethical goals in an expanded education system. From around the turn of the century both the government (the civil service) and the market sectors of the economy (plantation exports) were in need of cheap clerical labour and low-level administrative services that could be performed by indigenes with a modicum of Western education (Penders 1977: 150).

On the other hand, in time an anti-Ethical faction became vocal. Reservations were expressed over the offering of education too widely amongst the native population. These reservations stemmed from fears, which proved to be correct, of the creation of an 'intellectual proletariat' that would be receptive to subversive political ideologies (Penders 1977: 153; Teeuw 1972: 115). When the clerical labour market glutted under the effects of the Great Depression and unemployment ran high in the Indies, disaffected petty intellectuals readily allied themselves with newly formed political organisations already propagating the new ideals of nationalism and social reform. The Communist uprisings of 1926-27 vindicated the conservative colonial view most of all and the Ethical policy fell fast from public favour (Drewes 1952: 133).

Yet initially, Ethical plans for the amelioration of native life rested first on a broadened education and second on a maintained, active popular literacy. It was envisaged that the Volkslectuur would meet the need for information and uplift, and that furthermore a plentiful supply of cheap reading material might outweigh the pernicious influences of
those elements in the Indies press that were deemed to be morally and politically dangerous to the population at large (Drewes 1961: 431; B.P. 1948: 6-8).

Balai Pustaka developed in three stages. The first, from 1908-1917, was that of the advisory commission and of the first promulgation of popular reading material with the Department of Education. The Volkslectuur set up lending libraries in primary schools and instituted the mobile library truck. Lending fees were nominal (Drewes 1952: 144-146; B.P. 1948: 16-17).

The second stage, from 1917 to 1927, was that of the establishment of Balai Pustaka as an independent bureau, of the consolidation of its publishing activities and of its inception as a clearing-house for political and administrative information (B.P. 1948: 11; Drewes 1961: 433). It comprised an editorial department, a translation depot and an indigenous press survey service. The Sundanese B.P. novel samples begin in strength in this time.

The third period lasted from 1927 to the close of the colonial era and was the time of the famed 'monopoly' of the book trade, when Balai Pustaka seems to have routed all opposition in vernacular publishing (Watson 1971: 192; Teeuw 1972: 120). It was a matter of some pride that, from a position of financial dependence upon the Department of Education, B.P. was able, through a careful husbanding of its resources, to cover half of its costs by its own returns by 1930, and could have reached total independence, had not the 'malaise' of that decade reined in much of its activity (Drewes 1952: 147). Evidence of B.P.'s victory is clear within the novel samples: there are no Sundanese novels from the independent printing houses to be found after 1930.

The phases of Balai Pustaka's history reflect major shifts in political developments in the Indies. Founded in an atmosphere of tolerance and encouragement to native self-expression, the Volkslectuur worked hard to acquaint itself with indigenous literary tastes. Its first list of approved books are good records of the late traditional works of the time (B.P. 1923; Salmun 1963: 154-159).

However, at the end of the second decade of this century, the moment when Ethicalism was publicly discredited, was also precisely that when the Volkslectuur reached the peak of its productivity. It can be no coincidence that in 1930 began the Balai Pustaka book 'monopoly' and the most repressive decade of colonial history in the archipelago. It fell to Balai Pustaka to steer a safe course in book production through the shoals of reactionary colonial opinion and the demands of rising sophistication in their native readership (Drewes 1961: 130).

The staff of the Volkslectuur grew from the commission of seven men in 1910 to around three hundred at the height of B.P.'s activities. There were some 125 editorial functionaries (translators, proof-readers and press-surveyors) and about 175 technical and administrative personnel (Drewes 1952: 147; Teeuw 1972: 112). Editing proper and the right of refusal of a manuscript lay in the hands of no more than a dozen or so skilled linguists and indigenous writers. The duties of the editorial boards included the preparation of manuscripts for publication and the translation of European popular
classics from the Dutch, and later Malay novels into Javanese and Sundanese. The top executive posts were filled by Dutchmen, orientalists trained in the philology of oriental languages. Their academic strengths are to be seen in the re-issuing of the classics of Malay, Javanese and Sundanese and the production of texts in the more exotic languages of the archipelago. The significance of the 'inheemsch roman', the 'indigenous novel' in the overall publishing activities of the institution, however, was slight at the time. Novels, as a new literary genre, were not the most popular reading in B.P. lists; these were still traditional stories (see B.P. 1923, 1926, 1927; Teeuw 1972: 116). The novel's importance as a genre derives from the retrospective view of later developments in independent Indonesia.

0.4. The Production of Novels: Balai Pustaka (B.P.) versus the Independent Publishers (i.p.)

In contrast to the wealth of information we have on the activities of Balai Pustaka, our knowledge of the independent book trade is extremely patchy. Lists of publications and advertisements for new works on sale from the fly-leaves of books are our chief source of information on the activities of the independent presses (abbreviated in this thesis to i.p.). Publishers were often also distributors of books, maintaining their own shops, depots and mail order services. Each independently published work usually carried advertisements for half a dozen other current publications, and sometimes longer lists of available titles.

There was a stock range of genres on supply: babad, or indigenous histories, reprints of traditional classics and wayang stories, Muslim legends and 'secondary' religious works, such as devotional songs, stories of the Qur'anic prophets, tracts on aspects of doctrine and mystical dogma, manuals of ritual procedures. The 'primary' works of Islam - compilations of the Law, Traditions of the life of Muhammad and the Qur'an itself were also advertised. Balai Pustaka, in contrast, neither published nor distributed religious works of any type.

Sundanese private publishers may be divided into two streams, according to their political colour: the progressive, or willing to publish works challenging the social order, and the conservative, those supporting the status quo. The conservative publisher par excellence through the 1920's was M.I. Prawira-Winata of Bandung. His books were of a high material quality, both in paper and in typescript. At the end of the decade, in 1930, he advertised his firm as

'the largest bookstore for Sundanese language in the whole of Indonesia. Our warehouse holds hundreds of thousands of books for school and for general use, in Sundanese, Malay, Javanese, Dutch, English and German. We have new and second-hand stock. Our catalogue appears every month.'

(Fly-leaf, R7 Jodo Pakokolot)
The director of the firm, Prawira-Winata himself, was a very visible presence. In early books his photograph appears - it is an energetic face - above his name as holder of copyright, as the law required. Before turning to publishing he had been an assistant school-master in Lengkong, Bandung. This is quite typical of the period. It is well-known that in the early modern Malay-Indonesian tradition of fiction, the teaching profession was the provenance of many a writer and editor. D.K. Ardiwinata, author of *D1 Baruang Ka Nu Ngarora* (Poison To Our Youth) B.P. 1914, and Moh. Ambri, author of *D9 Lain Eta* (Not The One) B.P. 1935, spring to mind among Sundanese writers who were also educators (Kartini 1979: 4-7; K.T.S. 1970: 174).

The novels put out by Prawira-Winata are cast in a polished language; their vocabulary is close to the standard Sundanese lexicon and free from the 'taint' of the modern idioms of journalism, which in Sundanese are chiefly characterised by an admixture of Malay words and a syntax influenced by Low Malay. Despite his own conservative orientation, Prawira-Winata was not averse to handling the works of the house which seems to have rivalled his own in size, and which was in clear ideological contrast to his own. This was the house of Dachlan-Bekti, also located in Bandung. Its products were of a lesser material quality than those of Prawira-Winata; their typescript is not as clear and not always uniform. They evince uncertain sub-editing with frequent typographical inconsistencies (cf. Tickell 1981: 3, 5). Judging from the contents of the Dachlan-Bekti novels, the printing house was in sympathy with Islamic reformist ideas (see Didactic Worlds, Chapter Three) and with the expression of social protest. It published the works of the Marxist writers Moh. Sanoesi, author of *R1 Siti Rayati* (Siti Rayati) 1923-1927, and Joehana, author of *R3 Carios Agan Permas* (The Tale of the Gilded Lily) 1926, and *R4 Rasiah Nu Goreng Patut* (The Secrets Of An Ugly Man) 1928, (see further Chapter Four).

Other publishing houses, of which little else is known apart from their names, deserve cursory mention, since they give an idea of the vigour and the geographical spread of the independent presses in West Java. They include: 'Assoerie-Ahmad' of Batavia, 'Siliwangi' of Bogor, 'Ganoenggoeng Drukkerij' and 'Pasoendan' of Tasikmalaya, 'Tjikiraj' of Sukabumi, 'Het Boekendepot' of Garut and 'Koesradie' of Bandung. All are indicated in the sample lists of the novels.

Output was never large; the independent houses printed 1,000 to 1,500 copies per issue (Rosidi 1986: 133). The range in size of the texts, however, and the prices asked for them, indicate high degrees of purchasing power and demand for books in the cities of West Java. The most expensive was R. Tjandrapradja's *D2 Wawacan Rusiah Nu Geulis* (The Verse Tale of the Secrets of a Beautiful Woman) of 175 pages, which sold for Fl. 3, while R. Memed Sastrahadirprawira's *Wawacan Enden Saribanon* (The Verse Tale of Enden Saribanon) at 63 pages, sold for Fl. 1. Comparison with the price of the staple food is considered a measure the availability of books (Watt 1987: 40-42); at these rates, when in 1920 the price of rice, grades I, II and III, was Fl. 1.94, Fl. 1.78 and Fl. 0.51 per *gantang* (about eight litres), allowing one litre per day per person, the cost of a novel might stretch to the equivalent of feeding one person for a week, or a family for a day.
Even allowing for the low fee for borrowing from the lending libraries, these considerations define the readers of the early Sundanese novels as people of some substance.

We have inherited a dichotomy from the institutional criticism of modern Indonesian literature between works put out by Balai Pustaka and those put out by the private printing firms, or presses run under the auspices of political organisations. The official history of modern Indonesian literature, based entirely on B.P. works constitutes 'an orthodoxy almost' while works of independent issue have been seen to lie beyond the pale of 'true' literature (e.g. Teeuw 1972; Drewes 1981). This orthodoxy has been challenged, however, by the researches of Siregar (1964), Watson (1971, 1973), Tickell (1981) and Toer (1982). Later studies (e.g. Chambert-Loir 1991) have begun to paint a broader picture, admitting a plurality of traditions.

The situation of Sundanese literary history has not been so inflexible as to call for revision. As a regional tradition of 25 million native speakers, it has not had to carry the cultural panoply of the art of the national state, and apart from the work of M.A. Salmun (1903-1972) who was an editor with the colonial Balai Pustaka from 1938 to 1942 and with the republican Balai Pustaka from 1948 to 1951 (PPP 1978: 13), it has not hardened into 'an orthodoxy almost' based on the imprint lists of the Volkslectuur. The works of the independent houses have been better preserved in libraries and recognised within the Sundanese literary canon.

0.5. Colonial Censorship

All literary production in the pre-war period, whether by private firms, political parties or the government-sponsored press, was carried out under strict censorship. Colonial press regulations had been drawn up in 1856 chiefly to regulate the growth of newspapers; their laws underwent a number of modifications in this century, evincing a hardening spirit of control (Drewes 1934: 1). There were three main areas of concern: the veracity of published information, public propriety and state security. The latter was formulated under the rubric of the maintenance of 'general peace and order', 'de openbare rust en orde', a phrase that echoes throughout the political history of the period (B.P. 1931: 10-11). To this end, discretion of report lay with officers of the Binnenlandsch Bestuur, the European section of the civil service. Assistent-Residents were fully empowered in the matter of printed publications, with recall to the native Regents in an advisory capacity (B.P. 1931: 64-65). They had the right of seizure of offending material and in cases of repeated publishing offenses, the right of seizure of printing equipment and the closure of business premises.

Accountability lay with printers and publishers and name of author, domicile or business address had to be shown on all publications (B.P. 1931: 12-13). A notification of each new publication was required at the office of the Assistent-Resident within twenty-four hours of its appearance in print. Negligence of these regulations carried the penalty of a
heavy fine (B.P. 1931: 32-33, 36-37). Under such conditions, it is not surprising that writers often resorted to the use of pseudonyms.

Certain state ordinances regarding publications further embodied the spirit of internal 'peace and order'. The Dutch Royal House, the Governor-General of the Indies, their officers, the government and the laws of the land were inviolate from unfavourable mention in the press. Such mention was considered to verge on sedition, carrying sentences of fines, gaol, and exile (B.P. 1931: 22-23; 26-27; 30-31). The history of the period is replete with incidents of journalistic excesses on the part of nationalist political figures (see Romantic Worlds, Chapter Four), and in such cases banning was the ultimate measure of control. Notice of bans and injunctions against printers and publishers were placed in the government's *Javasche Courant* (B.P. 1931: 28-29).

Still within the demarcations of the political domain, the misdemeanour of communal insult to any group within the Indies on grounds of race, religion, country of origin, descent or legal status in print carried the penalties of fine or a gaol term (B.P. 1931: 29-30). Finally, in the matter of public morality, the supply of sexually offensive material would attract similar punishment (B.P. 1931: 32-33).

M.A. Salmun provides this list of banned salacious Sundanese publications with tantalising titles:

- *Rasiah Cianjur* (The Cianjur Mystery)
- *Korban Vrije Omgang* (A Victim of Social Freedom)
- *Hutang Pati Bayar Pati* (A Life Saved Reclaims Its Debt)
- *Rasiah Hiji Kusir* (What The Chauffeur Knew)
- *Di Handapeun Tembok Kabupaten* (Beyond The Regency Walls)

(Salmun 1963: 96)

recalling of these works that they were sensationalist 'penny dreadfuls' not to be recognised as literature and to be avoided by readers of good taste. One wonders what culpable representations they can have contained.

Balai Pustaka is commonly understood to have 'taken a neutral stand on politics, sex and religion' in its publication (Teeuw 1972: 113; Tickell 1981: 1). Of course, this 'neutrality' is a misnomer; in the last resort, no text is ideologically blank, or entirely politically innocent. Instances of Balai Pustaka censorship of novels have passed into literary lore; for example, the often cited case of the Malay novel *Salah Asuhan* (A Wrong Upbringing) by Abdoel Moeis, published by B.P. in 1928 (Batuah 1964; Teeuw 1972: 121-122; Watson 1973). In Sundanese, we have the less well known case of Soewarsih Djopoespito's *Siti Maryanah*, published in 1937. Soewarsih's later Dutch novel *Buiten Het Gareel* (Out Of Harness) 1940, and her own Indonesian translation, *Manusia Bebas* (Free Souls), 1975, refers to B.P.'s rejection of the manuscript of *Siti Maryanah*, an event which caused the author to turn away forever from writing in her first language. According to Noorduyn's reading of this novel, it was the advanced ideas on
relations between the sexes as much as the caricature of the vulgar concubine, the *nyai* of a Dutch planter, that disqualified it in the eyes of the B.P. editors. *Siti Maryanah* eventually did appear under the imprint of the Indonesian Balai Pustaka in 1959 (Noorduyn 1988). The ideological differences in features between B.P. and i.p. novels are pointed out in the course of the discussion of the thesis.

0.6. Foundation Genres

Sundanese literature has a tradition of long narratives which may be considered to be 'foundation genres' of the novels (cf. Miner 1990: 135-212). Thematic connections between the myths of the oldest Sundanese oral narratives, the *carita pantun*, and early political novels are suggested in Chapter Four. Another 'foundation genre' hinted at in contemporary academic criticism (Rusyana 1979, 1991) is the *wayang* puppet tradition of West Java. The conventions of *wayang* iconography in Characterisation in the ESN are briefly considered in Chapters One and Two.

It is the *wawacan*, however, of manuscript literature that is the immediate predecessor of the early Sundanese novel and its 'foundation genre' par excellence. Traditional *wawacan* are similar in content to the Malay *hikayat*, long prose narratives telling of the wonderful exploits of super-human characters (Kartini 1979: 12); Rosidi has called the *wawacan* a 'hikayat in verse' (1966: 11). In social function and historical life, however, the closer counterpart of the *wawacan* in Malay literature is the multi-purpose *syair*. Its simple formal verse structure could tell traditional stories, it could report on historical or current events, it provided the vehicle of lyrical expression. This very variety of purpose attests to a change of spirit during the last century that preceded the general transfer from verse to prose.

The *wawacan* is a lengthy narrative in Javanese *tembang macapat* verse, called *dangding* in Sundanese, introduced in the time of Mataram's hegemony over the Priangan in the seventeenth century. It flourished both in the feudal courts of the bupatis and in the pesantren, or Islamic schools (Rosidi 1966: 12), reaching its peak throughout the nineteenth century (Rosidi 1966: 11-17; Rusyana 1969: 28). It is quantitative verse, in which the number of syllables per line and lines per stanza are prescribed. Rhyme is highly valued: there are end-stopped rhymes and mid-line caesurae are recognised. End-rhyme is prescribed, but the poet is free to create rhyme within the lengths of word (most are polysyllabic in Sundanese), half-line and end-line. Cross-rhyme, or inversions of vowel patterns are also prized at all word ranks. The compository unit of *dangding* is the *pupuh*, or metre type, combining at once the formal requirements, the recitation tune and the mood of what is being conveyed (Satjadibrata 1953: 9; Salmun 1963: 46-55; Van Zanten 1984: 294-296). For our purposes in this thesis, we need only be aware of the obligatory correspondence of metre and its emotional content.

*Macapat* boasts some seventeen *pupuh*, yet by the pre-war period usage was confined to only eight major metres (Salmun 1963: 49). The traditions of *dangding* were breaking
down. The formal intricacy of dangding was felt to be out of step with modern expression and the wawacan has not survived the pre-war period as a productive form (Rosidi: 17-18).

In our period, tembang was not only put to narrative purposes. Verse was an acceptable medium for expository writing in Sundanese. It was also considered good epistolatory style to compose in verse; in the Sundanese novels, characters are shown exchanging love letters in verse. B.P.'s Sundanese magazine Parahiangan and the annual editions of the Volksalamanak printed a number of short lyrical pieces in dangding verse around a single theme, called guguritan. Even political pamphlets might be couched in dangding (see further Romantic Worlds, Chapter Four). Rosidi notes with regret that the politically-themed guguritan published in journals and newspapers have passed unnoticed by scholars (1986: 187).

Many prose novels feature stanzas of dangding as mood songs embedded at certain points of the action to underscore the affective impact of events, reminding us of the use of syair in the early Sumatran-Malay novels. This switch in verbal style gave the dangding a function like that of the aria in opera, lifting it 'above' the action to produce a moment of emotional intensity. Such usage is demonstrated in Didactic tags, Chapter Three and Chapter Five on Setting.

Some writers were able to compose in both dangding and in prose; for example, Balai Pustaka's Raden Memed Sastrahadiprawira acquitted himself beautifully in both throughout his writing career (Hadiyah 1979: 3-5). An example from the primary sample of novels of equal proficiency in verse and in prose in a lesser known author, M.K. Hardjakoesoema, are the works R5 Wawacan Pareumeun Obor (The Tale of Lost Relations) B.P. 1928, and R8 Paeh Di Popotongan (Death and Divorce) B.P. 1932.

In this thesis, realist wawacan are regarded as novels, and make up a large number of the primary and secondary samples. To insist on the medium of prose is not greatly useful in describing the beginnings of a new tradition (cf. Rusyana 1979). Recently there has been a recognition of the spirit over the form in regarding wawacan as 'roman anu didangdingkeun' or 'novels composed in dangding verse'

'There was a prolific production of wawacan narrating plots of the writers' own times, for example the Wawacans Juag Tati (D4), Rusiah Nu Kasep (D3) and Enden Saribanon (D5).'

(Rosidi 1983: 90-91; numbers indicate order in the primary sample)

It was during the last century that the shift towards realist writing began and with it the abandoning of verse form in favour of prose. Studies as early as that by Johns of a Minangkabau kaha, or verse narrative (1958) and as late as the research of Chambert-Loir (1991) have demonstrated links between traditional texts- printed, performed or in manuscript form- and the emergent novel genre. Johns' presentation of the example of
the Minangkabau kaba, Rancak di Labueh (A Fine Public Demeanour) is particularly apposite to present investigations. The text is a loose narrative holding together sets of moralistic admonitions and instructions on polite behaviour, corresponding to Didactic Tags in Chapter Three of this thesis. To the modern reader, such a blend confounds our notions of literary genre. This particular kaba is a neo-traditional invention, paralleling the Sundanese wawacan in many respects.

0.7. Sundanese Literary History and Criticism

Surveys of Sundanese literature by Rosidi (1966) and Rusyana (1969) outline four main stages in the development of Sundanese literature according to a dominance of genres: the first, an age of oral literature, in which the verse epics of the carita pantun prevailed; the second, the age of the feudal courts, of manuscript literature and of the wawacan verse narratives, the third, the pre-war period in which saw the rise of the novel and the fourth, contemporary times, in which the genres of the short story and free verse are the most popular (Rosidi 1966: 1-36; Rusyana 1969: 7-27).

More valuable detail is offered by the literary critic and cultural figure M.A. Salmun (1963), who focusses on the later periods. Salmun suggests further divisions of text production into a Jaman Baheula (Times of Yore) from the middle of last century up to the founding of Balai Pustaka in 1908, marked by co-operation with colonial authorities, the use of Roman script learned in new Western schools and the beginning of print production. Of this period, Salmun remarks that its distinguishing feature was 'didacticism' and 'the influence of the pesantren' or the Islamic schools (Salmun 1963: 138-141). The didactic spirit remained strong, moreover, through the following two decades from 1909 to 1929, which Salmun terms the Jaman Kolot (The Older Period), during which Western-trained school-teachers equalled religious teachers in numbers as writers of literature (Salmun 1963: 142-143). According to Salmun, it was only with the founding of B.P.'s Sundanese magazine Parahiangan in 1929, that a truly modern Sundanese literature came into being. Writing then became a profession in itself and writers had the opportunity to pursue their craft in 'professional freedom'. Salmun labels the last decades of colonial rule the Jaman Parahiangan (The Parahiangan Period) after that magazine (Salmun 1963: 143-146). Nota bene these were also the years of the B.P. monopoly.

No literary criticism of the early Sundanese novels was produced at the time of their appearance. References to them in the magazine Parahiangan amount to no more than a tantalizing synopsis of the plot and are intended as an advertisement for sale. Similar advertisements were used by the independent publishers. The terms roman, from the Dutch, and nobel, from the English (Rusyana 1979) have been applied after the genre came into being and belong to the current vocabulary of literary criticism.

Sundanese literary criticism began during the mid-1950's among the first generation of Sundanese educated in their own vernacular literatures (Rosidi 1964: 50-51). Nothing is
further from the truth than to suggest there has been a lack of interest among the Sundanese in their literature. The early novels are regularly reissued and well known to the reading elite (see Bibliography). The very fine cultural magazines and newspapers, such as Mangle, Majalah Sunda, Sipatahunan and so on, have carried articles on literary appreciation as a matter of course.

The Sundanese literary canon is represented by two handbooks, M.A. Salmun's Kandaga Kasusastran (A Treasury of Literature) 1963, and Ajip Rosidi’s Kasusastraan Sunda Dewasa Ini (Sundanese Literature in Our Time) 1966. Sundanese evaluative criticism, as well, owes most to Ajip Rosidi, who, working mostly outside official institutions, has produced a mammoth body of writing over almost forty years. His essays on the early novels, first penned in the 1960’s and published two decades later in book form (Rosidi 1983, 1986) hold true today. It was Rosidi who brought to public notice the works of the radical novelist Ahmad Bassach, alias Joehana, perhaps the most widely read author of the pre-war period (Hadish 1979: 1).

Academic critical studies of the ESN date from an acceleration in institutional activity during the late 1970’s, among a group of academics trained in contemporary approaches to folklore and manuscript traditions. The foremost exponent is Professor Yus Rusyana, of IKIP Bandung, who has lead a series of research projects funded and published by the Pusat Pembinaan dan Pengembangan Bahasa (Centre for the Formation and Development of Language) of the Department of Education and Culture. The PPPB reports are monographs and studies of the major authors of the period: Daeng Kanduruan Ardiwinata (1866-1947) (Kartini 1979), R. Memed Sastrahadiprawira (1897-1932) (Hadish 1979) and Yuhana (d. 1930) (Kartini et. al. 1979). A sad omission is a proper study of Moh. Ambri (1892 -1936), the most celebrated figure of pre-war Sundanese literature.

Rusyana's Nobel Sunda Sebelum Perang (The Sundanese Novel Before the War) 1979, stands somewhat apart as a general study, drawing upon principles of literary structuralism for its analysis and erecting valuable sign-posts to the development of the genre. It is designed to illustrate the parameters of Sundanese writing in prose, and prose only, within a sample of seven novels by the above mentioned authors. Its sample includes novels not considered in this thesis (see further section 0.11. below).

Though they outreach him in their presentation of empirical data and bibliographical research, all the PPPB studies have taken their lead from articles by Ajip Rosidi. Rosidi’s own criticism is harder to characterise; he is always cognisant of the historical context of the moment in which works came into being and the social reality to which they refer. At the same time this is leavened with the aesthetic insights and the keen eye of a practising writer.

The methodological approach in this thesis follows on from the PPPB series and has benefited greatly from it. The results of the studies are not reproduced here; since they are in Indonesian, they are accessible to the general reader.
0.9. Didactic and Romantic ESN

The central argument of this thesis is the identification of a division in the kinds of story told in the early Sundanese novels. Some ESN - the majority, in fact - deal with the making and breaking of marriage and because of their high moralising content, shall be called Didactic (or D-novels). Other novels, fewer in number, recount the life and exploits of a hero/ine figure in a way reminiscent of the romance genre of Europe. They are named here Romantic (or R-novels) after Northrop Frye's *The Secular Scripture: A Study of the Structure of Romance* (1978). Within most of them a political analogy is to be found. I believe these two sub-genres are the expressions of the foment of ideas among the Sundanese during the pre-war period: first, trends within Sundanese Islam (in the D-novels) and second, nationalism in West Java (in the R-novels). It is also my contention that the differences between Didactic and Romantic novels are greater than any other considerations in defining the novel discourses.

Binary opposition is a principle of structuralist analysis no longer credited with the power it was once seen to have. (Who could forget the first impact of Levi-Strauss' analyses of the *Story of Asdiwal* or the Oedipus myth ?). However, the use of binary patterns is also not unknown in work on Indonesian literature; for example, Peacock's study of Javanese folk-drama, *ludruk*, in the city of Surabaya (1968) is strongly influenced by Levi-Strauss. Watson's (1971, 1973) essays describe two kinds of pre-war Malay novels, those published by Balai Pustaka and the more radical variant put out by the independent presses. Peacock identified opposed images of modernity and tradition through a catalogue of narrative motifs in the *ludruk* plays, while for Watson the focus fell on divergent political ideologies. Neither Peacock's nor Watson's division of material finds exact matches in the Sundanese novels.

My inspiration for a separation of Didacticism and Romanticism in the ESN came from early essays on Modern Indonesian literature by Professor A.H. Johns. Johns has given intimations of a Didactic-Romantic division when considering the earliest, best-known Sumatran-Malay novel, *Siti Nurbaya* (*Siti Nurbaya*) B.P. 1922. In *Siti Nurbaya* there are two sets of action interwoven between the fate of the heroine, Nurbaya herself, and that of the man she loves but cannot marry, Samsu'l-Bahri. Nurbaya is forced into marriage to her father's creditor, Datuk Meringgih, and once having satisfied the conditions of marriage, expels him from her house to follow Samsu to Batavia where he is studying. Meringgih has her murdered for her infidelity. Samsu, the son of a modern-minded aristocrat, has been entered in the Medical Faculty, but when the news of Nurbaya's death reaches him, he seeks similar release by joining the Dutch army sent to put down political unrest in the Minangkabau. Samsu'l-Bahri and Datuk Meringgih meet in mortal combat and both are destroyed, so that

'There is also a kind of moral pattern imposed on the work, which, if pretentiously put, might be called a dialogue between a man (Samsu) and his fate.'

*(Johns 1979: 4)*
or

'... the theme of the book could be summed up as a dialogue between a man and his fate. But fate here seems to have no relationship to God.'

(Johns 1979: 9)

and yet:

'The absence of Islam as an effective mediator or alternative between Westernism and traditionalism is a striking and general feature in the novels of this (B.P. Sumatran-Malay) group.'

(Johns 1979: 36)

The elements Johns is ill at ease with: a dialogic moral pattern, Islam and the notion of a fate that seems to have no connection to the Divine, congeal under two distinct moulds in the ESN: human fate issues from God and first of all operates around sexual morality. For young women, there may also be the threat of an arranged marriage. Stories similar to that of Nurbaya are found in the Sundanese Didactic arranged marriage novels (see Chapter Three). The more secular images of individual effort, physical action, and a personal engagement with the wider world, as in Samsu's tale, belong to the Romantic type of story.

Later, regarding bdoel Moeis' *Salah Asuhan* (Wrong pbringing) B.P. 1928, again the secular is isolated; fate is reformulated by Johns as 'fate in the form of the total colonial situation' (1979: 35). Part from the conspicuous similarities between the Sumatran-Malay and the ESN novel traditions, here there is a real possibility of a shared literary world with the Sundanese. The author was a journalist and a politician of rank within the Sarekat Islam of West Java and likely to have participated fully in Sundanese cultural life. Married to a Sundanese woman, Moeis lived out his days near Garut in the Priangan. He translated R. Memed Sastrahadiprawira's famous historical novel, *Pangeran Kornei* (The Colonel Prince) B.P. 1931, into Sundanese for Balai Pustaka, published in 1933.

is well known, *Salah Asuhan* was censored before its publication by Balai Pustaka. The manuscript version centres on the character of the fickle young Eurasian woman Corrie du Busee, who dies a violent death in a brothel. In the terms of this thesis, it is a Didactic novel of the D-perfidy sub-type, with Corrie presenting a negative D-example (see Chapter One). In the published book, however, Corrie is rendered blameless in her marriage to the hero Hanafi, and dies of cholera (as a positive D-example). The revised version concentrates on the emotional and intellectual conflicts within Hanafi, a Dutch educated Minangkabau, and his struggle to live as a 'black Dutchman' amidst the racial antagonisms of society in the colonial Indies. His original inability to partner the wilful, beautiful Eurasian Corrie is turned into Hanafi's own unreasonable jealousy. When cholera carries her off, he kills himself in desperation (Batuah 1964). In its locating of the conflict within the character of Hanafi and his failed attempt at social metamorphosis, the printed novel belongs, in the terms of this thesis, to the Romantic novels of the R-
conservative type. *Salah Asuhan* was translated into Sundanese by R. Satjadibrata, as *Salah Atikan*, B.P. 1929.

I am not suggesting that 'Didactic' and 'Romantic' stand for new categories in literatures of the archipelago. Traditional literature has always contained an intention to instruct on morals and comportment (Johns 1979: 31). A Didactic strain has been described within the Sundanese oral tradition of the *carita pantun* (Rosidi 1971: 12-13) and in the written texts of the Hindu-Sundanese period, from the eighth to the sixteenth centuries (Ajatrohaedi 1988: 158-177). Within European scholarship, the term 'romance' has been applied to certain Javanese and Malay stories of entertainment and diversion (Brakel 1975; Drewes 1975; Robson 1971). What I am suggesting is that whereas the categories of 'didacticism' and 'romance' may well be universal elements in literature, and while similar story lines and narrative motifs are to be found in fiction of the archipelago from other traditions and from other times, the particular constellations of what I describe as Didacticism and Romanticism obtain specifically for the novels produced in West Java during the pre-war period and therefore are definitive of the genre.

The case has already been well argued by Quinn (1992: 2-5) and Sweeney (1983: 45) that while Western models seem evident for the rise of the novel in the archipelago, those societies are in the first place responsible for the uniqueness of their forms of the genre. Yet it is difficult not to notice parallels with European literature which supply further valuable comparisons. Courtesy books in 18th century England were evidence of the rise of a new middle class, one eager to adopt the manners of the aristocrats as their own. We find courtesy literature aplenty in the first part of our period, and before, in the Sundanese manuscript lists (see Didactic Intertexts, Chapter Three). In the ESN, the moral chiasuro, the precariousness of wealth and of material existence itself are Dickensian in tone and recall the nineteenth century melodrama. Picaresques have also been identified in Javanese novels (Quinn 1992: 6) and in the Sundanese material (Rusyana 1979: 174), after Northrop Frye's scheme of the modes of European literature (1957-1973) and Watt (1987: 10).

**0.9. The Method: Six Systems 'Wired in Parallel'**

The method of analysis adopted in this thesis is that of L.M. O'Toole's *Structure, Style And Interpretation in the Russian Short Story* (1982). O'Toole's study presents a model of text consisting of six narrative levels; in his own order they are: Narrative Structure, Point Of View, Fable, Plot, Character and Setting. These answer the six WH- questions in English: What, How, When, Why, Who, and Where. Of course it is an ideal:

>'the analytical 'levels' are constructs to aid the systematic analysis: within the work itself they have no separate meaning and interact constantly'

*(O'Toole 1982: 26)*
and rather than any hierarchichal system of organisation, they

'are to be thought of as (systems) wired in parallel' (O'Toole 1984: 31)

In explaining O'Toole's model in the past, I have used the analogy of the rubics cube, a six-faced puzzle. A narrative text as we read through it is likened to the cube at play with its six faces ajumble; analysis presents the cube in its solved state, with each colour sorted, awaiting its description, wherein:

'each dimension of structure represents a given closed set of options from which the writer selects'

(O'Toole 1984: 29)

Despite its heuristic simplicity, the model is an extremely powerful one. Under O'Toole's hand it produces very sophisticated criticism, amalgamating the major principles of literary theory from Propp to Bakhtin, while couching much of the discussion in terms familiar to traditional literary criticism. The work is an exploration of narrative theory, employing a corpus of twelve nineteenth-century Russian short stories to illustrate each of the six narrative levels respectively. Links are also drawn between operations at the different levels in the text. There is an admirable symmetry to the study, the genre being described through two best possible examples of each narrative level.

I have also been influenced by the work of Ruqaiya Hasan on English poetics and stylistics, whose work is comparable and compatible with O'Toole's. For Hasan (e.g. 1985), the text of literature operates on three planes: wording, a level of 'symbolic articulation' and theme, these being genuinely hierarchical in a scheme of realisation. Hasan's analyses begin with the material fact of the text, finding patterns within the lexis and linguistic structures which then lead on to the 'higher' semiosis of symbolic articulation and theme. All levels, and the text itself, both address and derive their meaning from their context. Hasan and O'Toole start from different points, but their differences are really only those of emphasis. O'Toole's six Narrative Levels co-incide quite nicely with Hasan's level of 'symbolic articulation' in a narrative text (cf. Hasan 1985:105).

Within the Sundanese tradition, M.A. Salmun has suggested a similar way of approaching a narrative text in his pedagogical introduction to Sundanese literature, Kandaga Kasusastran Sunda, based on his knowledge of European rhetoric gained through a Dutch education and his career as a Balai Pustaka editor. Salmun suggests five 'keys of interrogation', precisely our Wh- questions above: 'saha, naha, iraha, di mana, naon' - 'who, why, when, where and what'. It is interesting, however, that Salmun omits from this scheme the issue of 'how' or Point of View (1963: 120-122).

O'Toole's Russian Short Story model provides a more integrated yet detailed way of describing a body of texts than has hitherto been attempted in Sundanese literary studies. Nevertheless, there are differences between the original method and my use of it in this thesis. The first involves the size of the corpus and its purpose. With a corpus of twenty
ESN, (see further Novel Samples below) I am attempting rather a broader project than is provided for in the models. It should be kept in mind too, that Hasan and O'Toole have analysed short texts only, the story and the lyrical poem (e.g. Hasan 1985; O'Toole 1982, 1984; O'Toole and Butt 1985). Since this is a study of genre, in the place of O'Toole's story exemplars, it is the conventions of the genre over all the narrative levels which are sought. The dissymetries, gaps and differences thrown up are in themselves part of the shape of this novel genre.

The second difference involves intensity and mastery of the method. An application of the Russian Short Story model has been possible only in its broadest outlines. I have been unable to do justice to the method in the matter of style especially; a proper treatment of ESN stylistics would have required more linguistic competence than I possess. So I have focussed my discussion on the larger structures of the Narrative Levels, while my comments on style in wording are merely intuitive.

Finally, this thesis also does not hold up the bourgeois fiction of late nineteenth-century Europe as an ideal, nor, since a description of generic conventions is the aim, is an aesthetic evaluation of the Sundanese texts of great import to the discussion.

0.10. Point of View, Ideology

The term Point Of View designates the manner in which the story is told in a narrative text, answering the question of 'how' in O'Toole's model. In traditional literary criticism, Point Of View has been seen as a question of the relationship between the author or narrator and the story (Abrams 1981: 142), and more lately between these two elements and the reader (Booth 1963). In this thesis, Point Of View must incorporate questions of context as well: the historical moment of writing, the way the text has come into print, the demands and preconceptions of its readers. In respect of each of these - author, narrator, story (with all its components), reader and general context, Point Of View is also to be equated with ideology (Haynes 1989: 118). Ideology is a matter of choices made, sometimes fully intended by the author, sometimes owing more to genre conventions than to conscious planning (Halliday 1978: 79-81, 109-110, 122-123; Hasan 1985: 68-73). It is axiomatic that there are no neutral positions in art; every choice is an expression of ideology. What is more, as this thesis will demonstrate, certain conventions themselves were ideologically loaded from their social origins.

The expression of Point of View is found at every level of the text. It is less amenable to discussion in the scope of genre than within specific texts or in the oeuvre of particular authors. In contrast to O'Toole's treatment of Point Of View as a distinct narrative level in itself, I have chosen to discuss it in relation to all other textual phenomena, at the five other narrative levels. We therefore meet it throughout the thesis.

There are orthodox narratological reasons for this. Another way to consider Point Of View is from Roland Barthe's seminal essay on The Structure Of Narrative (1966) which
makes a distinction between *histoire* and *discours*, the story told, or the 'raw' narrative material versus the telling of the story, or the disposition of story elements in the text (O'Toole 1982: 38-40; 114-115; Sontag 1983: 251-295). Later book-length studies of Point of View, Seymour Chatman's *Story And Discourse* (1980) and Boris Uspensky's *A Poetics Of Composition* (1983), while recognizing the division of *histoire* and *discours*, propose intermediate levels at which to discuss Point Of View very much like those of O'Toole. Chatman suggests the categories of story Events (actions and happenings- cf. O'Toole's Narrative Structure, Fable, Plot) and Existents (O'Toole's Characters and Settings) (1980: 15-42). For Uspensky, the analysis should proceed along the dimensions of ideology and phraseology (O'Toole's 'Style' of his title), of psychology (Character) and on spatial and temporal planes (Setting, Fable, Plot) (1983: 8-100). As praxis, there is little difference among the three sources. Uspensky, a member of the Tartu School, a Neo-Formalist and staunch admirer of Bakhtin, also reminds us of the latter's identification of the novel genre as the site of polyphony (1983: 10; cf. O'Toole 1982: 40). Polyphony, or 'many-voicedness' in Point of View is found in a few outstanding ESN - noted in the thesis - though both the morally Didactic and politically Romantic spirit of the genre in its early stages generally intends single, simple messages in the texts.

0.11. The Novel Samples

There are three samples of novels: the primary, the secondary and the supplementary. The primary sample consists of the twenty ESN on which the analysis of the genre is based. It is highly structured. The secondary sample is an unstructured collection of a further twenty of comparative and bibliographical interest, while the supplementary sample includes works of a more general reference: Malay novels contemporary to the ESN, other works in Sundanese, *wawacan* and later novels. Their chief interest is also comparative.

All the novels consulted appeared in book form, although many consist of a number of volumes. It was established publishing practice in the pre-war period put out series of slim volumes to suit the pre-war purse. It was not possible to search newspapers of the period for serialised versions of novels.

I have used these criteria in selecting the samples: the novels must be written in Sundanese and set in West Java; they must be original in conception (as far as possible as this is to ascertain); they must have a realist Setting of time and place, presenting feasible characters and actions plausible within Sundanese society of the time.

A number of dichotomies runs through the primary sample: Didacticism versus Romanticism, the medium of verse versus prose, Balai Pustaka versus the independent publishers, men characters versus women. The Primary sample is structured to cover the broadest ideological spectrum possible by representing all of these in balance.
The Primary sample is divided into ten Didactic novels and ten Romantic. Didactic-Romantic identifications are made in the ESN of the secondary sample as well, where it turns out that most of the secondary sample are D-novels. In every case an ESN may be seen to be either Didactic or Romantic, however, there are cases when elements from either sub-type 'cross over'. The influence of Didacticism on the Romantic novels is more pervasive than that of Romanticism working the other way, although a return Romantic influence may be found on the D-novels of the last years of the 1930's. These features are dealt with as heteroclite forms, mentioned as they arise in the discussion through Chapters Three and Four and tabulated in Appendix A.

Both groups of Didactic and Romantic novels are further divided in turn into five ESN of B.P. issue and five published by the private presses. The representation of B.P. and i.p. works in the secondary sample is also, while fortuitous, quite well balanced. The i.p. novels in both primary and secondary samples finish in the year 1930.

The incidence of verse and prose novels in the Primary sample is random: there are eight novels in verse while twelve are in prose. With the exception of R5 Wawacan Pareumeun Obor, B.P. 1928, the earliest R-conservative work, all the wawacan are of the Didactic type, underscoring the conservatism of Didactic discourse. The Romantic choice of prose is in keeping with Romanticism's new vision for Sundanese society. Roughly the same ratio of verse to prose works is found in the secondary sample.

I was able to strike a balance in the gender of the protagonists of the novels of the Primary sample and the novels of the Secondary sample similarly contain as many men major characters as women. Although this balance contradicts the marked bias against women found in the moralistic pamphlets of the time, no simple deductions are to be made on the representation of the feminine or on gender relations in Sundanese literature in the pre-war period (see further Didactic Worlds and Didactic Intertexts, Chapter Three).

I sought as even a chronological distribution in both the Didactic and Romantic novels as was possible. The twenty novels of the primary sample are numbered in order of their dates of publication, so that the ten Didactic (D1-10) and the ten Romantic (R1-10) form parallel chronological samples.

In the choice of novels of the primary sample, I have been guided by the bibliographies of Salmun (1963), Rosidi (1966) and Rusyana (1969). The only ESN not mentioned in these are D6 Wawacan Duriat Nu Teu Pegat (The Verse Tale of Unbroken Love) i.p. 1924, and D7 Kembang Para Nonoman (Flower Of Our Youth) i.p. 1924, of the primary sample. The secondary sample contains many novels not in the canonical lists. My readers conversant with Sundanese literature may be surprised by the exclusion of certain novels from my sample (cf. Rusyana 1979). I have not dealt with R. Memed Sastrahadiprawira's Carita Mantri Jero (The Major domo's Story) B.P. 1928, or Pangeran Kornel (The Colonel Prince) B.P. 1931, though these, the first historical novels in Sundanese, are the works for which Raden Memed is best known. I have also passed over a number of works by Moh. Ambri, those telling of the role of the
preternatural in the life of Sundanese village folk, although again these form the basis of the author's reputation. These works did not meet my criterion of realism or of actuality in time and setting.

0.12. Title Codes

When beginning a bibliographical search of the ESN, even before a book is opened, one is struck by frequent similarities in the wording of titles. These similarities form codes which signal what the reader may expect to find in the texts. Since the word 'novel' does not appear in titles of this genre (as it does not customarily in novels in other languages) a knowledge of these codes is crucial to the task of identifying the ESN.

First, the fact that the work is a long narrative will be announced by one of three terms. They are (a) carios, 'story', combined with the name of the protagonist; (b) rasiah / rasiah, 'the secrets of', which is an alternative to 'story' but gives a certain cachet, suggesting that the story will be compelling, and if the narrative is in dangding verse the formal name (c) 'wawacan, or 'verse tale' will always appear in the title. This last category, discussed above, needs no further comment.

The term rasiah was a popular title in the pre-war period (Rosidi 1966: 32-33). It could imply specialist information, as in R. Satjadibrata's Rasiah Tembang Sunda (A Handbook of Tembang Prosody) B.P. 1953, and history, as in Mas Kartadinata's Rasiah Priangan (A History of Priangan) B.P. 1921. Salmun records the roman rahasia, the 'mystery novel' in his handbook. He also names Nanie's R9 Rasiah Geulang Rantay (The Secret of the Chain Bracelet) B.P. 1937, and Samsu's R10 Laleur Bodas (White Fly) B.P. 1940, from our primary sample and Margasoelaksana's Diarah Pati (With Intent to Kill) B.P. 1930, from our secondary sample as examples of mystery novels (1963: 98-99). The salacious Rasiah Kutsir (What The Chauffeur Knew) has been mentioned above; Chabanneau's Rasiah Bandung (The Bandung Secret) i.p. 1918, a Chinese story of an ill-starred romance, is purported to be about real people and events, which was a common claim early in our period (supplementary sample).

Second, the naming of the text occurs in four possible ways: (d) after the proper name of the protagonist of the story, after (e) physical attributes of the protagonists, both male and female, and by (f) moral propensities of one of the main characters. Codes (e) and (f) are a kind of paraphrased eponymy, so that in fact eponomy is the most common form of title. To these must be added (g) a phrase code that encapsulates the contents of the story, and this phrase code may draw on well-known moral tropes or idioms to be found in the dictionary. Combinations of the codes (a) / (b) / (c) and (d) / (e) / (f) / (g) are the norm. Table 0.12., Appendix A. displays these codes in the primary and secondary samples.

Some novels bore sub-titles; for example, D5 Wawacan Enden Saribanon, an eponymous title, is sub-titled by an idiom of moral propensity, 'Carios Istri Rayungan' (The Story of
a False Woman). \textit{Rl Siti Rayati} is sub-titled 'Ti nu Poek ka nu Caang', 'From the Darkness To The Light', which is reminiscent of the famous collection of Raden Ajeng Kartini's letters and certainly adds to the ideological flavour of the text. In some cases, alternative titles are the more appropriate in this study; for example, \textit{D7} is titled \textit{Zusje van Pasundan} (A Young Lady from Pasundan) - but which young lady? - while the sub-title \textit{Kembang Para Nonoman} (Flower of Our Youth) seems more applicable to a novel without a central protagonists to cover the acts of six young Sundanese priyayis. In the secondary and supplementary lists as well, sub-titles are found to comply with the main title-codes.

We have indications of a conscious sense of genre in authors through their titling of works. There can be little doubt, for example, that \textit{D3 Wawacan Rusiah Nu Kasep} (The Verse Tale of the Secrets of a Handsome Man) 1922, answers \textit{D2 Wawacan Rusiah Nu Geulis} (The Verse Tale of the Secrets of a Beautiful Woman) published one year earlier; and that \textit{R4 Rasiah Nu Goreng Patut} (The Secrets of an Ugly Man) 1928, is a further riposte to both. \textit{R9 Rasiah Geulang Rantay} (The Secrets of the Chain Bracelet) 1932, uses the term in a more contemporary sense; this is a mystery story of sorts, though its mystery is the uncovering of the identity of the heroine, not some crime, and quite generic in the terms of our analysis.

0.13. The Form Of The Thesis

The thesis comprises five chapters, which do not however, correspond to the five levels of narrative, apart from Point of View, of O'Toole's study. Rather the chapters are aligned in parallel order to describe the sub-genres of Didacticism and Romanticism. The chapters are also arranged to progress cumulatively through the poetics of the ESN. Historical reference is kept to a minimum; I have relied on the fact that the secondary literature on the period is vast and generally well-known.

Chapters One and Two deal with the conventions of characterisation in the Didactic and Romantic novels separately. Character, as the 'easiest' concept in narratology, the most accessible narrative level, and perhaps the most memorable aspect of a novel (O'Toole 1982: 142) appears first. The same separation is employed in Chapters Three and Four, which treat the levels of Narrative Structure, Fable and Plot in the D-novels and the R-novels respectively. These three levels, requiring a more abstract description, are introduced by short discussions of the historical context, under the name of Didactic and Romantic 'Worlds'. In Chapter Five on Setting, the whole of the primary sample is surveyed in an attempt to describe the main aspects of physical versimilitude in the ESN, while a close reading of selected text extracts draws together information gained at the other levels. The discussion of Point of View is carried on throughout the thesis, and cross-references between levels are pointed out wherever possible.

Liberal use is made of translated extracts, since Sundanese is not a widely known language and many of the ESN texts are not readily available. My renderings are
academic translations pretending to no literary merit. I have tried to put the Sundanese into natural English, allowing for features of the semantic styles of the two languages and adjusting differences in the conventions of punctuation. It has not been possible to convey Sundanese dialects or social registers adequately.

All prose extracts are cast in the past tense in English, although the Sundanese verb system carries no formal marking of tense. Aspect, not tense, is indicated within the clause and between clauses to set up relations of time and sequence between actions. My choice of the past tense to render prose ESN follows the convention of tense of the genre in European languages. In translating extracts from the wawacan, on the other hand, I have favoured the present tense, since verse narratives were traditionally recited to a listening audience. I intend the use of the present tense to carry the dramatic sense of the traditional presentation and to remind my reader that this is verse. I have also retained the use of the comma to mark line boundaries, yet running lines on into verse-paragraphs, following the typography of the printed wawacan. There is no enjambement permitted in dangding metre, so that clause, line and major breath group in the singing of the verse are one and the same length; thus cohesion, or inter-linear linking in dangding metre is also difficult to render agreeably into English. The unremitting parataxis of the verse - the succession of appositions and of 'and' and 'but' statements - is relieved where possible in the English by the substitution of clause complexes, more consistent with the style of the English paragraph.

Sundanese ethical tropes, mostly Arabic-derived, from the Didactic novels and key terms within the Romantic novels are italicised within the quoted texts. These are retained in their Sundanese form without reference to the Arabic originals. Also in italics are a few terms of my own devising, while O'Toole's terminology for the six narrative levels appears in upper case.

I have conveyed much of my information on the ESN texts in counts and tables; these make up Appendix A. Appendix B contains the synopses of the twenty novels of the primary sample, and I hope my reader will refer to them as necessary. In Appendix C, the Sundanese texts of extracts quoted from the novels are reproduced. The orthography used here is new improved Sundanese spelling, in keeping with the practices of current criticism. The spelling of the names of authors is as they appear on the first imprints of the novels or on other works considered; they are not re-rendered into improved spelling as is done in Sundanese criticism today. Footnotes follow the Harvard system.
## THE PRIMARY SAMPLE

### THE DIDACTIC NOVELS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Author and Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>D1</td>
<td>BARUANG KA NU NGARORA (Poison to The Young)</td>
<td>D.K. Ardiwinata. B.P. 1914</td>
</tr>
<tr>
<td>D2</td>
<td>WAWACAN RUSIAH NU GEULIS (The Verse Tale of the Secrets of a Beautiful Woman)</td>
<td>R. Tjandraapradja. i.p. 1921</td>
</tr>
<tr>
<td>D4</td>
<td>WAWACAN JUAG TATI (The Verse Tale of the Lady Tati)</td>
<td>Bapa Mami. B.P. 1923</td>
</tr>
<tr>
<td>D5</td>
<td>WAWACAN ENDEN SARIBANON (The Verse Tale of Enden Saribanon)</td>
<td>R. Memed Sastrahadiprawira. B.P. 1923</td>
</tr>
<tr>
<td>D6</td>
<td>WAWACAN DURIAT NU TEU PEGAT (The Verse Tale of Unbroken Love)</td>
<td>M. Engka Widjaja. i.p. 1924</td>
</tr>
<tr>
<td>D7</td>
<td>KEMBANG PARA NONOMAN (Flower of Youth)</td>
<td>Assoeri-Schmad. i.p. 1924</td>
</tr>
<tr>
<td>D8</td>
<td>WAWACAN ENDEN SUPENTI (The Verse Tale of Enden Supenti)</td>
<td>E. Soewitaatmadja. B.P. 1932</td>
</tr>
<tr>
<td>D9</td>
<td>LAIN ETA (Not The One)</td>
<td>Moh. Ambri. B.P. 1935</td>
</tr>
<tr>
<td>D10</td>
<td>WAWACAN SITI PERMANA (The Verse Tale of Siti Permana)</td>
<td>M.K. Mangoendikaria. B.P. 1936</td>
</tr>
</tbody>
</table>
THE PRIMARY SAMPLE

THE ROMANTIC NOVELS

R1 SITI RAYATI (A Girl of the People) by Moh. Sanoesi. i.p. 1923-1927

R2 MANEHNA GEUS NEKAD (The Hard-Hearted Regent) by S. Goenawan. i.p. 1924

R3 CARIOS AGAN PERMAS (The Tale of the Gilded Lily) by Joehana. i.p. 1926

R4 RASIAH NU GORENG PATUT (The Secrets of an Ugly Man) by Soekria-Joehana. i.p. 1928

R5 WAWACAN PAREUMEUN OBOR (The Verse Tale of Lost Relations) by M.K. Hardjakoesoema. B.P. 1928

R6 CARITA NYI HALIMAH (The Story of Nyi Halimah) by Samsoedi. B.P. 1928

R7 JODO PAKOKOLOT (Matched in Mature Years) by R. Memed Sastrahadiprawira. i.p. 1930

R8 PAEH DI POPOTONGAN (Death And Divorce) by M.K. Hardjakoesoema. B.P. 1932

R9 RASIAH GEULANG RANTAY (The Secret of the Chain Bracelet) by Nanie. B.P. 1937

R10 LALEUR BODAS (White Fly) by Samsoe. B.P. 1940
CHAPTER ONE: DIDACTIC CHARACTER

1.0. CHARACTERIZATION IN THE ESN

The appeal of characterisation in European fiction resides in the individuation of portraits. Whoever comes to the ESN in search of an intricate portrayal of character will be disappointed (Rosidi 1983: 138). Protagonists in this genre are not 'memorable' or 'psychologically convincing' in the manner of those of the novels of Europe. Almost all fall short of the aesthetic standards set by nineteenth century high bourgeois art and very few can measure favourably against the kind of Freudian psychological analysis that has so regularly been applied to the characters of modern Western fiction. Sundanese novel characters are not written 'from the inside', with here a detail of some psychological state or there a remark upon some fleeting thought (cf. O'Toole 1982: 145). In them we meet little of that fictional detail which will accumulate through the Western novel, eventually to render the virtues, foibles, mistakes and deep contradictions of the great novel personalities- in short, those we value because they are 'true to life'. To borrow E.M. Forster's famous formulation, major characters in the ESN are types. They are represented 'flat' and are not 'drawn in the round' (Forster 1966: 19).

Why should this be so? Easy answers are furnished by universalist theories of historical development. The novel in Europe evolved over two hundred years, Indonesian novels emerged only this century. Sundanese society in the late colonial period was suspended between its feudal traditions and some possible modern form of social life, shackled to the demands of the world capitalist market. There was no middle class to speak of. Communalist traditional values were at odds with the individualism on which the greatest novels rest. The habit of reading books privately and reflectively remained limited to a small educated elite

The task in hand is to account for the dimension of character in Sundanese novels on its own terms. O'Toole quotes from the short story writer Sean O'Faolain, who argues that in the West richness of characterization is directly proportionate to length of text: the longer the text, the more possibilities afforded for character delineation. The quotation is useful in that it incidentally supplies comparisons from which we can begin a Sundanese poetics of character:

'Characterization is something that can be no more than assumed in a short story. If one looks for a detailed characterization one finds only puppets; one does not therefore look for it.... Instead we are given further hieroglyphics. We may, for example, be given situation, which always exposes some temperament or character; or conversation, which, if bright enough, reveals it; or gestures which express it, by which I do not mean that people make gestures- they are gestures, that and no more...'
The instrument of characterization may be composed of no more than a couple of strings; it is the virtuosity of the writer to play subtle tunes upon this simple instrument.

(O'Toole 1982: 143)

To begin, we may dismiss the question of the text's size. Although O'Toole's own choice of Russian short stories to illustrate the dimension of character are what he calls 'nearer novella length' (O'Toole 1982: 143) length has little to do with this narrative level in our genre. Early Sundanese novels, of both the primary and secondary samples range from short narratives of twenty pages to large works of two hundred pages, and if in verse, may ran to over a thousand stanzas. The example that comes closest to the Western ideal of character, and one much vaunted by the Sundanese critics, that of Neng Eha in Moh. Ambri's *D9 Lain Eta*, is found in a text that is of average length; it is a novella of sixty-seven pages (Rusyana 1979: 103-104; 180-181).

In the ESN, length of text is devoted more to the story events than to character development. If the novel is Didactic, there will be a multiplication of love entanglements; if the novel is Romantic, there will be a proliferation of adventure subplots. Advice to the reader is also favoured in both types: Didactic novels are also extended by passages of moral admonition, while in Romantic novels lengthy discussions of social values will be found.

Secondly, a 'hieroglyphic' mode of representation is not an altogether inappropriate comparison with the classical civilisations of Java, which includes the Hindu-Sundanese of the eighth to the sixteenth centuries. Their influence seems to have touched all lettered text traditions of the archipelago. It is generally recognised that the main achievements of Indianized art were its temple architecture, its courtly literature and the *wayang* puppet repertoire. Hindu-Javanese art was iconographic, relying on a wealth of conventional material detail to symbolise transcendental values. The king carved in the stone of temple bas-reliefs is recognised by his regalia, his carriage and his retinue of servants. In fact, all characters were so portrayed- prince, pauper, animal or deity, with their respective actions represented always within certain characteristic surrounds. Each temple frieze depicted a complete scene from society or nature, and of these, court, countryside, forest, heavenly abode or the underworld were possible settings (Zoetmulder 1974: 187-214; Worsley 1986).

Similarly, characters in the courtly written texts were introduced with a profuse attention to cast of face and body and splendour of accoutrement (Creese 1993: 25). They performed their acts within a narrow repertoire of stereotyped sites and situations, for they had socially defined roles. These characters also usually displayed a single overriding characteristics; there were kings good or bad, princesses haughty or modest, and so on. It follows that the plots of traditional literature held few surprises.

The *wayang kulit* puppet theatre presents a variation on the same principle. Puppet characters and the acts they performed appeared as shadows across a blank screen, and settings to those acts were indicated in a rudimentary fashion, such as palace, sky or
landscape. The leather puppets themselves, however, were packed with the most significant of details in their flat profiles. Their actions also took an invariable course according to character. The audience would know full well how the wayang figures would behave from the moment the puppet-master first pressed their forms against the screen, revealing each and every feature. From the beginning, the fates of the wayang were written into their shapes. The iconography of the wayang golek, the three-dimensional rod-puppets of West Java, is only slightly less intricate (Foley 1980: 31-47; Buurmann 1988). The most prolific writer of ESN, Joehana, checks his characterisation against figures of the wayang repertoire (e.g. Carios Agan Permas 1926: 129; Rasiah Nu Goreng Patut 1963: 9, 41). Johns (1979: 208) has similarly been reminded of wayang characterisation in classical Malay texts.

We have then two competing models of characterization in mind. The one, proper to the novels as a modern Western genre, could be termed for the sake of convenience the psychological model. Its pattern is one of cumulative information distributed by degrees throughout the story so that it is only at the end, when all is said and done, that the reader can attempt a reasoned assessment of the fictive character. In O'Toole's words, 'the personality of the reader reach(es) out to grasp and greet the personality of the sympathetic character' (1982: 146). The other model is the symbolic model of traditional literatures. Most of the earliest Sundanese novels incline to the ways of their ancestor-texts in depicting major characters.

The complete form of the symbolic model prescribes a combination of: (a) the setting of a character in his/her place in society or against a background of natural scenery, (b) a highly developed physiognomy as an emblematic intimation of character traits, and (c) a luxuriation in the description of costume or material effects. The full form of the model is admittedly not realized by every novel instance, and it suffers some attenuation through time in the pre-war period, but it is perceptible overall. Textual examples are supplied below and in the following chapter.

The symbolic delineation of character occurs in the opening stage of the narrative, and no new information is introduced further on in the text to contradict the initial programme. We might rephrase the principle in this way: however greatly or little realized character might appear in its initial display, subsequent information in the novel will not really contest, extend or overturn it. Of characterisation in Western narrative, O'Toole says:

'... character and event are indivisible. And yet in the process of reading we do not only perceive characters as agents of events, we tend to 'process' them into entities with a semantic content of their own, for only in this way can we assess them as a whole, remember them and talk about them.'

(O'Toole 1982: 146)

In the ESN the process is reversed; it is the 'semantic content' which is supplied first and thereafter the character's acts are predictable. If Western characters are what they do, characters in the ESN act out what they are.
There is a sub-rule of the symbolic principle of characterization created by the two kinds of discourse in the ESN. In the Didactic novels the moral character is paramount and good or bad propensities, emerging at the beginning of the complication phase of the story, will direct a character's conduct to its ineluctable end. There is little room for a change of heart in D-Character. In the Romantic novels on the other hand, the hero/ine's origins are directly linked to his/her destiny in the story. These origins may initially be revealed as fact or they may not be disclosed until late in the text and the symbolic features may be dispersed throughout the narration. But they remain crucial clues to heroic destiny. Wherever they appear textually, it is exclusively within the initial symbolic programme that the heroic potential resides. The principle is illustrated in the next chapter. We now direct our discussion to characterization in the Didactic novels.

1.1. Didactic Dramatis Personae

Our first introduction to character in the ESN comes through the names s/he bears; naming is an integral feature of the symbolic model of characterization. Ajip Rosidi has remarked upon the significance of names in traditional Sundanese literature. With reference to R. Soeriadiredja's Wawacan Purnama Alam (B.P 1917-1925) (supplementary sample) which is awawacan of original conception composed in the traditional style he says:

'The writer shows himself most able in creating the names of places, people, realms beyond the archipelago (India and the Middle East) and so on, in the tradition of Sundanese imagination and fashion of thought. In his choosing of names, both the names of characters and the names of spirits, places, kingdoms and magic charms, the writer of Purnama Alam is most skilful. I mean, most subtle and plastic. For when we hear the name, straightway we can imagine what will be the actions, behaviour, characteristics and the nature of the bearer of that name...'

(Rosidi 1983: 95)

The principle, of course, is not exclusively Sundanese. O'Toole says that 'a character's name may signify something to us even before we see him or her in action' (O'Toole 1982: 144): naming may also provide an avenue for the author's Point Of View (Scholes 1974: 113; Uspensky 1983: 20-32).

For the authors of the ESN, naming a character appropriately was not a matter of free choice, but a part of the novel poetics. To name a character was to begin to fill in his or her attributes and to tell the story. Proper names convey the identities of gender, social rank, religion and even race. In a few cases in the D-novels, and in most in the R-novels, they may make some thematic comment on the role of the character in the story. Since the significance of names will not be readily apparent to the non-Sundanese reader, some explanations are required.
1.1.1. Reference

In the pre-war period, Sundanese names were rarely used independently of some marker formalising the social relationship between speaker, spoken to or spoken about. Absence of the marker is also significant: the zero occurrence itself indicating a new democratic usage late in the period (see further Dramatis Personae, Chapter Two.)

What this means is that in naming, characters referred to in the third person are formally indistinguishable from characters directly addressed as the second person in dialogue. The combination of a title and a proper name occur most frequently; e.g. Haji Abdul Raup, Agan Brata, Neng Eha. Often title and rank are also found: Mantri Pulisi, Juragan Kanidat, Raden Mantri and so forth. Conversely, pronouns are not a closed class in Indonesian languages and so every human reference, familial term or description of social function could also become a valid pronominal form.

In traditional stories it is common for the major characters to be referred to by a familiar or nick-name, a title of rank and by an official name in turn. This set of options proved most useful in the composition of wawacan where an elaborate range of synonyms, often formulaic, was employed to meet the demands of metre (Satjadibrata 1953: 42-54; Salmun 1964: 30). Early Sundanese novels maintain all of these conventions in referring to their characters.

1.1.2. Titles

The most often met of forms of address and reference are the feudal titles of the Sundanese nobility, divided between the highest-ranking menaks or ningrats and the lower-ranking priyayis. This class manned the native ranks of the colonial civil service, the pangreh praja, so that the term 'priyayi' is synonymous with 'civil service' (cf. Soeria Diradja 1927). Sutherland calls the priyayi 'a technocratic oligarchy' and a 'professional administrative corps' (1980: viii, ix).

At the pinnacle of this class were the dalem and the bupati, in colonial times Regents under Dutch Residents, appointed by the Governor-General in Batavia with their immediate families, the menaks and the ningrats. Demang were of a less important rank, heading smaller principalities. Wadana were in charge of sub-districts, but it was chiefly from this rank that the demang and dalem were drawn. Various mantri, officials of professional standing occupied technical posts, such as within in the police force and schools and in the control of irrigation (Sutherland 1979: 9, 33). Village units came under lurah, or headmen.

The extended bupati families were large and inter-related to other noble lines in Java. Even far removed kin retained the use of titles, and the greatest division in Sundanese society in our period was between the titled and the untitled (Poeradisastra 1979: 44). We find Juragan (m. and f.) a general honorific employed towards gentle folk which is
regularly shortened to Agan or 'Gan. Aom designates the son of a bupati or a demang. Raden (m.) and Enden (f.) are also used of priyayis and are the most frequently met title. Raden is regularly shortened to 'Den and Enden to Neng in familiar circumstances. The rank of santana, the issue of menak and commoner, or of intermediate lineage, bore the titles Mas (m.) and Nji Mas (f.). These were also the titles borne by the lurahs and their wives.

Appellations for untitled Sundanese are Ujang for a young man and Nyai or Nyi for a young woman. Ki is used for an older man and Bi for an older woman. Foreign titles are Haji, in use for men and women alike, for those returned from the pilgrimage to Mecca. Haji is the most frequently met title after Raden and Enden and all Hajis are older members of the community. No major character in the ESN of the Primary sample is a Haji. High mosque officials charged with the administration of Muslim family law are the Naib or the Panghulu and his assistant, the Kalipah, and these also frequently bore feudal titles.

Tuan, or 'master' is a Malay title addressed sometimes to Hadrami Arabs and always to European men. The Malay terms Bapa / Pa, 'father' and Ibu / Bu, 'mother' indicate Malay speakers, probably Batavians, of low social status. Batavians are also known by Abang, 'elder brother' and Po', 'elder sister'. Ence is a Sumatran term of respect for a gentleman while Tubagus is a Bantenese title, the equivalent of Raden. Babah is a Chinese man of the peranakan community long resident in the Indies.

Other titles used are ranks within the native civil service of the Indies, which are glossed as they occur in Table 1.1., Appendix A.

1.1.3. Names of 'Classical' Provenance

Major characters in the Didactic ESN bear names derived from either the Indic 'classical' literary traditions, Sanskrit and Old Javanese, or from Arabic. Apart from their value as literary ornamentation, these names give an indication of the social position and the cultural orientation of characters. All characters with Javanese names are aristocratic. Etymological glosses from the Javanese are supplied in Table 1.1. They carry a classical cachet and character dispositions are not necessarily to be read into literal renderings of names.

To render the meanings of Arabic names, on the other hand, adds little to our understanding of the characters. Many are theophonous, after the attributes of God. They are therefore not glossed. Arabic names may be borne by the highest-titled Sundanese, for Geertz's (1976) distinction within Javanese society of Indic-priyayi, and merchant-Muslim santri is not wholly paralleled in West Java. Servants and peasants rarely bear Arabic names, or these are rendered with Sundanese phonology. A text in which all the main characters are Arabic-named, however, is sure to have a strongly Islamic ambience.
Other names are indigenous Sundanese, denoting the lower orders of society, such characters always being minor in the Didactic novels. Table 1.1., Appendix A. lists major and minor characters of the Didactic novels of the primary sample as dramatis personae.

1.2. MAJOR D-CHARACTERS, ETATS

The analysis of major characters in the ESN draws not on O'Toole's discussion of Character in the Russian Short Stories, itself based on a model of A. Greimas (see section 1.7.1. below) but on Tzvetan Todorov's *Grammaire du Decameron* (1969). The title of this work is self-explanatory; Todorov attempts to describe the rules of structure in Boccaccio's one hundred stories in terms of an analogue of the grammar of a sentence. The basic narrative 'sentences' are *propositions* which combine to form *sequences*, or moves of plot: finally, *sequences* are compounded into stories, the chief import of which is the thwarting of an old aristocratic order by enterprising figures arising from a new bourgeois class. As the conclusion of his study, Todorov attributes the ideology of *The Decameron* to nascent capitalism in fourteenth century Florence (Todorov 1969: 81-82).

A *proposition* consists of a 'proper noun' and an 'adjunct'. For Todorov, adjuncts may be either actions (which are comparable to 'verbs') or attributes (which are likened to 'adjectives'). The proposition of 'proper noun' plus 'adjective' forms the most common statement of character, and it is this notion of character as 'a category X to be filled with an adjunct in the tale' which best suits our purposes here. It will enable us to describe characters in the early Sundanese novels as emotional beings, moral examples and social identities.

Todorov establishes three classes of character attributes, the first of which are the *etats*, or emotional 'states', as glossed by Scholes (1974: 113). Todorov characterises these as momentary or unstable within the narrative (ponctuel) as opposed to the other two attributes which are stable or durable (duratif) to greater degrees. The central *etat* of the *Decameron* tales is one of the contrasted conditions of 'happiness versus unhappiness', which is very often occasioned by fortunes in love or by stages in the pursuit of passion (Todorov 1969: 31-32).

It can be no coincidence, since the state of 'happiness' / 'unhappiness' is universal in literature as in life, that at any point in the course of our Sundanese narratives major characters may be assigned a position along a scale running from 'extreme happiness' to 'extreme unhappiness'; what is more, in the ESN too these changing *etats* are the direct consequence of affections either satisfied or disappointed.

Since the *etats* are unstable throughout the narrative, we cannot speak of them without referring to the development of Plot. The task is not difficult, as Didactic Plots are rigidly homogeneous and the *etats* therefore uniform and predictable.
At a most general level, the ESN of the Didactic type are about the making and breaking of marriage. Marriage in Islam is the natural estate; it is the beginning of virtue in the individual and the fundamental duty of the adult member of society. Marriage has divine sanction; it is part of God's disposition to His human creatures, the *kodrat alam*. There is a strong belief in the Indonesian archipelago that the marriage partner and the moment of marriage both are divinely assigned. In Sundanese this concept is known as *jodo* or *duriat*.

There can be no guarantee however of how long *jodo* will last. In Islam, marriage is also a human contract between two adult partners, a contract which may be broken or nullified according to circumstances. The end of the partnership, *pegat jodo*, or the rupture of *jodo*, is considered to be as much due to the working of God's will as to human frailty. It is part of what is called *kadar* or *takdir*, predestination.

There is a sub-type of Didactic ESN in which *jodo* is ended by the faithlessness of one of the partners. We shall refer to this sub-type henceforth as the *D-perfidy* novels. Both partners are tested in this state of affairs of temptation, *gogoda*. The faithful side must choose either to accept the loss of the loved one with forebearance and submission to God's will, with *sabar tawekal*, waiting on God's good time to come again into a new *jodo*, or to assuage his/her pain with any number of vices, giving in to wrongful desire, *napsu amarah*. S/He will face further temptations, out of which the straight path assures its rewards and the evil way brings its retribution.

The erring party has already been tempted and failed, giving full rein to *napsu amarah* and now facing certain doom. *Napsu amarah* in the Didactic novels is of three kinds: *rayungan*, pure perfidy or sensual lust, *takabur*, overweening pride or vanity and *dunya*, worldliness or greed for material possessions. It is usual for *napsu amarah* to be exercised not only once but a number of times in the Didactic stories: desire is insatiable. In Table 1.2., Appendix A., the states of 'A' or 'B' in the *D-perfidy* novels constitute a *jodo sequence* often repeated (see further Didactic Plots, Chapter Three).

At the moment of the end of *jodo*, both partners are equally in peril of following wrongful desires. The most striking feature about the moment of *gogoda* is its lack of narrative 'transitivity'. In terms of the ethics of the novels the wrongdoer is not depicted as perpetrating villainy over the injured party. There are recriminations, scenes and tears shed between affected characters of course, but the central voice of the narration puts the matter squarely as one of private conscience and individual fate. The *D-perfidy* novels of the primary sample are the following:

*D1 Baruang Ka Nug Ngarora*, B.P. 1914
*D2 Wawacan Rusiah Nu Geulis*, M.I. Prawira-Winata, 1921
*D3 Wawacan Rusiah Nu Kasep*, M.I. Prawira-Winata, 1922
*D7 Kembang Para Nonoman*, Drukkerij De Unie, 1924
*D8 Wawacan Enden Supenti*, B.P. 1932
*D10 Wawacan Siti Permana*, B.P. 1936
The second sub-type of Didactic novels is that to be referred to henceforth as the *D-arranged marriage* type, after the commonly found phrase 'kawin paksa'. The idea of marriage contracted on the free choice of the partners as against marriage arranged according to custom, or by parental decision, was one of considerable public interest among the educated elite of the Indies by the second decade of this century. It became the catch-cry of the young and Western educated to insist on marriage by choice. (The *D-perfidy* type of novels make no issue of how the first union came to be contracted- *jodo* merely forms the initial situation in the story.)

The right to choose one's own partner in life was ostensibly one of a growing acceptance of European values of individual freedom, but such unions, which could well alienate young people from social class, cultural community, ethnic group and even language, threatened all those interests. The *D-arranged marriage* novels made an appeal to older and younger generations alike in our period, pleading the relative merits of the case for marriage freely contracted, or 'kawin suka' as it was termed, and portraying a range of parental reactions to the new practice.

In this group of novels the initial situation in the story presents not an already established marriage but a betrothal in the form of a secret promise between two young people in love. The hoped-for fiancées never eventuate because the parents of one party step in and enforce marriage to a different partner. The reasons given by parents are social disparity, when titled would be matched to untitled (this applies to young women as well as young men) or financial, when turning away a young man with poor prospects. The hour of testing arrives. Disappointed suitors and rejected girls usually withdraw into virtuous patience to await their true *jodo*. As might be expected, the forced union of the other party proves to be unbearable and may bring tragic results. The *D-arranged marriage* novels of the primary sample are:

- **D4 Wawacan Juag Tati**, B.P. 1923
- **D5 Wawacan Enden Saribanon**, M.I Prawira-Winata, 1923
- **D6 Wawacan Duriat Nu Teu Pegat**, Drukkerij Sunda, 1924
- **D9 Lain Eta**, B.P. 1935

From the story outlines above, it is not difficult to imagine how grades of 'happiness' versus 'unhappiness' are assigned to the various stages in the stories of the two sub-types of Didactic novels. They are set out in Table 1.2, Appendix A.

1.3. MAJOR D-CHARACTERS, PROPRIETES

The second class of character attributes in the *Grammaire du Decameron* are those which come under the heading of *propriètes*, glossed by Scholes (1974: 113) as 'qualities'. The *propriètes* of the Decameron characters are positive and negative qualities of mind and soul. Todorov finds the negative representations more widespread in the corpus than the
positive, and notes that negative qualities may be catalogued along the lines of the Christian canonical sins (Todorov 1969: 33). There are striking similarities between this and the ethical discourse surrounding the Didactic ESN, discussed in the section on Didactic Worlds, Chapter Three.

Todorov isolates the *propriètes* in *The Decameron* first on functional grounds, in that they give rise to action in the narrative, and second on psychological grounds, in that they create a sense of personality in the characters. He also finds the *propriètes* to be 'of a durable category' (Todorov 1969: 33).

There is no difficulty in applying *propriètes* defined in this way to a category of 'moral qualities' in the D-novels. The positive quality of undifferentiated virtue, *sabar tawekal*, and the negative qualities of wrongful desires, *napsu amarah*, were introduced above. We need to include in the class of *propriètes* a category of physical qualities as well. Under these come youth, comeliness and wealth. Like the moral qualities in *The Decameron*, the physical qualities in the Didactic novels are relatively durable. Youth, comeliness and wealth are surely lost as a consequence of following *napsu amarah* to the end, but in the cases of forbearance among the virtuous characters, once the time of testing has been got through, comeliness, youthful well-being and the material comforts of marriage are restored in full measure (see Text 1.3.1.a. below).

There are reasons specific to the conventions of Didactic characterization about why the physical qualities of characters must be evaluated together with their moral propensities. Under the *symbolic* introductions of character, physical qualities stand as emblems of moral inclinations that will be exercised in the course of the story. External physique and internal morality are realisations of the same character potential.

Narratological reasoning is even firmer on this point. *Propriètes* are essential to the plot in the D-novels; indeed, there is little else to the plot of either Didactic sub-type, as we shall see. Didactic characters cannot follow their moral propensities, good or bad, without the physical provisions for the exercise of sexuality: youth and beauty. The category of wealth is also essential to Didactic Plot. In the *D-perfidy* novels the time and resources required for trysting, courtship and the plotting of seductions can only be undertaken by members of a leisure class. In the *D-arranged marriage* novels, as was mentioned above, a lack of wealth in one of the lovers is the factor which sets the plot in motion. In these novels too, a marriage may be enforced by parents with an eye to the material future of their child.

Table 1.3., Appendix A. sets out the distribution of physical and moral *propriètes* throughout the cast of Didactic major characters of the primary sample. Before turning to it, let us consider how moral qualities are conveyed in the words of the texts (examples of physical qualities are presented in section 1.5. below).
1.3.1. Forbearance

The first textual example of a Didactic propriete is taken from Assoeri Achmad's *D7 Kembang Para Nonoman* (Flower of Our Youth) published by Drukkerij 'De Unie', Weltevreden in 1924, a D-perfidy novel. Enden Iroh has been deserted by her husband, the Mantri Pulisi, who has fallen in love with Enden Rumsinah, wife of Juragan Sumarta, and she with him. Two divorces and the marriage of the perfiidious parties will follow. Iroh's mother is quick to advise the young woman on how to act in her perplexity. The etats of extreme unhappiness and of unhappiness, lessening through Iroh's patience, are illustrated, as are the physical proprietes of her youth and beauty. Wealth is not at issue, since Enden Iroh is the daughter of a Wadana still holding office.

*D7 Kembang Para Nonoman* is a prose work, but this moment of deep emotional mood is rendered in verse. The metre is *Pucung*, appropriate to convey homilies and to describe shock and the process of introspection (Salmun 1963: 47).

**Text 1.3.1.a. Forbearance in a Young Woman**

*Pucung*

70. And now her mother speaks up, saying: 'My assessment of the matter is this, that what has made him put you aside, is that surely he is possessed of a devil.

71. For was not all well and smooth between you, there were no grounds for disappointment, but as he was in a weak moral state, he has now succumbed to temptation (*gogoda)*.

72. I can only say that in the future, he will be sorry for what he has done, and will want you back again, Enden, this must happen when he returns to his senses.

73. But for the moment, he is in the throes of desire (*napsu*), and is following his own wishes, this thing will soon cool down, and I can see he will have his regrets.

74. Therefore don't trouble yourself, far better it is to accept the situation (*pasrah*), and remember that this has been ordained, by God who is merciful...'

*(Kembang Para Nonoman 1924: 107-108)*

Enden Iroh takes her mother's advice to heart, and her story resumes in *Kinanti* metre, the metre of sorrowing and waiting (Salmun 1963: 47):

*Kinanti*

94. Now Enden's heart is salved, she returns to her everyday self, what is more, this time, her beauty is the more outstanding, for she has cared well for her person, and has paid attention to words of wisdom.
95. So she grows the sweeter, and her prettiness shows the more, for she is still in her youth, and she has discretion and a good upbringing, if she was beautiful before, now her beauty is greatly increased.

96. Many are the men attracted to her, but not one of them makes bold with her, because she is the daughter of a Wadana, so they can only look at her, thus do many menaks fall in love, and set to day-dreaming of the beauty...

(Kembang Para Nonoman 1924: 112)

In R. Memed Sastrahadiprawira's *D5 Wawacan Enden Saribanon* (The Verse Tale of the Lady Saribanon) published by M.I. Prawira-Winata of Bandung in 1923, the young candidate school-teacher Raden Muhtar has received a letter from Saribanon ending their secret engagement. While he has been saving money to be ready to request her hand, she has been persuaded to marry a Wadana instead, the son of a Demang, who has excellent prospects in the native civil service. Muhtar calls upon God to grant him patience, *sabar tawekal*, in his distress. Note as above, the rhetoric on *kadar* and the role of Muhtar's father in coming to the young man's side with advice on how to deal with his disappointment. This is a *D*-arranged marriage novel. The metre is *Asmarandana*, the metre both of the theme of love and the vehicle of admonitions (Salmun 1963: 47):

**Text 1.3.1.b. Forbearance in a Young Man**

*Asmarandana*

335. Like a storm yet with no lightning or wind, comes the letter to end their alliance, naturally it is a great shock, it makes his heart shudder and pound, as he remembers his dreams of before, his ring has been taken off by another, as a sign that *duriat* is ended.

336. His tears flood forth from sorrow's prompting, for suddenly she would wait no more, he feels he's loved unrequitedly, and so it has come to this, he cannot steel himself against it, now he wants only to withdraw.

337. He says to himself, 'Oh God, who art powerful, give me a right heart, to be strong to bear this torment, grant me patience (*sabar*), so that in the future, I may be justly rewarded.

338. How could my flower do this, I thought she would stand firm, instead she turns and wounds my heart, how can it be in this world then, that there is such fidelity, which will only prove false, and all her fine words prove but flattery?

339. Not loving me for myself, but loving possessions, if I had known earlier, she only had respect for riches, I would not have pushed myself forward, knowing full well I have no high rank, rather than be broken-hearted in my inadequacy.'
340. Raden Muhtar does not come out, but stays locked within his bed­
chamber, his mother and father are both dismayed, and call out to him,
bringing some refreshment. 'Den Muhtar says: 'Thank you, but I am not
feeling well.'

341. We tell now of the next day, his father looks him up and down,
all is clear from his son's expression, so Raden Muhtar tells them frankly
and straight away, speaking through his tears, withholding nothing from
them, and telling the whole story.

342. His father sighs and says, 'I will advise you (miwulang), my son,
you should note it in your heart, you are undergoing a trial (cocoba),
and above all you must accept it (tarima), do not follow bad desires (napsu)
and resign yourself to your fate (sing tawekkal kana kadar).

343. It is certain that the Holiest, will wreak His revenge, upon those
who are good and bad alike, those who are patient (nu sabar) will be
rewarded, and the reverse is also true, evildoers will be punished, their
portion is already allotted...'

(Wawacan Enden Saribanon 1923: 36)

1.3.2. Perfidy

Our next example is a brief extract taken from E. Soewitaatmadja's *D8 Wawacan Enden
Supenti* (The Verse Tale of the Lady Supenti) published by Balai Pustaka in 1932, a *D­
perfidy* novel. The protagonist Supenti has returned to her home near Ciamis to attend to
her father in a sudden serious illness. Her husband, Raden Ahmad remains behind at his
civil post in Serang, Banten, only to be seduced - though quite willingly - by his wife's
friend, Enden Suwarni, called familiarly Neng Eni. The extract illustrates the negative
proprieties of fickleness, rayungan, in both parties. The metre is *Sinom*, which, rhyming
with *anom*, youth, connotes youthful energies (Satjadibrata 1953: 57):

1.3.2. Perfidy in a Young Man and Woman

*Sinom*

It surprises those who see it, and it amazes those who hear, that 'Den
Ahmad falls to temptation (make kagoda), entranced by Neng Suwarni,
for in the matter of comeliness, no-one would say she is the better,
normal persons would all say, that Neng Supenti far outstripped her, in
beauty, intelligence and accomplishments.

So intense is Satan's tempting (panggoda setan), so strong is the force of
the Devil, what's more 'Den Ahmad has the inclination for it, he is a
man without discrimination, he cannot guard himself (mager napsu), and
gives in to the pursuit of pleasure, and when he sets eyes on someone
unknown, it seems to him that she is the better, he forgets former
affections, and falls in love with the newcomer.
In addition to all of this, Raden Ahmad is seduced (*kagoda*) by Neng Eni, a divorcee with some reputation, for in the arts of ensnaring young men, she conceals her true nature, behind demure looks and modest behaviour, but then swiftly changes her shape, skilfully weaving attachments, in her true plumage she intoxicates them.

*(Wawacan Enden Supenti 1932: 37)*

1.3.3. Pride

To illustrate the textual expression of *takabur*, pride or vanity, we turn to D.K. Ardiwinata's *DI Baruang Ka Nu Ngarora* (Poison To The Young) put out by Balai Pustaka in 1914, a *D-perfidy* novel. We take up the action towards the end of the story, where Aom Usman, the son of the local Demang, has been consorting with Nyi Rapiah, wife of the merchant Ujang Kusen. Aom Usman finally gains Nyi Rapiah's letter of divorce from Kusen by negotiating with Kusen's father, Haji Samsudin. The extracts describe Kusen's acute pain and humiliation over the loss of his wife, his turning to vice for consolation and his vaunting of his youth and machismo. It is rare in a *D-perfidy* novel - and marks the quality of this earliest ESN - that as much attention is paid to the explanation of the class tension between the two young men as to the ethics of *kadar*, or fate. The nobleman has taken the wife of the merchant with impunity. The critics are divided on whether to favour an ethical or social interpretation of this novel (Kartini 1979: 20, 35; Rusyana 1979: 20-21; Rosidi 1983: 110-112). The description of Kusen's state is through an omniscient narrator directly addressing his audience:

Text 1.3.3. Pride

...And who knows how it happened, for Ujang Kusen was at first a very good young man, and had only now turned the way he had, it must have been foreordained, there can have been no other reason for it, but that Kusen was hurt by his wife and thus it was that his habits changed. Yet he was wrong in that he could not maintain his patience (*kasabaran*) that he sought to heal his pain with evildoing, that he replaced misfortune with further ill. By covering up he sank the lower. He should have been patient (*sabar*) in undergoing his torment, and should have been willing to surrender himself (*pasrah*) to the Almighty and surely in the end he would have had his reward...

*(Baruang Ka Nu Ngarora 1966: 104)*

and further:

Ujang Kusen's love for Nyi Rapiah was now very much diminished, since he had done so much to expunge it and and they had long been apart. Moreover, it had given way to hatred, since she had been with another. What really incensed him was that she had gained a partner of higher rank than he. And this became the principle reason for Ujang Kusen to redouble his evil-doing, for he was a young man, with no discrimination, few powers of resistance, and a lot of money to indulge his wickedness. If before his badness had been so much, now it had
increased twofold, even threefold. Whenever he took up with a young woman it did not last, for he never could meet one like Nyi Rapiah; he became promiscuous, and there being many women about, he fell in and out of love, remaining with one only until he felt bored...

Ujang Kusen's state was pitiful, wanting as he did to sate himself with women at such a young age. Now if he intended to taste this to the full, even until the mountains crumble and the earth itself fall in, there can be no satisfaction, for there is no end to the number of pretty girls. He should have turned his satisfactions to bridling himself, in accepting what had happened, and being content with the way things had turned out.

For do not those who are wise say (saur anu palinter): 'There is no-one richer than he who accepts his fate.' If desire is not checked, it will certainly bring regret, and the body will suffer along with the aching soul. Thoughts such as these were far from Kusen's mind, he thought only of his youth - 'Here I am, a man of the world, tall as the sky' - and he knew no misgivings.

(Baruang Ka Nu Ngarora 1966: 107)

1.3.4. Worldliness

Worldliness, or the desire for material gain and honour in the eyes of the world, in Sundanese 

\textit{dunya}, is an ambivalent \textit{propriete} of Didactic character. In Islam it is not in itself a reprehensible quality, honourable ambition is to be applauded. The danger of 

\textit{dunya} resides in its being put above all other concerns of this life and the next.

\textit{Dunya} is the value that lies behind the plots of the \textit{D-arranged marriage} novels, motivating parents who force prosperous matches on their children, and the children who comply with those arrangements. What may have once been prudence, or genuinely the best of intentions, is depicted as a force for bad in the novels. \textit{Dunya} moves Aom Usman's parents in \textit{D1 Baruang Ka Nu Ngarora} to insist that Usman take a consort wife over the commoner Nyi Rapiah; it is found within Juag Tati, in her overweening ambition for her son Ujang Atang in \textit{D4 Wawacan Juag Tati}, and within Enden Saribanon and her pleasure-loving mother in \textit{D5 Wawacan Enden Saribanon}. In \textit{D6 Wawacan Durat Nu Teu Pegat} Enden Ratna is forced to agree to become the second wife of the rich Haji Usman to save her father from debtors' prison (see also Didactic Plot, Chapter Three).

In one novel in the secondary sample, \textit{dunya} is amplified as a vice in the young woman protagonist. Koesnadi Martakoesoema's \textit{Wawacan Raga Tatalang Bandu} (Only One's Body Against Misfortune) published by Toko Buku 'Pasundan' of Tasikmalaya in 1922 is subtitled 'kamodelan sareng kajadian di Priangan taun 1922' ('based on an event which happened in the Priangan in 1922'). The work recounts how a woman's uncontrolled buying of jewellery and expensive \textit{batik} cloths brings about the end of her marriage. It must be classed as a \textit{D-perfidy} novel since Enden Wulan's huge debt is portrayed as a betrayal of the trust of her husband, a merchant. In fact, he is bankrupted by it. He
divorces her, and Ratna Wulan is forced to become a prostitute to live. Colonial sources held this stereotype:

'The women in the Preanger district in particular were said to have a great passion for beautiful sarongs (traditional wrap-around skirts), silk kabaias (traditional blouses) and gold jewellery.'

(Hesselink 1992: 212)

The most interesting portrayal of worldliness as a moral propriete in a Didactic major character is in the following extract, taken from Moh. Ambri's D9 Lain Eta (Not the One) published by Balai Pustaka, 1935. The young protagonist, Neng Eha has been forced to abandon the fiancé of her choice, Mahmud, because although his father is a wealthy landowner who has been able to provide him with an advanced modern education - Mahmud studies architecture in Batavia - he does not bear a title. Eha is wedded instead to the Juragan Mantri, an administrator in the civil service and distant kinsman of her father. Although her social equal in the eyes of her parents, the Mantri is middle-aged and has a brood of unruly children by a former marriage who make Eha's life difficult. The Mantri cherishes Eha, but she despises him in return and for some weeks after their wedding refuses to join his marriage bed. In Sundanese this behaviour is known as pista (see further Didactic Intertexts, Chapter Three).

This is the account of Neng Eha's initiation into sexual life, effected wholly as a seduction by dunya. The Mantri comes home one day with an assortment of new batik cloths for his bride:

Text 1.3.4. Worldiness in a Young Woman

Neng Eha's aunt and her mother were delighted with two or three of them and expressed their agreement at her appreciation, adding praise of their own. And all there exhausted their compliments on the cloths. The servant Nyi Ikem also praised them excessively; she felt first this one and then that, with a careful touch lest they snare like spiders' webs.

'Mmm... if I had these, they'd turn my head and I'd worship the one who gave them to me...'

'Yes, they're really not bad,' said Neng Eha.

Those gathered around all laughed.

'That's right, Eha, thank your husband,' said her mother.

Neng Eha did not dare speak, but sent her husband and inviting smile.

And thus it seemed the door to heaven opened for the Juragan Mantri and all incommodity he had suffered disappeared. In his heart he imagined, if he were not ashamed in front of Eha's parents and afraid she would flee...
him again, he would then and there throw his arms about her, putting many kisses on her mouth, and take her up in his embrace.

The next day the newly-weds went out shopping. Neng Eha's gait was different from that of the day before; now she stepped 'light as a tiger'.* When they got back home she undid her parcels - fabric for blouses with matching silk shawls, perfume essence, eau-de-cologne and many other things such as women have need of. The Mantri had spent fifty guilders and glady to comply with his wife's whims, for now she was his...

* the idiom to describe a sexually aware woman

(Lain Eta 1935: 41-42)

We shall see in the next chapter that a valid concern with questions of material existence is extensive in the Romantic novels. This exhausts the class of moral attributes in the formation of the Didactic major characters. The *propriètes* are summarised in Table 1.3., Appendix A.

1.4. MAJOR D-CHARACTERS, STATUTS

The last of the attributes of character in the *Grammaire du Decameron* are those called *status*, glossed by Scholes (1974: 113) as 'conditions'. Statuts are external qualities independent of the will of the subject. They are biological, in the *statut* of gender, religious, in such distinctions as Jew versus Christian or Christian versus pagan, and social, in the matter of class, such as patrician, merchant or menial worker (Todorov 1969: 33). On logical grounds, the *statuts* would appear to be durable attributes, yet in the course of many of the *Decameron* tales, changes in *statuts* occur: men assume the disguise of women, Jews become Christians and often extreme reverses in social status are effected. These changes, brought about by ruse or wit, are moreover an important part of the plot dynamics of the *Decameron* corpus.

The *statuts* of ESN Character, both Didactic and Romantic, are

(a) gender;

(b) cultural variants, roughly corresponding to Geertz' (1976) classic description of Javanese society within three streams: the Indic-influenced *priyayi*, the orthoprax Muslim *santri* and the *abadangan* peasantry. In Sundanese the variants are the *menak* or *priyayi, santri* and *rayat*;

(c) the finer calibrations of class within Sundanese society (cf. Rusyana 1979: 179).

In the ESN, it is the *statuts* of character that have claimed the most attention in contemporary literary analysis (Kartini 1979: 35; Kartini et. al. 1979: 66-71; Rusyana 1979: 155-156; Rosidi 1983: 101-138, 151-177). More generally, feminist theories have
put the case forcefully that gender is a social construction upon a biological given; comments on gender images will be made where appropriate in this thesis. The principle that ideologies of class are prime motivators of human action has passed well beyond its Marxist origins, yet has lost none of its relevance.

But while characters' statuts may be the richest sources of semiotic interest in the Sundanese novels, they are not realised in passages of literary charm of the type exemplified in the discussion of the proprieties above and of the physical attributes below. An attempt to reproduce textual wordings on gender, cultural variants or class faces the principle of diminishing returns. Gender is immediately conveyed by naming, thus has already been treated in Table 1.1., Appendix A. The indications of the cultural variants, such as priyayi, santri and rayat, while they appear as terms in the texts, are seldom elaborated upon. Their identification is more a matter of background interest outside the novels than part of the dynamics of action within. Class is indicated by a character's title and occupation or rank in the civil service (for young men) or by a father's or husband's occupation or rank (for young women). In most instances class and cultural variant are to be deduced from material indices - details of costume or of other material possessions. Textual examples of this are provided in section 1.5. below and further in Texts 5.2.1.c. and 5.2.1.d. in Chapter Five.

The distribution of statuts in the D-novels is then best presented in the form of a summary. Table 1.4. sets out the cast of Didactic major characters in a vertical arrangement to suggest the class hierarchy in Sundanese society. Gender and cultural sub-groups are also indicated. The novels are mentioned by their number in the primary sample. In addition, the marking of the sources of publication of the novels, either B.P. or i.p., clarifies the distribution of statuts as a generic pattern of Didactic discourse rather than a matter either of the publisher's affiliations or of individual authorial ideology.

What is to be learned about the statuts of Didactic major characters from setting them out in this way? First, it is strikingly evident that well over two thirds of the number of characters bear titles, and that within the titled group there are two large clusters of mid-level and lesser priyayis. If Table 1.4. were 'turned on its side' we would have a normal curve of a population of priyayis with tapering ends, the 'upper' end showing a small number of ningrats the 'lower' end peopled by a few members of the rayat.

This is not a realistic picture of Sundanese society at large, which is a peasant society (Poeradisastra 1979: 6). The class structure represented in the Didactic ESN mirrors the earliest reading audience of the novels: mid-level, educated priyayis. We shall see later on in Chapter Three that the D-novels also contained a discourse on the ethos of priyayism itself.

There are no other social patterns perceptible in the table apart from the matter of gender. While women characters are nearly as frequently represented as men, 14 women to 19 men, it is men who hold the means of employment. None of the women characters are shown to working the D-novels, apart from the eponymous heroine of the late appearing D8 Wawacan Enden Supenti, B.P. 1932. Some further comment should be made,
however, on the ideology of gender based on information on Didactic Plots (see further Chapter Three). At the 'top end' of the population curve, men characters in high office or in possession of wealth exercise a social and sexual privilege through polygamy and the ease with which they are able to take wives and to divorce them. *Ningrat* ladies, being closely associated with the Kaum, except for Agan Ayu Lasmana of *D2 Wawacan Rusiah Nu Geulis*, exemplify the moral problem purely and simply of sexual virtue or impropriety.

At the 'lower' end of the population of Didactic major characters we find untitled characters only from the first and last dated of the D-novels of the primary sample, *D1 Baruang Ka Nu Ngurora*, B.P. 1914, and *D10 Wawacan Siti Permana*, B.P. 1936. They are something of an exception. It should also be noted that the lowest end of the social spectrum is represented not by cultivating peasants, the *cacah kuricakan*, but by merchants and members of a slightly elevated village gentility of the families of village headmen. A more developed picture of this group is to be found in a novel from the secondary sample, R. Soengkawa's *Nyi Mas Sukmi dan Saudaranya* (*Nyi Mas Sukmi And Her Kin*) B.P. 1927, the author's own Malay version of *Carita Dulur Lima* (*The Tale of Five Kin*) B.P. 1925. In this novel, a village headman's five children each experience the full range of the delicate moral quandaries of the *priyayis* found elsewhere in the primary novel sample.

1.5. HOW TO READ CHARACTER: PORTRAITURE OF MAJOR D-CHARACTERS

It is the peccant characters of the *D-perfidy* novels that receive the fullest symbolic introductory descriptions. Beautiful examples of portraiture are found in the following extracts from two early Didactic *wawacan* of the primary sample, *D2 Wawacan Rusiah Nu Geulis* (*The Verse Tale of the Secrets of A Beautiful Woman*), 1921, by R. Tjandrapradja and *D3 Wawacan Rusiah Nu Kasep* (*The Verse Tale of the Secrets of a Handsome Man*) 1922 by Nyi Raden Hadji Hadidjah Machtoem. Both were originally published by M.I. Prawira-Winata of Bandung. The passages quoted introduce the characters Agan Ayu Lasmana and Juragan Brata respectively.

Agan Ayu Lasmana and her suitor, Raden Maja-Sutisna have stolen a few days to be together in secret at Lasmana's father's villa in the countryside. Although already deeply in love, their relations are not consummated immediately. Yet their tryst is not without its gratifications. On the first night of their stay in the villa, Maja-Sutisna spies on Lasmana as she takes her bath. She is described, literally, through the male gaze. Witness her marvellous beauty:

Text 1.5.1. Agan Ayu Lasmana

*Sinom* (Youth, Happiness, Exhuberance)
121. Raden does not know what to do, from his hiding place behind the wall, screened by the bamboo with its many slits, he has a clear view, his breath catches in his cheeks, he is about to choke, but restrains himself, he is truly most delighted, his eyes range freely round the compartment, unhampere through the many cracks in the weaving.

122. He stands on one foot, chin resting on his hand, in the stance of one spying, the bather opens her blouse, slipping its fastening away, and removes her rings, placing them in a small casket, where she keeps her toilet soap and rosewater, charming, fragrant, beguiling sweet, her perfume arouses his feelings.

123. So she makes to take her bath, unaware that he is watching, feeling wholly at her ease, when all the fastenings are loosed, she casts her eyes around, and with an upward movement unwinds her hair-knot, and as she raises her head to do so, her pendant catches the light briefly, with a green flash like a winking eye.

124. Like the climbing flower on the espalier, on the trellis of the house is she, but now inside, framed by a stone wall, the water, clean and transparent, is lit with rainbow hues, blue, yellow and violet _tints, enhance the glow, of the bathing form, shining all the more like some heavenly nymph.

125. Now she has shed all encumbrance, except for her bathing _sarung_, which clings to her body, reaching only to mid-calf length, and it is of fine Madras cotton, her hair falls over her breast, wafting fine as a shadow, she is like the new-risen moon, part hidden by white clouds.

126. She splashes water about, and is mirrored in its surface, she casts up waves as she takes of it, her watcher spies on in silence, his heart catches in fear, he pales and starts with desire, a blenching sensation comes over him, and blocks out all conscious thought, his legs all but give way from under him.

127. He pants as one out of breath, his very heart is taken away, in dread of being discovered, and now she is rubbing her cheeks, her face glows the sweeter, she scrubs all her upper body, and rinses it with water, her hair in a tangle to her buttocks, binds his heart, increases love.

128. She rubs her body with medicinal leaves, those that make fine the skin, she winds them about her hands, and passes them over her face, and so her beauty shows the more, candid and luminous as a rainbow is she, her legs are half-exposed, neither white nor golden are they, perhaps that is what is meant by the ‘gleaming sheen’.

129. The water is all about her, bright as her own earring gems, caught in the pool’s reflection, it clings to her body, as she stands there on the tiles, and she shakes it off like dew-drops, she is a star hanging in the sky, her breasts are like young coconuts, further drug to his amorous dementia.

(Wawacan Rusiah Nu Geulis 1921: 19-20)
The full range of features of Didactic character are represented in this text. The Lady Lasmana is without doubt a ravishing beauty and the erotic charge of the text is all too clear. We readers can safely expect that Lasmana will be a negative character, since she bears such potential to do harm to men's hearts. In fact, the wawacan turns out to be an account of the exercise of her sexual hubris. Agan Ayu Lasmana's moral proprietes are rayungan and takabur, perfidy and conceit. We know from her name that she is a noblewoman, while her Javanese title, 'Agan Ayu' is an added sophistication in West Java. She wears costly gems and is well provisioned in traditional toiletries. She enjoys the physical proprietes of youth, beauty and wealth, and her statut is high priyayi.

The literary allusions in the presentation of the lady Lasmana are traditional. Ajip Rosidi (1983: 40-41) has noted that a description of the physical beauty of the heroine was an essential motif in the carita pantun. There are Javanese references too in her portrait; Agan Lasmana bathes as on a temple relief, set in the scene of her private appartment, while metaphors of nature extend from her own pliant body to a climbing plant on her wall, and on to rainbow, moon, clouds and stars. In the Indian mythology of the archipelago the hero Arjuna came upon a group of heavenly nymphs bathing in a forest pool, watching them undress and disport themselves in the water, later to steal their clothes and force his way with them. The Arjuna motif is redeployed here, as Maja-Sutisna watches in ecstasy. The similes of womanly beauty likened to the moon and of nubile breasts to young coconuts are also persistent images in traditional texts (Creese 1993: 14).

The 'gleaming sheen' mentioned in stanza 128 is another reference to the literature of Java. It recalls the legendary flaming loins of Queen Ken Dedes, who entranced King Ken Arok, founder of the 13th century kingdom of Singosari in East Java, and it has been reported as a term of flattery to the women of the central Javanese court of Mataram (Carey and Houben 1992: 15).

Although we will only know this from reading the wawacan to its end, Agan Ayu Lasmana is an emblem of the ideological orientation of the text as a whole. She represents the self-centred world view of an older kind of Sundanese high priyayism, one that still looked to Java for its cultural tutelage. As the text itself finally indicates in Agan Lasmana's tragic end, it is a world view about to be eclipsed (see further section 1.5.3. below).

Text 1.5.2. Juragan Brata

In D3 Wawacan Rusiah Nu Kasep the lady Atikah and her husband Juragan Brata of Cianjur are facing the end of their marriage. As the wawacan opens she has just sent him away, distressed by his persistent philandering, yet accepting the fact that his comeliness and charm render him irresistible to women. She withdraws to a rest house near Purwakarta. After a short time, Brata gains entry to her house to beg her to receive him back into her affections, and he is temporarily successful. He is announced to Atikah by her personal servant, Nyi Teteh:
Sinom (Youth, High Spirits)

121. Says the servant Teteh, 'Ah, mistress, by your leave, a guest has just arrived to see you.

122. Of a hero's build he is, a beauty spot upon his cheek, his teeth are white and unfiled, his nose shaped medium fine and sweet, his countenance is like a rose of Persia, tints pink and white there do meet, I felt I'd come face to face with Arjuna himself, so refined of spirit and sweet of speech, and me he addressed by my familiar name.

123. His headcloth is of Ciamis make, in narrow stripes of dark and light, his coat was tailor-made by Herman's, in raw silk and ivory-coloured, just right, his necktie has the tint of coffee, his sarung of polished Pungkur design, and pale pink his shirt is, he wears a ring of markasite, and a gold fob-chain with an encrusted lock.

124. A French felt hat he has on, coming all the way from Paris, pulled at a slant across his fair face, which all the more his comeliness increases, dancing pumps upon his feet, and on a fine cigar he draws, the brand is the well-known Trio, his cologne its scent sweetly wafts, come, my mistress, receive him forthwith...

(Wawacan Rusiah Nu Kasep 1964: 28)

This time the introductory portrayal of a major character favours physiognomy and a luxuriation in the description of material goods, the items constituting Agan Brata's extraordinary sartorial vogue. The portrait is not solely Indic-inspired. Brata has not had his teeth filed; he is a modern dandy. The Arjuna cliche appears once more, but it is counterbalanced by allusion to the other great literary tradition of the archipelago, the Persio-Islamic. Moreover, these two references are made from the point of view of a servant, probably little educated. In our period even unlettered folk would have been familiar with traditional texts, listened to in recitations, or witnessed in performance as drama or wayang plays. For Nyi Teteh to invoke these traditions is the highest praise she can discover.

The cultural image that Agan Brata projects is one of a wealthy young menak who prefers to join high Sundanese culture (his batik garments are of the choicest patterns) with cosmopolitan fashion (his selection of imported apparel). Brata embodies Sundanese ideals of masculine good looks; he has a fine physique, a fair complexion, and a nose neither flat nor high-bridged. His physical proprieties are explicitly given: youth, comeliness, wealth and his statut is leisured priyayi. We do not read of him working in the narrative, his past-times are womanising, gambling, hunting and fishing (see Synopsis, Appendix B).

We are correctly disposed to expect that Agan Brata's moral propensities will be rayungan, inconstancy, and takabur, conceit. His depiction also has roots in an earlier textual tradition. Ajip Rosidi sketches this comparable character of the feckless hero of a traditionally inspired popular work, R. Suriadireja's Wawacan Purnama Alam (The Verse
Tale of Prince Perfect World), which went through several editions by Balai Pustaka during the 1920's:

'Quite frankly, Purnama Alam is not a sympathetic character in my opinion. He is the dream of manhood of the Sundanese of the 18th or 19th centuries, that is, a man whose life is used up under the competing attentions of women, who is fed and sustained by the women who love him. Purnama Alam is a man without direction and without intentions (good or bad). All passes in accordance with the cycles of fate, and he does as he has been told by whose who have educated him and who care for him.'

(Rosidi 1983: 98)

There can be little doubt that *DJ Wawacan Rusiah Nu Kasep* was composed in answer to *D2 Wawacan Rusiah Nu Geulis*, which had appeared one year earlier through the same publishing house. It is the only known ESN to have been written by a woman and it speaks up against a bias against women within Didactic discourse (see further Chapter Three). Nyi Raden Hadji Hadidjah Machtoem has a place in the Sundanese literary canon (Salmun 1963: 158; Rosidi 1966: 15; 1983: 193).

Although Agan Brata is the intended protagonist of *D3 Wawacan Rusiah Nu Kasep*, the 'handsome man' of the title, he is not, however, the focus of the work. This is the fine positive character of Enden Atikah, a paragon of womanly strength. She forgives Agan Brata's initial infidelities and receives him back in marriage (cf. Text 5.2.1.a., Chapter Five) but only once again does he deceive her and she divorces him swiftly, retaining the rights to their house in Cianjur, a condition she had already negotiated upon their reconciliation. Atikah's moral fortitude is matched with financial acumen, rarely portrayed in women characters of the ESN and only a much later example, Enden Supenti of *D8 Wawacan Enden Supenti* (B.P. 1932) shows a comparable financial independence. Most of the narration is spent on Enden Atikah's story.

Brata is part of a wider antagonism. His cultural and moral associations, Cianjur *menak*, effete and dissolute, are contrasted and bested by Atikah's unshakeable religious faith and conduct. She herself stems from a Cianjur *santri* gentility of solid fortunes and of Kaum Tua persuasions (see Didactic Worlds, Chapter Three). And when she is finally rid of Brata, her new husband is well-suited to her. He is a Muslim merchant, Tubagus Ahmad Marjuki of Banten, titled, and a layman learned in Qur'anic interpretation and in the Hadith traditions, also in possession of secure wealth (see Text 5.2.1.c.). While Brata ends up in ignominy in Batavia and eventually commits suicide, Enden Atikah remains rich and well-respected. It is clear that the sympathies of the author, herself titled, a Hajah and of Cianjur origin, lie with the protagonist Enden Atikah.

True villainy is scarcely found in the Didactic ESN, since the conflict of the novels generally arises out of the private moral predicaments of the major characters. Yet there is one memorable villain within the primary sample, the Hadrami Arab Sayid Abu Bakar bin Ma'ruf, in whom the protagonist of *D2 Wawacan Rusiah Nu Geulis*, Agan Ayu Lasmana, meets her match. He is the husband who puts an end to her capricious life and
matches her pride with his own sinister sexuality. He maintains Agan Lasmana as an Arab woman, confined to his shop and compound in social seclusion and dementing cultural dislocation.

After her affair with Raden Maja-Sutisna is ended, Agan Lasmana's broken heart heals quickly in his absence, and she enters a liaison with another young nobleman, Raden Prawira-Supena. Both young men come to learn that she is playing a double game with them and abandon her, later finding suitable wives. Humiliated and disappointed, Agan Lasmana betakes herself to the house of her elder brother, Juragan Tekenar, a clerk in Magelang, Central Java, to recover. There she encounters the Hadhrami Arab, Sayid Abubakar bin Ma'rup al-Atas in his shop. He promptly asks for her hand. Lasmana's elder brother and his wife advise caution, since although marriage to an Arab will bring her closer in her observance of religion, and the sayid is rich, his customs will isolate her and it will be as though she were living 'in Mekah itself'. The characterisation of Abubakar draws on the conventions of the Stambul theatre. The metre is Dangdanggula, in concert with the proud figure of the Arab (Salmun 1963: 47):

Text 1.5.3. Said Abubakar bin Ma'rup

_Dangdanggula_ (for greatness, happiness)

1381. 'Gan Lasmana has hardly finished consulting, with the Tekenar and his wife, and quickly it is evening, when Abubakar arrives at their door, in his finery with a Kashmiri turban on, purple and flowing down his back, and drawn down tight to cover his ears, the whites of his eyes are outlined with kohl, black as his beard, he is carrying a small parcel, and wears toe-pinched sandals from Surabaya.

1382. He comes in and sits on a chair, kisses the hand of Raden Tekenar, he speaks and his speech is thick with an accent, he is perfumed with scents from Istambul, his jacket is of fine wool with small stud buttons running down the front, like a row of papaya pips, and is embroidered over with a fern leaf pattern. So, kicking off his sandals, he begins to speak to the Tekenar, who has no chance to reply, because the sayid has already asked for Lasmana's hand.

(Wawacan Rusiah Nu Geulis 1921: 170)

With her brother as her wali, Agan Lasmana is wed to Abubakar with a considerable wedding gift, _mas kawin_, of three hundred guilders but without celebration. Immediately the fears of the Tekenar and his wife are confirmed. Life with the Arab is even more unpleasant than they could have imagined for Agan Lasmana:

_Dangdanggula_ (for the event of the wedding)

1385. Soon after eleven o'clock, Abubakar makes to take his leave, of Raden Tekenar, saying merely, 'Excuse me', and that Lasmana should go with him, because the house is made ready for her, and Raden Tekenar suggests, 'Why not leave to-morrow?' Says Abubakar, 'It's not
my custom, my people do not make music over wives, and it is forbidden for others to look upon them.'

1386. Says the Tekener, 'Well, then, so be it,' and Agan straightway readies herself, and carrying a suit-case of clothes with her, her face covered with a veil, she sets out with sorrow already in her heart, climbs into a horse-drawn carriage, and seats herself down in it, we do not speak of the journey, they arrive at Abubakar's shop, and make their way inside.

1387. Agan is completely dismayed, never has she set foot in such a place, everywhere wafts the smell of goat's fat, and mixed incense hangs heavy on the air, the go-down is redolent with ghee, an oily, aromatic commingling, so that all seems incommmodious to her, and as for the bridal couch, her blood runs cold it is so uninviting, it is as if she has strayed into some demon's lair.'

(Wawacan Rusiah Nu Geulis 1921: 171)

Agan Ayu Lasmana has been unfaithful to both her Sundanese suitors and they have found new matches. She has married Abubakar and the retribution for her wrongs is at hand. The Arab, indeed following his own custom, confines her to the house, and when she grows fractious, confiscates her fine clothes and her jewellery. After one quarrel he confines her to her bed-room, tied up. Soon Lasmana succumbs to despair, and one night as Abubakar sleeps, she flees from his compound and drowns herself in the river. A police enquiry establishes that Lasmana was often seen weeping by neighbours, Abubakar is convicted of cruelty and serves six years' gaol. Although D2 Wawacan Rusiah Nu Geulis perfectly satisfies the larger conventions of the Didactic novels, the work carries a rare sub-text of cultural antagonism, that between Agan Ayu Lasmana, emblematic of Java and of Sayid Abubakar, who represents cosmopolitan Islam associated with new ideas from the Middle East (see further Didactic Worlds, Chapter Three). This theme is repeated at the level of sub-plot, in the courtship and marriage of Agan Mariam, daughter of the leader of the Kaum and of Indian descent with Ence Tamim, a young merchant from Palembang (1921: 57-60; see synopsis Appendix B.).

1.6. A FUNCTIONAL POETICS OF MAJOR D-CHARACTER

So far we have examined the 'semantic content' of Didactic major characters as entities. Now these characters are defined according to their narrative function within the novels. Quite apart from the characteristic patterns of their portrayal - of social rank, psychological traits and their elaborate symbolic introductions, the major characters are readily recognised simply in that the greatest part of the narrative text is given to their rendering. They perform the chief moves of plot and in them we chart the etats, the states of happiness and unhappiness through the novels. Thematically, they are also all involved in the quest for jodo. There are three kinds of Didactic major characters: protagonists, major characters and antagonists.
1.6.1. Protagonists and Antagonists

Attention was drawn in the Introduction of this thesis to the frequency of eponymy in the ESN. The reader expects that when the title of a work consists of the name of a character, that character will be the chief actor of the work. In most ESN this is the case; Didactic eponymous heroines have the status of protagonists (refer to Table 1.6., Appendix A). The only exception to this is *D2 Wawacan Rusiah Nu Kasep*, named for Agan Brata, but whose narration turns in favour of Enden Atikah.

The essential dynamic of any narrative is that a conflict arises, develops in intensity or in complexity and culminates in a resolution. The conflict involves two opposed poles known in popular literary lore as protagonism and antagonism. In the ESN of both the Didactic and Romantic types, the antagonists are much the weaker side in any such equation. It is rare to find a protagonist matched by an antagonist figure of equal power throughout the whole narration; rather, the function of antagonism is realised by a number of adversaries in turn. Antagonism may also assume a more abstract manifestation, appearing as a series of trials or misfortunes through which the protagonist must pass. We saw textual evidence in section 1.3. above that the true source of antagonism in D-novels is the devil within, Satan's whispering, in the major characters.

1.6.2. Didactic Examples

The basic mould of character, in fact of all characters in the Didactic ESN, is the *Didactic example*, exemplifying either virtue or wickedness as described in section 1.3. on *Proprietes* above. All D-novels contain both 'good' and 'bad' *D-examples*, though patterned in their numbers in each novel (see further Didactic Plot, Chapter Three). Major characters are such examples writ large, while minor characters represent cases of *Didactic examples* in a less developed form.

1.6.3. Protagonists and Major Characters

Even though eponymy raises the reader's expectation to find a protagonist within the narrative, it is a notable feature of the Didactic ESN that they need not necessarily contain a protagonist on whom the story centres and who makes the greatest claim on the reader's sympathy. Some stories are played out with a number of major characters upon which the narrative focusses in turn; thus *D1 Baruung Ka Nu Ngarora*, *D6 Wawacan Durat Nu Teu Pegat* and *D7 Kembang Para Nonoman* are without protagonists.

Table 1.6., Appendix A, lists the protagonists, major characters and antagonists of the D-novels of the primary sample. All are also indicated as either positive or negative *Didactic examples*. Protagonists are found in novels *D2, D3, D4, D5, D8, D9* and *D10*. They are all women, and in this we discover the fact of a gender bias that both regards women as morally dangerous, or at least, most in need of moral guidance, and holds up the examples of virtuous women. This point is taken up again in D-Worlds, Chapter Three.
Antagonists are characters directly responsible for grievous harm to the protagonist or the major characters; thus in *Di Baruang Ka Nu Ngarora*, Aom Usman steals Ujang Kusen's wife Nyi Rapiah and later takes a consort wife, a *padmi* as well, consigning Rapiah to the rank of secondary wife. In *D2 Wawacan Rusiah Nu Geulis*, Agan Lasmana is driven to suicide by Seh Abubakar's cruelty. In *D5 Wawacan Enden Saribanon* it is the Wadana whom the illegitimate Saribanon is persuaded to marry instead of Juragan Muhtar, whom she loves, and the Wadana who turns away from her in search of a wife suitable to become his *padmi*. In *D6 Wawacan Duriat Nu Teu Pegat*, Enden Ratna is forced to marry her father's creditor, Haji Usman to save her father from debtor's gaol, which marriage ends the betrothal of Ratna and Raden Yoyo. In *D9 Lain Eta* the Raden Mantri is the focus of the grief of the refusal of Juragan Mahmud for Neng Eha's hand in marriage and the cause of continuing pain to Eha in her unhappy marriage. In *D10 Wawacan Siti Permana*, Raden Tanu, son of a *demang*, like Aom Usman of *D1*, abducts another man's wife; the original married couple, Siti Permana and Mas Prawira are powerless to act and remain apart until their situation is righted by fate. Earlier remarks on the role of fate, *kadar* or *takdir*, as the supreme cause of all this marital miscreance and distress, however, still hold good. The matter of fate reappears later in *Didactic tags*, Chapter Three.

### 1.7. MINOR DIDACTIC CHARACTERS

The minor characters in Didactic ESN of the primary sample are listed in Table 1.1., Appendix A. They do not require further discussion. O'Toole, citing Mudrick, another critic, describes the general role of minor characters in narrative in this way:

> '.. they are a necessary part of the furniture of the world within which the protagonists move, like 'extras' in films or 'walk-on' parts in the theatre...'

*(O'Toole 1982: 145-146)*

namely, that in the realist novel, the minor characters flesh out the intended impression of actual society. Servants, hirelings, *dukun*, or magico-medical healers, procurers, marriage brokers, the keepers of gaming houses and trysting places, thugs and henchmen all fill this role of 'props' in novels of both the Didactic and the Romantic type. In contrast to the major characters of the ESN who are always Sundanese, there is a high incidence of minor characters hailing from outside the Sunda region. We note Chinese *babahs*, Batavians, Sumatrans, and Hadhrami Arabs.
1.7.1. Actantial Functions of Minor D-Characters

It has been the mission of narratology to isolate elements common to all stories everywhere; that is, to produce 'grammars' or models sufficiently abstract as to account for narrative events and the relations between the doers of actions in stories, beyond the particularities of individual works produced in a certain time and place. The early French Structuralist work of A.J. Greimas provides two inter-related models which are of use in our analysis of the functions of characters in the ESN. Codifications along the lines of Greimas' models also enable us to identify patterns in the structural relationships between characters in the Didactic and the Romantic novels and their sub-types.

Greimas has suggested that characters in fiction might be considered on three levels of abstraction; first, a character is an actor, a named individual belonging to a particular text. Any of the major characters of the ESN meet this category. Secondly, character may be regarded as a role, exhibiting superindividual behaviour, so that a number of characters may perform the same role in a number of texts. Roles are cultural constructs and therefore are to be found in historically defined types of texts, certain genres. Didactic characters viewed as D-examples are such roles. The third level of abstraction is that of universal narrative grammar, within which characters are seen as actants in a 'purely epic function, invariable in any form of narration' (O'Toole 1982: 147). Typical patterns of actants also constitute genre (Greimas 1983: 200). Greimas formulated an actantial model comprising three pairs of contrasting epic functions, namely Subject-Object, Sender-Receiver and Helper-Opponent (Scholes 1973: 103-110; Greimas 1983: 202-207).

Within this scheme, the major characters of the Didactic ESN involved in jodo are to be seen as Subjects and Objects, the doers of action and those who suffer action done to them. In the traditional love story Subject and Object would be formulated as 'Boy and Girl': Boy meets Girl, Boy loses Girl, Boy regains Girl and so on. The Subjects of our Didactic novels are those major characters most active in the relationship of jodo, either negative D-examples who relinquish love and marriage, pursuing their errant desires, napsu amarah, or positive D-examples who show heroic forbearance, sabar tawekal. The Objects are the passive partners in jodo; in the D-perfidy novels they are those who are deserted in marriage, in the D-arranged marriage novels those whose suit is rejected in favour of another candidate.

Regarding Greimas' second pair of actantial functions, in the Didactic novels, the Sender function is to be ascribed to God, or fate, while the Receiver is the young person in search of love and happiness.

The actantial pair of the Helper and Opponent is an opposition which may advance the central story line or may give rise to sub-plots. Since most Didactic action is a matter of the individual character's response to fate within the Sender-Receiver function, this opposition is realized by minor characters. Among minor characters functioning as social 'props' in the D-novels, servants attached to a major character, or those whose services are engaged by a major character to further the cause of love naturally come under the
category of Helpers. However, if there is an antagonist in the story, or if jodo is violated by a third party, as in the case of Aom Usman who has Nyi Rapiah abducted from Ujang Kusen in *Di Baruang ka Nu Ngarora*, or Raden Tanu who enlists the help of a dukun for a love-spell to enable him to carry off Nyi Permana in *DJO Wawacan Siti Permana*, then the hired help are classed as Opponents, since they act against prevailing moral values. The alignment of Helpers and Opponents among the underlings of the major characters can be read off from their listing in Table 1.1., Appendix A.

A second group of minor characters in the D-novels is crucial to Didactic discourse. These are the senior members of the families of Didactic major characters: parents, aunts and uncles. Always figures of a higher social status than the young lovers, they are examples to the young, in that they represent the potential to which the young people will rise according to normal expectations and if correct moral comportment is followed. These minor characters perform the function of cultural *roles*, since they too often serve as *D-examples*, although the explanation of how they do this must be postponed until the discussion of *Didactic Tags*, Chapter Three.

Within the *D-perfidy* novels, parents or older close relatives take the role of counsellors or confidants to the young major characters, especially at the time of testing, *gogoda* (refer to Texts 1.3.1.a. and b. above). In this capacity, their actantial function is that of Helpers. In the *D-arranged marriage* novels it is also they who force marriages upon the young or who obstruct young characters from making unions of their own choice. Since the novels are universally opposed to the custom of arranged marriage, their actantial function is that of Opponents (cf. Texts 3.2.4.d. and e. in Chapter Three). Other Helpers and Opponents may similarly be read off from Table 1.1., Appendix A.

This concludes our observations on the narrative level of character in the Didactic ESN. Turning to the Romantic novels, we find that R-characters differ in virtually every aspect we care to consider.
2.1. ROMANTIC DRAMATIS PERSONAE

The cast of characters in Romantic novels of the primary sample is set out in Table 2.1., Appendix A. The same principles are adopted for naming the cast of characters in the Romantic ESN as in the Didactic novels. A similar range of Javanese, Arabic and Sundanese names represents the whole of Sundanese society in a realistic manner. Batavian Malay and Bantenese identities are also found, since they are part of the indigenous community of West Java. More pointedly than in the case of Didactic naming, many of the names of Romantic characters can be said to be motivated; that is, they reflect the ideology of the whole text in which they occur, or they indicate the role of the character in the story. These names are glossed in Table 2.1.

Arabic names and the title of Haji deserve special attention, since their significance differs from their generally 'neutral' use in the D-novels. We meet the Hadrami Arab Sa'id bin Achmad Syach in *R6 Carita Nyi Halimah* (B.P. 1928) and in *R3 Carios Agan Permas* (i.p. 1926) one Haji Serbanna, whose name is an ironic pun against the white turban, serban, the obvious evidence of the returned pilgrim. Both of these figures, with their conspicuous Arabic titles, are money-lenders, living from usury, a practice categorically forbidden under Islamic Law.

The most striking difference in the cast of Romantic characters, however, is the appearance of Dutch colonials whose names, in like manner, comment upon their roles in the stories. In *R1 Siti Rayati* (i.p. 1923-27) the Van der Goud family, 'The Golds', who ascribe to Ethical ideals of advancement for the native peoples and who are Socialists as well, are contrasted with the brutish planter Tuan Steenhart, 'Mr Stoneheart'. In *R3 Carios Agan Permas*, Tuan Human, 'Mr Humane' and Tuan van der Zwak, 'Mr Ineffectual' equally live up to the qualities implied in their names.

2.2. MAJOR R-CHARACTERS, ETATS

Todorov's (1969) first class of character attributes in the *Grammaire du Decameron* was that of the etats, the contrasted states of happiness and unhappiness. Major characters in the Romantic novels may equally be assigned an etat as a position on a scale of happiness-unhappiness, although in quite different circumstances from those of the Didactic characters. In both sets of novels, there is an interplay between the inner world of a character's emotions and censure or approval coming from the outer world of society. The behaviour of major D-characters originates within the individual, though it is evaluated in terms of the transcendent moral order of religion and both virtue and vice...
have very evident consequences in the eyes of Sundanese society (see further End
States, Plot, Chapter Three). In the R-novels this causality is reversed. Romantic
characters are more motivated by external or material reasons. Their moral order derives
from the historical realities of West Java in the last decades of colonialism, from the
harshest aspects of political and economic fact.

We established in Chapter One that D-characters were ethical examples and that their
actions were directed to finding a suitable marriage-partner. The Islamic morality guiding
this behaviour purported to be universal; all human beings are deemed equally capable
of doing right or wrong. However, in practice, the Didactic major characters were
drawn from the privileged priyayi class. If the D-novels were directed initially to an
audience of the same social milieu as their characters, the glamour and prodigality of their
highest-born players must also have exerted a certain 'downwards' appeal to the growing
petty bourgeoisie of new native professionals who formed the readership in the later
years of the pre-war period.

Major Romantic characters, in stark contrast, are heroes and heroines in a more
fundamental, universal literary sense. Theirs is an epic set of experiences, touching on
life and death, struggle and survival. The intentions of the the R-novels can have been
no less hortative than those of the D-novels, but it is clear they are meant for a different-
minded reader, one whose sympathies might be engaged to causes of social justice, or
one who might be inspired by nationalist sentiments. Romantic characters address
readers 'upwards', since they all emerge from the lowest ranks of society, spending
some part of their lives at the most abject levels of existence. Yet the R-characters are
also highly idealised. Their acts, as we shall see, can hardly have been real possible
exemplars to society at large. The success of the Romantic heroes and heroines depends
too much on the role of patrons, of fortune and sometimes of their own hidden, but often
unknown, natural advantages.

What sets Romantic heroes and heroines apart is their capacity to endure. Their
tribulations normally last many years, beginning in childhood, and as in the life-stories of
the archetypal heroes and heroines of myth, such tribulations constitute a rite of passage
into the fullness of adult life. Love and marriage may be part of that fulfilment, but they
are not essential to the R-plots. The testing, or gogoda, of D-characters was fairly
quickly resolved, in most cases within a matter of months (see further Fable, Chapter
Three). Romantic happiness and unhappiness, by contrast, are responses to material and
social conditions, which are slower to move than the moods of the human heart.
Therefore the etats of the R-novels are more gradual in change and more stable than
those of the D-novels. They are however equally predictable throughout the genre.

The Romantic ESN also draw upon a limited cast of characters (see further the Pleroma,
Plot, Chapter Four). Among these are true Romantic protagonists upon whose
experiences the narration centres. This is not to imply that R-characters are depicted in
finer psychological nuance than the Didactic, merely that they occupy more narrative
'space' in the text. In the D-novels there may be a number of fluctuations in etats as a
character passes through multiple jodo sequences, with the rising and falling etats
combining to create emotional harmonies and contrasts (see further Didactic Plot, Chapter Three). Romantic heroes and heroines, on the other hand, live out life on a single, sustained plane. It is the acts that they perform which are more varied, demanding lengthier description.

If the chief plot motif of the D-novels was jodo and marriage, that of the R-novels is metamorphosis. This metamorphosis may take various forms in the texts: as a change in social status, or in material existence, as an advance in degrees of knowledge about the world or in an awareness of self, even as a change of name or an alteration in physical appearance. Each and every Romantic hero/ine undergoes a metamorphosis of some such sort: that is our essential criterion of the Romantic ESN. In the longer R-novels we may find emblematic metamorphoses among minor characters as well, usually as lapses of identity, which 'shadow' that of the protagonist. The proliferation of such metamorphoses among minor characters creates thematic resonances in the Romantic novels and parallels the function of minor characters as D-examples within the Didactic novels (see further Chapters Three and Four).

The most interesting metamorphosis is that of social mobility. In fact, this designation, mobility, can encompass all the other kinds of metamorphoses just mentioned. In the world of values of the Romantic ESN, the central etat of happiness - unhappiness is conveyed by the terms senang - susah, meaning both 'rich' and 'poor' and 'happy' and 'in difficulty'. Unhappiness is equated with the circumstances of absolute poverty - lack of food, clothing and shelter - and thus with social degradation. Happiness is equated with material ease, if not outright wealth, while prominent social status automatically follows the acquisition of wealth.

The primary Romantic plot structure is that of a low-born indigent who rises to riches and honour in the eyes of the world, a pattern of susah relieved finally with senang when the hero/ine comes into his or her own. The first three novels of the primary sample exhibit this structure. They are:

*R1 Siti Rayati*, Dachlan-Bekti, Bandung, 1923-1927  
*R2 Manehna Geus Nekad*, Pembacaan Rakyat, Bandung, 1924  
*R3 Carios Agan Permas*, Dachlan-Bekti, Bandung, 1926.

These novels feature the heroine Rayati, alias Gan Titi, and the heroes Urip and Brani Human respectively. It is worthwhile to draw attention from the outset to the fact that these novels were published by independent printing houses and appeared before the PKI uprisings of 1926-27 and the subsequent banning of the party, which fact possibly accounts for the rarity of this kind of representation. We shall call this the R-revolutionary sub-type of the Romantic novels. In R1, Gan Titi, the illegitimate child of a coolie woman and a Dutch overseer, is brought up in the house of a Sundanese bupati and receives a Dutch education, but finally joins the nationalist movement. In R2, Urip is a clerk who through his personal integrity wins the heart and hand of the daughter of a Regent. In R3, Brani Human works as a child as a water-carrier in Batavia and is adopted by a Dutchman who provides him with an education in agricultural science.
The dynamics of the other Romantic sub-types are not so simply summarised (see R-Plot, Chapter Four). At this point, to describe Romantic character, we need only suggest a basic sub-division in the novels between those stories portraying successful mobility and those showing failure. The three early R-revolutionary novels are examples of unequivocal success, judged both in material terms and within the ideology of the novels.

The most frequent shape of successful mobility to be found in the primary sample of ESN is that we shall name R-conservative. At first, it appears that lowly, impoverished heroes and heroines manage to win riches and social position through honest endeavour, or ihtiar. However, towards the end of the novel it will invariably be revealed that they are in fact titled priyayis or that they stem from respected santri stock, sometimes ulama families. This has been obscured from the protagonists themselves, the characters around them and from the reader by all manner of chance events. In effect such mobility is contained, since the heroes and heroines perform no better and no worse in life than might have been expected of them, had their origins been known from the start.

The R-conservative sub-type accounts for half of the primary sample of Romantic novels. They are:

- R5 Wawacan Pareumeun Obor, B.P. 1928
- R6 Carita Nyi Halimah, B.P. 1928
- R7 Jodo Pakokolot, M.I. Prawira-Winata, Bandung, 1930
- R9 Rasiah Geulang Rantay, B.P. 1937
- R10 Laleur Bodas, B.P. 1940.

The protagonists of these novels are: Ujang Salim, Nyi Halimah, Raden Suria-Sungkawa, Enden Komariah and Basri respectively. The central etat of the characters is one of prolonged struggle which ends quickly in happiness with the final denouement of plot, just as in the R-revolutionary novels. In the R-conservative novels it turns out that in R5, Salim is the son of a Bantenese nobleman; his career in the native civil service crowns his early endeavours to make his way in the world. In R6, Nyi Halimah is born the daughter of a rich farmer and financial security is returned to her. In R7, after a self-imposed exile in the forests, Raden Suria-Sungkawa resumes his true identity as a city priyayi. In R9, 'Enden' Komariah discovers herself not to be titled but to be the daughter of a well-respected reformist religious teacher, while in R10 Basri returns from working in Sumatra to his home in West Java to claim his bride and his place in society as the son of a wealthy santri merchant.

The social and political context of the R-conservative novels is no less significant than that of the R-revolutionary novels. All appeared in the last phase of Dutch colonial policy during the 1930's, years of stringent repression of nationalism and of close censorship of the press. All except R7 Jodo Pakokolot are of Balai Pustaka issue, while even this novel has conservative origins, coming from the pen of the confirmed priyayi writer R. Memed Sastrahadiprawira and appearing through the conservative press of M.I. Prawira-
Winata of Bandung, two years after Raden Memed had joined B.P. as a Sundanese editor (Hadish 1979: 2-3).

The representation of failure to rise in society, or thwarted mobility, is as infrequent as that of unqualified success in the primary sample. We shall refer to the third sub-type of Romantic ESN as R-trickery novels. Stories of trickery seem to be relished by the Sundanese. The sometimes foolish, sometimes canny Si Kabayan is a hero of folk stories whose adventures enjoy great popularity. In our period, Balai Pustaka published a collection of Kabayan stories, *Si Kabayan*, B.P. 1932 and Moh. Ambri, author of *D9 Lain Eta*, in keeping with a lifetime interest in mystical matters, wrote *Si Kabayan Jadi Dukun* (Kabayan Becomes a Mystic Healer) B.P.1932. A Dutch dissertation at Leiden University by L.M. Coster-Wijsman, *Uilenspiegel-Verhalen In Indonesie, in het bijzonder in de Soendalanden* (Til Eulenspiegel Stories in Indonesia, especially in the Sunda Lands) 1929, was devoted to the phenomena of trickster stories (Voorhoeve 1929).

It has become popular wisdom that the character of Si Kabayan is the key to understanding the Sundanese collective psyche (Poeradisastra 1979: 29; Rosidi 1984: 130). Although trickster tales are common in the archipelago, Malay folk tricksters seem not to have made their influence felt to the extent in the pre-war Sumatran novels of Balai Pustaka that they have in the Sundanese. It is interesting to note, however, that the well-known Minangkabau writer Nur St. Iskandar, when setting a novel in Sundanese society, chose the themes of conceit, disguise and trickery under a title that seems to have come from folk idiom, *Katak Hendak Jadi Lembu* (The Frog Who Would Be an Ox) B.P. 1935.

Romantic trickery is found in three novels of the primary sample: first, as a parallel story alongside that of Brani Human in

*R3 Carlos Agan Permas*, mentioned above as a R-revolutionary novel
*R4 Rasiah Nu Goreng Patut*, Dachlan-Bekti, Bandung, 1928
*R8 Paeh di Popotongan*, B.P. 1932

and is exemplified by the characters of Nyi Imas, Karnadi and Marsaip respectively. Here no correlations with reference to publisher or date of publication can be made; these seem to be random, and the examples are too few for us to be sure. The trickster figures in the Romantic ESN can be explained within the terms of the genre as combinations of Didactic and Romantic elements. In *R3*, Nyi Imas is a cleft Didactic-Romantic character, combining the basest aspects - the negative proprietes - of Didactic examples with a bare minimum of Romantic strengths. Yet Imas endures; she lives to match the abuses meted out to her in early life with concupiscences of her own. Abducted from her loving husband, Ki Otong, raped and abandoned, Nyi Imas falls on her feet when, fleeing her abductors to Bandung, she seeks out one Raja Agan Permas, once the employer of her own father, and is accepted into service of that menak household. From there, the lure of wealth and her own sensuality lead her to agree to adopt the identity of 'Agan Permas' and to become the nyai or concubine of the rich Dutch planter, Willem van der Zwak.
Karnadi of *R4* and Marsaip of *R8* are also miscast heroes of mixed characterization. Ugly, of mature age and driven by unworthy desires, these figures parody the wholesome optimism of the true Romantic heroes, Brani Human in *R3* and Salim in *R5*. Karnadi is a frog-trapper for his livelihood, who by trickery and disguise, not by honest ihtiar, manages to take to wife the beautiful, rich, young divorcee Eulis Awang. Marsaip, a peasant fallen on hard times, also becomes grossly corrupt. For him the desire for wealth, dunya, is the spur. By dint of hard work, he amasses a fortune and buys himself a purported menak bride. The sin of takabur as wrongful ambition sits as reprehensibly on all these characters as upon any Didactic example of the D-novels.

The central *etat* of the R-trickery novels is one of happiness achieved by the false rise of the protagonist in the world. However, since that happiness has been gained unjustly and at a certain moral cost, it is not permitted to last. At the end of *R3 Carios Agan Permas*, Nyi Imas as the rich nyai conceives a passion for her long-estranged son, Brani Human, now grown up and a trained agriculturist, and come to manage the Sukawana estate while its master, Tuan van der Zwak goes on furlough. The shock of recognising Brani as her son causes Imas to take a fall and suffer a concussion which turns out to be fatal. The men Karnadi and Marsaip are similarly found out in their deceptions and must pay for their wrongdoings. In *R4 Rasiah Nu Goreng Patut*, Karnadi is brought back to bitter reality when he learns of the death of his first wife and of his children whom he has deserted for the young divorcee in the city. Overcome by remorse, he drowns himself. In *R8 Paeh Di Popotongan*, it comes to pass that Marsaip’s new wife is revealed not to be of menak descent as her father had claimed before her wedding; she contracts consumption, desperately unhappy in her marriage to the upstart. Marsaip’s fortune melts away in extended litigation for damages against his father-in-law and he himself dies as a pauper, weakened by malnutrition and prey to a serious infection. In the R-trickery novels, the brief happiness of the protagonists is followed by diminishing well-being and finally death. The patterning of the *etats* of happiness-unhappiness in these three examples of Romantic anti-heroism is exactly the same as that of the most developed negative characters in the Didactic novels. What is more, in being ‘killed off’ they are dealt the most censorious of D-Plot endings (see Didactic Plots, Chapter Three).

Why then should these R-trickery novels be classified as Romantic and not as some variant of the Didactic? They might well be seen as an exaggerated form of a Didactic story. The answer is that they contain the representations of metamorphoses, and that the main action of the stories takes place while the protagonists are in their changed states. The plot motif of metamorphosis is deemed in our poetics to outweigh any other Didactic formations, however frequently these may occur.

The import of the three R-trickery novels is at a generic level. In their combination of a Didactic moral frame with Romantic action, they illustrate what was referred to in the Introduction to this thesis as heteroclite forms, that is, the permutation of elements of the Didactic novels through the Romantic (and at times, vice versa). Table 4.5., Appendix A. summarises heteroclite phenomena in the novels of the primary sample.
2.3. MAJOR R-CHARACTERS, PROPRIETES

Todorov’s (1969) second class of the attributes of character in the *Grammaire du Decameron* was that of *propriètes*, or moral qualities. They were durable, though not immutable, and of an interior or psychological nature. We saw in Chapter One that the generic proprieties of Didactic major characters were the opposed categories of virtue, *sabar tawekal* and of vice, *napsu amarah*. *Napsu amarah* was further divided into the sins of *rayungan*, inconstancy, *takabur*, vanity, and *dunya*, material greed. Virtue remained an undifferentiated category. Coupled with the physical attributes of youth, comeliness and wealth, these *propriètes* accounted for all the propensities to action within the major D-characters.

The moral qualities of the true Romantic heroes and heroines, those of the sub-types *R-revolutionary* and *R-conservative* novels, are solely positive. Just as *sabar tawekal*, the only Didactic virtue, prescribed a single course of action - or more exactly, a patient refraining from action - so does one quintessential Romantic quality underpin every aspect of heroism. This is *ihtiar*, or honest endeavour.

2.3.1. *Ihtiar*

In the Romantic novels *R3 Carlos Agan Permas* and *R5 Wawacan Pareumeun Obor*, in the formation of the heroes Brani and Salim, *ihtiar* is represented as a conscious habit of mind that must be inculcated in childhood if it is to prove an effective principle of action in adult life. So we find it as explicit a term, in the lexis of the Romantic novels, as *sabar tawekal* was in the Didactic, and in a similar way, it is put into the mouths of mentors or the parents of the young protagonists. Where the major D-characters were enjoined to patience and instructed in the ways of bending to fate, *kadar* or *takdir*, so Romantic heroes and heroines are reminded never to fail in their *ihtiar* (see Romantic Tags, Chapter Four). Both sets of instruction are fundamentally moral, and *ihtiar* too, an Arabic term, derives from the teachings of Islam (cf. Horikoshi 1976: 285-286; cf. Text 3.2.4.a.). However, the *kadar* of the D-novels constitutes a limit that cannot be exceeded and all that can be hoped for within it is the preservation of privilege and personal happiness. In contrast, Romantic *ihtiar* maintains the ideal that a state close to that of the *priyayi*, or something like it in social honour and material comfort, can be attained by ordinary people. However ambiguous this ideal may be in its fictional form, as we shall see further on, there lies behind it a belief in individual and even social progress. Hardship and disadvantage exist to be turned into personal victories through right effort. Social metamorphosis is possible, to crib a popular idiom drawn from the story of Ken Arok in the history of Java, 'a grass-cutter can become a king' (Kartawidjaya 1939, supplementary sample).

The *R-trickery* novels present the flouting of the principle of *ihtiar* in various ways. They show that for a while the order which rewards true effort can be duped, merit can be faked. By the close of these stories, however, false achievement is exposed and in the end the moral order is upheld.
2.3.2. Education as Ihtiar

As the essential Romantic propriete, the quality of *ihtiar* is universal among the major R-characters. *Ihtiar* may be manifested by a number of courses of action in the Romantic stories, but most frequently it is linked to the getting of an education. This education may be of different kinds; some examples are:

(a) basic reading and writing in Latin script and simple technical skills: Marsaip in *R8 Paeh di Popotongan* (1932: 37-38); reading and writing and the Dutch language: Jopie teaches Halimah, her servant in *R6 Carita Nyi Halimah* (1928: 33-34).

(b) pesantren training: before his marriage, Basri spends some months away from home in an Islamic residential institution in *R20 Laleur Bodas* (1952: 4).

(c) qualification for the native civil corps: with elementary village schooling, Salim proceeds from a *magang* apprenticeship to prepare for the *klein ambtenaar*, the petty officials' examination in *R5 Wawacan Pareumeun Obor* (1928, Vol. II: 13). The *magang* system of entry into the native civil service, since it relied on *priyayi* kin relations and patronage to a large degree, offered little formal training. It was abolished in 1911 in favour of more advanced training, notably that offered by the Sakola Raja, the government training colleges (Sutherland 1980: 67). In other ways as well, this text gives the impression of an archaic world view for its date of publication in 1928.

(d) Western professional qualifications: under the patronage of the Dutchman Tuan Human, Brani gains a degree in agricultural science, *R3 Carios Agan Permas* (1926, Vol. III: 133)

If education became an issue in the Didactic novels, as will be remembered from Chapter One, it had bearing only on the relative financial prospects of a character and hence the appropriateness of a marriage partner. For girls, a Dutch-style education was considered no more than a desirable accomplishment in a wife, since apart from school-teaching, professions were not generally open to women. By our period, a Western-style education, as far as Dutch-medium high-school, or such as to qualify for the native civil service, had become an established birth-right of men of the *priyayi* class; it lay well within the reach of most. We found that Didactic young men characters were all educated as a matter of course and that many protagonists had fathers of high rank in the service of the state. Others sprang from eminent families of the Kaum associated with the mosque or were the children of wealthy merchants; in either case, the expenses of an advanced modern schooling had been met without difficulty. Education, then, was subsumed under the Didactic *propriete* of 'wealth'.

In the Introduction brief mention was made of how colonial education was rapidly and suddenly opened up to the native peoples of the Indies this century, extending nominal literacy and a range of vocational skills to about five per cent of the indigenous population. 'Wild Schools' outside the colonial system were also set up as a priority on
the agenda of the reformist Islamic and nationalist organisations. It was this broadened availability of Western style education that offered entry into the offices of public administration, plantations and commercial undertakings to those whose parents and grand-parents would not have considered it their due. The author of *Di Baruang Ka Nu Ngarora*, D.K. Ardiwinata, was the first of his family to gain such an education, and indeed became himself a renowned educationist (Kartini 1979: 3-4). While some went to school by their own efforts, for many others, the guiding or providing role of a patron was necessary. Moh. Ambri, author of *D9 Lain Eta*, had his education paid for by a patron to his family, a retired Dutch army officer (K.T.S. 1970: 169).

The R-novels are set in the thick of these developments in education in the Indies and they explore their social repercussions. The struggle of non-*priyayi* characters to be schooled is narrated at some length and with definite authorial emphasis, so that education becomes part of the formation of the character of the Romantic hero/ine. By way of illustration, the following passage opens S. Goenawan's *R2 Manehna Geus Nekad*. The title in Sundanese means literally 'He has been Obstinate' and employs low Sundanese to refer to the 'Bupati of B.', Mutiara's father who tries to force an arranged marriage on his daughter, Mutiara. An English rendering of the title of a simultaneous Malay version, *Regent Nekat*, 'The Obstinate Regent', although it loses the Sundanese pique, is surely preferable. The work is a *R-revolutionary* novel, published by the Marxist organisation, 'Administratie Pembacaan Rakyat' (Administration for People's Reading) of Bandung in 1924. The extract should be compared to the symbolic introduction of Didactic characters in section 1.5. of Chapter One.

Urip, son of a carpenter, and Enden Mutiara, daughter of the Regent of 'B' have pledged themselves to marry. Urip's intelligence and refinement have won Mutiara's heart; indeed he is depicted as a thoroughly personable young man. While a description of his physique is not given, we learn that he is beautiful of spirit with a kindliness to others. The qualities of pleasing both his fellows and his superiors are those that mark Urip out for success in life. Note the force of the Romantic ideal in the way that Urip deals with slights upon his father made by 'those who sit upon chairs' (office workers and gentle folk) as opposed to the *rayat*, those who sit cross-legged on the ground, by matching them in the social graces. Eventually, his fortunate marriage to Mutiara raises him above them.

**Text 2.3.2.a. Western Education as a Romantic Propriete**

Says Urip to Mutiara:

'My love for you is so overwhelming...'

These were the words of Urip, a young man of just about 23 years of age. Although he was only the son of a carpenter, which is a calling usually deemed insignificant and menial by those who sit upon chairs, yet still, besides having a knowledge of custom and of all forms of etiquette, he possessed a keen and clear mind. It was this intelligence that allowed Urip to stay at the head of his class, from the lowest grade to the highest in the *Europeesche Lagere School* (Dutch lower secondary school).
What is more, from the moment he entered school up to his graduation, no teacher had taken a dislike to him - rather the opposite, they all held him in esteem and affection. It was the same with his fellows, his schoolmates: all were very fond of him. And although while he was strictly speaking still a pupil, Urip often took on the role of a teacher. He would often give lessons, explaining this thing and that, under the trees that grew in the school-yard to his fellow pupils, both to class-mates and to those below him and if a younger boy asked him anything to do with studies.

But now Urip was no longer a school-boy. He had grown up. He had work, as a clerk in the city of B. earning a salary of one hundred guilders a month.

*Manehna Geus Nekad* 1924: 1

There was always the danger, well recognised by colonial authorities, that access to the more sophisticated levels of European thought would inevitably lead the native-born to challenge the regime of colonialism and the order of international capital under which they lived. Watson believes *Regent Nekat* to be a political pamphlet:

'The revolutionary implication is, one supposes, in the breaking down of class barriers. The story is grossly sentimental and completely worthless except as an example of how nationalistic writers can become beguiled by the romantic convention.'

*Watson 1971: 430-431*

There is no argument that the articulation of revolutionary sentiments in the Romantic ESN was bounded both by the generic narrative structures of the novels and the colonial censorship imposed upon their circulation (refer to the Introduction). Although Urip is the hero of a Marxist-produced text, by joining the family of the 'Bupati of B.' he subverts but cannot overthrow the status quo. His marriage to Mutiara is as much the result of her steadfastness to their love and her willingness to take the rash action of suicide rather than give in to an arranged match as of Urip's suitability.

We do however find representations of more idealistic social action in the novels. There are two instances in the primary sample where a high Western-style education impels a hero and a heroine to forgo a measure of material comfort for the good of others. In *R1 Siti Rayati*, Gan Titi receives a teacher's training, but under the influence of her Dutch Socialist house-parents in Batavia she becomes aware of the history of the peoples of the Indies. Titi goes on to marry a journalist committed to progressive politics and to channel her energies into the same direction (Vol. III, 1927: 15). In *R3 Carias Agan Permas*, Brani Human, child of the displaced poor of Batavia, becomes the foster son of a Dutch patron who finances his schooling and his diploma in agriculture. When Brani inherits the wealth of his mother, Nyi Imas alias Agan Permas, nyai of the rich planter Tuan van der Zwak, he turns it to philanthropy. He sets up a poor-house, a free school, a paupers' hospital and subscribes to related charities (Vol III, 1926: 148). The romantic ideal can reach no farther than this in the ESN; it is realist, not utopian literature.
We cite the telling of Gan Titi's political awakening in Moh. Sanoesi's *Rl Siti Rayati*, published by Dachlan-Bekti of Bandung, 1923-1927:

**Text 2.3.2.b. Radical Education as a Romantic Propriete**

Tuan van der Goud and his wife were very pleased with and fond of Gan Titi because of her attentiveness and her receptiveness to learning.

And since now in her free time she was often invited to join in conversation with Tuan van der Goud and his wife, both concerning education and other ways for the Natives to increase their self-respect, Titi's outlook was broadened and her humanitarian sentiments grew the stronger and the more profound.

Now besides studying school texts for her course to become a teacher, she would in between times read other books of general import; for example, the course of history taken by diverse nations, the ways of government in the countries of Europe and other states, what were the rights of the People (*Rayat*) vis-a-vis their rulers, both independent Peoples and Peoples who were not yet free. In addition she would read the *babads* (the dynastic histories of Java) which she enjoyed immensely; but she would pause and consider whether these *babads* were true or not. It was the history of the Javanese and of the Indies that she read, and there were other books written by Dutch writers as well.

'Ach, it's the Westerners who know how to twist words...' Gan Titi concluded, closing the covers of the latter books.

Knock, knock. Tuan van der Goud was tapping at the door from outside. He had just returned by train from attending a congress of the I.S.D.V.* in Surabaya.

'Hello, Sir!' cried Gan Titi, opening the door to him.

'Oh, hello, Titi!' called Tuan van der Goud, as he also greeted his wife.

Nyonya van der Goud, hearing him come in, went to the kitchen to order the cook to heat up a meal for him.

When all was ready and Nyonya and Tuan van der Goud had taken their meal, while Gan Titi remained in her room reading, and before retiring, Nyonya van der Goud came to her room to see if she was studying.

'Titi', she said in Dutch, looking at the book Titi had been reading, 'What book is this?'

'Max Havelaar,* Madame!' answered the girl, shutting it.

Nyonya van der Goud went over to the table to take a look, to check if it was a good book or not. 'Do you find it good reading, 'Titi?'

'Yes, Madame...' answered Gan Titi, and a sharp look shot across her face. Her response was one of slight offense.
Nyonya van der Goud smiled and opened the book, making as if she did not know its contents, while listening to what Gan Titi was saying. The girl related the story of the people of Lebak in the time of the Assistant-Resident Multatuli.

'All very well, Ti, but first do your homework!' she said, to remind the girl of her responsibilities to her course. As she left the room she thought to herself: 'It's good that she's reading that book. As a Native of the Indies, she should be aware of such things, only... I do fear... since she's still at school... If I forbid her, she'll surely become the more resolute, and want to know all the more...'


*Max Havelaar, a Dutch novel written in sympathy with the native peoples against the depredations of the feudal classes and the oppression of the colonial government (Jassin 1973, supplementary sample).

(Siti Rayati Vol II, 1926: 9-10)

2.3.3. Manual Labour as Ihtiar

A second positively valued form of ihtiar in the R-novels is simple, hard work. Samsoedi's R5 Carita Nyi Halimah (The Story of the Girl Halimah) B.P. 1928 offers the best example of a toiling heroine. Halimah, the daughter of a rich peasant who is ruined by crop failure, by disease in his herds and finally by the extortions of an Arab moneylender, has only the modicum of Islamic instruction available to a girl of her class by way of education. Set within the framework of the fall of Halimah's father and her final fortuitous reunion with him, the novel is entirely devoted to her life as a maid-companion in a Dutchman's plantation house.

Other instances of major characters pressed into menial service are frequent. In R3 Caritos Agan Permas, the hero Brani, while still a small child, joins his father Ki Oting as a water-carrier in Batavia (Vol II, 1926: 69-70). Karnadi of R4 Rasiah Nu Goreng Patut, scratches a living by trapping edible frogs from the ditches around the kampung outskirts of South Bandung to sell for the tables of the Chinese of that city (1963: 6). In R7 Jodo Pakokolot, the hero, Raden Suria-Sungkawa, spends half the span of the story in disguise, as the recluse, 'Pa Sura', and lives by trapping singing doves in the forest for sale to the markets as pets (1930: 17-33). Once a city priyayi, Raden Suria-Sungkawa was in love with Enden Ratna-Wulan, who was given to another man. Disappointed and driven to desperate measures, he stole his beloved's hair-piece to make love-magic on the instructions of a dukun. Arrested by the police and thoroughly embarrassed, Suria-Sungkawa exiles himself to the mountains to recover from his loss and to live down his humiliation. A similar motif of voluntary exile and manual labour is found in R9 Rasiah Geulang Rantay. Maman, a distant poor relative of the adoptive parents of the heroine
of the novel, Enden Komariah, has been educated by them and although he has found office employment, still lives under their roof. Although Maman and Komariah love each other, because he believes himself not to be her equal, Maman exiles himself for a time to a tea-plantation and works as a coolie in the hill gardens (1937: 88).

In all of these examples except that of \textit{R7 Jodo Pakokolot}, the heroes, heroines or characters close to them voice some comment on the dignity of manual work. Karnadi the trickster is wrily aware that his labour is his alternative to the use of capital, modal, in trade or to office work, \textit{ngantor} (1963: 7-8). Many of the minor characters in the Romantic novels are also plantation coolies, peasants, or domestic servants, and all are portrayed with compassion. \textit{Ihtiar} is upheld as the chief condition of life.

2.3.4. Trade as Ihtiar

Trade is the last form of \textit{ihtiar} met in the R-novels. The hero Salim of \textit{R5 Wawacan Pareumeun Obor}, while still in elementary school, makes small toys out of scrap and peddles them (Vol I, 1928: 24-26). At a more elevated level, Basri in \textit{R10 Laleur Bodas}, is the son of a rich merchant in Kuningan. Disappointed in his love for Lili, Basri leaves Kuningan and sails to Palembang in South Sumatra. There he saves the son and daughter of the merchant Haji Anang Garib from drowning in a boating accident. The good Haji takes him in in gratitude, and Basri proves himself, first as assistant in the Haji's shop and then as manager of his affairs. It is with deep regret that Haji Anang Garib finally farewells Basri on his return to Java (1952: 54-57).

At the height of his worldly success, Marsaip of \textit{R8 Paeh di Popotongan}, is a building constructor, dealing in contracts, materials and labour (1932: 43). His natural son, Kartaji, having attended a Hollandsch-Inlandsch School, a Dutch-medium school, can expect to be introduced into the Bandung network of \textit{batik} dealers by his merchant stepfather, Muhamadtabri (1932: 81-82). These novels whose heroes become traders, even if only for a time, share the similarities of a \textit{santri} cultural orientation and morality with the Didactic novels. In fact, the frequency of representations of merchants and traders is similare in the two types of novels.

2.3.5. Negative Romantic Proprietes

Let us now turn to the more entertaining instances of negative Romantic \textit{proprieties} to be found in the \textit{R-trickery} novels. They are the same as the negative Didactic qualities, because of the Didactic morality that informs them. \textit{Takabur}, pride, and \textit{dunya}, worldliness, are the most important, since the acts that these qualities inspire form an ironic parallel to the \textit{ihtiar} of the true Romantic heroes and heroines. The third impropriety, \textit{rayungan}, or sexual wantonness, accounts for the motivation of only one trickster hero, Karnadi of \textit{R4}, to be cited directly below. At another level of characterisation, \textit{rayungan} is not entirely missing from Romantic representation: the
minor characters of the fathers of Salim in R5 and of Maman in R9 were profligates in their time (see further Romantic Shadows, Plot, Chapter Four).

The following texts illustrate the characters of the two 'heroes' of the R-trickery novels. The first is a symbolic introduction in the style of Didactic characterisation to Karnadi of Soekria-Joehana's R4 Rasiah Nu Goreng Patut, published by Dachlan-Bekti of Bandung in 1928. It is taken from the first chapter of the novel. Karnadi's nature is a composite of all three negative qualities of rayungan, takabur and dunya, constituted by the following narrated elements, not all of which will be translated:

(1) the physical setting of Karnadi's kampung in a village outside Bandung is described;

(2) Karnadi and his close friend Marjum are introduced. They are trappers of edible frogs for the tables of the Chinese babahs of the city;

(3) Described are Karnadi's physique (he is ugly) and his moral inclinations (ngajujur napsu - he follows his passions). Yet he has strengths too. He is invincible in debate and is a sweet singer of tembang;

(4) Karnadi makes a joke comparing the work of frog-snaring to that of the office worker, with their attendant equipment and conditions;

(5) Karnadi has had an erotic dream. His wife, Nyi Usni and Marjum are well aware of how he hankers after beautiful young women;

(6) Karnadi envies one Haji Sirad, a rich neighbour, who keeps the full complement of four young wives;

(7) Karnadi and Marjum sell their catch. Karnadi's habit of giving only half his earnings to Nyi Usni for the household expenses keeps his family in unnecessary poverty.

(Rasiah Nu Goreng Patut 1963: 5-10)

Elements (3), (5), (6) and (7) expound the proprietes. Element (3) in particular codifies Karnadi's lust and conceit, and tells of his remarkable verbal facility, which will see his desires fulfilled. Since he is able imitate the speech of menaks and acquires a suit of menak's clothes, his metamorphosis from social pariah to attractive suitor is easy. Mas Tata and his beautiful daughter, Eulis Awang, will be charmed by his conversation, his songs and his pretence of wealth, so that they will be willing to overlook his physical ugliness and accept his suit. This is the germ of the novel's plot.

Text 2.3.5.a. Karnadi: Perfidy, Pride and Worldliness

This text consists of elements (2) and (3) listed above.

(2) 'Karnadi himself was a city-bred child, and once used to weed the gardens of the grounds of the Menak School*. Since he would hear the school-boys' conversations every day he inevitably picked up a
considerable amount of refined speech. He learned to tell a good story, and in all he could even imitate the menaks' pronunciation.

But in time Karnadi was dismissed from his work and he wandered about until he came to Cijawura. There he met with Marjum, who was already a trapper of frogs and they became close friends. Eventually Karnadi settled down in Cijawura and even acquired a wife and children...

"The Menak School, or Sakola Menak, the Opleidingsschool voor Inlandsche Ambtenaren (OSVIA). Founded in 1879 in Tegallega, Bandung, a Training School for officers of the Pangreh Praja. It admitted boys mainly from the ranks of the higher Sundanese priyayis, hence its popular name, the 'Menak School' (Kartini 1979: 4; Kunto 1984: 184-185).

(3) 'Karnadi was short and stout of build and he was stooped. His skin was a dirty black, his face wrinkled, and those who lie would say, it was furrowed like a walnut, his eyes protruded, the bridge of his nose was quite flat, while the nostrils drooped, he had only one eyebrow, on one side of his face, his mouth was wide, his lips thick, with teeth rough and half were missing. When he walked his knees knocked, his gait was slightly lame. In short, it would be hard to find the like of him for ugliness in this world.

As for his character, Karnadi was given to rash daring. He followed his desires, wanting what he did not deserve and falling in love with those to whom he was unfitted.

But there is this thing in humankind: even though one may be so confirmedly ugly and lacking in all accomplishments, there are often compensations. And so it was in Karnadi's case, for apart from being able to conduct a fair conversation, he could also sing dangding and had picked up a number of guguritan lyrics - and what's more, his voice was not at all bad.

(Rasiah Nu Goreng Patut 1963: 6-7)

The rascally Karnadi displays the immoralities of a negative Didactic example, although he is neither wealthy, well-born nor handsome. The beginning of his story, with his unseemly desire to take a second younger wife and the tragic ending - his overwhelming remorse and suicide - are conventional stages within the development of the D-Plot (see further Chapter Three). Karnadi achieves his heart's desire by means of a trick metamorphosis, by feigning to be all that he is not, under the assumed name of 'Raden Sumtama' ('a most Excellent Gentleman'- a pun with utama, 'excellent') This medial state in Plot is decidedly Romantic. In Terms of our poetics, like the other tricksters protagonists, Karnadi is a split figure, bridging the two kinds of novel discourse and parodying both. Rasiah Nu Goreng Patut was filmed by the Kruger Film Bedrijf in 1930; its parody, so clear within the novel tradition, seems to have been lost on the film-going audiences of the time, for the native public apparently was irritated Kruger's insensitivity in the portrayal of the frog catchers (Said 1991: 19). Other versions have appeared in sandiwara (popular plays) and lenong (Jakartan folk) theatre (Rosidi 1986: 130-131).
Marsaip of M.K. Hardjakoesoma's *R8 Paeh di Popotongan* is drawn along similar lines. This novel was put out by Balai Pustaka in 1932. There is no leavening humour in the portrayal of Marsaip; he is a thoroughly nasty character, a base upstart, who is however granted moral grace by the end of his story. Marsaip leaves his peasant wife, Nyi Hati and small son, Kartaji during hard times in his village to make for Batavia. He never seeks to contact them again. Nyi Hati is forced to arrange her own divorce from him on grounds of desertion and eventually makes an excellent second marriage to Muhamadtabri, the richest *batik* merchant in Bandung. It is granted to Marsaip many years later, when Kartaji is a young man, to beg forgiveness from his abandoned wife and son on his death-bed. Here is a tenet of Islamic belief: sins committed against God will be dealt with by God; sins against fellow humans being can only be forgiven by those sinned against.

Unlike Karnadi, Marsaip has an immense capacity for hard work. Once in Batavia, he enlists himself as a day-labourer, mixing cement on a building site. By observing and imitating other workers, he quickly masters all the skills of brick-laying and becomes a foreman. He also struggles into functional literacy and numeracy with the help of his friend, Mas Dirman. Within two years Marsaip rises to riches and repute in the world of building construction in the capital (1932: 36-38).

In this novel we follow the undeviating course of Marsaip's journey into vice. From the *ihtiar* of honest labour he slips fast into the vice of greed. Marsaip's sin of *dunya* spawns both *takabur* and *rayungan*. As Raden Marga-Sungkawa, he marries Enden Nani, who has been passed off as the daughter of the Wadana of Cilembing. In reality, she is but a pretty and charming *santana* girl. Marga-Sungkawa settles gardens of rubber and coconuts and acres of wet-rice fields in her village on her as a bride-price; he buys both the parents who force the marriage and Nani herself. Later the marriage will founder and Margasungkawa will ruin himself with grief when the ruse of Nani's identity is discovered, and in protracted legal battles to regain his lands. This second marriage is narrated as much as a matter of social vanity as wrongful sexual appetite. His 'aristocratic' wife matches his new life-style and is acquired in the same spirit in which Marga-Sungkawa buys himself a bungalow in a Dutch suburb of Batavia, eats well and goes about on a motor-cycle.

The following extract is taken from near the end of the first half of M.K. Hardjakoesoma's *R8 Paeh di Popotongan*, B.P. 1932. Mas Dirman is recounting the story of Marsaip to Praja, his young apprentice. Praja has just helped Marsaip's first abandoned wife, Nyi Hati to search for Marsaip (who has become Raden Marga-Sungkawa in Batavia) and on Dirman's insistence, has been able to persuade her to return to her village, to forget her errant husband and to file for a divorce from him. Hati has been safely dispatched home by train. That evening, with Praja hanging on his every word, Mas Dirman ruminates. Note that the style of his narration is no different from Didactic statements of ethics (cf. Text 1.3.3.).
Text 2.3.5.b. Marsaip: from Honest Endeavour to Pride and Worldliness

'After Marsaip could read and write, he learned to understand ground plans with all speed, and it did not take him a month to master them. Thus his skills went on increasing, until Mr. O.O. (the Dutch manager) made him a tradesman overseer in bricklaying on a salary of two guilders a day.

Now, as I told you yesterday, the nature and feelings of people will always change; they shift according to rank and standing in each period of life, so that when rank rises, so too do the ways of people, and vice versa. After becoming a trades boss, Marsaip's behaviour was very different from in the time when he had been a brick-layer, and so much the more since the time when he had been a coolie mixing cement - it was vastly altered. Now he developed high-handed ways, he felt himself cleverer than those around him, and he could not bear for anyone else to be the slightest bit above him.

I was a bad teacher, since I caused Marsaip to come to such a pass, even his language changed from the way he had spoken before: where once he called me 'sir', now I was 'brother', and where once he was respectful, now I had became his equal. I did not give too much thought to these things, for such is the way of the world, and he could not be too much blamed. Only, alas, Marsaip's airs and graces began to go too far, he could no longer realise his true worth and acknowledge his shortcomings, and so modify his ways, and be mindful of his true standing. It was as if, having once been a miserable being, he chose not to remember those times even by one hair on his head at all.

Some time after Marsaip had been trades overseer in bricklaying, Mr. O.O. became very fond of him, and besides his overseeing duties, he gave him the opportunity to take on small-scale contracting...

(Paeh di Popotongan 1932: 42-43)

And so the way opened for Marsaip's metamorphosis into Raden Marga-Sungkawa.

2.3.6. Romantic Villains

While there is more human villainy at work in the Romantic novels than in the Didactic, in as the agents of capitalism (Tuan Steenhart in *R1 Siti Rayati*) or of the feudal order (Gan Titi's father in the same novel), or as criminals (as in *R10 Laleur Bodas*), portraits of these villains are nevertheless few and far between. It is to the author Joehana that we turn for the most dramatic depiction of villains, these being invariably rich Hajis of the countryside whose outward show of religion is a sham, and whose money-grubbing inhumanity is clad by the author in farce. Their portraits incline either towards the cosmopolitan Muslim culture represented by Sayid Abubakar bin Ma'rup of D2 Wawacan *Rusiah Nu Geulis* (Text 1.5.3.) or towards the rustic crudeness of Karnadi of *R4 Rasiah Nu Goreng Patu* (Text 2.3.4.a.). So while this double conception of villainy can be sheeted back to the author's own sympathies for a 'purer' form of religion and for a more
just social order - Joehana had affiliations at once with the Islamic reformist group *Persatuan Islam* in Bandung, translating several volumes of Kur'anic exegesis and Fiqh for their press (Hassan-Bassach 1929a and 1929b) and with the Marxist association, the *Sarekat Rakyat* - it was also literary-derived.

The stereotype of the lascivious Arab who buys young virgins to ruin and discard them is met in Abdoel Moeis' Malay novel set in the Priangan, *Peremuan Jodoh* (Meant For Each Other) B.P. 1932, in the character of Syech Gadir (Kadir), and in Achdhat K. Mihardja's *Atheis* (An Atheist) B.P. 1949, as Kartini's first husband. The country Haji, wealthy but uncultured, is replayed in Haji Usman of *D6 Wawacan Duriat Nu Teu Pegat* of the primary sample. In Marah Roesli's famous Malay novel *Siti Nurbaya* B.P. 1922, the dark figure of Datuk Meringgih represents the composite skills of the domestic capitalist. Foreign connections, and therefore worldly sophistication, are hinted at, but at the same time, the Datuk is thoroughly repellent in his personal habits, while he can summon up the loyalty of a rural following against Dutch monetary incursion in the region (cf. Labrousse 1982: 191-194).

Joehana's villains are the money-lenders Haji Serbanna in *R3 Carlos Agan Permas* (Kartini et. al. 1979: 24; Rosidi 1983: 122-124) and Tuan Gulam Kodir, possibly an Indian by his name (Gulam = servant, Kodir = Kadir) in *Carita Mugiri* (The Story of Mugir) i.p. 1927, (Kartini et. al. 1979: 41; Rosidi 1983: 125-127) and of Haji Saleh, a man advanced in years, who marries the young heroine in *Kalepatan Putra Dosana Ibu-Rama* (Parents' Sins, Children's Wrongs) i.p. 1927, on a promise to finance her parents on the pilgrimage (Kartini et. al. 1979: 32-33; Rosidi 1983: 131). Both novels are in the secondary sample. It is for their moral hypocrisy and the abuses of their wealth that the Hajis are criticised. Their pilgrimage to Mecca is merely a sign of this wealth and they display neither piety nor wit.

In *R3 Carlos Agan Permas*, Haji Serbanna ruins the peasants Bapa and Ambu Imba. When Bapa Imba has died in the impossible struggle to save his fields from pests and floods, Haji Serbanna comes to collect his debts. He catches sight of the pubescent Nyi Imas and lusts after her. He attempts to rape her in the same room where the body of Bapa Imba is laid out awaiting burial (Vol I, 1926: 24-28). Later, Haji Serbanna abducts Nyi Imas from her husband Ki Otong, uses her, tires of her and throws her out of his house (Vol I, 1926: 40-41). Even later, he repeats his crimes on Nyi Ena, Imas' younger sister (Vol III, 1926: 127-128; see Pleroma, R-Plot, Chapter Four). He identifies himself with the wayang character of Dasamuka, the demon king known for his sexual appetite, prowess in warfare and his domineering will (Vol III, 1926: 129). The following extract describes Haji Serbanna's arrival to enjoy his new bride, Nyi Imas. Since Haji Serbanna already has the full complement of four wives, he has his hireling, Ki Otong, stand in in name for him to marry Imas. Otong is outraged by Haji Serbanna's behaviour and carries Imas away to be his wife in fact as well as in name.
Text 2.3.6. Haji Serbanna

Not long afterwards Haji Serbanna arrived and now his clothing was extraordinary. He wore a pair of full-length trousers, with his skinny calves wrapped in puttees right down to his ankles. He was shod in strapped sandals, for if he used shoes, he said, they blistered his feet. He had put on an open jacket and his shirt was one in the low-necked Chinese style with a row of buttons down the front, over which he had attached a double collar, whose ends stuck out across each other since it was not buttoned at the rear; a wide flapping tie rode over all this. He had on a hanging watch-chain. He wore a red Turkish fez with a tassle, but had added to it a broad cloth helmet, reminiscent of a cow-boy. Glasses were set on the end of his nose. In one hand he carried a Japanese-made bag, while over the other shoulder was slung an over-coat and he held a cane, and he had even been inclined to bring an umbrella as well. On one index finger he wore a turquoise ring that gave out a green sheen, on a ring finger was a King Solomon's ring with its yellow quartz stone as big as a walnut, and on one little finger was a thick circle of white shell, he said, as an ornament as well as to avert the effects of any poison. Even though there was a watch in his pocket he persisted in putting another on his wrist, the arms of which did not move, but which had worked his wrist into a swelling as a result of his frequent consulting it.

(Carias Agan Permas 1926: 23)

The proprietes of the Romantic protagonists are summarised in Table 2.3., Appendix A. As within the proprietes of Didactic major character, physical qualities are considered inseparable from the moral. The table headings proceed from the three classes of a physical or material nature, through virtue and on into the three kinds of vices. Most Romantic heroes and heroines are young and comely, about which more below. Romantic education replaces Didactic wealth. Ihtiar is universal in the list. The Didactic negative qualities reappear in the Romantic trickster characters, as the discussion immediately above has demonstrated.

2.4. MAJOR R-CHARACTERS, STATUTS

For Todorov (1969), the status of character in his narrative grammar were external qualities independent of the will of the subject. He identified three statuses in the corpus of The Decameron: gender, religion and social class. In our first chapter, gender, the cultural variants of priyayi and santri and the various ranks of the pangreh praja in colonial West Java constituted the status of the Didactic major characters.

The same categories hold good as status of the Romantic protagonists, but a provision within the category of social class must be made to accommodate the progress of the Romantic plot. Class origins, if initially beyond the will of the characters, account for the greater part of their psychological motivation and so actually construe plot. Through the
exercise of ihtiar social metamorphosis is achieved and the hero/ine is placed at two levels of Sundanese society in every story. In the R-revolutionary novels the pattern established under the category of etats above was 'from rags to riches'; in the R-conservative stories, 'from rags to rightful riches'; and in the R-trickery stories, 'from rags to riches and back to rags again'. The ways in which such themes of social ascent and fall are realised in the texts will be elaborated upon in Romantic Plot, Chapter Four.

At this point it must be observed that the statuts of the Romantic heroes and heroines function narratologically as do the proprietes of Didactic major characters.

In table 2.4., Appendix A, the characters are presented under their class origins and the position they rise to. Their given names appear twice, both under the column of origins and along with the name assumed under metamorphosis. Gender is indicated. In the interests of ideological identification, issue either by Balai Pustaka (B.P.) or by the independent publishers (i.p.) and the dates of publication are also indicated. Several comments are warranted:

(a) Gender

In contrast to the Didactic ESN, where D-examples were represented fairly equally by men and women characters and where protagonists were women, the Romantic novels favour heroes over heroines. There are eight men protagonists and five women. The explanation of this is that the world of work and ihtiar was, in the main, the world of men in the pre-war period.

(b) Cultural Variants

There is an almost even distribution both of characters' origins and metamorphoses across the categories of priyayi, santri and rayat in the R-novels of the primary sample, giving a lively and realistic representation of of Sundanese society in the pre-war period.

(c) Social Class

It is immediately apparent that the distribution class positions of Romantic heroes and heroines, both in their origins and in their metamorphosed states, is broader than that observed in the Didactic novels. Major R-characters are fewer in number than the cast of major D-characters, yet they are farther spread over the social grades. The social groupings of the Romantic major characters present an alternative picture to the priyayi class found in the Didactic novels, for here the lower orders predominate. Only three characters are truly titled from birth: Enden Mutiara of R2 Manehna Geus Nekad, Tubagus Raksasuji (alias Salim) of R5 Wawacan Pareumeun Obor and Raden Suria-Sungkawa of R7 Jodo Pakokolot. Other titles are received from foster parents: Gan Titi of R1 Siti Rayati and Enden Komariah of R9 Rasiah Geulang Rantay, or they are spuriously assumed, as in Raden Sumtama (alias Karnadi) of R4 Rasiah Nu Goreng Patut and Raden Marga-Sungkawa (alias Marsaip) of R8 Paeh Di P泡泡ottongan.
The numbers of merchants and santri characters is equivalent to the representations in the Didactic novels. The fine gradations of the rayat in the R-novels deserve attention. The variety and frequency of representations at this end of the social scale indicates that it is here that the heart of the Romantic ideology resides. As was found in the Didactic novels, the date and source of publication of individual works appear to have no bearing on the distribution of the major characters into classes; it seems truly to be a matter of genre.

2.5. THE AESTHETICS OF ROMANTIC CHARACTER

This section corresponds to the discussion of the symbolic introduction to Didactic major characters in section 1.5. of Chapter One. The manner of the portrayal of Romantic heroes and heroines is the same as that of the Didactic characters, with a description intimating the capacities of the protagonists and thus predicting their actions. There are variations on this convention, illustrated by two extracts cited in section on Romantic Proprietes above. At the beginning of the early R-novel, R2 Manehna Geus Nekad (i.p. 1924) the hero Urip received an introductory portrait lacking only in the delineation of his physique (Text 2.3.1.a.) His was what we shall call a 'demotic' portrayal, to be discussed below. We also observed that in R4 Rasiah Nu Goreng Patut (i.p. 1928) which appeared slightly later, yet as a R-trickery novel was also under Didactic influence, the hideous anti-hero Karnadi was introduced with a parody of Didactic portraiture (Text 2.3.5.a.)

In Chapter One it was demonstrated how major D-characters were physically splendid and their description was rendered in passages of stylistic virtuosity. Didactic physique was inseparable from the priyayi status of characters: to be a menak was to be as comely as a handsome prince (Agan Brata of D3) or as a heavenly nymph (Agan Ayu Lasmana of D2). We shall name this principle the 'priyayi aesthetic'.

The Romantic portrayal of character in the ESN is a negation of Didactic-priyayi aesthetics over time, more than just its parodic inversion. The old aesthetic was not overturned at a stroke. (The ugly heroes Karnadi and Marsaip remain anti-heroes, for example.) Instead a number of reckonings with priyayi conceptions of character took place, and in turn briefly influenced character in the late D-novels. This is hardly surprising, if we keep in mind the ambiguity contained in the Romantic ideal of social mobility. In most cases, ihtiar, or heroic endeavour in the R-novels was directed to taking the priyayi's place, to matching his privilege and his wealth, or to becoming the priyayi himself.

What is remarkable about the development towards an alternative aesthetic of Romantic character is its far-sweeping dispersion over the novel sample. Probably more than any other textual feature we might wish to single out, this aesthetic can be clearly traced through the chronology, and so it corresponds to the growth of the genre itself from the earliest Didactic neo-traditional wawacan to the latest, most accomplished novels by
Western definition. Broadly speaking, we might say that the ideation of 'mobility achieved' in the *R-revolutionary* stories espouses the *priyayi* aesthetic (e.g. Agan Titi of *R1*, Urip of *R2*); that 'mobility contained' in the *R-conservative* novels confirms it (e.g. Salim of *R5*, Raden Suria-Sungkawa of *R7*) and that 'mobility by ruse' in the *R-trickery* novels parodies it (e.g. Karnadi of *R4* and Marsaip of *R8*). In fact the total picture is more complex and more interesting.

The development of a Romantic aesthetic of character is easily formulated: it involves the abandonment of passages of physical description. We can track diminishing textual attention from the lavish initial symbolism of the D-novels through to its final jettisoning in the last of the R-novels, so that at the end of the pre-war period, we are left with the representation of only social *status* and certain moral *proprieties* for character motivation. This state of affairs of characterisation without delineation of anatomy or detailing of costume and accoutrement shall be named 'demotic', since it seems to call upon the reader to relate to characters that must be assumed to be much like him/herself. The term is not meant to suggest that only *rayat* figures are presented; quite the contrary, the pattern of character *status* does not change. Rather, by 'demotic' we intend a more direct channel of identification between readers and novel personalities which points to a widening readership and a growing ease with the new genre of the realist novel.

There are five stages in the development from the Didactic-*priyayi* aesthetic to the Romantic-demotic in character portrayal. They are presented in turn.

2.5.1. Stage 1, The Priyayi Aesthetic

As defined above, *menak* or *priyayi* is coterminous with 'comely' and physical beauty is as inalienable a noble quality as the bearing of a title. This is the aesthetic of most of the D-novels, but we also have the following example from the Romantic sample of R. Memed Sastrahadiprawira's *R7 Jodo Pakokolot* (Matched in Maturity) published by M.I. Prawira-Winata of Bandung in 1930. Towards the end of the story Enden Ratna Wulan, bereaved of husband and young child both, has sought consolation in the company of the recluse bird-trapper Bapa Sura, who is really her first love, Raden Suria-Sungkawa, in the guise of an unkempt hermit. Ratna-Wulan does not suspect Bapa Sura's true identity and confesses to him her abiding affection for Raden Suria-Sungkawa. In a kindly ruse, he offers to find the lost lover and to return him to her presence.

Text 2.5.1. Raden Suria-Sungkawa: A Menak Restored

We quote from

Chapter the Tenth, in which Bapa Sura is transformed (*minda rupa*) and all his goals are achieved

Once they had finished conferring, and Bapa Sura being in the receipt of an amount of money, he set out in search of Raden Suria. But he walked without a goal and he progressed towards no fixed destination, for it was...
his own self that he sought. So in fact he simply headed for the shops. There he spent the provisioned money on acquiring a good and fitting set of clothes that would work the effect of changing his person, so that Bapa Sura would be no more and Raden Suria would stand in his place.

There could be no doubt that he was a *menak* of high descent for although now he might be unbathed and untidy, with bristling beard, demonic moustache and hirsute head, once he had made the visit to the barber's shop, Bapa Sura changed his form. Where before he had been unprepossessing now he was smart, where once unkempt now he became refined; all dirt and untidiness disappeared at a stroke and his comeliness re-emerged from under the barber's razor.

Only refinement remained, the radiance he had from his breeding, and when he had drawn on the new set of flattering clothes, Raden Suria stepped forth. This was the young man he had been before, once the talk of the town, and the form of Bapa Sura vanished without a trace...

*(Jodo Pakokolot 1930: 33-34)*

### 2.5.2. Stage 2, The Priyayi Aesthetic Challenged

Some authors of Didactic novels also nevertheless harboured the seeds of doubt in the *priyayi* aesthetic and displayed a reluctance to accept too willingly that fictional *menaks* might be beautiful and noble merely by virtue of their aristocratic descent. Although the articulations of this doubt are few and far between in the primary sample (for such doubt is expressed more volubly in the depiction of moral issues and class conflict at the level of Plot - see the next chapter) yet one example is worth reproducing here. It is found in M.K. Mangoendikaria's *D10 Wawacan Siti Permana* (*The Verse Tale of Miss Permana*) B.P. 1936, the last of the D-novels of the primary sample. In this text the challenge to the *priyayi* aesthetic is made in the portrayal of the beautiful young woman who is not a *menak*. Note that Permana’s extraordinary beauty is explicitly contrasted with her humble origins: she is the daughter of a village headman. The extract is Permana’s introductory portrait, occurring at the opening of the *wawacan*:

**Text 2.5.2.a. Siti Permana**

The metre is *Sinom*, the metre of youth and joy

The young Siti Permana, has just become a maiden, and in the matter of her beauty, it would be hard to find her equal, in the village or in the city too; no-one can best her, so that many young men become infatuated with her, both nobles and peasants alike (*menak sumawonna kuring*), causing considerable concern to her guardian.

But how can he forbid them, those who arrive at night, the Lurah does not dare, seeing they are men of substance, indeed those who come, are not just anybody at all, they are clearly city *menaks*, the lowest of them is a clerk, yet they dress themselves up to pass off as country lads.
And there are so many who come, by day and by night, speaking up for themselves so boldly, in the end none is chosen, yet those who have come, suffer no sense of rejection, for the girl Permana, as tactful as she is beautiful, is not swayed by their words and their familiarities.

And so within her own mind, she remains firm in in her resolve, guarding the value of her person, and in the revered words of womanly wisdom, 'Never let it come to pass, that you despoil your ancestors' line, for although you are just Siti Permana, and it is village blood running in your veins, to all appearances you look like an aristocrat.

You may not be a menak by title, but you are noble of heart, and you do not bear yourself roughly, there is nothing rustic in your comportment, neither in your habits nor in your appearance, you are far from what could be called 'country' (dusun), and this it is, that draws so many young men to you, and want to take to wife Siti Permana.'

(Wawacan Siti Permana 1936: 5)

It is the amazing beauty of Siti Permana that sets the story in motion. Raden Tanu, son of the demang of the district, is one of the city menaks enamoured of Permana. With the help of a dukun, Ki Abdulkarim, Tanu administers a love potion which renders Permana without will, except that she refuses to consort with him illicitly. He is able to abduct her on the very night of her wedding to Mas Prawira, son of the encumbent Lurah. Tanu brings Permana to his home in the district's capital, and seeing her, his parents are struck by her charms. The metre of this quotation is Kinanti, rhyming with the Malay verb menanti, 'to wait' and the metre of sorrowing (Satjadibrata 1953: 57; Salmun 1963: 47). Permana waits out her immurement in Tanu's residence with Didactic patience, until her eventual release when Ki Abdulkarim dies, the spell drops away, and Prawira is able to claim her back.

Text 2.5.2.b. A Village Beauty

Kinanti

The pensioned Demang, with his wife and all his family, are astounded to see their guest, he says: 'We had no idea, that a girl from the outlying districts, could be so extraordinarily beautiful.

This one is truly exceptional, here is the queen of beauty. Long ago when I was young, I laid eyes on many young women, but for fairness of face, one such as this, I'll wager I never did see.'

His wife, Nyi Demang responds in a similar vein, and in her heart she praises the girl: 'It's not possible that village people could produce such a heavenly nymph as their child, if I'm not mistaken, this one must have some menak ancestry!'

(Wawacan Siti Permana 1936: 34)
2.5.3. Stage 3, The Aesthetics of Ambiguity

Once the seal of menak pulchritude had been cracked, the way lay open for aesthetic play- and plot intrigue- in the Romantic novels. Beautiful people - were they priyayi, or were they not? Who could now tell the true origins of individuals? This became unknowable. The new aesthetics of ambiguity closely paralleled the Romantic ideal. If anyone at all might by physically well endowed, as they might too be gifted with intelligence and initiative, might not anyone also take up any position in society?

In *R2 Manehna Geus Nekad*, the hero Urip, son of a manual labourer, who is Dutch educated and who has mastered priyayi etiquette, is admitted to visit his beloved Enden Mutiara, convalescing after her attempted suicide in protest of a marriage her father the Regent has arranged for her. Urip is readily given entrance; from his refined appearance, he is assumed to be Mutiara's brother (1924: 21). In fact, his marriage to Mutiara will make him a Regent's son-in-law. Urip is a truly upwardly mobile hero. But in M.K. Hardjakoesoema's *R5 Wawacan Pareumeun Obor*, B.P. 1928, we see the other side of the coin, comparable to the instance of Raden Suria-Sungkawa cited just above, where menak descent shines through an outwardly humble character, once he dons a suitable set of clothes. The following passage occurs in the middle stage of the story. Ujang Salim, with only a village education behind him, and quite destitute, has found shelter in the house of the Berling family, Dutch Theosophists, in Batavia. At the celebration of the birthday of the son of the household, Salim dresses up to serve the guests. The metre is *Dangdanggula*, in which are combined the words *dangdang*, 'to dress up' and *gula*, 'sweet', a thematic pun on Salim's transformation and the happy atmosphere of the occasion. It is also the metre of honour and joy (Satjadibrata 1953: 57; Salmun 1963: 47).

**Text 2.5.3.a. Salim: A Young Priyayi?**

*Dangdanggula*

Young Salim has also put on fine clothes, he wears loose trousers of crepe de chine, with a cummerbund of shining lurex, his shirt is of a striped batiste, and his head-cloth is neatly tied in the Solo style, sitting flat upon his head in the Javanese fashion; Salim looks truly dapper, with his shirt tucked into his trousers, he is neat and well turned-out, as he deftly prepares the drinks.

And among anyone witnessing Salim's fine appearance, who would think that he is a servant, for he is well-spoken and handsome, sweet-tongued and pleasing to the eye, he differs none from a young priyayi, and if he were to remove his head-cloth, and were to go about bare-headed, he would surely be taken for a Dutchman, for he is like a Eurasian boy (*sinyoh indo*), not the slightest bit different, with his prettily rising nose.

(*Wawacan Pareumeun Obor* 1928, Vol. II: 8)
The ambiguities in the portrayal of Salim warrant comment. First, he is in fact a *priyayi*, as he will discover, descended from aristocrats of Banten, and will rise to the rank of *patih* (a Regent's deputy) bearing the title Rangga Raksasujana, since this is a *R-conservative* novel. But for most of the story he is trapped in metamorphosis as a peasant, a petty trader and domestic servant. Secondly, though he has been born in a village, he has always shown intelligence, and Salim becomes quite at home in the enlightened household in Matraman, a central suburb of Batavia. He comes to speak affably in Dutch, the language of his patrons. Thirdly, and this aspect of character aesthetics is new, although not exclusive to Romantic novels in Sundanese (cf. Labrousse 1982: 186-187), Salim looks Eurasian. Differently clad, he could even pass as a Dutchman. At this point, and in this otherwise old-fashioned novel, aesthetics is racing ahead of plot.

Another example of ambiguity represented by a beautiful woman character is taken from *R8 Paeh di Popotongan* (Death and Divorce) B.P. 1932, by the same author. It is the portrayal of the minor character Enden Nani, an educated young woman of refined tastes who becomes the second wife of Marsaip alias Marga-Sungkawa. She has been passed off as a *menak* bride to the upstart, himself posing as a *priyayi*, who has been able to buy her with a huge marriage settlement. Note again the mixed modes of characterization. In the Romantic style, Enden Nani speaks Dutch fluently, her residence is in a European neighbourhood of Batavia and her costume is 'the way Dutch ladies dress'. Yet this is, literally, a clad in the old Didactic core aesthetic, for Nani is compared to a heavenly nymph, she favours diamond ear-studs that flash as she moves her head (cf. Agan Lasmana, Text 1.5.1) and her gait is like a 'light-stepping tiger', the traditional idiom for a young woman's physical grace of movement (cf. Neng Eba, Text 1.3.4.). This forms part of Mas Dirman's reminiscences:

**Text 2.5.3.b. Enden Nani: Nyonya or Heavenly Nymph?**

>'The hour was about four in the afternoon and the sun's blaze had made its progress into coolness. The Dutch gentle folk had begun to take the air in their gardens, sitting in chairs around pots of tea and cups and saucers set out upon small tables. Some of the ladies strolled up and down, checking flower-pots as they passed, their eyes glancing up at the road to see if their husbands were now on their way home from the office.

And as I looked towards the contractor's brick bungalow, I had to stop in amazement, for this was the first time I had seen such a beautiful woman. She was of a tall but slender build, her complexion shone golden as if it were tinted with turmeric, her lips were reddish as if touched with rouge, her nose was neither flat nor jutting, her eyes were bright, her hair wavy, and her attire was simple, in the way that Dutch *nyonyas* dressed. Then she moved, stepping out of her house, and I swear this, her gait was that of a light-stepping tiger.

Coming out into the garden she nodded to give greetings of 'Good Evening' to the Dutch ladies who were her neighbours, as they sat taking the air in their yards. She spoke in fluent Dutch, in a voice that came clear to the ear, and as she addressed them she raised and lowered her head,
moving her earrings about. These were a pair of diamond studs and they sparkled like stars in the sky.

'This is a heavenly nymph,' thought I, 'whatever can her husband be like, to have such a beautiful wife?' For there could be no mistake now that this was the wife of the building contractor.

(Paeh Di Popotongan 1932: 43-44)

2.5.4. Stage 4, The Dutch Ideal

Yet another aesthetic ambiguity arises in the R-novels, and for a brief moment impinges on that surrounding priyayism. This is the Dutch ideal. Just as the identity of the menak might be counterfeited, so the ways of the Hollander masters of the Indies were being adopted to an unprecedented extent in our period. There was a European ambiance and a mestizo way of life of the big cities. World languages, the radio and telegraph, newspapers and books, the trade offices and the new professions were found there (Abeyasekere 1989: 88-130). Among the indigenous journalists, writers and intellectuals, such a life reached its highest concentration of cultural novelty, yet must have been felt in its sharpest inequalities. In our novels the Dutch ideal is realised in two aspects of character: facility in the Dutch language, as we have seen above, and an appreciation of lighter tints of the complexion.

It is not surprising to find that the use of Dutch by most major Romantic characters is indicated in the novels of the primary sample: Gan Titi of R1 Siti Rayati attends Dutch-medium schools; Urip of R2 Manehna Geus Nekad has a similar background; Salim of R5 Wawacan Pareumeun Obor acquires Dutch from the household he serves in; Marsaip of R8 Paeh di Popotongan can get by in the language while his wife is most proficient. All the major characters of R9 Rasiah Geulang Rantay are shown conversing in Dutch. In R3 Carios Agan Permas Brani Human is fully Dutch-educated, while his mother makes attempts to pronounce several phrases (1926: 135-139). R4 Rasiah Nu Goreng Patut contains a humorous scene in which Karnadi alias Raden Sumtama gives his new wife Eulis Awang a crash course in the language (1928: 47-48). In Text 2.5.3.a. above, the term sinyoh was ascribed to Salim. This word, derived from the Portuguese signor, from an earlier creole, was addressed to both Dutch-descended and to 'Dutchified' young native men, as if there were little difference to be made in practice between those who had embraced a European style of life and those who were born to it (Abeyasekere 1989: 60-61).

Another example is that of Brani Human in R3 Carios Agan Permas. On a similarly festive occasion, a party to farewell Tuan van der Zwak about to go on furlough, his nyai Agan Permas first sets eyes on the young man for whom she is to conceive her abominable passion, for he is her natural son. Brani has been raised by the kindly Batavian Dutchman, Tuan Human, from childhood. Agan Permas enquires about him of Raden Sukarna, the procurer (who in fact negotiated her own arrangement with van der Zwak) whom she addresses familiarly as 'Uncle' or Mang Eno:
Text 2.5.4.a. Brani Human: A Young Dutchman?

'Uncle!' whispered the Mistress during a quiet moment, 'There's someone else just arrived that I haven't seen before.'

'Who is that?' asked Mang Eno.

'Ah, but you must know him. The young Dutchman who is to deputise for the Master.'

'Oh, of course!' said Mang Eno. 'Silk always remains silk. But such a thing would be... I do hope you'll forgive me... indiscrete...'

And although the Mistress was broaching the subject for the very first time, Raden Sukama had anticipated her intentions, for he was an expert in these matters.'

(*Carlos Agan Permas 1926: 135*)

There are two female characters realizing the Dutch ideal in the R-novels of the primary sample who are Eurasian by birth. They are the heroine of *R1 Siti Rayati*, Gan Titi herself, and Nona Yopie, the little girl put under the care of the heroine of Samsoedi's *R6 Carita Nyi Halimah* (The Story of Miss Halimah) B.P. 1928. Both characters are the offspring of unions between *totok* Dutch planters and native women, a common enough social fact in our period (see further Romantic Worlds, Chapter Four).

The circumstances of these two characters vary substantially: Titi is born of rape and is cast out as a foundling, to be adopted by a Wadana and raised in high *priyayi* style. On the getting of wisdom, she is attracted by nationalist ideals and eventually joins the movement. Nona Yopie is the child of a loving, legal marriage; her mother is not a kept woman, a *nyai*. Her father is a Dutch planter, and Yopie is doted upon by her wealthy parents. Her life is cut short when she dies of a dose of poison intended for Nyi Halimah, who has become embroiled in kitchen skulduggery. In spite of the fact that the two novels are of very different literary value - *R6* a melodrama published by Balai Pustaka, by Samsoedi, the founder of children's literature in Sundanese, and *R1* a political tract which provoked government banning - the manner in which the two young girls are depicted is identical. We meet the physique of fusco-blancitude in both characters. The indigenous colouring of hair and eyes is combined with complexions neither dusky nor chalky, fine bones and a nose of medium appearance. Special intelligence and spirit are intimated. It is a formula of beauty stereotyped in colonial literature. Halimah narrates in the first person:

Text 2.5.4.b. Miss Yopie: Fusco-Blancitude

As for the face and features of this Miss Yopie, they were most unlike those of other Dutch people, and likewise her whole appearance. I examined her closely: the eyes were sharp and clear, suggesting she was of an intelligent nature and a firm will, the eyebrows made dark arches, the eyelashes were long and curled, the forehead was somewhat broad,
giving her face a narrowing effect like the shape of a betel leaf, the nose was not high-bridged as in other Dutch children, and her hair was a dense, dark colour.

So she looked very different from Miss Nellie, who was Master Yontje's sister - these being the children of Nyonya Linn, my previous mistress, for they had been truly, from hair, to eyes, to body-build, all white-skinned and red-flushed withal.

*(Carita Nyi Halimah 1928: 28)*

Gan Titi of Muh. Sanoesi's *RI Siti Rayati* (i.p. 1923-1927) is the Romantic heroine par excellence. Her stature within the R-novel sample is comparable to the most interesting of the Didactic women characters, the beautiful, unheeding Agan Lasmana of *D2 Wawacan Rusiah Nu Geulis* and the tormented, complex Neng Eha of *D9 Lain Eta*. There is also a touch of priyayi character aesthetics in the drawing of her as an adult, for it is from *menak* manners learned in the *kabupaten* of Sukabumi that Gan Titi draws her social poise.

**Text 2.5.4.c. Siti Rayati: The Indische Ideal**

(1) Siti Rayati is born:

She was a well-rounded baby, pale and shining and beautiful to see. This was not something to be wondered at, for her mother was fair complexioned, and her father was a Dutchman, a fine figure of a man.

*(Siti Rayati Vol. II, u.d.: 5)*

(2) and is fostered by the *menaks* of Sukabumi:

'Oh dear, the poor little thing,' said the Wadana's wife, rising from her chair to take the child in her arms. 'Look, dear, she's such a plump little baby, and so fair-skinned...so fair... and beautiful...'

'That's quite true,' her husband answered, 'she looks like a Dutch child, her nose is not flat...' and he stroked the baby.

*(Siti Rayati Vol. II. u.d.: 6-7)*

(3) Gan Titi goes to school:

As she grew older, the clearer her speech became and the prettier and more charming she looked, especially as she began to learn and to know life, being the only daughter of the Bupati. When she was five years old, Titi was entered into the Frobelschool kindergarten.

Every day she was delivered and picked up in a carriage or a motor-car, sometimes with her mother, the Regent's wife herself, or sometimes she went just with a servant and the chauffeur. She was dressed exactly as a Dutch child, and those who did not know who she was would have called her 'Missy' (*noni atawa enon*) because in appearance she differed not one whit from a little Dutch girl.
Her young lady teacher was very fond of Gan Titi, because she was quick to learn and plucky of spirit. Many Dutch children were bested by her, both in speaking and in all kinds of activities, such as in games and children's handicrafts.

After one year in the Frobelschool, the Bupati sent Gan Titi on to a Class 1 European Normal School, and she was no longer brought to and from the Residence, but she was deliberately sent to live with one of her Dutch teachers. This was done so that she would be able to mix every day with Dutch children, so that she might learn the faster. Her father permitted her to come home to the Residence only on Sundays and during the holidays when she was not going on outings with her teacher, so only seldom was she able to spend a few days with her mother and father.

Every year Gan Titi moved up one class; she was among the most advanced students and one of the most popular in the school. At the age of thirteen she passed her entrance examination to Dutch Secondary School and then her name appeared in the newspaper as second highest in the class list of Dutch names.

(Siti Rayati, Vol. II. u.d.: 8)

(4) Gan Titi as an adult:

In time she gained friends among both Natives and Netherlanders. And since she had received a thorough education and had been brought up with every refinement (although she had been among Dutch people since she was very little and had had a Dutch schooling as well) Gan Titi shrank from being high-handed or ill-spoken towards her fellow race. She remained polite, unconceited and open-hearted towards all persons.

When she found herself among Sundanese people she would employ the Sundanese language and Sundanese manners; when she was among Hollanders she would speak their language and follow their etiquette; in short, she would adapt herself to her company. More and more often she would put on Sundanese dress, but since she had such flair, whatever she wore was both fitting and flattering. In fact all her movements and her whole appearance delighted those who saw her, enchante d those who observed her, and endeared her to those in whose sight she came...

(Siti Rayati Vol. II u.d.: 11)

2.5.5. Demotic Characterization

Demotic characterization, within which no physical details of characters are supplied, seems to have become established in the ESN in the last decade of the development of the genre. The late Romantic novels R9 Rasiah Geulang Rantay B.P. 1937, and R10 Laleur Bodas B.P. 1940, exhibit the demotic form of characterisation in all their characters, major and minor.

Demotic, undescribed characters are even to be found in a number of Didactic works of an earlier date: D6 Wawacan Duriat Nu Teu Pegat, i.p. 1924, a D-arranged marriage
novel influenced by Romantic Plot and D7 Kembang Para Nonoman, i.p. 1924, a D-perfidy novel whose major characters are petty priyayis. The inattention to characters' physique in these texts may, however, simply indicate they were beyond the mainstream of novel aesthetics. They are the works of undistinguished writers, put out by little known printing houses, 'Sunda' of Bandung and 'De Unie' of Weltevreden-Batavia respectively, and have not come to the critics' notice. Both these novels are discussed at more length in Didactic Plots, Chapter Three.

In D8 Wawacan Enden Supenti, B.P.1932, we may suppose a conscious choice for demotic characterization. It is also a novel under the influence of Romantic plot structure, whose eponymous heroine displays ihtiar. On her divorce from her unfaithful husband Raden Ahmad, Supenti refuses his attempts at reconciliation for several years. She moves from the Sundanese countryside to Batavia, studies typing and book-keeping, finds employment in a government office, is able to buy herself a house in the capital, a taxi-cab and her own personal motor-car which she drives herself. In D9 Lain Eta, B.P. 1935, we catch only a tantalizing initial glimpse of the physical form of the protagonist Neng Eha, whose very soul will be exposed later on, to produce the most penetrating psychological delineation of character in the ESN (Rusyana 1979: 183; Rosidi 1983: 170).

The distance travelled within formal characterization in the ESN between the conventions of early Didacticism and of late Romanticism has its parallels in the broader literary history of the archipelago. The avoidance of the representation of the material marks of class and rank is a novelistic denial of those divisions within society, a denial which was made in the course of the development of modern Indonesian literature. The new aphysical characterization anticipated the popularisation of national Indonesian prose writing under the effects of the historical upheavals of the Japanese Occupation and National Revolution, with its period of Universal Humanism close following (Balfas 1976: 88). No less directly, the revolutionary stream of the 'Romantic' spirit in pre-war novel writing was destined to culminate in the short-lived authority of the national LEKRA tradition of the 1960's (see Foulcher 1980, 1986).

2.6. MINOR R-CHARACTERS

In Chapter One the minor characters of the Didactic ESN were given a functional description of three parts: first, according to poetic function, a ranking of protagonists, major and minor characters in order of structural prominence and the formulation of their inter-relationships in the novels; secondly, a semiotic function, in which minor characters appeared as denotations of the historical society of West Java; and thirdly an actantial function, in which minor characters were identified as Helpers and Opponents within the central quest for marriage and happiness. A similar three-part functional analysis of minor characters in the Romantic novels is equally appropriate and informative.
2.6.1. Minor R-Characters, The Poetic Function

There are two ranks of characters in the R-novels, protagonists (heroes and heroines) and minor characters. Protagonists are clearly set apart, not only by extensive narration but also by the fact that Romantic heroes and heroines are qualitatively different from the lesser characters around them. They manifest the full complement of specific qualities: ihtiar, mobility and certain social status determined by the three sub-types of Plot, the R-radical, R-conservative and the R-trickery stories.

Convention allows that there be only one hero/ine in each Romantic novel, although we do come upon two exceptions to this in the primary sample. They are particularly useful in our analysis, since they illustrate the notion of Romantic 'shadows' and 'foils' (see further Romantic Plot, Chapter Four). In R1 Siti Rayati, Vol. 1, 1923, and II, u.d., and in R3 Carios Agan Permas, 1926, Nyi Patimah and Agan Permas, the characters of the mothers of the heroine and the hero, are sufficiently developed to stand as secondary heroines. They are affective characters, claiming a good measure of the reader's sympathy. They do not, however, expound the Romantic motif of true social mobility. Nyi Patimah, for all her virtue, striving and pathos, does not rise in the world. She remains a prisoner of class, first as plantation coolie and later as domestic servant until guaranteed a comfortable old age in the house of her successful daughter, Gan Titi. Agan Permas, on the other hand, is a trickster heroine who comes to grief. Yet she is a lively character and her true Romantic hero son, Brani Human - hard-working, clear-headed and socially compassionate - is pale beside her.

These exceptional secondary heroines cast a 'shadow' over their offspring which is both emotional and structural; they also provide by their weaknesses foils to the qualities of heroism. It is Nyi Patimah's tragedy, her rape by the plantation boss, Tuan Steenhart, and abandoning of their child, that occasions Titi's adoption by the Wadana of Sukabumi and her supremely privileged upbringing as a Sundanese aristocrat, leading to Titi's attaining her full stature as a nationalist fighter. So Nyi Patimah casts a shadow over the future from her sad predicament, which is resolved by Gan Titi some twenty years later. Patimah is also in a way a failed heroine - a 'foil' to Titi's resounding success.

In the case of Agan Permas (still as the peasant girl Nyi Imas) it is her pubescent and not altogether innocent beauty that rouses the lascivious desire of Haji Serbanna and eventually drives him to have her abducted from her honest husband, Ki Otong. Otong is to die of fever in the struggle to bring up his son Brani alone in Batavia. Again an orphan finds fortuitous patronage, this time under the good offices of the Dutchman Tuan Human. It is the shadow cast by Nyi Imas which leads to Brani's unfolding as a hero, and upon the misfortunes of his parents and his grand-parents that he ultimately founds his social vision. Agan Permas is also an anti-heroine to be read as a foil to Brani's moral sobriety. Most minor characters realise separately either the shadow of plot structure or the foil of thematic contrast to the hero/ine.
Table 2.6.1., Appendix A. displays shadows and foils in the Romantic novels of the primary sample, on the left-hand side of a figure which is a cluster of character functions centred on the hero/ine.

2.6.2. Minor R-Characters, The Semiotic function

We have already drawn attention to differences in the representations of Sundanese society in the Didactic and Romantic novels. The general setting of characters lower down the social scale establishes a popularist 'register' between Romantic texts and their readers. While the R-novels however connote the highest levels of authority in the persons of the colonial Dutch, such characters are always minor. Their representation is emblematic of the attitudes of a small number of Sundanese intellectuals rather than true of an overall realistic picture. The rapist Steenhart in *Rl Siti Rayat*, the Associationist patrons of natives, the van der Gouds of the same text and Tuan Human of *R3 Carlos Agan Permas* are ideologically loaded figures.

The universal representation of peasant heroes and heroines, of fallen aristocrats living as peasants and of the dispossessed urban migrants is far and away the most significant semiotic feature of the Romantic novels. Minor characters functioning as shadows, foils, Helpers and Opponents drawn similarly from the lower orders of society also reinforce this perspective.

2.6.3. Minor R-Characters, The Actantial Function

Johns (1979: 35) considering Romantic formations in an early Indonesian-Malay novel, summarised its ideological message as an expression of 'fate in the form of the total colonial situation'. We are anticipating the discussion in Romantic Worlds, Chapter Four, in introducing the ideological framework of the R-novels, yet they must be seen as the articulation of a society shaken to its roots by new ideals while still enmeshed in the economic and political bondage of the late colonial order. Where *kadar* / *takdir*, divine fate, took the function of Sender and the Didactic example took that of Receiver in the Didactic novels, in the Romantic novels there is a secular fate as Sender and the native peoples of the Indies become Receivers. Note also that while the Subject actant is realised by the Romantic hero/ine, the Object or wished for good, is not a person (as in the *jodo* partner in the D-novels) but the social and material goal of progress.

The three actantial functions of Sender-Receiver, Subject-Object, and Helper-Opponent occur in different patterns according to the three sub-types of the Romantic novels. These are first summarised in Table 2.6.1., Appendix A. The table then sets out, novel by novel, the shadows, foils, Helpers and Opponents around the character of the hero/ine. These patterns lead us on into the discussion of Narrative Structure, Fable and Plot in the Romantic novels in Chapter Four.
CHAPTER THREE: DIDACTIC WORLDS, NARRATIVE STRUCTURE, FABLE AND PLOT

Asmarandana

'Remember, O, remember pray,  
As you tread your path in nature's way,  
Life is nought but shadow-play,  
There's no strength in physique's sway,  
Wrongful wants will lead to sorrow,  
Then body break beneath the follow.'

from Pepelingan (Admonitions) by R.A. Bratadiwidjaja, quoted by R. Memed Sastrahadiprawira (1929: 16)

'Many of these early 'modern' B.P. novels certainly were novels of purpose; they were not written by uninterested onlookers but meant to convey a message, or better still a number of lessons, for the benefit of the reader. It is for this reason that nowadays more often than not they are commented upon; a didactic character, be it outspoken or not, is not an advantage in the eyes of sophisticated modern critics. But no one keeping to the golden rule that 'les faits sont a juger d'apres leur date' will subscribe to this kind of shallow criticism, since at the time writers and readers alike still cherished the time-honoured standard of good literature, that is, that it should enable the reader to mengambil ibarat (to draw a parable). And, as anyone conversant with classical Malay literature knows, very often writers are more than willing to relieve their readers of this task by adding an exposition of all that can be learnt from the content of their reading. Such ideas do not change overnight.'

G.W.J. Drewes, Chief Officer of Balai Pustaka, 1930-1935.
(Drewes 1981: 100)
3.1. DIDACTIC WORLDS

'There is a custom that is even more binding than the five pillars of Islam, and if those five pillars are not observed, perhaps it might be forgiven; but for normal persons, men and women, when they will join together, they must marry first. This is the more true for virgin boys and girls, they become the object of thought of their parents. And even widows and widowers, or divorced persons, will be called 'not respectable' if they consort together without a marriage contract'.

(R.H. Hasan Mustapa 1913/1985: 63)

A feature to be taken into account in describing the early Sundanese novels is their common representations of love and marriage. Why should the Didactic ESN always 'be about' the making and breaking of marriage? Why should the motif of jodo be repeated in various contexts: in depictions of marriages mismanaged, betrothals that founder and new satisfactory unions contracted with an alacrity and a finality that we come to recognise as the formal closure of the Didactic texts? We find characters of all structural ranks - protagonists, major and minor figures - uniting and parting, coupling, waiting alone in virtuous patience, or wasting their lives in impious conduct.

If representations of marriage, by virtue of their sheer frequency, are a generic motif of the D-novels, they are by no means confined to that group. A number of Romantic heroes and heroines embark upon marriage on attaining their true station in life. The R-novels also feature motifs of jodo among their minor characters, for unions among minor characters either give rise to major plot action or contribute to the foregrounding of the Romantic hero/ine (see further Romantic Plot, Chapter Four).

Why marriage then? It is a commonplace that sexual passion is a widespread source of artistic delight. It is just as much a truism that the institution of marriage may be regarded as a touchstone of social attitudes; the image of a good marriage can stand as a symbol of perfect order in society at large. There is also the weight of literary tradition to consider. The literatures of Java are not lacking in their celebrations of love and marriage. Many Old Javanese narratives are epithalamena (e.g. Creese 1981, 1993: 12) and the wedding is still today one of the main occasions to stage a performance of wayang (Foley 1979: 267). Romantic episodes are high points in the Amir Hamzah cycle of stories in the manuscript tradition of West Java, while Ratna Rengganis and Imam Suwangsa, the protagonists of the Wawacan Rengganis, the last great text of that tradition, have become legendary lovers (Sastrahadiprawira 1929: 19-20).
In the present discussion, the preoccupation with love and marriage in the ESN are to be interpreted in their social sense, to be seen as related to changes in Indies society in the late colonial period and the unease - or the excitement - these changes engendered. In West Java unease was harboured chiefly in two sections of society, first among the menaks who saw their traditional class position as state priyayis encroached upon by the rise of educated meritocrats, as professional reforms were introduced into the civil service (Cheong 1973; Sutherland 1979). Second, the religious leadership of the Indies Muslims found itself directly or indirectly confronted by Western secular ideas and political power (Federspiel 1970a; Noer 1973). The rise of nationalism, which has been so well documented in a multitude of historical studies, was a third factor of change in Sundanese society. But by far the most general source of anxiety must have arisen from extended access to Western-style education.

In this chapter our interest is directed to the ummat of West Java, for Didactic worlds are Islamic worlds, and the Didactic novels make their own contribution to the discourse of Muslim ethics and religion of the time.

3.1.1. Islamic Life under Colonial Rule

Marriage as the institution regulating the rules of contract between partners and of the rights of wives and dependants falls within Islamic family law. It is the al-Shafi‘i school of jurisprudence which is is authoritative over the Indonesian archipelago and the Sundanese novels faithfully reflect its application in all matters pertaining to marriage. The administration of family law was independent of colonial control in our period, coming under the authority of the Raad Agama, or religious courts (e.g. Vreede de Stuers 1960: 100).

The 'Islam Policy' of the great colonial scholar and ethnographer C. Snouck Hurgronje was of most effect in defining the government’s rule of its Muslim population in harmony with Ethical ideals. Snouck Hurgronje took advantage of a traditional division of Islamic life into two areas of ibadaJ and mu'amalaJ, the one devotional, private and ethical and the other public and social. Yet while matters of dogmatics, ritual observances and personal status were recognised as lying outside the authority of colonial law, for a number of reasons, the Muslim community felt deeply the constraints of their colonial situation.

One sense of grievance was roused by colonial interference into the teaching of religion. Government regulations were passed in 1905, and renewed in 1925 as the 'Guru Ordinanottie', 'Teachers' Ordinance' by which religious teachers were registered and held accountable for their activities. The 'wilde scholen', the schools set up by the nationalist organisations were the intended targets of official surveillance, yet religious teachers were as much affected, ans once agains the ordinances were sorely felt to haamper religious life (Vreede de Stuers 1960: 86-88; Noer 1980: 194-201).

Profiting from the growth of anthropology as a science this century, an 'Adatrecht' (Adat Law) project was set up to codify indigenous usage and to give it status equal to the
shari'a among the Islamised communities. In most cases, local autonomy was preferred to adding to the strength of a unified ummat, such decisions rankling within the Muslim community (Federspiel 1970a: 6-8; 1970b: 74).

The work of Christian missionaries were another source of Muslim discontent. From 1909, under a Christian coalition government in the Netherlands, the Indies were thrown open to missionary activity. Although restricted to non-Muslim areas, there could not but be an exchange of ideas, and by the middle years of the 1930's apologists from both religions were engaged in open debate on issues ranging from doctrine to social custom (Federspiel 1970a: 104-111). Their relations were marked with mutual suspicion and distrust (Noer 1980: 184-194; Bluhm 1983: 37). One example is a pamphlet in defense of Islamic marriage law, entitled *Hak Suami Isteri* (The Rights of Husbands and Wives), 1933. Its author, Ahmad Soorkatti, an Arab spokesman for the reform movement in the Indies, is at pains to defend the ethical values of Islamic practice. Soorkatti concludes with an attempt to meet Christian apologists on their own terms, producing parallel teachings to the New Testament from Kur'anic principles (1933: 132-139).

From the colonial side, *Sinai en Ardjoeno: Het Indonesische Volksleven In Het Licht Der Tien Geboden* (Sinai and Arjuna: Indonesian Folk Life in the Light of the Ten Commandments), 1946, is a missionary publication based on late colonial experience. It makes a reasoned rapprochement between Protestant Christianity and Indonesian custom. An essay on the Seventh Commandment by W.J.A. Kernkamp, Professor of Indonesian Law and Arabic at Utrecht University, makes certain observations on marriage practices among Indonesian Muslims. Included are: underage marriage (not applicable to West Java), the lack of schooling for girls, the arranging of marriages and new ideas regarding free choice of a partner. Polygyny, while occurring among only two per cent of 'all of Moslem Java' is judged to be an indulgence of men's egoism and sensuality; divorce, too easily obtained, is a matter for Muslim reformers to address (Kernkamp 1946: 177-205). Kernkamp's remarks give a good summary of concerns of the Didactic novels, as this chapter will illustrate.

What is to be noted is the condition of legal and financial dependence of daughters upon their parents under shari'a law. Young women could not contract a marriage in their own right and conversely, marriage could be contracted for them; in a sense, it could be 'forced'. The signatories of the marriage contract were the groom and the bride's representative, her wali, her father or an elder male kinsman. This becomes an issue in *D5 Wawacan Enden Saribanon* when the heroine Saribanon discovers herself to be illegitimate and without a wali to sign for her in her marriage to the Wadana. In an act of compassion her foster father, the Naib of Cianjur, steps in and saves her honour (1923: 44-45, v. 424-443). Once a marriage had been contracted on her behalf, the hapless girl had little recourse but to resign herself to the match. She might refuse her husband his rights of consorting, *pista* in Sundanese, but such resistance was inevitably worn down, as in the case of Neng Eha in *D9 Lain Eta* (1935: 41-42; see Text 1.3.4.). This is the understanding of the term 'arranged marriage', in Sundanese *direremokeun*; but better known in Malay by the colourful term *kawin paksa* and in Dutch rendered as 'gedwongen huwelijk' (Prins 1960: 71).
A more critical essay on Islamic marriage law is to be found in another pamphlet from the Adatrecht quarter. Prins (1960) lists issues similar to Kernkamp's: conditions of contracting and maintaining marriage; the crippling cost of the marriage gift, the *mas kawin*, and wedding celebrations, divorce and polygyny. It is recognised that polygyny in the Indies was not exclusively an Islamic institution but a mark of social distinction; only men of wealth or influence could maintain multiple marriages (Prins 1960: 93). Polygyny of course is provided for in the Qur'an (IV; 3) and the acts of the Prophet himself in so extending his protection to a number of women in this manner is cited as the humane example (Joenoes 1961: 65-66).

In our period, polygyny was regarded as stemming from 'sensuality and prestige-seeking' (Prins 1960: 106; Vreede-de Stuers 1960: 105). The ESN echo this opinion; only minor characters, rich Hajis of the countryside are represented as maintaining the permitted complement of four wives. They are: Hajis Serbanna in *R3 Carios Agan Permas* (1926: 24) and Sirad in *R4 Rasiah Nu Goreng Patut* (1963: 9), in Romantic novels concerned with issues of social justice (see further Chapter Four).

In West Java during our period the rate of polygynous marriages was low: 1.6% in 1920, 1.8% in 1930, in comparison to an all-Indies average of 2.5% and 13%-19% in the Minangkabau. What is more, in an overall count, 95% of those multiple marriages occurred as the maintenance of only two wives under legal provision. This should be set against the fact that women outnumbered men in West Java by a ratio of only 1178 : 1000 (Prins 1960: 92-93).

Representations in the Didactic novels are consistent with these statistics and we find mention of only two instances of polygyny among major characters. The requirement to take a consort wife, or *padmi*, over a lesser wife becomes an issue for young men of high rank in the ESN: for Aom Usman in *D1 Baruang Ka Nu Ngarora* (1966: 110-114) and the Wadana in *D5 Wawacan Enden Saribanon* (1923: 47-50, v. 458-488). In *D1 Baruang Ka Nu Ngarora*, Aom Usman takes a *padmi* wife, relegating Nyi Rapiah to the status of secondary wife. In the terms of the Didactic morality of this particular novel, polygyny is a humiliation for Rapiah and punishment for her desertion of her faithful husband, Ujang Kusen. In *D6 Wawacan Duriat Nu Teu Pegat*, the heroine Enden Ratna becomes the young second wife of the elderly Haji Usman in order to free her father from his debts.

Although there was no legal impediment against a husband contracting second, third and fourth unions, in the novels we find there is a strong resistance among women characters to accept co-wives: in *D5 Wawacan Enden Saribanon*, when her husband faces the same predicament as Aom Usman, namely his parents' insistence on his taking a consort, Saribanon chooses divorce from her Wadana husband first (1923: 54, v. 535-538). More generally as well, the novels depict an avoidance of polygynous situations: in *D7 Kembang Para Nonoman*, when Enden Iroh discovers her husband the Mantri Pulisi has become involved with another woman, she demands a divorce straight away (1924: 68, see Text 1.3.1.a.) while in *D8 Wawacan Enden Supenti*, once Enden Sumarni has
claimed his heart and he has married her in secret, Raden Ahmad feels he must immediately send his first wife, Supenti the letter of *talak* (1932: 47-49, see Texts 1.3.2. and 5.3.3.a.). The marriage contract itself could also carry a monogamy clause (Vreede-de Stuers 1960: 105). Ujang Kusen gives such an undertaking to Nyi Rapiah's father in *D1 Baruung Ka Nu Ngarora*, which he honours while she does not, running away with Aom Usman (1966: 39). In *D3 Wawacan Rusiah Nu Kasep*, the astute Enden Atikah specifies a property settlement and a pledge of fidelity as conditions within a document regulating her reconciliation with her philanderer husband Juragan Brata (1964: 111; see Text 1.5.2.).

While the matter of multiple marriages seemed to interest the colonial critics most, to judge from our novel samples, Sundanese society itself was more troubled by the danger of illicit relations, *zina*, in a time of increasing social freedom, and the problem of serial polygyny, of marriages too rashly contracted and too hastily ended by repudiation (Vreede-de Stuers 1960: 104). The rate of divorce on Java, according to the Adatrecht report, cited from the years 1929, 1930 and 1931 give ratios of half as many divorces as marriages and roughly 5% again returns to marriage; e.g. for the year 1930: 774,000 marriages, 425,000 divorces and 20,000 reconciliations (Prins 1960: 123). The *D-perfidy* type of novels, by far the most numerous in both primary and secondary samples, address this issue from the beginning to the end of the period.

Calls for the reform of Islamic marriage law came from women's groups within the nationalist organisations in our period (Katz and Katz 1975: 656-657). The abolition of polygyny was sought, but never achieved because the sway of Muslim conservatism (Vreede-de Stuers 1960: 106). In 1937 a set of proposals to regulate marriage practices included a suggestion to abolish polygyny. It was brought before the *Volksraad* (The People's Parliament) but met with united opposition (Prins 1960: 96-97).

### 3.1.2. Kaum Tua and Kaum Muda

Behind all the above social issues lay a religious debate within Indonesian Islam between two camps, known as the 'Kaum Tua', the 'Older Community' or traditionalists, and the 'Kaum Muda', the 'Younger Community' or reformists. A.H. Johns has observed that 'the impact of Muhammad 'Abduh's ideas marks a new chapter in the history of Islam' in the Indonesian archipelago (1980: 177). It was these ideas, imported from the Middle East with the circulation of the journal *al-Manar* (The Lighthouse), by students studying at al-Azhar University in Cairo and pilgrims in touch with reformist scholars among the long-term residents of the Jawah community at Mecca, that gave rise to the movement referred to as the Kaum Muda.

Johns has summarised 'Abduh's programme of reform under four main points: the purification of Islam from corrupting influences and practices; the reformation of Muslim education; the reformation of Islamic doctrine in the light of modern thought; and the defense of Islam (1987a: 410). He has also added these details: 'a restoration of the
primal understanding of the Qur'an from beneath centuries of interpretation and the elimination of the Sufi brotherhoods (Johns 1987c: 15; Federspiel 1970a: 69-83).

The main point of difference between the Kaum Muda and the Kaum Tua was the question of *ijtihad*, or individual interpretation of the foundations of the faith, the Kur'an and the Sunna, the example of the Prophet, versus *taqlid*, reliance on the guidance of the *kiais* and the *ulama*. The traditionalists held to the corpus of medieval texts and traditions in which were enshrined the four law schools as their own, claiming that to them alone was the right of interpretation and implementation of Shari'a Law. In denying the *kiais* and *ulama*, the Kaum Muda was not an anti-clerical movement as such; in fact several reformist *ulama* of stature emerged during this period. Nor were there quarrels over doctrine; it was a movement against the authority of the law schools in ritual and social practice (Federspiel 1970a: 52-53; 1970b: 65-67).

The Kaum Tua came under fire for their alleged mystification of religion, which for the reformists was a practical faith of open texts. The Islam of the Kaum Muda was to be striven for in simplicity, common sense and a purity like that of the earliest Muslim community at Medina. Stress was also laid on material and secular values, under the challenge of Western scientific and political thought that exerted such manifest effect in the lands under European colonisation (Federspiel 1970a: 46-47; 1970b: 60).

The Kaum Muda also denounced many Indonesian 'accretions to belief and practice that did not have the explicit authority of the Qur'an and the Sunna' as *bid'a*, false innovation or deviation (Johns 1987c: 15). Among such 'accretions' were counted the crafts of the *dukun* and indigenous healing, magic, traffic in charms and the performance of mystical exercises. The Kaum Tua responded with charges against the Kaum Muda equally of *bid'a* and *kufr*, unbelief, claiming that Kaum Muda's rejection of the sway of traditional scholasticism meant they had departed from the House of Islam (Federspiel 1970a: 49-50).

The influence of Kaum Muda ideas first came to notice in the archipelago in 1905 with a *cause celebre*, in the form of the contraction of a marriage against class and community norms. In early 1905, *al-Manar* carried the report that a petition for a *fatwa*, or legal opinion, had been sent to Cairo from a group of 'Indian Muslims', or Muslims of the Indies archipelago. At issue was the intended marriage between a *sharifah*, a girl of the Arab *sayyid* community tracing its descent back to the Prophet, and a commoner, who was also possibly not of Arab descent. The request had been sent by one Sayyid Hasan b. Alawi b. Shibab, a Hadhrami *sharif* of Singapore, and a favourable opinion was returned. This incident, which in our day would be regarded as a private matter, caused a commotion among the Arab community of the archipelago. Hasan b. Alawi felt obliged to write again to *al-Manar* to explain himself (Bluhm 1983: 37). The union was held to breach the principle of *kufa*, or fittingness of partners; in other words, it was hypergamous, a mesalliance (Federspiel 1970a: 67).

The Singapore case was a sign of the times, advance notice of a trend spreading among the indigenous communities of the archipelago. New pressures towards inter-class and
inter-ethnic marriages were felt increasingly in the pre-war period with the opening up of general education and under the propagation of nationalist ideals (Poeradisastra 1979: 54-55). The competition between higher and lower-ranking priyayi, and between titled and untitled in West Java is particularly pertinent, since these are reflected in breaches of the principle of kufu' in our novels. We shall examine below how the Didactic novels of the D-arranged marriage type give voice to this issue.

Such, then, were the boundaries of the Didactic Worlds: an area of circumscribed autonomy encompassing the private and personal life of the Muslims, inward-focussed, yet responding to pressures, legal, political and ethical from outside, and from within, the Kaum Muda challenge to the Kaum Tua.

3.1.3. Homiletic Intertexts to the D-Novels.

During the 1920's and into the 1930's, a large number of didactic expository texts, collections of homilies (piwulang, pepeling, piwuruk) admonitions (kautamaan) and advice (nasehat) were in circulation. They are keys to interpreting the Didactic novels and the analysis in this chapter is largely based on them. Their close relationship with the D-novels recalls the role of pamphleteering in the emergence of the English novel in eighteenth century England (cf. Watt 1987: 50). In social function, they may be compared to the courtesy books, guides to polite behaviour to an emergent middle class. Through them can also be traced 'the influence of the pesantren' (Salmun 1963: 139, 142).

Didactic intertexts are found in the form of both manuscripts and printed pamphlets and as many are composed in dangding verse as in prose. The pamphlets are chiefly of B.P. issue, or appear as short pieces in the government-sponsored journals of the time. The hand-written intertexts consulted belong to the Kern Collection of Sundanese Manuscripts of the National Library of Australia (MS 1673), copied from the collection of the Batavia Society For Arts and Sciences on the instigation of Professor R.A. Kern from 1924-1926 (see Bibliography). Other Sundanese manuscript collections may well contain texts of the same sort.

The relationship between the Didactic intertexts and the novels is extremely close at a number of levels. Most importantly, a number of the intertexts contain anecdotes to illustrate a moral point. These anecdotes tell the same kind of story as that of the basic 'building block' of Didactic character, the Didactic example described in sections 1.3. and 1.6.2. of Chapter One. In a similar fashion, the wording and content of the moral advice of the intertexts is identical to that of the Didactic tags in the novels (see further section 3.2.4. below). Occasionally a novel will even refer to an intertext by name. Space does not permit a demonstration of all these remarkable correspondences in this thesis; it is hoped they will be dealt with elsewhere.
Although neither the primary sample nor the secondary sample of novels reflects this, in the matter of sexual morality, there can be no mistaking a gender bias against women within the Didactic intertexts as a corpus. All of the six examples of 'moral instructions' in the Kern MSS, for example, are directed towards women, for whom a traditional role is prescribed. The noble woman did not hold public office nor work outside her home; her function was to commit herself body and soul in marriage to a man of rank. Something of a balance, however, is supplied in a small number of admonitions addressed to young priyayi men, teaching social etiquette and the ethics of state service (e.g. MS 1673 No. 104; Martanagara 1930). Such instructions are also incorporated in the D-novels as Didactic tags.

It is possible to identify a Kaum Tua or Kaum Muda orientation in most of the intertexts (see Bibliography), and it is the Kaum Tua that predominates.

(a) Mim Pipitu

The *Mim Pipitu* are the Seven 'M' Vices whose names begin with the (Arabic) letter 'M'. They are: madat (opium smoking), madon (sexual profligacy), maen (gambling), maling (thieving), minum (drinking alcohol), mangani (gluttony, including a love of material pleasures), mada (evilsaying, slander). They are both a social evil and a peril to the individual's health and spiritual well-being, and the *Mim Pipitu* pamphlets warn against the consequences of indulgence in the vices. Both pamphlet versions of *Mim Pipitu* by D.K. Ardiwinata (author of DJ Baruang Ka Nu Ngarora) and R. Mangkoepradja M.D. (1910) and by Kadmawiredja (1921) speak for the Budi Utomo (High Endeavour), a Javanese priyayi cultural organisation of conservative orientation. They denounce the Kaum Muda for jetisonning their own identity to take on the ways of modernity without discrimination (Ardiwinata and Mangkoepradja 1910: 4; Kadmawiredja 1921: 2).

A number of other pamphlet intertexts make reference to the *Mim Pipitu*. A shortened version of five 'M' sins, *Mo Limo*, omitting mangani and mada, also appeared (Soedarmaatmadja u.d.: 54-59), and both the five and the seven 'M's are invoked by name in some novels (see Table 3.2.4.). We have already met examples of madon (in Texts 1.3.2., 1.5.1. and 1.5.2.) in Chapter One, and of mangani, as the Didactic propensity of dunya (see Texts 1.3.4., 2.3.5.a. and 2.3.5.b.) in Chapters One and Two. Maling is represented in Texts 3.2.4.h. below and 5.3.2.a. of Chapter Five.

(b) Women's Wisdom, Kautamaan Istri

Admonitions attributed to be the Prophet Muhammad's advice to his daughter Fatimah, *Nabi Muhammad keur ngawuruk putrana Dewi Patimah* (MS 1673, Nos. 106, 119) is probably the kernel text of the later pamphlets on women's wisdom. The admonitions touch on a number of themes held to constitute wifely virtue: first, that a woman keep her body ready for her husband's pleasure, for her refusal (*pista*, if sustained) will cause the
angels to weep; second, that she be faithful to her husband in all things; then that she care for his food and clothing, that she be affectionate to his family and hospitable to his guests and finally, that she observe her religious duties scrupulously (cf. Rosidi 1986: 171-174). All the *kautamaan istri* are *Kaum Tua* admonitions. In the primary sample of novels, *D3 Wawacan Rusiah Nu Kasep* (1964: 65 v. 342) and *D10 Wawacan Siti Permana* (1936: 17) make reference to the *Dewi Patimah* texts.

(c) Wedding Admonitions, Sawer

The delivery of admonitions to the bridal couple is an integral part of the ceremony of marriage among the Sundanese. Although in village weddings they might be little more than blessings upon the union (Mustapa 1985: 74; van Zanten 1989: 32-33), among the *priyayi* in the pre-war period they were considered to be an art form in themselves. A number of sawer texts in dangding metres were collected by the Java Institute for publication in its Sundanese journal, *Pusaka Sunda* (Rusyana 1971: 131) and this academic interest was matched in fiction by a fashion of including sawer when telling of a wedding within the early Sundanese D-novels.

The sawer was the preserve of the specialist; it was sung by a juru sawer, a professional singer, or delivered by the bride or groom's wali, if accomplished enough. The contents of the sawer were highly conventional, yet room was allowed for the expression of individual views and comments appropriate to the couple and their families (Rosidi 1986: 171-172). And while no religious pedigree is imputed to the discourse of the sawer, as in the case of the *Dewi Patimah* admonitions, there is evidence of the guide-lines of *shari'a* marriage law (Mustapa 1985: 74).

The sawer begins with an invocation of God's blessing and a welcome to the wedding guests, admonitions to both bride and groom follow, while a prayer closes the performance (Rusyana 1971: 13-14). Equal space is given to listing the duties of man and wife to keep the union secure, and recurring phrases are: 'a husband replaces mother and father' (for his wife), 'salaki gaganti ibu-bapa', and 'man and wife must be one in sweetness and in sorrow, in joy and in bad fortune', 'sapapait samamanis, sabagja sacilaka' (see further section 3.2.4. of this chapter). For the greater part, the admonitions to the bride in the sawer are similar to the *kautamaan istri* pamphlets.

(d) Kawin Paksa-Kawin Suka

The opposition of the principles of kawin paksa, arranged marriage, and kawin suka, marriage contracted on the young people's own choice, has the greatest implications for the Didactic novels, since it is this issue that inspires the appearance of the second kind of Didactic novel, the *D-arranged marriage* type.

In the light of the case of the Singapore sharifah mentioned above, one is tempted to imagine behind each *D-arranged* marriage novel an author of *Kaum Muda* persuasion;
this is certainly the case of Bapa Mami and *D4 Wawacan Juag Tati*, which, with its negligible narrative content, comes close to being a pamphlet. It best expounds the *Kaum Muda* position on arranged marriage. Other facts point to a more complicated picture, however. R. Memed Sastrahadiprawira, a thoroughly *priyayi* author and Moh. Ambri, a poractising *dukun* himself, authors of *D5 Wawacan Enden Saribanon* and *D9 Lain Eta*, both *D*-arranged marriage novels, would never have styled themselves *Kaum Muda*. S. Goenawan, whose *R2 Manehna Geus Nekad*, a heteroclitic Romantic novel which tells of the successful averting of an arranged marriage, was member of the PKI. The novels are uniform in their protest against the custom of marriage arranged by parents, yet a veritable tangle of ideological threads weaves in and around this statement.

A Qur'anic basis is claimed for both practices of *kawin paksaa* and of *kawin suka*. The arranging of a marriage was predicated on *kufu'*, (*kupu* in Sundanese) or equality of the partners. The parental duty of finding a suitable match for their offspring was of utmost importance, since love followed automatically between partners if *kufu'* was met. The *ayat* adduced is *Surat an-Nur*, 24: 26 (Joenoes 1961: 374-375).

An argument against *kufu'* can also be found. The *ayat* adduced is *Surat an-Nisa*, 4: 1, which states that the whole of mankind is descended of the Prophet Adam and hence no division of social rank or of any other kind among people is to be recognised (Joenoes 1961: 64-65). Young people are thus free to make their own choice of a marriage partner. Such is the *Kaum Muda* argument for *kawin suka*, expounded in the novels *D4 Wawacan Juag Tati* and *R2 Manehna Geus Nekad* (refer to Text 3.2.4.e. below).

### 3.2. DIDACTIC NARRATIVE STRUCTURE

Narrative Structure corresponds to our general perception of the text as a whole; it is a kind of short-hand statement of 'what the story is about', thus answering 'what' among the questions of narrative. There are two parts to the understanding of this narrative level within Structuralist theory. First is a conventional formulation of the shaping of events in the text:

'Narrative Structure is the dramatic trajectory of the story's 'action' from its initial situation, through a complication, a peripeteia, or turning point, a denouement which represents some kind of reversal of the complication, to a closing situation.'

(O'Toole 1982: 5)

Second is the Theme, the central idea around which the story is organised:

'It is the mechanism by which the theme, which may be stated statically as some sort of contrast, is given dynamic form. In linguistic terms, it is the way an underlying meaning, often a semantic opposition (despair / hope;
illness / health; pride / humility; rejection / acceptance; solitude / integration; nature / culture) is given syntactic form.'

(O'Toole 1982: 5)

and although our analysis will deal with the two parts separately, in the act of reading these two are uncovered together:

'In psychological terms, it is the way we are moved from recognition of a problem to involvement with it, from a stance where we can dispassionately view a situation with the intellect to a feeling that we have sympathetically experienced the situation and its outcome. And yet narrative structure allows us to have it both ways: our sympathies are personally engaged for the hero or heroine or victim, yet the very aesthetic balance of the form at the same time forces us to stand back and view their fortunes impersonally.'

(O'Toole 1982: 5)

Ruqaiya Hasan adds a crucial dimension to the definition of Theme:

'\text{The stratum of theme is the deepest level of meaning in verbal art; it is what a text is about when dissociated from the particularities of that text. In its nature, the theme of verbal art is very close to a generalisation, which can be viewed as a hypothesis about some aspect of the life of social man.}'

(Hasan 1985: 97, emphasis mine)

In the Didactic novels the relationship between the material events unfolding in the course of the story and the expression of the theme is not a complicated matter. Straightforward, uniform Narrative Structures manifest clear-cut themes, that is, the concerns of the Didactic Worlds. What is more, thematic repetitions and special prompts, to be called henceforth \textit{Didactic tags}, ensure that the message of the text is not overlooked by the reader. Though he was referring to the Malay tradition, Drewes' (1981) description of early novels quoted at the head of this chapter applies equally well to the Didactic ESN.

\subsection{3.2.1. The Shape of the Didactic Story's Trajectory}

The first half of O'Toole's definition of Narrative Structure pertains to the overarching order of narrated events and situations through the text, 'the shape of the story's trajectory' (1982: 11). The three phases of complication, peripeteia and denouement - all familiar terms in traditional literary criticism - form a universal pattern of Narrative Structure to which all stories comply (O'Toole and Butt 1985: 95).

Of the component phases of Narrative Structure, the complication occupies the major part of the text, realised in various ways: by an accumulation of information on the problem in hand or by an intensification of conflict, by digressions from the main plot-line, by
stretches of dialogue or by descriptive narration. It is the complication with its mounting emotional tension that sets the pace of the story. O'Toole describes the process in this way:

'(We) start by assuming a previous state of rest or equilibrium or normality which is disturbed by an outside force of some kind. The condition initiated by this force gets worse until it reaches an extreme degree. The story cannot be left at this point, however: another force comes to bear which reverses the process and allows for the gradual resumption of normality or the establishment of a new equilibrium... the prior and ultimate states of rest are only implied or hinted at and the main focus is on the extended processes of complication and resolution with the peripeteia as a crucial turning-point between them.'

(O'Toole 1982: 11)

It is not surprising in a plan so abstract that categorically all the Didactic novels conform to this shape of the story's trajectory. As described in Section 1.2. of Chapter One, the pattern of the etats of happiness and unhappiness in characters are now seen to occur in a structure of complication, peripeteia and resolution. The movement of the emotions corresponds closely to the unfolding of physical events in the ESN, although this is by no means a necessary synchrony in literary narratives (cf. O'Toole 1982: 123).

The generic patterns by which the two sub-types of the Didactic novels differ in their disposition of etats should be recalled: in the D-perfidy novels, one partner in a marriage is tempted and is unfaithful (complication). S/he enjoys brief happiness, then sinks into extreme unhappiness (peripeteia). The resolution takes the form of one of a number of particular material situations, listed later in Didactic End-States, section 3.4.5. The wronged party passes patiently through the moment of sorrow and sooner or later patience is rewarded with the lasting happiness of a second union.

In the D-arranged marriage novels, the partner forced into marriage with an unwanted partner (complication) progresses into greater and greater misery (peripeteia) which situation produces a tragic resolution (again see section 3.4.5. below). Meanwhile the unsuccessful suitor, having passed through the pain of rejection with forbearance, is rewarded with happiness in a satisfactory union. It should be kept in mind that in the D-novels there is always a number of parallel sets of events, nevertheless following the general flow of rising and falling action.

O'Toole notes that the three essential phases of Narrative Structure may also be framed by a prologue and an epilogue (cf. O'Toole and Butt 1985: 95). Each of them may be two-staged:

'The central phases of narrative structure are normally framed by elements of prologue and epilogue, in each of which we can distinguish two phases, the general and the specific. The general prologue provides some glimpses of the total social scene into which the action of the story fits, while a special prologue gives us some essential background information about the past and present lives of the main characters...
(which) constitute not so much a 'frame' as the state of equilibrium which is disturbed by the onset of the complication. They are matched at the end of the story by a special epilogue, which tells us anything we need to know of the subsequent lives and fate of the main characters, and a general epilogue which restores a sense of the general and social equilibrium. Occasionally an author deliberately adds an artificial epilogue in order to reveal a moral or point up some hidden design.'

(O'Toole 1982: 13-14, emphases mine)

Prologue and epilogue, with their special and general phases both, are structural options fully exploited in the Didactic ESN and are discussed in sub-section 3.2.3. of this chapter. Table 3.2., Appendix A. is intended to convey the shape of the D-novels of the primary sample. The trajectories of story are traced and we illustrate how the particularities of each story are interpreted by prologues and epilogues in moralising messages, highly conventional in both style and content. Contrary to O'Toole's suggestion that these might be 'artificial' additions to the text and subject to authorial choice, we find that most authors of the D-novels did make that choice. The almost universal incidence of prologues and epilogues in Didactic novels argues that they are an integral part of the genre itself.

3.2.2. Didactic Theme

Theme accounts for the second half of the definition of Narrative Structure. Like the 'shape of the story's trajectory', it is a feature of narrative on which most readers seem to be able to offer some comment, and the reasons for this are probably institutional; we learn to expect that a work of verbal art generally has 'a point' to it, or that a higher meaning lies behind the surface events that make up the story. But along the way through the text we also identify ideas, problems and motifs, none of which encompass the whole of the text, but nevertheless add to the general impression of what the text 'is about'.

O'Toole and Butt describe this two-tiered process in the way in which we read a text: in 'synoptic reading', we negotiate an integrated interpretation of the text as a whole. At the same time, however we also work through the text in a 'dynamic reading', creating 'provisional meanings on our way through the text' and 'shuttling' between the two levels (1985: 94). Literary criticism attempts to produce a superior synoptic reading 'to which the student and analytic critic aspires and which provides a point of reference for all subsequent readings' (O'Toole and Butt 1985: 95).

It is important to note above all the conjectural nature of the process of extracting theme from a narrative text. Theme is not likely to appear within the text in so many words; characteristically it does not (Hasan 1985: 53-54, 86-89). Discovering this level of abstraction is a matter of surmise and assumption, hypothesis and ratification. Other identifications of Theme depend on the critic's assumptions in approaching the material.
For example, in his study of seven early Sundanese novels, Rusyana (1979) is prepared to select from a 'universal' repertoire of thematic types. Rusyana finds 'social', 'egoistic', 'spiritual', 'moral', 'bodily' and themes of 'marriage' and 'the power of spirits' distributed through his sample. While forming part of the discourse of the novels and inextricably implicated in other structures, such themes may be plural within the text (Rusyana 1979: 153-156). These themes clearly are not the single organising principle of the text intended in the models of O'Toole (1982) and Hasan (1985).

The following, a rare example of a contemporary response to an early Sundanese novel, identifies themes as the messages of the work. Reproduced on a fly-leaf to R. Memed Sastrahadiprawira's D5 Wawacan Enden Saribanon, M.I. Prawira-Winata, Bandung, 1923, is a letter of appreciation from two readers, signed Kartabrata, mantri guru of an H.I.S. II (Dutch-Native School) in Bandung, and Padmadinata, a teacher of Sundanese language in the Sakola Raja, Bandung. Regarding the novel:

Text 3.2.2. Didactic Theme

'The advice and the opinions are truly well-considered and are fitting to be used as examples for our young people. The subject matter, while enhanced by humorous episodes, is deep in its intent.

Those who have fully comprehended this work will not dare to err in their morals... It reminds menaks that they should not set themselves apart from the common people for there is no escaping the judgment of God. The same goes for unfaithful women, they will bear their punishment in their own persons. In short, this wawacan has a profound meaning.

Its style is fitting and beautiful. (This book) is most suitable to sit on the desk of all young people who love their nation and their language.

(Wawacan Enden Saribanon 1923: 5)

The appreciation of messrs. Kartabrata and Padmadinata does not run to any abstract formulation, but sums up well the two strands of action in the wawacan: the tales of the inept Wadana, and of Enden Saribanon, corrupted by the bitter experience of an arranged marriage and the influence of her loose-living mother. The evaluation of the work's style - 'fitting and beautiful' - and the social ideals for literature expressed echo Didactic sentiments of authors that we shall discover below.

In the present analysis it seems appropriate to choose a generic Theme, not from a universal inventory, nor as the essence of a single text, but in the style of readers of the ESN, as some statement common to all novels of the Didactic type. We posit the Didactic message as the generic Theme: 'act virtuously and you will be rewarded, act wrongly and you will be punished'. Multiple articulations of this theme are to be found in the other narrative levels of the novels discussed in this and the first chapter.
3.2.3. Didactic Prologues and Epilogues

The following is an elaborate example of an author's prologue by Nyi Raden Haji Hadidjah Machtoem, attached to *D3 Wawacan Rusiah Nu Kasep*, 1922. It is endorsed by the publisher, M.I. Prawira-Winata.

Several conventions of the prologue should be noted: the ascription of the writing of the story to God's grace and as a means 'to improve the shining hour' belongs to the Muslim manuscript tradition. Self-deprecation, expressed several times here, was also de rigueur in the convention and in the novels only applies to verse. A secondary aim is that of advancing Sundanese society by the telling of an original tale of everyday life (verse 7). Finally, the reader is alerted to the contents of the story by the author's own summing up: that Agan Brata and Enden Atikah are equally to blame for their hasty actions, Atikah in being too quick to divorce her husband, he too fond of womanising. Today's readers would find this morality slanted by Muslim expectations of the gender roles involved and prefer to see Enden Atikah as blameless and Agan Brata as a bounder (cf. Text 1.5.2., Chapter One).

Text 3.2.3.a. Author's Apologia

Asmarandana

1. Bismillah, I take up my pen first to the glory of God, beneficent in all of nature, and merciful in the world to come, who is to be praised always, and second (I take up my pen) to the Prophet, of all who follow Islam.

2. I dare to frame this verse, not because I am skilled, but just as best I can, and in my spare time between other activities, as a specific against day-dreaming, or against thoughtless acts, far better it is that I turn my hand to writing verse.

3. Perhaps in time I shall become better at it, and could add ordinary tales, encouraging people towards goodness, it's just possible I might succeed, and this my only reward would be, to add to the store of *wawacan*, composed by our poets of yore.

4. And for the great joy, of seeing our people advance, which has been our hope from the past, yet it has remained no more than aspiration, for we were blind to discovery, and lacking in science and knowledge, for there was no schooling for us.

5. I lift my voice in thanks to the One, to see our young people today, who are willing to add their discretion, to the *wawacan* of previous times, this is a sign of their love, for their forbears' work, which is of no small measure of value.

6. In my mind I was moved, I longed to create a composition, a wish stirred my tearful heart, yet first I felt in deep despair, but now I have
found a way, for me to travel in your company, towards the age of progress.

7. What I have set down here in verse, is no tale from olden times, and is not taken from some earlier example, but arises out of my own feelings and observations, it's a thing that often happens, and finally brings its own regrets, regarding the matter of ending a marriage.

8. So what has moved me, here and now to take up the pen, is the desire to proffer a remedy, to those still lacking in experience, so that they do not act as is here told, and then rue it in the end, for there's no escape, once we're trapped.

9. As for the topic of my verse, it is the story of Enden Atikah, who parted from her husband, while each still dearly loved the other, they parted because they forced their ways, she giving in to her rash desires, and he taking matters far too lightly.

10. Yet I request you to be patient, my audience, do indulge me, who hear my tale and who read it, for this much is very certain, that my talents are still unpractised, I beg your understanding, for I have only just begun to write.

(Wawacan Rusiah Nu Kasep 1922: 5-6)

General prologues and epilogues in the Didactic novels are indicated by their eye-catching presentation in print, and are so mannered in their verbal style that they stand clearly apart from the story-telling sections of the texts. Artificial as they may appear to the reader of today, they were certainly written in a style deliberately chosen by authors and intended to emphasise the Didactic moral. They most probably satisfied certain aesthetic expectations among readers as well.

It is also possible that publishers encouraged the use of general Didactic prologues to identify the realist narratives for what they were in a time when both print culture and the genre itself were only newly established in usage. In R. Tjandrapradja's Pihatur Nu Ngarang (Author's Preface) to D2 Wawacan Nu Geulis, published by M.I. Prawira-Winata in 1921, for example, we find the same claim of originality of composition for the text. The fact that it tells a story is emphasised by comparison with already known narrative forms:

Text 3.2.3.b. Author's Preface

Sinom

The following is a chronicle (babad), woven from my heart, a fantastic story (hikayat) not on a previously known topic, a fairy-tale (dongeng) drawn out my thoughts, and noted down in writing, and may it read well, for it has been polished, plucked in passing from my own imaginings, and has not followed any previous example...
and to end, a statement of Didactic intention:

Although (we Sundanese) live in poverty, we may always enjoy well-being, employing no other remedy, than this history (sajarah) of a woman, composed in my mind, brought forth in the idiom of a romance of old (kidung), of these acts of love, to be the best medicine, for lives well and honourably lived.

(Wawacan Rusiah Nu Geulis 1921: 4)

Again, M.I. Prawira-Winata of Bandung gives his endorsement. Other independent publishers availed themselves of the opportunity of a preface to promote their trade under the ideal 'that the Sundanese people might have books in their own language': for example, the preface to *D6 Wawacan Duriat Nu Teu Pegar*, published by the Drukkerij 'Sunda', Bandung 1924, while the preface of *D7 Kembang Para Nonoman*, Drukkerij 'De Unie', Weltevreden, 1924, expresses the wish that this publication will rank beside those of Balai Pustaka in the advancement of the native peoples of the Indies. Balai Pustaka, on the other hand, was not much given to the practice of providing prefaces; only *D4 Wawacan Juag Tati*, B.P. 1923, bears a short author's apologia and a brief statement of the Didactic intention of the work.

The epilogues to the Didactic ESN are as interesting as the prologues in that, in like fashion, they indicate the development of the novel as much as they carry traces of the manuscript tradition from which it sprang. As a general rule, however, they are less elaborate than the prologues. As Professor Drewes has observed, the most common form of the general Didactic epilogue phrases exhortations to moral uprightness and warnings against the perils of wrongful behaviour.

It can be seen in Table 3.2., Appendix A. that the use of a general prologue is not necessarily followed by a general epilogue in a text, and that both these conventions are more or less dispensed with in the third decade of our period. Three curiosities, however, deserve special comment; they all seem to belong to the conventions of manuscript literature (cf. Chambert-Loir 1991: 94). In *D4 Wawacan Juag Tati*, the author announces that he goes under the name of his son, 'Bapa Mami' like the writer of independent publishing Ahmad Bassach, who preferred to use his daughter's name, Joehana. According to Rosidi (1983: 91) this author was one R. Hasan Soemadipradja. *D5 Wawacan Enden Saribanon* carries an acrostic, a sandiasma, or concealed name, (Satjadibrata 1953: 55-57) whereby the initial letters of the first word of each line, printed in bold type so as not to be missed, spell out the name of the author in a vertical arrangement: M-e-m-e-d-S-a-s-t-r-a-H-a-d-i-p-r-a-w-i-r-a. The stock verse on which this grafting is made expresses the hope that the moral of the story be attended to by readers. It is not an attractive enhancement to today's reader, and this was Raden Memed's first published work. Such contrivances were also found in the lyrical poetry, guguritan, in Balai Pustaka's Sundanese magazine *Parahiangan*. 
In *D10 Wawacan Siti Permana*, published by Balai Pustaka in 1936, we meet an epilogue with a traditional flourish. It is a colophon, stating the hour of the completion of the novel (five o'clock in the afternoon); dates following the Christian, Islamic and Javanese calendar. Then follows the mention of a political event of moment, in this case the war in Abyssinia. In such a manner the manuscripts of the last century were accounted for by scribes. The text is a rare novel: a very late *D-perfidy* story in verse form, under Kaum Tua influence. The writer, M.K. Mangundikaria displays a stubbornly conservative bent for the year 1936.

3.2.4. Didactic Tags

Table 3.2.4., Appendix A. lists incidences of what we are naming *Didactic tags* in the D-novels of the primary sample. These are expositions of the Didactic message cast in direct speech and take two forms: the *nasehat*, counsel or advice, and the *conto*, an exemplary story expressed in the form of a reminiscence or an anecdote. The *nasehat* are identical in style and content to the free-standing texts of the *piwulang* and the *kautamaan* mentioned earlier in Section 3.1.4. of Didactic Worlds, and may at times be extensions of prologues and epilogues, to which they are also identical in spirit and expression. *Conto*, on the other hand, are small-scale narratives, the shortest representations of *Didactic examples* to be found in the novels. The formal relation of *conto* to the *D-examples* as major characters described in Chapter One is merely one of scale of realisation; thematically, the stories told are exactly the same.

*Didactic tags* in the form of *nasehat* are of four kinds:
(a) the rhetoric of *kadar*, or fate (cf. section 1.2. of Chapter One);
(b) *sawer* or admonitions on marriage;
(c) counsel regarding arranged marriage, *kawin paksa*;
(d) admonitions to young *priyayis* on the ethics and protocol of the civil service.

*D-tags* in the form of *conto* are of only two kinds, the personal reminiscence of a character and the anecdote about some person known to the character.

The tags are a prominent generic feature of the D-novels and their incidence in the primary sample is universal. They are the most salient aspect of Point of View. Whether they be cast in the voice of a narrator directly addressing his readers or be put in the mouths of characters speaking to other characters, as most are, they refer to society outside and imply a 'timeless' wisdom (cf. 3.3. Didactic Fable below).

Each D-novel contains a number of *Didactic tags* of several sorts. Their patterns of distribution cannot be correlated to novel sub-type, nor to the novels' publishers or the dates of publication, and how extensively or little they are deployed is a matter of authorial ideology. *D-tags* vary from a few lines to several pages in length; the novels *D1 Baruang Ka Nu Ngarora* (I) pp. 30-39, (II) pp. 42-45, and *D3 Wawacan Rusiah Nu Kasep* (III) pp. 38-44, carry the most developed examples, while *D3 Wawacan Rusiah*...
Nu Geulis is the least 'tagged' (refer to Table 3.2.4.). Since Didactic tags vary in local function within the narratives, they will be specified under various conditions of meaning in the D-novels.

(a) Nasehat

i) Kadar rhetoric

First, the general Didactic message regarding the patient acceptance, sabar tawekal, of what fate brings, kadar / takdir, or of what is written on the tablet of life, titis tulis /loh mahbud, and second, an injunction to avoid evil desires, hawa napsu, are found in:

D1 Baruang Ka Nu Ngarora (I, IV Kusen's tale, see Text 1.3.3.)
D3 Wawacan Rusiah Nu Kasep (I, III, IV)
D5 Wawacan Enden Saribanon (III Muhtar's tale, see Text 1.3.1.b.)
D6 Wawacan Durat Nu Teu Pegat (I)
D7 Kembang Para Nonoman (III - Enden Iroh's tale, see Text 1.3.1.a.)

When kadar rhetoric occurs at the beginning of the complication phase of the story it sets up tension between what should be done and what actually will take place; occurring later in the narrative it heightens the climax and signal the approach of the peripeteia. The core of kadar rhetoric is short and unchanging: 'bend to fate, resist evil desires'. It may be embellished; for example, with an exposition of the grounds for takabur or vanity, as by Haji Abdul Raup in D1 Baruang Ka Nu Ngarora, (I), or an elaboration of the kinds of desire as by Raden Danu in D3 Wawacan Rusiah Nu Kasep, (III), the details of which need not concern us. Kadar rhetoric derives from the pesantren; its first textual example is found in D1 Baruang Ka Nu Ngarora and is presented below.

ii) Sawer or marriage admonitions

These admonitions incorporate the kautamaan istri, 'women's wisdom' and kautamaan pameget, 'men's wisdom' described above. They are found in

D1 Baruang Ka Nu Ngarora (I, II)
D2 Wawacan Rusiah Nu Geulis (II)
D3 Wawacan Rusiah Nu Kasep (V)
D4 Wawacan Juag Tati (III)
D7 Kembang Para Nonoman (I,II)
D8 Wawacan Enden Supenti (I, II)
D10 Wawacan Siti Permana (II, III, V)

Sawer admonitions are the most frequently met form of Didactic tag, and the most mobile throughout the texts. They expound the Didactic theme of good and bad in love and marriage. We quote from the beginning of D.K. Ardiwinata's D1 Baruang Ka Nu
Ngarora, B.P. 1914. The occasion is that of the wedding of Nyi Rapiah to Ujang Kusen. Following custom, the bridal couple spends the first seven nights of their marriage in the house of the bride and on the eighth day moves into the marital home, most often quarters within the groom's family house. On the fifth night, Nyi Rapiah's father, Haji Abdul Raup, mindful that his daughter has had a cossetted upbringing, prepares her for married life. He begins with a statement of takdir, and follows with the Didactic message:

Text 3.2.4.a. On Kadar and the Benefits of Advice

... So there was nothing else for it but to surrender her to the All Holy, for He it is who holds all things, and once decreed black or red, there is no-one who can alter the way.

'But in spite of that,' thought Tuan Haji Abdul Raup, 'I must not be remiss in making some endeavour (ulah kurang ihtiar) - my child must have my advice, so that she will understand the correct way, for behaviour follows knowledge, or as the religious teachers say, 'good works follow on wisdom'. No person deliberately goes into an undertaking which they know nothing about. Experience shows that if a person's mind is full of good learning, behaviour is also correct. And in the reverse, a person who knows only wrong things, will behave wrongly as well. That is why young people must be advised on rightness of conduct, so that they will seek good company and so that they will have examples to follow.'

(Baruang Ka Nu Ngarora 1966: 30)

The good Haji then proceeds on to kautamaan istri:

Text 3.2.4.b. Advice to a New Bride

'... There is no-one else to whom you can commit yourself but to your husband, who replaces your father and your mother.'

(Baruang Ka Nu Ngarora 1966: 31)

and further:

'It is common for people to be visited by difficulties, or disaster, or humiliation. In that eventuality there is no other defence for you but in your husband, for it's only a husband who will share your pain and your sorrow. And on the other hand, only a husband can fully share your joys. That's why the elders say 'husbands and wives must be in harmony, in water sharing one pool, on land sharing one hollow, as one in bitterness, and as one in sweetness.'

(Baruang Ka Nu Ngarora 1966: 34)

and:

'The worst thing a woman can do to her husband, yea, there is no other, than to be unfaithful...'

(Baruang Ka Nu Ngarora 1966: 35)
The couple moves into the groom's residence while the nuptial celebrations continue. Kusen's father, Haji Samsudin, has written out a bracket of admonitions for his son in verse. The jura sawer Karmini, 'famed in the whole pasar district' performs them, singing first of the financial responsibilities of a husband towards his wife:

Text 3.2.4.c. Advice to a Bride-Groom

_Dangdanggula_ (for Joy and Honour)

'You must think day and night, about providing for your wife, don't let her go short of food or clothing, let the household utensils and furniture be sufficient, as is customary for a married couple, for regarding wives, if they do not have enough of things, most worry through sleepless nights, and the result is quarrels between husband and wife, be unreleenting in your efforts.'

_(Di Baruang Ka Nu Ngarora 1966: 42)_

then the gubernatorial aspect of a husband's role:

'Secondly, you must understand, the way to live within a marriage, is exceedingly difficult, those who are wise have said, that the way of managing a woman, that is, this woman, your wife, is more vexacious than governing a people, the example being that of a country, in its great complexity.'

_(Baruang Ka Nu Ngarora 1966: 44)_

finally, the moral and emotional responsibilities:

'Let there be no actions taken on the sly _lampah maling-maling_, do not pull tricks upon your wife, for if you do, it is certain, your wife will reciprocate, and do not our elders make this prediction: be honest with each other, for deceivers will be deceived; for that reason it must be as follows: share with your spouse the bitter and the sweet, and join together in happiness and sorrow.' (sapapait-samamanis, sabagjasacilaka).

_(Baruang Ka Nu Ngarora 1966: 44)_

It is a signature mark of D.K. rdiwinata, who was a teacher both secular, in the colonial civil service and religious, an _alim_, that he prefaces all his advice with an invocation of the _pesantren_ tradition and the _ulamas'_ authority: 'so the elders say', 'those who are wise say' and so on (cf. Horikoshi 1976: 345; Kartini 1979: 12-16).
iii) Counsel regarding arranged marriage:

These are found in:
- D1 Baruang Ka Nu Ngarora (III)
- D4 Wawacan Juag Tati 1, II)
- D5 Wawacan Enden Saribanon (II, IV)
- D6 Wawacan Duriat Nu Teu Pegat (III)

The *kawin paksa* tag can proclaim either in favour or against an arranged marriage. Since marriage by choice, *kawin suka*, was an idea new to our period, this tag represents a fairly unstable discourse (cf. Hasan 1985: 94-96). These tags are individual in content, by virtue of the fact that that they are linked to the action of each novel. *Kawin paksa* tags always precipitate action in the story.

It should be noted how the acceptance of an arranged marriage by young people is represented as an act of filial piety in the novels, yet at the same time such demands on children are never portrayed as free of self-seeking on the part of the parents. In *D5 Wawacan Enden Saribanon*, i.p. 1923, for example, Saribanon's mother seeks revenge on the Naib whom she deserted in the past and who will not recognise the daughter born out of wedlock. She uses emotional blackmail to persuade her daughter to break off her engagement with Juragan Muhtar, a school-teacher whom Saribanon loves, in order to marry a Wadana destined to high civil office (1923: 26). The case is rather more serious in M. Engka Widjaja's *D6 Wawacan Duriat Nu Teu Pegat*, i.p. 1924, it falls to Enden Ratna, although officially betrothed to Raden Yoyo, alias Prawira, to marry the elderly Haji Usman to release her father from debt. When at first she refuses the Haji's request, her father is furious and cries:

Text 3.2.4.d. A Father's Anger, a Mother's Cajoling

*Bayubud* (for Battle)

4. 'Now see here, if you don't obey me, I'll never forgive you, you'd rather knock against the pricks, in not doing as you're told, far from offering your life, to your parents in their distress, oh, it's a pretty sight, you're so clever at saying no, to the Haji, who has an honest heart, you are exceedingly wrong-headed.'

*(Wawacan Duriat Nu Teu Pegat 1924: 29)*

while Ratna's mother takes a gentler tack:

10. 'Now when you're married, you'll have a big house and you'll be wealthy, and you can set up a shop, to enlarge and improve your house, and all our debts will be wiped away, Kang Haji will take care of everything, your mother and your father, and yourself as well, you'll prosper and father along with you, and you will have your reward.'
11. A reward from the Holy One, surely on the Day of Judgment, you will be borne up, by seven angels, because you have been pure of heart, and provided for your parents, while in their lamentation, you delivered them from their misfortune, for we are your very own flesh and blood, and not just anyone outside.'

(Wawacan Duriat Nu Teu Pegat 1924: 30)

In Bapa Mami's D4 Wawacan Juag Tati, B.P. 1923, Juag Tati quotes the standard argument for an arranged marriage; that there be kupu, or social equality between the partners. The girl Nyi Acih, whom her son Ujang Atang loves, is unsuitable because of her lack of breeding and the accomplishments of a daughter of wealth. Their marriage would mean that Tati's descent, which she guards so jealously, would be lost in her grand-children.

Text 3.2.4.e. For Kupu

Kinanti (For Sorrow and Waiting)

116. 'Just think, young man, Acih comes from poor stock, she's one of the common people (cacah kuricakan), she has no accomplishments, nor has she any education, her people are from the outer districts...

120. I just want you to accept my advice, for I'm putting my personal injunction on it, and would I do this without having thought very carefully, to put an end to this affair, she is not right for you, my boy, she has no line of descent and she is no fitting match...

123. Remember that my blood-line, comes straight down from a Bupati, and although your father was a bazaar merchant, Ambu Suwi's son, yet you do have nobility within you, for it runs in your mother Tati.'

(Wawacan Juag Tati 1923: 25-26)

Ujang Atang is furious, responding with the Kaum Muda argument that refutes the notion of kupu by asserting the common descent from the Prophet Adam of all humanity. His response is in Pangkur, the metre of anger and readingess for battle (Salmun 1963: 47):

Text 3.2.4.f. All Are Descended of Adam

Pangkur

125. 'You go too far, mother, giving voice to things which should not be said, making reference to my forbears, and even to my poor deceased father, you drag him in unnecessarily, if we look with enough care, all people are the same.

126. All are the descendants of Adam, and in my case, both my mother and my father, are descended from their own ancestors, the one from servant, the other from master (kuring-menak), I don't need to bring all this up again, for there's no benefit in it, it only leads to heart-ache.
127. Commoners are oft descended of nobles, and nobility sprung from the little people, some bear titles through their mothers, some only through their fathers, in this matter you will surely see, mother, that it's not good to make a big issue of it, for it's only so that you can talk badly about Acih.'

(Wawacan Juag Tati 1923: 27)

which argument is reiterated in the Romantic novel, R2 Manehna Geus Nekad (i.p. 1923) when Enden Mutiara, daughter of the Bupati of B. tries to put off a marriage arranged by her parents and to defend her choice of Urip, a young junior clerk (1923: 11-12).

iv) Priyayi admonitions

These are found in:
D5 Wawacan Enden Saribanon (I)
D6 Wawacan Duriat Nu Teu Pegat (IV)
D10 Wawacan Siti Permana (IV)

These tags are both the least numerous and the least developed. In D5 Wawacan Enden Saribanon, the tag is a comment on the relations between school-teachers and members of the pangreh praja during a conversation between Juragan Muhtar and his kinsman. In D6 Wawacan Duriat Nu Teu Pegat, the advice offered by Raden Prawira's father is gratuitous and not connected to his son's recent loss of a bride, Enden Ratna (cf. Text 3.2.4.d above). Both these tags are incidental to the stories, and only in M.K. Mangoendikaria's D10 Wawacan Siti Permana, B.P. 1936, is the tag related to the storyline: Raden Tanu, with the help of a dukun's magic, has carried off the village girl Siti Permana, although just married to Mas Prawira the Lurah's son, and installed her in his father's residence. His father, the Demang, takes the matter in hand:

Text 3.2.4.g. Raden Tanu, a Bad Priyayi

Kinanti (For Sorrowing, Waiting)

The Juragan Demang hangs his head, in extreme perplexity, thinking about his son, whom he does not dare condemn, yet if he does not, how will it look, for it is clear that his son has committed a theft (maling).

So he speaks to 'Den Tanu: 'I'm very worried indeed, to see the way you've behaved, from beginning to the end now, you've shown no maturity, and you've not followed any moral instruction (weweling)!'  

You've ignored the Mim Pipitu, you've had no willingness to observe good form, it's as if you're ignorant of every rule, you've thrown discretion to the wind, in all that you've said and done, you've shown no good sense!'
"Now isn't this kind of behaviour, just like Russian roulette, you're acting out of sheer lust, following the desires of your heart, if the police spies find out, you'll surely come to grief!"

'Don't act the war-drunk soldier, that does not become a mantri, you should get on well with your fellows, you should love the poor and the religious alike, for there are many as children beneath you, try to remember to be worthy!'

'If you go on like this, you're nothing but a buffalo, you should be led along by a child, you should be gelded, when you walk on God's earth (rumingkang di bumi-alam), you cannot do whatever you want.'

'You'll live under the accusations of your friends, what a pity you did not follow good counsel, your body wasted and your worth destroyed, you'll be sorry in your faded rags, bereft of honour and demoted of rank, all because of this error of judgment!'

'Now you're in too deep, you have committed a theft, and as for this young girl, you'll not have her, Mantri, if you've not married her, I won't even permit you to meet her!'

(Wawacan Siti Permiana 1936: 35-36)

This is the last D-novel of the primary sample, and we have noted above its links with the Kaum Tua. It is a standard example of priyayi ethos (see the kernel nasehat, paragraph 5) and the Demang's condemnation of his son should be kept in mind for comparison with a very different kind of advice of other high priyayis here following.

Ajip Rosidi (1983: 111) finds the essence of 'classical morality' summed up in the saying: 'guru, ratu, wong atua dipigusti'; 'teacher, king and parents all must be revered and obeyed'; hence, it is the duty of the young man of highest rank to his religion, to the state and to family line to take a padmi, or consort wife. He is then free to follow his true affections with wives of lesser station. In a way, this is the parallel of the arranged marriages of young women. Both young men and women of title must follow their parents' wishes.

Compare the following argument from D.K. Ardwinata's Di Baruang Ka Nu Ngarora, B.P. 1914, with the attitude of Raden Tanu's father, the Demang in DJO Wawacan Siti Permana above when, like Tanu, Aom Usman steals another man's wife and makes her his own, unsuitable as she is to sit at his side as a consort. Usman is summoned by his father, also a Demang, and is ordered to accept a wife of suitable pedigree. At first he is reluctant, because he loves Nyi Rapiah:

Text 3.2.4.h. The Cynicism of the Menaks

Aom Usman's mother, divining the meaning in his expression, said:
"My son, I'm not ordering you to repudiate Piah. It's of no account, just keep her as a second wife, for a man has the authority to keep as many as four wives, especially to have his equal in rank. I think Rapiah will not be averse at all to sharing you; for you are handsome and a menak. It's not easy for a woman to find such a husband.'

Aom Usman's mother brushes aside his objection that Rapiah is already installed in his residence and suggests he build her another, smaller house and share his favours. Note this time the cynical reference to the Mim Pipitu sin of maling, thieving:

'And if she still will not accept to become a co-wife, then don't tell her, do it on the sly (maling-maling bae). Make Piah's turn during the afternoon or do the rounds to her in the evening; a man can always find some strategy. And I feel, if it comes to the crunch, once she's tied in marriage, she will not refuse to become one of several wives, for she is a woman, after all.'

The Demang adds:

'Oh, of course she will accept it, for I've had a number of wives myself. And for a woman of discretion, there's some profit in it. For isn't it so that from being long-suffering (nahan kasabaran) one gains considerable merit. And that's the religious duty (ibadah) of a woman who becomes a co-wife or has other wives above her, her rewards are several times multiplied over those who have not had to live beside co-wives.'

(Baruang Ka Nu Ngarora 1966: 112)

(b) Conto

The conto, or 'story example' forms of Didactic tags are less frequent than the nasehat, the tags of advice. They never appear in final positions in the story, where major characters are well beyond the reach of the advice of those who care for them and once Didactic closure has taken over. The normal placement of the conto is at the complication phase of Narrative Structure, when older and wiser characters rally round young people in difficulties to offer the benefits of their own experience. Good characters profit from the conto; the bad are heedless of any guidance.

The conto themselves are of two types: the good examples to be imitated and the bad to be shunned; in other words, positive and negative D-examples. The anecdotes told by Enden Ratna's grandmother of two women, Nyimas Lasmi who could not control her sexual desire for her prospective husband, and the Naib's widow who lived as if untroubled by physical needs in M. Engka Widjaja's D6 Wawacan Duriat Nu Teu Pegat, i.p. 1924, are illustrative of this duality. Enden Ratna impatiently awaits her marriage to Raden Prawira, who has been sent to study in a pesantren. She pays her grandmother a visit, who advises her to exercise self-restraint:
Text 3.2.4.i. The Examples of a Foolish and a Virtuous Woman

Sinom (For Youthfulness)

23. Having finished picking the flowers, they go back into the house, and set the posies out to dry (for their fragrance), very soon they have begun to wilt, and grandmother brings out tea, serving it with coloured flour cakes, and during the conversation, she tells the story of Nyimas Lasmi, whose husband had become indifferent to her.

24. Enden Ratna presses her for an explanation: 'What was the reason?' and her grandmother answered: 'Well, because Nyimas Lasmi, before she got married, forced herself upon her husband, she was in such a hurry to have him, and would not wait for the wedding day, in the end she had no worth in her husband's eyes.'

(Wawacan Duriat Nu Teu Pegat 1924: 18)

and

Asmarandana (About Love)

11. 'Like the case of the late Naib's wife, now there was an open-hearted woman, though not large of stature, she rose to everything she undertook, she knew no contraints, and although her body was slight, it soon grew to become strong.

12. Since she was filled with discernment, and highly accomplished, her friendly face brought her many visitors, yet no-one ever spoke an ill word of her, they respected her and kept their distance, and any uppity person, was brought down to size by such a personality.'

(Wawacan Duriat Nu Teu Pegat 1924: 20)

Conto reminiscences, examples from the lives of minor characters, told by those characters to young people, are not as rare as the conto anecdotes, nor are they found in every D-novel. Their significance within the structural repertory of the ESN is greater than their subordinate standing in the story might at first suggest. They are the rudiments from which the 'shadows' and 'foils' among the Romantic minor characters evolve (refer to sections 2.6. of Chapter Two and 4.4.2. of Chapter Four). The conto are expanded from brief accounts of acts in the past reported by minor characters, as they appear in the D-novels, to become part of the central narration in the R-novels. Conto reminiscences occur in:

D1 Baruang Ka Nu Ngarora (III)
D2 Wawacan Rusiah Nu Geulis (I)
D3 Wawacan Rusiah Nu Kasep (II)
D6 Wawacan Duriat Nu Teu Pegat (I)
The following reminiscence is taken from Nj. R.H. Hadidjah Machtoem's *D3 Wawacan Rusiah Nu Kasep*, i.p. 1922. It is occasioned by Enden Atikah's distress over the faithless behaviour of her husband, Agan Brata. She contemplates demanding a divorce. Her uncle, a retired nobleman, responds by sharing his own earlier experiences in love, hoping to strengthen Atikah's forbearance:

Text 3.2.4.j. Raden Danu's Reminiscence

*Kinanti* (For Sorrow)

177. 'At the age of seventeen, I was already married, wedded to a cousin of mine, and we spent seven years together, then I was tempted, by a woman from Jati.

178. Oh, how your aunt wanted her way, it was because she had been hurt, and she could not exercise restraint, I didn't think properly about it, and just gave her the *talak*, for we had been together too long.

179. The woman from Jati was of a mean nature, she could not cope with just a little money, and would humiliatethe husband, she could not manage on slight means, for she would run to her family, causing shame to her husband.

180. Her village ways were uncouth, in a social gathering she was so conspicuous, and would sit stretched out in an unseemly fashion, adjusting her hair-bun all the while, it quite spoilt her beauty, and everything was swept away by her crudeness.

181. There was not the slightest mark of honour in her, she would not bow her head when seated, she just sat there like a statue, and would not incline herself, and as for making obeisance, it was an awkward movement, for stiff as steel she was.

182. Oh, what regrets I had, love vanished and I despised her, at that point I divorced her, and I had in mind to return, to your aunt from before, but she had already married someone else.

183. From then on I didn't care about anything, disaster overtook my body and possessions, I took woman after woman, not one of them really suited me, I became the more angry and the less heeding, those who cared for me could not keep up.

184. And then I was lucky, that I didn't wind up in gaol, because I let go of everything, and became destitute, and only then did I reflect, on the ruination of those who do not think.

185. And those who just follow what they want to do, not considering any of their actions, and spare no time for reflection, but are in a hurry for gratification, surely desire is a venom (*napsu teh baruang*), it is the greatest poison to humankind.

*(Wawacan Rusiah Nu Kasep 1964: 38)*
This passage owes more than the passing nod to *Di Baruang Ka Nu Ngarora* accorded it in the trope 'napsu teh baruang'. We recognise in it the story of Ujang Kusen who turned to vice after his divorce from Nyi Rapiah, and did end up in gaol. Nyi Rapiah's tale is also reflected, if not in the coarse-grained portrait of the village woman from Jati, then in the social chasm separating Rapiah and Aom Usman, for whom she deserts her first husband. The objections of Usman's parents to Rapiah were directed at her inability to conduct herself properly in aristocratic company. Finally, in the depiction of the woman from Jati, there is reference to priyayi character aesthetics discussed in sections 2.5.1. and 2.5.2. of Chapter Two.

On the matter of *Didactic tags*, we shall let the writer Moh. Ambri have the last word. Compare the following extraordinary Point of View to all the above. The extract is taken from *D9 Lain Eta*, B.P. 1935. Neng Eha finds her arranged marriage to the Raden Mantri unbearable. We are in the complication phase of Narrative Structure, the place where some kind of tag should appear. There is no tag - or is there? Where is the narrator? There is no switch into dangding verse to convey an admonitory tone. The speaking source of the tag is lost in the telling in free indirect discourse, and this might equally be an account of Neng Eha's own thoughts. Approximating a D-tag in form and position in the story, the passage turns against the convention, to disavow the use of all admonitions:

**Text 3.2.4.k. Regarding Didactic Tags**

As time passed, Neng Eha became more and more aware of how different her life before marriage had been from the present, now that she had many things to do, many things to think about, and there was no relief to be had, for she lived in a small, quiet town. Her husband could not make light of things: in the first instance, because of his age, he did not like to joke and play, and then it was because the children inhibited him. Often those in government service (priyayis) or the majority of them, speak in admonitions (piwulang). They mean well, but their virtue is overdone and has bad results, for those who are obliged to listen to them reluctantly are nauseated, and so the benefit is lost. What is to be hoped for is that husband and wife live in close accord and that they enjoy good fortune. Freedom from arguments, financial ease and pleasure may well come the way of those involved, and may it be so, but small matters, such as playfulness between lovers, for example, should not have to be regulated by words of wisdom (papatah).

*(Lain Eta 1935: 43-44)*
3.3. DIDACTIC FABLE

‘Fable’ is the technical term in Structuralist poetics for the dimension of time in narrative and the sequence of narrated states of affairs which fill it. The term and the concept are owed to the Russian Formalists who first made the distinction between *fabula* and *syuzhet*, usually translated as 'fable' and 'plot'. *Fabula* covers ‘the basic story stuff, the sum total of events to be related in the narrative’ (Chatman 1980: 19). It is a ‘dispositional’ order of events as they might have taken place in some objective time span, an order that we readers reconstitute for reference as we move through the text. *Syuzhet* on the other hand refers to the mode of representation of those events, it is the ‘compositional’ order given them in the telling of the story, and with an emphasis on causality, includes the plot (O’Toole 1982: 84-85; Hasan 1985: 79).

O’Toole presents the psychological reasons for separating a sense of time and a sense of cause and effect. It is a basic functioning of language in the psychological subject that enables us as readers to store an ‘original represented time sequence throughout the flux of the text. Time is perceived in a story in this way:

‘Our reconstruction of time sequences from narrative texts is a fairly mechanical procedure whereby such superficial elements in the text as stated dates and times, adverbial phrases of time, its sequentiality and extent, verb tense and temporal deixis are sorted and re-arranged - usually without much conscious effort on the reader’s part - to form a convincing temporal sequence for the events narrated. We are able to process the text in this way because we are automatically processing language in this way every day of our lives.’

(O’Toole 1982: 85)

Whereas a sense of

‘Causality, in narrative and in life, is surely a very different matter. Many sequences of cause and effect are routine and can be objectively verified, but most of the ones that are of interest in literature are unique to a particular situation and have to be interpreted subjectively according to our unique knowledge of human motivation and individual and group responses...’

(O’Toole 1982: 85)

and this second kind of reasoning is reserved for the narrative level of Plot.

In realist narrative, narrated time must infer the linear frame we live through by the hours of the clock and the dates of the calendar to have coherence. Realist novels contain a set of conventions which readers are prepared to believe simulates the ‘natural’ passing of time - the arrow of physical time that only moves forward. A linear continuum underlies realism and realist texts are not free to deviate from it, so that for all these reasons, Fable becomes the least interesting Narrative Level in our genre.
On the other hand, the process of narration itself patently distorts the time continuum. Actions vital to the story may be dwelt upon at length, factors of causation may be marshalled and characters' reactions explained in detail. In other places literary time races on unchecked and years are made to pass within the space of a single sentence. Sequence and duration are variables which account for the rhythm of time in a story (O'Toolan 1988: 48-67).

3.3.1. Fable in the Didactic Novels

Space does not permit the tracing of the textual representation of time in even one sample novel here. O'Toole's treatment of the dimension of Fable in two Russian short stories which occupies almost thirty pages of discussion (1982: 84-112) indicates how onerous such an examination would be. A general sense of the representation of the passage of time in the ESN, however, can be conveyed in a few general remarks.

(a) Presented Time

While the synopses in Appendix B. summarise events vital in the stories of the novels of the primary sample, the time rhythm of the Didactic ESN can be apprehended through the passages of text reproduced in this thesis. For example, time is 'slowed down' in descriptive passages. These are typically the portrayal of character physique, the painting of scenery (see further Chapter Five on Setting) the telling of the conditions of the complication of Plot, conversations between characters and passages of intensification of mood.

Time is hastened, on the other hand, by an economy of expression. Salmun (1963: 140) has noted the stylistic formulae for stopping, starting and synchronising time established in Sundanese manuscript texts, most of which are still met in the early novels. These are such phrases as: teu dicatur... (we shall not speak of); kocapkeun / caturkeun... (it is told that); sigeugkeun... (we interrupt the tale); gancangna carita... (to tell it quickly) and barang geus kitu... (meanwhile).

The following is a passage from Moh. Ambri's D9 Lain Eta, B.P. 1935, selected by Ajip Rosidi for comment on its liveliness of narration (1983: 173). In fact, it encapsulates the generic pacing of time in the D-novels in a kind of 'kernel' of Narrative Structure. The structure consists of: (i) the setting up of a complication, (ii) an intensification of mood or a description of the states of mind of the characters (here in two sets of verse) and (iii) the peremptory telling of action and resolution. This is a small incident which occurs towards the end of the complication phase of the novel. The protagonist, Neng Eha, is miserable in her arranged marriage to the Juragan Mantri, having been forced by her father to renounce her first true love, Mahmud, whose memory still haunts her. She
takes to running away from the Mantri's house in Kuningan. The following occurs
during one of her flights to Bandung and is the first of a number of acts of adultery:

Text 3.3.1. Narrative Pace

Suddenly starting up from her depressed state, Neng Eha's eyes fell upon
a young man bearing a close resemblance to Mahmud. On one side there
was attraction, on the other side appetite whetted; they exchanged glances
and smiles, both parties conceived longings. As they played at it, seeds
scattered over the road, as the saying goes...

But this was no game,
both body and soul,
enflamed, went unchecked,
love spread its tendrils,
couring its heat through them both,
desire restrained makes for lovesickness,
but if followed will be regretted.

So their longing increased, like thirsty people given palm-wine. For isn't
there a *kakawihan* poem that goes like this:

Playing pussy in the well,
long tails, cut them off,
cradling, cradling a doll,
once we were wishing, now we turn to love.

Thus from harbouring a desire with no fixed object and seeking only to
lighten her heart, she began to indulge her unfaithful fantasies, and dared
to commit adultery in secret.

On being found out, she fled to Cianjur.

* *kakawihan*: children's nursery rhymes, recited to accompany games


It is characteristic of Moh. Ambri's highly individualistic point of view towards the
conventions of the Didactic novels (illustrated in Text 3.2.4.i. above) that he resorts, not
to the classical *dangding* to convey the mood of desires enflamed, but to children's
verses. Equally well-known is Ambri's economy of narration: writing 'from the
outside', mimetically, with no mediation of authorial opinion, breaking formally as well
as in spirit with the Didactic tradition.
(b) Social Time

By 'social time' we intend the time of the contemporary readers of the ESN, and of the
Didactic Worlds which opened this chapter. It was demonstrated in Section 3.2.3. above
on Narrative Structure how the D-novels carry frames or coda with a reference outside of
narrated time - global statements - in their general prologues and epilogues. Other global
moments located inside the texts but similarly directed outwards to the reading audience
are those of the delivery of the timeless wisdom of the Didactic Tags, as above. The
conto reminiscences provide smallscale flashbacks into the earlier lives of the older minor
characters.

(c) Parallel Time

In the discussions of Didactic etats in Section 1.2. of Chapter One and of Narrative
Structure in Section 3.2.1. above we saw that each D-novel contains a number of sets of
parallel actions, or events taking place simultaneously. Didactic Fable therefore
accommodates action on several fronts. Language, however, by virtue of its linear nature
can carry only one line of argument at once, and the usual pattern of representing co­
extensive time in the D-novels is for minor sequences of Plot to be embedded within the
frame of the events around the protagonist. In novels without a protagonist but featuring
a number of major characters, each set of events is dealt with in turn.

(c) Didactic Generic Time

Time denoted in the Didactic ESN takes a definite form. Fable covers from a few months
to several years in the lives of the central characters, never more; and the events take place
in early adulthood, for young women the years on completing school and for young men
on beginning to earn a livelihood.

Didactic time is foreshortened to accentuate the causality of the D-Plot, in which patience
is rewarded and vice punished. It is also likely that the parable and the moralistic short
story found in the Didactic intertexts, with their typically very brief time-span, exerted
some influence on the D-novel. A short Fable is also consistent with the representation of
undeveloping character, of D-Characters as roles and Didactic examples (refer to Sections
1.6.2. and 1.6.3., Chapter One).

Table 3.3., Appendix A. presents narrated time in the Didactic novels of the primary
sample. The time spans to action in the novels are uniform and date of publication, novel
sub-type - whether a work is a D-perfidy or a D-arranged marriage novel - and sources of
publication - Balai Pustaka or private printing house - have no bearing whatsoever on the
representation of Fable.

Only one exception to this convention presents itself, that of D4 Wawacan Juag Tati,
B.P. 1923, in which a double time span covers first the actions of Juag Tati, that is, (a)
the story of her marriage to the rich merchant Ujang Kalih, the birth of their son Ujang
Atang and her widowhood; and (b) the few months of the courtship of Ujang Atang and Nyi Acih. The first set of actions sets up the complication of the story: Juag Tati’s father, though a proud nobleman, is destitute; Tati accepts marriage to an untitled but wealthy man. Although her son bears the intermediate rank of santana, Juag Tati spares no expense on sending him to Batavia for a priyayi’s education. The narration then turns to Juag Tati’s opposition to Ujang Atang’s choice of a bride, the commoner girl Nyi Acih, who lives under her roof as a maid-companion. Their marriage would mean that Tati’s own misalliance would be repeated, and the offspring of such a union would be untitled. She opposes the marriage with all her might.

However, Juag Tati’s unreasonable pride in her blood-line and her ambitions for her son (the vices takabur and dunya) are corrected by the intervention of the Naib of Wanasuka, who pronounces that the two young people may contract a marriage of their choice and in their own right (1923: 28, 40). His is one of the first literary expressions of the voice of the Kaum Muda reform, in cancelling the requirement the wali’s approval for a marriage to be legal, the very feature of Syafei jurisprudence that had made kawin paksa possible. The novel ends happily with the wedding of Atang and Nyi Acih.

In concert with this ideological innovation, D4 Wawacan Juag Tati shows structural shift towards Romantic discourse. The novel is heteroclite at the level of Fable in that both the lives of the parent, Juag Tati, and of her son form the central action. A double time-span is the typical pattern of Fable in the Romantic novels. The cross-generation structure of a problem and its resolution, likewise, belongs to Romantic Plot, as we shall see in the next chapter.

3.4. DIDACTIC PLOT

3.4.1. Plot in the Didactic Novels

The concept of Plot needs little explanation. As a folk label, Plot is sufficiently well understood to be the relation of cause and effect enchaining the events of narrative. Plot tells us the ‘why’ of the action (cf. Forster 1966: 93-94). The narrative level of Plot has been well covered in contemporary literary scholarship; in fact it was in the investigation of story events that structuralist poetics and narratology had their beginnings (e.g. Propp 1927, Levi-Strauss 1958, Barthes 1966). Northrop Frye, in his vast reading of European literature, took into consideration the events of a multitude of stories to classify its forms (Frye 1973; 1978).

So far in this chapter we have characterised the Didactic ESN as thematizing the matter of marriage. We discovered the motifs of all manner of eventualities in the marriage relationship, while the Narrative Structure, along with its prologues, epilogues and Didactic tags, and Fable organised the texts around a generic Didactic message, the generic theme of virtue surely rewarded and wrong-doing inevitably punished.
The Didactic message is to be regarded as the organising principle of Plot as well. Within Plots of both the *D-perfidy* and the *D-arranged marriage* sub-types of novels, the Didactic message is safeguarded in the simplest of ways, by repetition and reiteration. Two mechanisms, which we shall call recursion and redundancy, achieve this. Recursion, or repetition, operates along the syntagmatic axis of the text, that is, through the succession of episodes in the story one after another, while redundancy is reiteration within the paradigmatic dimension; it is a part of the thematic repertoire of themes of the genre.

3.4.2. The Didactic Plot Syntagm: Recursion

O'Toole insists that the analysis of Plot begins with the definition of its basic units. Narratology has produced a number of ways of cutting up the flow of a story, from Propp's (1927) isolation of equi-valent 'functions' in the Russian folk tale to Barthes' (1966) more finely articulated system of 'cardinal functions' (events essential to the Plot) and of 'indices' (contributing more to Theme) of literate texts. O'Toole himself proposes that the story be reduced to a series of 'episodes' while allowing both for higher combinations of these and a break-down of lesser events into 'strings of sub-routines' (O'Toole 1982: 113-114). Since we are concerned with common generic patterns and not the workings of any particular text, we need not be so 'delicate' in analysis here. It is sufficient to describe the event patterns in the D-novels by employing only one unit of Plot, the *jodo* sequence.

As was described in the discussion of *etats* in Section 1.2. of Chapter One, every Didactic Sundanese novel relates a number of cycles of events around marriage or betrothal. A novel of the *D-perfidy* sub-type might begin with a marriage, already established, from which one partner strays. The rupture of *jodo* brought about by this negative *D-example* and his/her re-establishment of another union, with its inevitably unhappy results, constitutes one form of a *jodo* sequence. Another form, found in the *D-arranged marriage* sub-type of novel, might be a promise to marry between two young people in love. One partner, usually the young woman, is 'persuaded' to marry another suitor for worldly reasons and within the arranged marriage she comes to grief. The third form of *jodo* sequence is that of the positive *D-example*, which is found in both novel sub-types: married partners abandoned by faithless spouses and rejected suitors who meet their sorrow with forbearance are sooner or later rewarded with a second happy union. Thus each telling of the above, as well as the consequences of all of these, constitute a *jodo* sequence.

It is not difficult to recognise *jodo* sequences in the narration; for example, from the *D-perfidy* group of novels, in *D8 Wawacan Enden Supenti*, B.P. 1932, Raden Ahmad and Enden Supenti are married on their own choice (first sequence begins). But their union is interrupted when Ahmad falls in love with Enden Suwarni and marries her (second sequence begins). Ahmad divorces Supenti (first sequence ends). Supenti re-marries,
but her husband is killed in a tragic accident (third sequence begun and completed).
Some time later, Ahmad is disappointed in Enden Sumarni because of her gambling, and
divorces her (second sequence ends). Fate reunites Ahmad and Supenti in a chance
meeting in Batavia, and in due course the couple marry for the second time (post script to
the first sequence).

Of the *D-arranged marriage* novels, *D9 Lain Eta*, B.P. 1935, is the most famous
element. Juragan Mahmud, a young student in Batavia and Neng Eha of the Kaum of
Cianjur promise secretly to marry (sequence one begins). Neng Eha is forced into
marriage instead with the Raden Mantri, her father's choice (sequence two begins) and
Mahmud's suit is rejected. Mahmud faces his disappointment with fortitude and soon
marries suitably (sequence one ends). Meanwhile, Eha is desperately unhappy married to
the Raden Mantri. She is unfaithful to him a number of times and leaves him to live with
a lover in Bandung. Finally, the Mantri grants her her divorce (sequence two completed).
This kind of syntagmatic recursion, the repetition of *jodo sequences*, is universal to the
Didactic novels of the primary sample and of the secondary sample as well.

But the definition of recursion does not end here, for there is recursion internal to
Character as well. Most D-characters realise their moral propensities, good or bad, in
repeated acts of patience or perfidy in the matter of *jodo* . We shall call this repetition of
*jodo* experience 'recursion in character'. The term does not add anything to what has
already been observed regarding characters as *Didactic Examples* in Chapter One; for
example, in *D3 Wawacan Rusiah Nu Kasep*, i.p. 1922, the protagonist Enden Atikah, is
a model of restraint. She is reconciled, with certain conditions, with her husband Agan
Brata, who is already habitually unfaithful to her at the opening of the story. When Brata
takes up with the divorcee of shady reputation, Enden Sumarni, Atikah finally insists
upon her divorce. She awaits her second marriage in chaste patience. Thus Enden
Atikah passes through two *jodo* sequences, while the licentious Brata and Sumarni enjoy
countless adventures.

Recursion in character merely underscores the principle of tight organisation found in
Didactic novel discourse. The only D-novel in which recursion is not found is *D4
Wawacan Juag Tati*, B.P. 1923. This lack is another heteroclite feature of the novel,
already explained above as coming under the influence of Romantic discourse.

Table 3.4., Appendix A. displays *jodo sequences* in the Didactic novels of the primary
sample. The incidence of *jodo sequences* can be checked against Table 3.2., Didactic
Narrative Structure, or against the synopses of the novels in Appendix B. Recursion in
the major characters can also be read off at a glance from the repetitions of notations (+)
or (-) after characters' names.
3.4.3. The Didactic Plot Paradigm: Redundancy

Looking at narrated actions in the Didactic novels in another way, that is, for the possibilities of patterns of parallel values or contrasts (the so-called vertical relations of the paradigm) we find that there is an imbalance in the number of 'good' and 'bad' characters, or of positive D-examples to negative D-examples. This happens within the cast of major characters in every Didactic novel, either of the D-perfidy or the D-arranged marriage type, whether the novel finally seems to extol moral virtue or to rail against unfaithfulness, whether the protagonist turns out to be a positive or negative D-example, or irrespective of any more specific ideological effect.

To illustrate from the sample of D-perfidy novels: in D2 Wawacan Rusiah Nu Geulis, Agan Ayu Lasmana (a negative D-example) toys with the affections of two young men, the Radens Maja-Sutisna and Prawira-Supena (two positive D-examples). In D3 Wawacan Rusiah Nu Kasep, Enden Atikah (a positive D-example) is matched against her first husband, Agan Brata and his second wife, Enden Suwarni (two negative D-examples) who are as dissolute as Atikah is virtuous. In D10 Wawacan Siti Permana, Raden Tanu (a negative D-example) who abducts Permana from her lawfully-wedded husband, is defeated by the impeccable conduct of Permana herself and by the pitiful but patient Mas Prawira (two positive D-examples).

Examples from the sample of D-arranged marriage novels are: the vices of the eponymous heroine and negative D-example of D5 Wawacan Enden Saribanon, which are contrasted first to the patience of the rejected suitor, Raden Muhtar and second to the loving but weak Wadana (both positive D-examples). In D6 Wawacan Duriat Nu Teu Pegat the villain Haji Usman is matched in silent reproach by the morally superior young priyayis, Enden Ratna, whom the Haji has bought in marriage, Raden Prawira, her first love, and Raden Ikin, her younger brother - positive D-examples all.

We shall call this imbalance in the representation of good and evil 'redundancy'. The term is borrowed from a branch of linguistics, communication theory, which employs a three-part model consisting of an addressor (source of information), a message (form and means of transmission of information) and addressee (target of information) (Lyons 1984: 36-37). Within this model, addressor and addressee stand in an undifferentiated relationship to each other; the problematic lying within the message itself as a 'conduit' (Lyons 1984: 41-50).

Now, given ideal conditions of transmission under which all information would be perfectly received, each piece of information would be required to occur in the message only once. In the hypothetical ideal case of the writing of a Didactic ESN an author, wishing to convey to his reader the message: (a) 'act virtuously and you will be rewarded' and (b) 'act wrongly and you will be punished' need only represent (a) one positive jodo cycle and (b) one negative jodo cycle. But this, as we have seen, never happens. The cultural text from which the Didactic novels are derived, possibly originally Kur'anic, according to a suggestion by Professor Johns (personal
commonicition) is a double formulation and not very interesting if articulated in a balanced form. It is given aesthetic piquancy by the redundancy of a number of D-examples.

Information theory also tells us that as a starting principle there never is an undisturbed conduit of total effectiveness. What is termed 'noise' always enters, this being 'anything at all that interferes with transmission' of the message (Palmer 1982: 16). In the original research on speech acts, noise was ascribed to the 'uhms' and 'ahs' of the speaker, to sounds in the background, to the disjointed nature of conversation, or even to a bad telephone connection. In speaking, we are well accustomed to repeating ourselves to counter noise and to underscore the key points of our message.

In the case of printed Sundanese novels, while the text was fixed against external interference of the type occurring in oral exchange, the act of transmission - the publication of the novel - was still a chancy business of delayed results. In general, noise in the ESN might arise from an uncertainly established reading habit, from changes in taste in that reading habit, from the fluctuating attention of the reader. Just as importantly, noise might originate within the text itself, by virtue of internal contradictions, complex structuring or other ideologies the author may have wished to embed as sub-texts.

And so to redundancy, the barrier against external and internal noise. In information theory, redundancy bears none of the pejorative connotations carried by its conventional dictionary sense. Put in a positive way, redundancy is the repetition that counterweighs noise and conserves the message. It is found in all languages and in texts of every sort (Lyons 1984: 41-50). A.J. Greimas has claimed that 'redundance' (redundancy) is characteristic of the actantial model, the base relations in narrative structure, and therefore is fundamental property of all narratives (Greimas 1983: 150; refer also to Section 1.7.1. of Chapter One).

Susan Rubin Suleiman, in a study of French romans a these of around the turn of this century, gives us the best summing up of redundancy with her gloss of 'necessary surplus' (1983: 151). Suleiman argues that redundancy should become a valuable category of literary investigation, permitting not only more satisfactory analysis of structure, but also supplying one criterion - admittedly among many others possible - for a typology of rhetorical forms. Density of redundancy should be considered as a factor of textual cohesion, since it is present at all levels of the text. She herself examines the phenomenon in her corpus, employing the classical structuralist divisions of histoire (characters and events) and of discours (authorial and narratorial articulation) (Suleiman 1983: 153-197; cf. Chatman 1980). Redundant correspondences we have found at the level of story in the D-novels are good and bad Character traits, the Didactic examples, and the repetitions of like events through the level of Plot. Examples of discursive redundancy reside in the stylised Didactic prologues, epilogues, and Didactic tags presented above. At the narrative level of Plot, the Didactic novels are particularly recursive and redundancy-dense. Table 3.4., Appendix A. illustrates this point.
3.4.4. Comments on Table 3.4.

The table illustrates the universal incidence of recursion and redundancy in Plot in the Didactic novels of the primary sample. These occur in a typical pattern of one character (either a positive or negative D-example exhibiting recursion in character) pitted against two or more oppositely inclined D-examples. In most cases, the single character, highlighted by the reverse moral behaviour of the other major characters, is also the Didactic protagonist (cf. Table 1.6.).

Only D7 Kembang Para Nonoman, i.p. 1924, which on first glance seems not to confirm to the patterns calls for explanation. It displays however an exponence of redundancy within a juggling of characters and the extraordinarily balanced Plot structure. The count of major characters in the novels suggests a ratio of two positive D-examples (Enden Iroh and Juragan Sumarta) to two negative D-examples (Enden Rumsinah and Mantri Pulisi). The novel contains no theme beyond the demonstration of the moral and material effects of the Didactic message, and relations between characters develop in absolute symmetry to this purpose.

The lives of four young priyais of the lower levels of the native civil service in the town of Purwasari become entangled when one partner from two initially happily married couples (Enden Iroh and Mantri Pulisi; Juragan Sumarta and Enden Rumsinah) falls in love with the other. Divorces take place, and marriage between Mantri Pulisi and Enden Rumsinah ensues. This union creates a kind of double protagonism. After a period of patience the forsaken partners, Enden Iroh and Juragan Sumarta, make happy second matches, as is indicated in Column Two of the Table. The new matches remain minor characters, undeveloped in the story, and thus are not named in the Table.

The separate lives of the six characters now shift fortuitously to the city of Tasikmalaya. Enden Iroh has married a Camat and is settled prosperously; Juragan Sumarta has found a virtuous wife and his career as a government school-teacher takes its best possible course. It is granted to the wronged spouses to trounce their former partners: Enden Iroh confronts the Mantri Pulisi in all the finery of her new station when he reports for duty in her new husband's district, and Enden Erum is humiliated to learn that the most splendid private house in Tasikmalaya, which she covets, belongs to Sumarta who has made good. Thus the situation of the two new couples is comparable to, even better, than that of the original couples - a perfect resolution of Plot and Narrative Structure in O'Toole's terms (1982: 5, quoted in section 3.2.). This is not the end of the story, however. Socially embarrassed, the miscreant couple depart to seek anonymity in Batavia. The Mantri Pulisi resigns from the civil service and can only keep Enden Erum in straitened circumstances on a clerk's salary. An epilogue appears as a conversation between husband and wife who realise their mis-doings but are condemned to live on with their shame.

A similarly intricate structure of swapping of partners creates a heteroclite Didactic situation within the last R-novel of the primary sample, R10 Laleur Bodas, B.P. 1940,
behind which the true Romantic hero, the 'White Fly' of the title, operates in a second tale of underhand operations. Basri and Lili are engaged, but Subita marries her, cruelly convincing her by a ruse that Basri has been unfaithful to her with his own wife, Nyi Mas Yutiah. Sopandi and Sumarni desert their respective spouses in order to marry each other. Sobari, once husband of Sumarni, later marries Nyi Mas Yutiah, who had been divorced by Subita when he made his play for Lili. We are not suggesting direct influence of *D7 Kembang Para Nonoman* on the last of the Romantic novels, merely noting certain similarities within the potential of the D-Plot and the tendency towards permutation within both kinds of novel discourse at the end of the pre-war period.

3.4.5. End States and Didactic Closure

'Closure' refers not only to the concrete final situations in a tale, but also to the ideological 'rounding off' of its message. Didactic closure is the finalisation of the Didactic message. The particular events constituting the denouement phase of the D-novels of the primary sample, the end-states, deserve scrutiny, since they may have ideological bearing on the whole text or on the way in which the text was to be received by its readers. Virtuous characters are rewarded universally with a new jodo and a life of respect within their community. Characters who choose the path of vice, however, meet a number of unhappy ends. Table 3.4.5., Appendix A. is a summary of the end states of Didactic major characters in the primary sample.

The Didactic final states in Plot follow a generic pattern, regardless of novel sub-type, or source or date of publication. Good D-examples meet with a happy ending, bad D-examples come to grief: poverty, illness, gaol, suicide are featured. The 'lightest' ending is mere public shaming, found in *D4 Wawacan Juag Tati, D7 Kembang Para Nonoman,* and *D10 Wawacan Siti Permana.* The fact of an arranged marriage does not mitigate a woman character's fate when she turns to vice; despite the protest against the custom that each novel makes through the events of its story. A happy second union is the reward of every character who bears a broken betrothal or the end of a marriage with patience.

There are two instances where marriage, interrupted, is resumed: in *D8 Wawacan Enden Supenti* and in *D10 Wawacan Siti Permana.* In *D6 Wawacan Duriat Nu Teu Pegat,* the lovers Enden Ratna and Raden Yoyo are re-united, briefly to marry. Their murder by the vengeful family of Haji Usman, Enden Ratna's first husband, is a truly exceptional ending and is discussed further below. Equally exceptional, though less dramatic, are the happy reunion of Raden Ahmad with Enden Supenti on his repentance in *D8 Wawacan Enden Supenti,* and on Neng Eha's repentance in *D9 Lain Eta,* her open future.
3.5. THE MEANINGS OF THE DIDACTIC NOVELS

3.5.1. Narrative Worlds

The concept of narrative worlds, drawn from Neo-Prague School poetics, is intended to be a universal model of the meanings of stories (Dulezel 1978). Dulezel proposes that stories are structured coherently and meaningfully according to global semantic constraints, or modalities. 'Narrative modality' is defined as 'the set of restrictions imposed on the possible courses of narrated events' and these restrictions are seen to hold true for all known stories (Dulezel 1978: 544). Northrop Frye (1957) has made a similar kind of categorisation of European literatures within his famous theory of modes.

A narrative world is the semantic environment in which only certain courses of narrated actions are admissable (Dulezel 1978: 543). Grounded though it is in systems of European logic (cf. Lyons 1977: 787-849) it represents a narrowing-down pattern from universal, possible semantics to a stage higher than actual, culture-specific texts. In non-technical terms this means that while we might conceivably tell stories about anything under the sun, we do not do this. Our stories take certain forms dictated by the genres that we know, those genres themselves being historical forms based in social actualities and usages (Halliday 1978: 133-134; Dubrow 1982: 3-4). A narrative world is then part of the regulation of genre.

There are four narrative worlds in Dulezel's proposal, and in his order of presentation they are:

i) the alethic, with the modalities of possibility, impossibility and necessity;
ii) the deontic, with the modalities of permission, prohibition and obligation;
(iii) the axiological, with the modalities of goodness, badness and indifference;
(iv) the epistemic, with the modalities of knowledge, ignorance and belief;

(Dulezel 1978: 544).

It happens that courses of actions narrated in the ESN can be grouped under all four of these modalities, but there are definite affinities among them, so that the four may be combined into two larger sets:

(a) the deontic-axiological, applicable to the Didactic ESN
(b) the alethic-epistemic, applicable to the Romantic ESN

which, redivided into the original four modalities become:

(a) the deontic: the \textit{D-perfidy} sub-type of novels
(b) the axiological: the \textit{D-arranged marriage} sub-type of novels
(c) the alethic: the \textit{R-revolutionary} sub-type of novels
(d) the epistemic: the \textit{R-conservative} and \textit{R-trickery} novels.
The deontic-axiological combinations are not merely affines; relations within the pairs are hierarchical. All Didactic narrated action is deontic; while that of the D-arranged marriage novels is axiological as well. The alethic-epistemic modes are less clearly distinct, but while all Romantic narrated action is alethic, that of the R-conservative and the R-trickery novels tends to work more within an epistemic mode (see further the next chapter).

For the ESN, this scheme of modal description accommodates the facts of the historical development of the genre as a whole. The D-perfidy novels were the first to appear and remained the dominant type until the end of the colonial period (see Bibliographies). The D-arranged marriage novels represented a new discourse in West Java, yet grew out of the D-perfidy novels. These are also numerically fewer and less established. In a similar way, the R-revolutionary novels are the germ of a new kind of secular discourse, which appeared in the early 1920's, at the same time as the D-arranged marriage novels. The R-revolutionary sub-type was cut short by factors in the political context of its production. The R-conservative novels reflect the strict censorship of the 1930's, while the R-trickery novels blend the Didactic message with revolutionary aspirations.

3.5.2. Deontic Modality: The D-perfidy Novels

All actions in the Didactic novels may be described in the deontic terms of obligation and prohibition. Enough proof has been furnished so far that the basic Didactic message of 'virtue rewarded and vice punished' obtains in all the D-novels. Marriage brings its obligations (cf. the sawer and other admonitions); actions which threaten a happy union are prohibited. The deontic modality is the combined voice of the pesantren and the menaks, and therefore of the Kaum Tua of West Java. Roff has noted that more often than not Kaum Tua interests coincided with those of the feudal aristocracy in the Malay states (1974: 79) while Noer (1980: 235-24) has noted likewise within the Netherlands Indies. Textual links with the Kaum Tua in the D-perfidy novels have been pointed out in the preceding discussion, and we need make no further structural comment on this sub-type of the ESN.

3.5.3. Axiological Modality: the D-Arranged Marriage Novels

The circumstances of arranged marriage make an emotional impact contingent; we are led not simply approve of good D-examples and disapprove of the bad as in the D-perfidy novels, although, in their general outlines, the D-arranged marriage novels obey the conventions of Didactic Plot. In the D-arranged marriage novels, our sympathies lie with the victims of the practice, driven to vice as they inevitably are (only Enden Ratna of D6 Wawacan Duriat Nu Teu Pegat, i.p. 1924, bows to her arranged marriage to the elderly Haji Usman with grace). The protagonists of the D-arranged marriage novels are:

Juag Tati in D4 Wawacan Juag Tati, B.P. 1923
Enden Saribanon in D5 Wawacan Enden Saribanon, i.p. 1923
In *D4 Wawacan Juag Tati*, the behaviour of the eponymous heroine approaches villainy. Juag Tati was the daughter of an impoverished aristocrat who accepted the suit of a rich but untitled merchant, Ujang Kalih. The union was happy and restored the material fortunes of the family, but was cut short by Kalih's early death. Juag Tati brought up her only son, Ujang Atang, in aristocratic style and educated him to become a civil priyayi. When he announces he wishes to marry Nyi Acih, a commoner girl, Tati's pride and ambition no know bridling. She opposes the marriage, but through the good offices of Enden Atikah, Tati's kinswoman, the Naib of Wanasuka in Garut is summoned and pronounces in favour of the marriage by choice of the young people. Juag Tati is chastised and repents of her pride.

In *D5 Wawacan Enden Saribanon*, Saribanon falls in love with a young school-teacher, Juragan Muhtar, and promises to marry him once he has established himself. After a year of waiting, Saribanon's mother prevails upon her to accept a Wadana with far better prospects. Once married, the Wadana and Saribanon are happy, but since Saribanon's reputation spreads (she is illegitimate), the Wadana's parents, a Demang and Istri Demang, order him to find a consort wife who will enhance his public career. Saribanon demands divorce, and the Wadana fails to wed the wife he would like to have. Malpractice is discovered in his administrative district and he is transferred in disgrace. Meanwhile, Saribanon's mother has drawn her into loose-living; the two women give their lives up to pleasure. The mother dies; Saribanon becomes a prostitute; finally she sells herself to a Chinese babah as his concubine.

In *D6 Wawacan Duriat Nu Teu Pegat*, Raden Prawira and Enden Ratna are betrothed on their own choice. Ratna's father is ruined by a fire and Ratna is forced to marry an elderly Haji Usman, her father's creditor. Ratna becomes the Haji's second wife, making her marriage an exercise of her faith. Raden Prawira responds with patience and takes an appointment in the civil service. Minor action intervenes: Ratna's younger brother, Raden Ikin, is befriended by Prawira. He wishes to marry the daughter of the local Naib and Prawira negotiates for him. The Naib's daughter, however, prefers the go-between to suitor for her husband, and a counter-offer is made to Prawira. Disgusted by the Naib's duplicity, both young priyayis withdraw in patience. Haji Usman dies. When the waiting period, *idah*, is up, Ratna and Prawira marry quietly and briefly enjoy their lives together. The Haji's family heirs suspect Ratna of profiting from her union with the Haji and plot against her. Ratna and Prawira are murdered while out walking one evening.

In *D9 Lain Eta* Neng Eha meets Juragan Mahmud by chance out shopping and the two young people fall in love. Mahmud's suit is rejected, because although rich and well educated, he does not bear a title. Neng Eha is the daughter of the Kalipah of the Kaum of Cianjur and has had a sheltered upbringing. Her father arranges a marriage for her to his own kinsman, the Juragan Mantri, a middle-aged widower with children. Neng Eha is miserable in the Mantri's home in Kuningan, a far-flung district near Cirebon. She runs away a number of times and becomes accustomed to commit adultery whenever the
chance presents itself. The Mantri responds patiently, refusing to divorce her. Her father disowns her. Neng Eha installs herself openly in Bandung with a lover, Raden Kosim, but contracts typhoid and requires hospitalisation. During her convalescence, her spirit broken, she begs pardon of her father and returns to his house to live a religious life.

In all of these novels some psychological reasoning is given for the heroines' acts. Juag Tati’s dictates to her son are a desperate bid to continue her menak blood-line; Saribanon has both her mother’s bad example and her own humiliation to deal with; Enden Ratna is dignified in her self-abnegation (though hardly credible to readers in this day and age); and Neng Eha is beautifully drawn in her weary follies and her final capitulation to her father’s rule. While under the Didactic message all women should have surrendered to their fate with patience (under the deontic modality), they are so portrayed as to provoke sympathy in the reader and aversion of the idea of kawin paksa (the ‘goodness’ and ‘badness’ of the axiological modality).

Kaum Muda ideas can be linked to the D-arranged marriage novels in some fashion. Kaum Muda principles in D4 Wawacan Juag Tati, ratifying marriage by choice, have demonstrated in Texts 3.2.4.e. and 3.2.4.f. D5 Wawacan Enden Saribanon is strewn with Kaum Muda references by name, though this is a general, not Islamic-legalistic understanding of the term. Juragan Mahmud and Enden Saribanon, whose love is the first jodo sequence in the story are Kaum Muda by the fact of their Western-style education. Juragan Mahmud, a priyayi of low rank, is serving out his teacher’s candidature and wholly espouses the ideals of the Kaum Muda (1923: 7, v. 11-12; 7-8, v. 16-23). Saribanon is a stylish young woman, also educated in Dutch style and at ease in public (1923: 11, v. 50-62). She too is identified as belonging to the Kaum Muda (1923: 13 v.84). Later in the story when the wadana has been persuaded to take a padmi wife over Saribanon, we learn that the young woman of his choice is highly educated and insists on her right to get to know her suitor before agreeing to marry him. She too is Kaum Muda (1923: 57 v.572). In fact, she is already in love with a young law student in Batavia and the wadana is refused.

In D6 Wawacan Duriat Nu Teu Pegat, the ideology lies in the extraordinary events of Plot, in which religion (in the person of the untrustworthy Naib) is tarred as false and priyayi bloodline falls victim to the force of money. It is a pessimistic Point of View that 'kills off' its virtuous protagonists and anticipates a new moral order (cf. the ending of Marah Roesli's Siti Nurbaya, B.P. 1922). In D9 Lain Eta, the ideology resides not in any pro-Kaum Muda statement, but in the merciless description of the Kaum Tua orientation of Neng Eha's environment, and the suffering it causes her.
CHAPTER FOUR: ROMANTIC WORLDS, NARRATIVE STRUCTURE, FABLE AND PLOT

"Fate in the form of the total colonial situation...." (Johns 1979: 35)

"... but the majority of readers whom the writer addresses, especially his or her fellow countrymen of an older generation, will ask themselves in consternation why it was that the writer presented such petty and insignificant things - things that for decades have occupied the attention of Western realism, like a description of the sweat-soaked body of an old peasant. This would make older Javanese readers, accustomed as they are to reading high literature, smile in bemusement at first, and then reject that writer, finding in him or her an immaturity of spirit: why should serious folk turn their thoughts to anything so trite?"


The advice of Raden Wirautama to his son, Raden Yogaswara:

'...(high) descent cannot be hidden. It's to be likened to gold, even when it's dulled over, once polished it will shine brightly again, for the essence of gold is unchanging... if you want tot test whether a person is well-descended or not, test him, that is, watch all his actions, his comportment and his speech, because these three things are difficult to falsify, if they are not matched with fine breeding.'

R. Memed Sastrahadiprawira, Carita Mantri Jero, B.P. 193 : (cited Rosidi 1983: 154)
4.1. ROMANTIC WORLDS

The context of the early Sundanese novels of the Romantic type runs pari passu with the history of the Indonesian nationalist movement. This history is generally conceived of in three main stages. From the beginning of this century and for its first two decades, Dutch Ethical principles resulted in an indigenous social awakening that was loyalist at first through the good offices of a range of educational bodies and cultural associations of reform. The Budi Utomo, founded in Batavia in 1908 and largely Javanese in its membership and orientation, and the Paguyuban Pasundan, set up in 1914, its Sundanese though more popular equivalent, are the best known of these and typical of the period. Their links with didactic discourse in the ESN were noted in the previous chapter.

The political picture changed rapidly around 1920. Anti-capitalist sentiments and native demands for political participation in government, if not for complete independence in the Indies, subsumed a plethora of points of view and diverse programs for action. This was the decade of political agitation, of disturbances in the countryside and regional centres and labour strikes in the cities. Radical organisations quickened briefly to life: the ISDV, the Indies Party, and the first mass organisation, the Sarekat Islam (Islamic Association). In 1920 the Communist Party of Indonesia, Partai Kommunis Indonesia (PKI) was established and after a quixotic uprising in 1926-1927, was banned.

The third phase of the movement, from 1930-1942 brought a reversal of nationalist fortunes under harsh colonial reaction. The ideal of an independent Indonesia became a secret chimera pursued under the threat of prison or exile. For the main, the indigenous organisations, with their already vast networks of schools, associations, social welfare bodies, women's groups, youth associations, had formed into conglomerations of superficially reconciled interests. They were pressed into a position of political 'co-operation' by a muzzled press, restricted rights of speech and association, a depressed economy and vigilant political policing (e.g. Kahin 1963: 64-100).

The distribution of types of discourse in the early Sundanese novels presents an almost parallel pattern. Didacticism has been ascribed to the first phase of national awakening, although as both the primary and the secondary samples show, it retained currency up to the end of the pre-war period. Didactic worlds were focussed on the scruples of private conscience, realms circumscribed by the ulama in their moral treatises and given voice in the D-perfidy novels. Beyond this rudimentary ideology of right and wrong, the Kaum Muda ideal of building a society that was healthy, socially more just and educated in a Western style began to take hold. A germinal desire for social change and the dignity of the individual was evinced in the anti-feudal sentiments of the D-arranged marriage novels.
It is the second and third phases of the fortunes of Indonesian nationalism, that is, during the 1920's and the 1930's, that are reflected in the Romantic novels. Those of the R-revolutionary sub-type portray the possibility of true class mobility and social justice, and exhort work for the day when the indigenous people of the archipelago would be responsible for their own fate. The appearance of such novels is restricted to their historical moment of inspiration; it is known from studies by Siregar (1964), Watson (1973), Tickell (1981) and Toer (1982) that the radical tradition in the vernacular novels of the Indies, issued from small private printing houses, was sadly short-lived.

The R-conservative novels date from after 1928 to the end of the period in 1942 and account for half of our primary sample. All, with the exception of R7 Jodo Pakokolot (1930) were published by Balai Pustaka. (This latter novel was put out by the high priyayi press of M.I. Prawira-Winata, well known for its Didactic wawacan, when its author, R. Memed Sastrahadiprawira, had already found employment with B. P. as a Sundanese editor.) We need only invoke the received wisdom on the publication policies of the government's mighty printing house, and the Balai Pustaka 'monopoly' of the indigenous book trade, to characterise these novels (refer to Introduction).

There is no better illustration of the interconnection of the political worlds and the Romantic ESN than the case of the first R-novel available to us, RI Siti Rayati, and the activities of its author, Moh. Sanoesi. It was published in three small volumes from 1923-1927 by the firm of Dachlan-Bekti of Bandung, and elicited a government ban. While it has not yet received a full critical evaluation, Siti Rayati has passed into the mainstream literary lore, to be recognised as the most significant political novel in Sundanese of its time (Rosidi 1966: 31; 1986: 1-11; Rusyana 1969: 28; Kartini et al.: 10-11). The book's R-revolutionary message is summarised in its sub-title: 'Ti nu poek ka nu caang' ('From the darkness to the light').

4.1.1. The 'Garut Affair'

The following is a resume from a number of sources (Sanoesi-Parikesit 1919; Cheong 1973: 22-29; Sutherland 1979: 88-89) of the historical incident that became known as the 'Garut Affair':

In July 1919 a disturbance took place in the rich rice-growing district of Leles, Cimareme, under the Regency of Garut in the Priangan. A government order had been handed down for the deliveries of paddy beyond the capacity of the Garut farmers. This was the second year of bad crops on Java.

An elder of the village of Cimareme, one Haji Hasan, advanced in years, made a stand against the deliveries, gathering a vehement if small group of supporters around him. An armed skirmish with government troops ensued, resulting in four deaths, including that of Haji Hasan himself.
The resistance was brief, lasting only a few days, but it had been carried out with all the trappings of a traditional Islamic jihad in the archipelago: full white battle dress for the martyrs, ceremonial daggers, charms and spells credited to guarantee invulnerability to bullets and mystical banners flown in four colours: black and white, and red and gold.

Such was the kernel event of the affair. It was one of those examples of agrarian unrest which, since it never entailed the threat of large scale provincial warfare, was regarded as one of the class of 'sporadic episodes' and was dealt with by the authorities in local compass. Nevertheless, as Sutherland (1979: 89) observes: 'The 'Garut Affair' jarred a nerve in the colonial body politic.'

Before long, it came to light under colonial investigations into the matter, that the events in Garut were part of a larger pattern, and that they were directly linked to the organised political activities of the Sarekat Islam. Social and practical rather than religious or cultural in its orientation, the Sarekat Islam nevertheless promoted communal feelings of the Muslim umat. From its inception, it had been the S.I.'s wholehearted espousal of the cause of social justice that won over the bulk of its membership. By 1919 membership had grown to almost two and a half million and it had become the first Indonesian mass movement (Cheong 1973: 2). A new militant programme now called for complete political independence for the Indies. What was most alarming to the authorities investigating the affair was the uncovering of an Afdeeling B, 'Section B', an extreme radical faction within the S.I., with links with mystical orders, the tarekat (Cheong 1973: 26; Sutherland 1979: 89). As is well known, it was a bitter power struggle from 1921-1923 between 'red' and 'green' wings that split the party and caused its demise as a political force.

Four months after the events in Cimareme, in October 1919, there appeared a pamphlet in dangding verse entitled Tembang Lagu Garut Genjlong (The Song of the Garut Uprising). It was an offprint of the newspaper Pajajaran, in two parts, undersigned respectively Moh. Sanoesin and the nom-de-plume or nom-de-guerre - 'Parikesit' (this being the name of Arjuna's grand-son, a second generation survivor of the great war of the Mahabharata, who, in the wayang tradition is considered to be an ancestor of the Javanese). The pamphlet attempted to dissociate the general membership of S.I. from 'fanatical elements' in the affair and put forward mitigating arguments on its cause. While the four-coloured flags recall old significations in Javanese mystical traditions, Parikesit explains that they were symbols intended to signify the targets of the farmers' resistance: the black suggesting the Regent of Garut, the white standing for the Dutch authorities, the yellow for the Chinese and the red for the internal administration of native officials, the pangreh praja. It was a pointed statement of the key points of the S.I. agenda at the time (Parikesit 1919: 10).

The stand of the Garut peasants highlighted the precarious state of relations between the people and some of their highest priyayi. Blame was laid against the Bupati of Garut as directly responsible for the trouble in Cimareme. This bupati, Raden Toemenggoeng Soeria Karta Legawa, was descended from a religious leader, Haji Moehammad Moesa,
who had distinguished himself around the turn of the century by his service to the colonial administration as Head Penghulu of Garut and by his achievements in belles lettres and religious writing (Salmun 1963: 154; Rosidi 1966: 13). He had also acted as an informant to the informal Adviser in the Priangan, the planter K.F. Holle (Poeradisastra 1979: 50; Sutherland 1979: 43).

Toemenggoeng Soeria Karta Legawa had a reputation for greed and harsh treatment of those under him. Parikesit lays complaints of mistreatment and intimidation to extract confessions from those in and around Cimareme by members of this staff. Yet well before the incident the Bupati had caused disaffection among his people by his unseemly conduct, both in his love of the pomp and ceremony of the rajas of old (Parikesit 1919: 8) and in his distinctly modern taste for horse-racing. It seems this homo novus was addicted to the sport of kings, so that access to his entourage and preferment for officials was only to be gained through donations to the Garut turf fund and attendance at the races (Cheong 1973: 24). He had an equally disgraceful father in the Patih, the Vice-Regent of Sukabumi. Finally, Moh. Sanoesi calls for his dismissal and expresses the wish of the people that no other member of Moehammad Moesa's line succeed him in office (1919: 7). In his defence, the Bupati forwarded a counter charge that the Sarekat Islam had undermined the authority of the native service and the village heads by methods of terror and intimidation of its own, covering these with populist rhetoric and putative welfare schemes. The outcome was that the Bupati was merely rebuked (Sutherland 1979: 130).

It is against this background that Rl Siti Rayati must be read.

4.1.2. Moh. Sanoesi and Siti Rayati

Moh. Sanoesi, author of Rl Siti Rayati, was a nationalist figure. Tembang Lagu Garut Genjlong seems to have been his first work to appear in free-standing form, although it is likely that he was an established journalist by the time of the Garut Affair (Rosidi 1986: 3). He wrote for a number of newspapers and magazines in Bandung, serving also as editor of the radical Sora Merdika (The Voice of Freedom) which came out in Sundanese and Malay editions (Van Niel 1960: 272, Rosidi 1966: 32) and Marahari (The Sun) described as 'an extremist newspaper... which attacked the bupatis and the Dutch' (Cheong 1973: 22). The title page of the first volume of Rl Siti Rayati (1923) so identifies him.

With the publication of Tembang Lagu Garut Genjlong Sanoesi stepped on to the centre stage of the early nationalist movement in West Java and brought himself to the attention of the PID (Politieke Inlichtingen Dienst), the secret Political Information Service. This body, set up only in 1916 and charged to report on indigeneous political parties and personalities, provided a channel of information through the Dutch Residents to the highest policy makers in Batavia and The Hague through its system of spies and agents (Sutherland 1979: 92). The role of the PID grew apace with the development of nationalist politics, and its methods were to be feared. Thereafter, Moh. Sanoesi became,
in Rosidi's phrase, 'langganan PID,' a regular client of the PID' (1986: 3). With every new book he published he was called in to give account for himself. These were novels, of which only three titles are now remembered: *Sari Fatimah* (Sari Fatimah), 1921, *Siti Rayati*, 1923-1927 and *Dibelaan Pegat Nyawa* (Ready to Lay Down One's Life), 1928 (Rosidi 1966: 31, 1986: 2).

Sanoesi was a politician of rank in the Sarekat Islam and had links with the Afdeeling B. (Cheong 1973: 19). For these activities, possibly as much as for the seditious nature of his novels - for the two are expressions of the one spirit - he spent various periods under arrest through the 1920's and eventually was sent to Boven Digul in then West New Guinea, the place of exile reserved for PKI leaders and the most intransigent agitators for independence. Yet in an interview with him in 1960, Ajip Rosidi found him sanguine in his old age and unembittered by his experience of the earlier years of struggle (Rosidi 1986: 1).

The publication of *Siti Rayati* coincided with the peak of PKI political action and was occasion for Sanoesi to spend a term of three months' gaol in Banceuy, the political security prison in Bandung. The book came under a government ban (Rosidi 1986: 1). Rosidi reports that all his works

'not only raised the consciousness of the Sundanese people, but also alarmed the colonial government with his writings.' (Rosidi 1966: 31)

and of *Siti Rayati* itself, that the novel 'shook Sundanese society to its core' (1986: 1).

The author must have been aware of the dangers of creating characters and situations in his novels that his readers would take to have a factual basis. In these early days of broader literacy, a public newly habituated to reading newspaper reportage would not easily have been able to distinguish between allusion in a novel and reality, nor to set it apart in a literary frame of reference. This public was supplied with a steady diet of protest and polemic in the many independently published vernacular papers. The linguistic registers of journalism and the novel of social realism were perilously close; the colonial censor also regarded them almost as one in their potential for offense (refer to Introduction). It is impossible to doubt that Sanoesi deliberately ran the gauntlet with *Siti Rayati*.

Ajip Rosidi is of the opinion that the political program of the author has overridden his attention to good novel writing. As evidence he cites gaps in the psychological analysis of the characters' actions: we are not given (says Rosidi) the reasons for the arousal of Gan Titi's sympathy with the rayat from her station in the kabupaten of Sukabumi where she is raised, or in Batavia's Dutch suburb where she completes her education (refer to Text 2.3.1.). The process by which the shared social ideals of Titi and the journalist grow into the love between a man and a woman are missing. Rosidi also finds too much of the cant of the political activist in Titi's accusation of her foster father, the Bupati, for malpractice, considering the fact that this pampered child has only just learned that she is a foundling. Titi is too cold, too calculating, in the face of the Bupati's unwavering
consideration and tenderness towards her. Rosidi judges the novel to be 'mere synopsis... in fact incomplete, far from fully worked out.' But the rider to this is that many novels of the period shared these faults (Rosidi 1986: 6-11). It is a charge levelled elsewhere at political novels; for example, Watson's similar judgment of the Malay version of *R2 Manehna Geus Nekad* (1971: 430).

Rosidi had had access to only Volumes II and III of *Siti Rayati* when he wrote the essay referred to here (in 1960). These volumes run to no more than 16 and 15 pages respectively and cover Titi's birth, her upbringing the deaths of both foster parents, the reunion with her natural mother and her marriage to the journalist in Semarang - quite a rush of events. On the other hand Volume I, which was not available in Indonesia at the time of the essay, runs to 23 pages and moves at a steadier pace. It deals only with the rape of Nyi Patimah by Tuan Steenhart and her life as his secret concubine (she is not installed in the big house nor given jewels or recognition as his mistress, cf. the *nyai Agan Permas* who lives in luxury as 'Madame' van der Zwak in *R3 Carios Agan Permas*). The volume ends with Nyi Patimah giving birth by a rice-field and consigning her child to fate, while she moves on alone to find further work as a coolie. We might imagine that the heat of the political moment of publishing the second and third volumes, exactly that of the PKI uprisings, led to a certain haste in their production. A new edition of *Siti Rayati*, with an introduction by Ajip Rosidi, is now planned through the firm of P.T. Girimukti Pasaka, Jakarta (fly-leaf advertisement, *Joehana, Mugiri*, 1989).

### 4.1.3. Allusion in Siti Rayati

*R1 Siti Rayati* is particularly rich in allusion to its political and social context through a number of motifs. These will be analysed in turn:

(a) Tuan Steenhart, the Plantation Manager

**Summary**

The savage sexual exploitation of the coolie girl, Nyi Patimah, by Tuan Steenhart, manager of the Ragasirna estate and the birth her illegitimate Eurasian daughter.


Steenhart's death at the hands of a coolie mob in Deli, Sumatra, after he has raped another young woman there. This is reported in the newspaper.


The connotation of Steenhart's rape of Nyi Patimah is an anti-colonial, anti-capitalist complaint. The violent manner of his death is a none too veiled warning that the Indonesian people, if pressed far enough, will rise up to avenge themselves. There is
also historical allusion here. In our period a number of attacks on Dutch supervisors were reported from the plantations in Deli in East Sumatra. The wretched conditions of the coolies, displaced and indentured labourers, were infamous (Wertheim 1964: 250-253) and in Clerkx's study of the images of life on the Deli plantations within Dutch novels, such assaults are found to form a major theme (1991: 65-70).

The facts of Gan Titi's parentage lead on to images of the wider Indische community. Those of first-generation mixed descent were relatively few in comparison to the numbers of the long-established Eurasian community in the Indies. Because this group generally identified themselves with the European community, they have seldom been represented in vernacular fiction. The well-known case of Balai Pustaka's censorship of Abdoel Moeis' Malay novel Salah Asuhan (A Wrong Upbringing), 1928, proved how awkward the matter of fictional representation of Eurasians could be. Moeis' originally highly unfavourable characterisation of the Indo-European heroine Corrie has been read as the author's 'revenge' against slights suffered in real life at the hands of low-ranking Eurasians in the civil service. It must have contravened the Press Regulations on the 'denigration of any ethnic group' (see Introduction). On the other hand, earlier in Chapter Two, we discovered very positive images of Netherlanders in the Indies within the aesthetics of Romantic Character (Section 2.5.4.) and in the role played by Dutch patrons to Romantic hero/ines (Section 2.6.3.). This Romantic ambiguity of attitudes is subsumed under the symbolic function of the Eurasian heroine: Gan Titi, native-born yet the product of Dutch exploitation, stands for Indonesia itself.

Gan Titi's mestizo identity also recalls the radical ideals of the National Indies Party, the first political association to call for the independence of the Indies. Founded in 1912 among a group of Eurasians and Dutch intellectuals, it failed to gain official recognition and was suppressed after only one year, having had little chance to propagate its message, 'The Indies for those who make their home there' beyond a membership of several thousand (Kahin 1963: 70-71; Penders 1977: 217).

(b) The Garut Line

Summary

Gan Titi refuses a match which her foster father, the Bupati of Sukabumi proposes. Her reasons are her abhorrence of the privileges enjoyed by menaks at the expense of the rayat. In particular, she rejects her father's choice for her, a promising young priyayi who will certainly be a Regent one day. Gan Titi states her opinion that the young man has lost the loyalty of '99 per cent of his people' and that there is some scandal hushed up in his family. She is adamant that she will not accept someone from 'that line', 'turunan eta'.

Respecting the strength of Titi's feelings and apprehensive of the unsuspected depth of her political knowledge, the Bupati does not press the matter any further.

(Siti Rayati, Vol III, 1927: 4)
The naming of the Bupati of Sukabumi represents another contravention of the colonial press regulations; it was forbidden to impugn any of Her Majesty's appointed officers in the Indies in print (see Introduction). We may assume it is for this reason in the next R-novel of the primary sample, *R2 Manehna Geus Nekad*, that the hard-hearted Regent, Enden Mutiara's father, who tries to arrange a marriage for her while she loves the commoner, Urip, is identified by an initial only, as 'the Regent of B.'

The mention of Sukabumi would also have carried certain associations in our period. Sukabumi did not become a full regency until 1921. Neighbouring on Banten in the south-west of Pasundan, it was a back-water, containing empty lands and stretches of forests and marshes. It had been under the jurisdiction of Cianjur, its eastern neighbour, and had grown to commercial significance only recently with the laying down of the railway connecting Bandung and Batavia and the opening up of estates there (Mc Taggart 1982: 296-300). Sukabumi was therefore a new colonial creation and connotations of it as a site of plantation exploitation were not to be missed by contemporary readers of the novel.

Could the match the Bupati proposes for Gan Titi be from the line of Garut, the family referred to as 'turunan eta'? The images of '99 per cent disloyalty' in *R1 Siti Rayati* and of the Garut people's hatred of their Regent in *Tembang Lagu Garut Genjlong* are strikingly similar. In the pamphlet, both authors draw the comparison between the former deceased Bupati of Garut and the present encumbent (Sanoesi and Parikesit 1919: 1, 12). Under the Dalem Marhum (the Deceased Regent), quotes Parikesit, employing a traditional turn of phrase:

> 'There was prosperity and ease of mind, the menaks grew more noble and the people more loyal'

whereas under an evil order:

> 'All the little people, turn away in their hearts, raising their voices in one complaint, of their privations and their injuries...'  

(*Tembang Lagu Garut Genjlong* 1919: 12)

Also in the pamphlet, Moh. Sanoesi stresses the blood-line of the tyrannical Regent of Garut: his descent from the despotic Patih of Sukabumi and his more remote descent from the conceited Haji Moehammad Moesa. He calls for a change of regent, but warns that the people will not agree to anyone of 'that line', 'turunan eta', employing the same turn of phrase (Sanoesi 1919: 7).

Although we cannot by any means be sure of it, perhaps the scandal that has been hushed up by her suitor's family, but of which Gan Titi and her father are equally well aware, alludes to that briefly mentioned in the *Lagu Garut Genjlong*: a brother or kinsman of the Regent of Garut caused some disturbance in the civil service, was arrested and sent to gaol in Yogyakarta in Central Java (Sanoesi 1919: 6).
(c) Corruption in Sukabumi

Summary

The Bupati's second wife, the dalem istri, has been procuring bribes from regency officers to supplement the household provisions of the kabupaten. These take the form of solicited gifts of eggs, poultry and the like. The Bupati orders her to stop, lest her petty misdemeanours come to be reported in the newspapers. But she persists when he leaves the kabupaten to go on tour of his district.

The dalem istri is also said to be descended of a certain 'family line that did not enjoy good relations with its people'. Gradually the kabupaten becomes deserted; guests seldom visit and traders avoid its compounds.

(Siti Rayati, Vol III, 1927: 4)

The figure of the dalem istri of Sukabumi, the Bupati's second wife, who seeks bribes, carries the connotations of corruption imputed to the priyayi by the text as a whole. Gan Titi's father is portrayed as dotingly patient towards her, fractious as she is, and as an honest man who rose deservedly in the company of his first wife, Titi's adoptive mother. The Bupati's crimes in office become apparent only after the influence of this second, mean-minded consort takes hold in the regency.

Again we meet the obsessive concern of the age with heredity, of the fear of 'bad blood' passing itself on. The second dalem istri is also descended from cruel menaks not loved by their people. The results of her own dereliction of duty are expressed in traditional terms: a righteous kingdom is 'wealthy and well-populated': the idiom in Sundanese is 'kerta-raharja-gemah-ripah-loh-jinawi' (Rosidi 1966: 3). Many traders visit. A badly governed realm becomes deserted.

(d) The Journalist in Semarang

Summary

After a courtship by correspondence, Gan Titi has become engaged to an ex-schoolfriend in her Semarang H.I.S., the journalist who goes under the pen-name of 'N.N.' He writes political critiques in Malay, which find favour with Titi's sentiments. She writes some articles of her own in Dutch, which he translates into Malay and publishes for her under a pseudonym.

One day the journalist sends a piece published in the newspaper The Reflector entitled 'A Regent and His People' about a despotic regent of Java. Titi shows it to her father during one of his visits to Batavia.

The Bupati knows this journalist by name, and the fact that he has twice been sent to gaol for his writings. Titi is adamantly that they will marry and announces her own intentions to follow that profession herself. Her father is appalled and decries journalists: 'They are scratchers and scroungers who dig up and publicize the mistakes of the priyayis.'
Gan Titi goes on to confront her father to account for the motor-car given him by the babah Kim Long and the race-horse from a man called Karta in Ciwaru. The Bupati is struck dumb with fear, lest his own malfeasance also attract the attention of journalists. Shortly thereafter, since he has been ill for some time and is overcome with disappointment and misgivings, the Bupati dies.

*(Siti Rayati, Vol III, 1927: 6-10)*

Semarang, the major port on the north coast of Central Java was a vital colonial commercial centre. The PKI was founded there in 1920, growing out of the ISDV (refer to Text 2.3.1.b.). The trade union movement was also born there and for half a decade the city became the seed-bed of industrial action. In 1921 a national strike was organised from Semarang (Ingleson 1986: 97).

This fictive newspaper piece headlined 'A Regent and His People' recalls others of the time. Cheong reports that an article, entitled 'If I Were A Regent' appeared in the Sarekat Islam's daily newspaper, *Kaum Muda*, in Bandung in 1919 (1973: 11). It was patterned on the famous 'If I Were A Netherlander' by Soewardi Soerjaningrat of the Indies Party and co-founder the the Bandung branch of the Sarekat Islam, published in the Semarang daily *De Lokomotief* in 1913. Soewardi employed a scathingly ironical style to press home the anomaly of the forced participation of the Indies natives in the celebration of Holland's centenary of independence from France, while those natives lived under the yoke of Dutch domination. For such journalistic excesses, Soewardi was gaoled and soon afterwards exiled to Holland (Penders 1977: 232-234).

Although these two instances are well-documented, they were not isolated cases. By alluding to these incidents Moh. Sanoesi is putting forth his own view: the journalists of the independent presses are the champions of the people and the vanguard of the nationalist movement. For Sanoesi, they are also the natural enemies of the high priyayis who are as reprehensible in their abuse of power as the colonial Dutch themselves.

The last allusion to link the 'Garut Affair' with *RI Siti Rayati* lies in Gan Titi's accusations of her foster father's corruption. It is impossible not to see parallels within *Tembang Lagu Garut Genjlong* and the characterisation of the Bupati of the novel. It is altogether too tempting to interpret this figure, with his susceptibility to bribes and his weakness for racing blood-stock, as a conflation of the last two members of the Karta Legawa line - the Regent of Garut in 1919 and his father, the Patih of Sukabumi before him.

This ends the discussion of Moh. Sanoesi and *RI Siti Rayati*. Such a wealth of information is not readily available for the other R-novels of the primary sample; nor would space permit a similarly detailed discussion of them. We turn presently to consider the more formal aspects of the Romantic ESN.
4.1.4. Romantic Pre-Texts

Inspiration for the analysis of the Romantic novels in this chapter has come from the reading of a body of Sundanese pre-texts to the ESN. These are the oldest known indigenous narratives of the *carita pantun*, purported to have originated in the Hindu-Sundanese kingdoms of Galuh and Pajajaran from the eighth to the end of the fifteenth century (Rosidi 1966: 1-10; van Zanten 1989: 18-19). The *carita pantun* are long narratives in verse, prose and dramatic dialogue, recited by a bard accompanying himself on the zither. Performances last for the best part of a night (Eringa 1949: 1-7; Rosidi 1971: 12).

The social occasions on which the *carita pantun* were performed were those associated with pre-Islamic village belief: the celebration of the rice harvest, cleansing of ritual pollution, exorcism of spirits, teeth-filing, and thanksgiving for a successful enterprise or recovery from a serious illness (Rosidi 1971: 8-9; Kartini et. al. 1984: 4). The *carita pantun* bear sacral significances and philosophical riches now forgotten - links with the ancestors, healing powers of the *dukun*, the animistic priest (Rosidi 1973: 109; Kartini et. al. 1984: 2-3). The *pantun* might also have been performed on the occasions of the ostensibly Islamic celebrations of circumcision and marriage, though for the wealthy in the pre-war period, the *wayang golek* was already widely preferred (Rosidi 1971: 7, 9).

The *carita pantun* were known and appreciated in our period. This essentially oral tradition attracted the interest of Dutch scholars. K.F. Holle first worked on *carita pantun* around the turn of this century and C.M. Pleyte published a number of transcriptions of texts in the 1910's (Kartini et. al. 1984: 189-190; van Zanten 1989: 222-223). Two doctoral dissertations were devoted to *carita pantun* tales: K.A.H. Hidding's *Nyi Pohaci Sanghiang Sri* (The Rice Divinity), submitted to Leiden University in 1929. Hidding then went to the Indies to join, and finally to become the last head of colonial Balai Pustaka from 1936 to the end of the period (Balai Pustaka 1936: 147-148). F.S. Eringa's text of *Lutung Kasarung* (The Clothed Monkey) followed, appearing in 1949.

During the 1930's, Balai Pustaka's Sundanese staff prepared texts of the four best known *carita pantun* stories in *wawacan* form: Engka Widjaja's *Wawacan Lutung Kasarung*, 1937, and *Wawacan Nyai Sumur Bandung* (The Goddess of the Spring of Bandung), M.A. Salmoen's *Wawacan Ciung Wanara* (The Story of Ciung Wanara) and *Wawacan Munding Laya* (The Story of Munding Laya) which all appeared in 1938. These are considered as the Ur-myths of the Sundanese, dealing as they do with the origins of rice cultivation in Pasundan and the establishment of small kingdoms which were possibly federations around the centres of Galuh and Pajajaran (Rosidi 1971: 11; Kartini et. al. 1984: 2). Although it is evident that Messrs. Engka Widjaja and Salmoen worked from the Dutch transcriptions - and given Professor Hidding's enthusiasm for his field, they must have received no little encouragement from their Chief Officer - the *carita pantun* were vaunted as an expression of Sundanese regional pride, and indirectly, of nationalist spirit.
There were more popular versions of the stories as well; for example, in the government-sponsored Java Congress of 1921, a operetta of *Lutung Kasarung* was presented, led by a genuine *pantun* bard (Eringa 1949: 16). The tale also caught the popular imagination: the first film made in Java by the Java Film company of Heuveldorp and Kruger, in 1926, was *Lutung Kasarung*, 'The Enchanted Monkey' (Said 1991: 16). A production of *Munding-Laya* in 1934 as part of the activities of a cultural club in Cianjur was favourably reviewed in the magazine *Parahiangan* (Balai Pustaka 1934: 193-194).

Certain of the story forms of the *carita pantun* can be recognised in the Romantic novels. To demonstrate direct links between the two genres is of course difficult, yet given the popularity of the tales in the pre-war period, direct influence cannot entirely be ruled out. As a parallel case, Rusyana (1991) is of the opinion that conscious exploitation of folk literature - apart from the *carita pantun* - took place in the early Sundanese novels. Rusyana considers works by the writers of such divergent ideologies as Joehana, R. Memed Sastrahadiprawira and Moh. Ambri, to discover folk inspiration at all levels of the texts, ranging from that of lexis (idioms, proverbs and verse) to the higher constructs of our narrative levels: character, plot, time and place, theme and the author's expression of attitudes (1991: 131-133).

Dominant themes in the *carita pantun* have been identified following the universal terminology of myth: the initiation of the hero, by a number of trials and tasks, and the beginnings of rice cultivation in the Sunda area (Ruthven 1976; cf. van Zanten 1989: 19), while a study of plot reminiscent of Propp (1927), finds the 'nuclear unit of meaning' within the movement of the hero: his departure; trials, tasks or initiation, and return (Kartini et. al. 1984). For our purposes, the most pertinent shared theme is that of metamorphosis, from Frye's study of myth and literature, *The Secular Scripture* (1978) already mentioned in the Introduction of this thesis, after which the Romantic novels take their name. The revolutionary potential of the romance and the metamorphosis of the hero/ine; the lack of knowledge, the passage to self-knowledge, and the 'secular' space of its narrative apart from religious teaching described by Frye, all strike cords with what we find in the Romantic novels.

(a) Metamorphosis

In the *carita pantun* stories we recognise the universal theme of the metamorphosis of the hero: his transformation from one state to another or his passage from one place to another (Rosidi 1971: 16). *Lutung Kasarung* provides the most graphic illustration of such metamorphosis and the theme of descent: the title means both 'the clothed monkey' and 'the monkey who lost his bearings'. Guru Minda (cf. the phrase *mindarupa*, 'to change shape' in Text 2.5.1.), son of the goddess Sunan Ambu of the Kahiangsan, the abode of the gods, conceives an incestuous passion for his mother. For this he is banished and must wander the earth, clothed as a black monkey, in search of his destined bride. He retains the power of speech. His adventures bring him together with another exile from her kingdom, the princess Purba Sari Ayu Wangi, whom he recognises as his true love and whom he helps to regain her inheritance. The completion of the story has
Sunan Ambu teach Purba Sari the methods of dry-field rice agriculture, the correct procedures of storing and cooking the grain, and all the attendant rituals. The Lutung is restored to his former handsome self and the couple rule the kingdom on earth that becomes prosperous (Rosidi 1971).

In our novels, the motifs of metamorphosis and (social) ascent and descent are found in the stories of Brani Human in *R3 Carios Agan Permas* and of Salim *R5 Wawacan Pareumeun Obor*.

The motif of incest is also strong in Sundanese myth. Apart from that in *Lutung Kasarung*, the tale of *Sang Kurian Kesiaangan* (*S.K. Overtaken by the Light*), though not a *carita pantun* story, is the toponymic myth of the volcanic crater, Tangkuban Prahu, the 'Upturned Boat', situated just outside of Bandung. It is the well-known story of the Oedipal son of Dayang Sumbi, and his incestuous love for his mother, from whom he has been separated as a child, and with whom he is reunited by chance when he has grown to manhood. Sang Kuriang bears a birth-mark, by which his mother recognises him. Unable to discourage Sang Kuriang's desire for her, Dayang Sumbi promises to marry him, setting him the impossible task of damming up a river into a lake and constructing a pleasure craft in which to sail - in the course of a single night. As her son, with the help of his spirit army nears the completion of the task, Dayang Sumbi has her servants make fires on the eastern side of the lake. Mistaking their glow for the rising sun, Sang Kuriang runs amok in the pain of his frustrated passion, overturning his craft and drowning himself and his mother both (Rosidi 1975).

In *R3 Carios Agan Permas* the resolution of the Plot takes an oedipal twist when the anti-heroine Agan Permas conceives a passion for her lost son, Brani Human, who has come to the Sukawana estate to replace Tuan van der Zwak when he goes on furlough. Brani, too, bears the birth-mark by which he is recognised by his mother and this proves fatal for Agan Permas. She collapses in shock, dying from a blow to her head sustained in the fall (cf. Rusyana 1991: 122).

The *carita pantun* *Ciung Wanara* has a foundling hero, cast out in a jewellery cask on the river Citanduy and found by fisher-folk, who raise him as their own. When he reaches adulthood, Ciung Wanara makes his way to the capital, Galuh, in search of his parents, whose nobility is all too evident in his handsome features and fine bearing. He is recognised by the King of Galuh, who names him as his successor. Ciung Wanara must do battle with his half-brother, the crown prince, and the kingdom is divided, with Ciung Wanara assuming power over the Western half, the realm of the *carita pantun*, and his brother over the Eastern half bordering on Java (Rosidi 1977).

*R1 Siti Rayati* and *R9 Rasiah Geulang Rantay* feature foundling heroines, Gan Titi and Enden Komariah. Gan Titi's story is the closer to the myth, with her abandonment at birth in a hanging basket and her adoption by the childless Wadana couple. The presence of unrecognised mothers as servants to their daughter-mistresses, between whom there develops a curiously close bond, adds a piquant motif to these novels. It must be
considered as an extension of the incest motif, in combination with that of the metamorphosis and social mobility of the daughters Gan Titi and Enden Komariah.

(b) The Pleroma

The notion of pleroma to be used in the analysis of Romantic Plot derives from an essay on the traditional Malay prose narrative genre of the *hikayat*, by A. Bausani (1979), a philologist of Indo-Iranian texts. Reading a minor text, the *Hikayat Maharaja Ali*, and influenced by the early structuralist work of Propp on the Russian wonder-tale (1927) Bausani proposed two linked structures at work in the *hikayat* genre, the one the theme of metamorphosis (common to myth, as above) and the other the pleroma:

(a) the basic theme of the *hikayat* is the transition of the heroes from one level of existence to another and back...

(b) (we find) the existence of a *pleroma*, i.e. an ideal number of protagonists [read characters] which is subject to a cycle of diminution (= separation) and completion (= union).

(Brakel 1979: 10)

A perfect pleroma was identified by Bausani in the *Hikayat Maharaja Ali*. Five major characters, Maharaja Ali, his queen and their three sons become separated one by one through various escapades and are reunited, also one by one, by the close of the story. The attrition of family membership and its restoration form the central line of the tale, although some diversionary episodes are permitted. Brakel, Bausani's translator, found the application of the pleroma model to a more sophisticated Malay text, the *Hikayat Muhammad Hanafiyyah* (1975) also enlightening with regard to its structure.

4.2. ROMANTIC NARRATIVE STRUCTURE

4.2.1. The Shape of the Romantic Story's Trajectory

In the previous chapter we saw that the Narrative Structure of the Didactic novels consists of a series of interlocking, complete story units or *jodo* sequences. Didactic characterisation favours the representation of multiple *D-examples* alongside a protagonist, or a small number of major characters which, combined with the operation of reiteration and redundancy at the level of Plot, means that there are always at least three *jodo* sequences per novel, and often more. Hence each D-novel contains a number of parallel story trajectories.
This pattern of segmentation within the Didactic syntagm is counterbalanced by a short and straight linear Fable. The fact of thematic unity of the texts, that a limited range of situations is portrayed - those set exclusively around the issues of marriage and divorce - further contributes to the coherence of the D-novels as a type. In every Didactic novel the story 'proper' is embellished with a homiletic prologue and/or an epilogue, we believe as fundamental to Didactic discourse as the story itself. These paraphrase the message to be learned and sometimes in addition summarise the story. Stylistically similar Didactic tags, set at key points within the stories also reinforce the message. Didactic Theme therefore could not possibly be missed by the reader.

The ESN of the Romantic type present an alternative poetics. The shape of the trajectory of the Romantic story offers a far greater variety of material events and a diversity of verbal styles, making the source of Romantic coherence in Narrative Structure harder to formalise critically. The course of narrated events in the R-novels also contains diversionary episodes and rich sub-plotting. Romantic Narrative Structure is characterised not by the repetition of like story sequences as in the Didactic Narrative Structure and Plot but by an accumulation of dissimilar events touching upon the hero/ine. It is also more often than not cyclical, relying on coincidence and situation rhyme (cf. O'Toole 1982: 113).

On the other hand, at the level of Character, attention is focussed on the single protagonist for the duration of the text. The Romantic hero/ine, unlike the Didactic protagonist, is qualitatively different from characters around him. Minor characters, functioning as shadows and foils, never share the full complement of heroic qualities; its their very weaknesses that serve to highlight the person of the hero/ine (see Table 2.6.1., Appendix A.). They are formally as distinctive to the Romantic novels as were the Didactic examples and conto of the D-novels met in Chapter Two.

A second factor of structural coherence, or 'cohesion' in the Romantic novels is the pleroma, a mechanism of Plot already introduced. The pleroma as a structure demands that the central cast of characters all be related by blood, that they make up a family. The working out of the pleroma also guarantees that all misdeeds committed against the group are avenged. Within the ideology of the R-novels, the force of the pleroma, however, does not challenge kadar, or fate, as in the Didactic novels, the events of birth, marriage, death and misfortune are acknowledged to lie in the hand of Providence. (Traces of kadar rhetoric are still to be found in the R-novels.) Rather the pleroma gives a settling up of debts on a personal scale. This is Romantic closure.

The events of Romantic Narrative Structure are subsumed in a general way under a common theme already introduced in Chapter Two: the struggle, or ihtiar, of the hero/ine to attain his or her true identity. For the reader, there is considerably more excitement created by this kind of structure than in the Didactic novels, for curiosity and interpretative evaluation have a larger part to play. In most of the R-novels, the full significance of the numerous and seemingly disconnected happenings emerges only at the conclusion of the story with the tying up of all loose ends, although certain clues are strewn through the texts, and with these we quickly become familiar as we read through
the sample of the novels. There is more than a touch of the detective tale in the Romantic ESN. *R9 Rasiah Geulang Rantay* and *R10 Laleur Bodas* have been recognised as mystery stories (Salmin 1963: 99). The genre enjoyed a certain vogue in our period which may well have extended its influence into the writing of original novels. Balai Pustaka's catalogues list a number of translations of Conan Doyle titles, and Toer (1982: 22) notes a collection of Sherlock Holmes stories published by the firm of 'Cerita Pilihan', Bandung, 1924. Roff (1974) has drawn attention to a series of adaptations of detective stories, featuring the investigator heroes Nick Carter and Rocambole, which appeared during the 1920's and 1930's, as an important development within the earliest novel writing in Malay. Most recently, too, Rosidi (1991: 5-6) has recognised the mystery stream within the ESN; in our secondary sample, Margasoelaksana's *Diarah Pati* (Attempted Murder) B.P. 1930, and Basri Adiwiasta's *Dikakalakeun* (Done Down by Friends) B.P. 1932, are ripping yarns of intrigue and foul play.

Considering the R-novels of the primary sample as a whole, the generic shape of the Romantic story's trajectory is as follows: one generation (the characters termed 'shadows') falls upon hard times; we shall call this Complication A. The offspring of that generation unwittingly inherit their parents' difficulties or else consciously make them their own; we shall call this Complication B. Crisis, or peripeteia, is reached in the intensification of the heroic Complication, which is resolved in Resolution B. Shortly thereafter the whereabouts, identities or difficulties of the parents are also revealed and settled in Resolution A. This may be rendered schematically as the following:

**Figure 4.2.1.**

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Complication A             Resolution A
Complication B --- peripeteia --- Resolution B
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It is quite evident that we are dealing here with a double time structure in which the acts of the Romantic hero/ine are framed by the experiences of their parents (see further Section 4.3. on Fable below). There is embedding at the level of Plot too; just as Complication A entails Complication B, so Resolution A hinges on Resolution B.

However, when we come to examine the Romantic novels of the primary sample one by one, we find this fundamental structural scheme is variously and irregularly realised. This fact, curiously, is not entirely explained by the patterns of the three sub-types the R-revolutionary, the R-conservative and the R-trickery, or by date of publication or source of issue and points to some instability in Romantic discourse. Five novels scarcely comply with it at all: *R2 Manehna Geus Nekad* (i.p. 1924), *R4 Rasiah Nu Goreng Patut* (i.p. 1928), *R7 Jodo Pakokolot* (i.p. 1930), *R8 Paeh Di Popotongan* (B.P. 1932) and *R10 Laleur Bodas* (B.P. 1920). These novels are heteroclite and close in certain features to the Didactic novels (refer to Table 4.5., Appendix A.).
Of the remaining sample, only three novels, *R5 Wawacan Pareumeun Obor* (B.P. 1928), *R6 Carita Nyi Halimah* (B.P. 1928) and *R9 Rasiah Geulang Rantay* (B.P. 1937) realise the generic Narrative Structure unproblematically, so that while retaining the double time structure, the hero/ine's story constitutes the bulk of the narration.

The last two novels of the sample, *R1 Siti Rayati* (i.p. 1923-1927) and *R3 Carios Agan Permas* (i.p. 1926) are divided almost equally in their telling of Trajectory A, the parents' stories (in *R1* the rape of the coolie Nyi Patimah and in *R3* the abuse of the peasant family of Bapa Imba) and of Trajectory B, the heroic action (in *R1* the emergence of Gan Titi's socialist convictions and her joining the nationalist movement, and in *R3* the unfolding of Brani Human's social conscience).

Firm correlations can be made between form and ideology in the latter two sets of novels. The first set, *R5, R6* and *R9* are *R*-conservative novels put out by Balai Pustaka in the last decade or so of the period, years marked by reactionary political control. In these novels the qualities of the hero Salim of *R5* and of the heroine Halimah of *R6*, and of the lovers Maman and Enden Komariah of *R9* are highlighted and ratified by the status quo. Salim enjoys an illustrious career in the *pangreh praja* because he is born *priyayi*; Nyi Halimah, after her adventures, returns to her status as wealthy peasant, where birth had placed her. In the case of Maman and Komariah, though he has little money and she in fact is not titled, both are drawn into a new social status of membership to the family of the famous reformist religious teacher, the Kiai Sungkawa.

The last two mentioned novels, *R1* and *R3* are of course *R*-revolutionary novels, invoking all that that term implies. Their respective heroine and hero are truly socially mobile and politically effective, so that their ascent in life is made the more inspiring by a careful documenting of the miseries and injustices from which they have arisen.

### 4.2.2. Romantic Theme and Peripeteiae

Within O'Toole's definition, Narrative Structure is the apprehension of the story as a whole, both in its syntagmatic dimension (the shape of the story's trajectory) and in its paradigmatic dimension (its system of ideas). 'Theme' is the term agreed upon to sum up the ideas of the text, the overall meaning of the work. O'Toole argues that of all the points along the syntagm of the story it is at the peripeteia or moment of crisis that the theme comes most to the fore:

>'the central point around which the whole narrative structure pivots is the peripeteia, so that pinpointing the peripeteia should help us to ascertain the nature of the conflict in the story.'

(O'Toole 1982: 12)

and

>'I would argue a strong relationship between the narrative structure and the theme... and hence believe that our interpretation of the story as a
whole is going to depend in the first instance on where we perceive the peripeteia and on what level we consider it is taking place.'

(O'Toole 1982: 12)

In Chapter Three we were content to identify a single generic Didactic Theme, since the events of the D-novels, and equally, their peripeteiae, were satisfactorily subsumed under the Didactic message. The assigning of Romantic Theme does not need to be any more specific than our formulation of Didactic theme. Johns' rubric of 'fate in the form of the total colonial situation' quoted at the head of this chapter might be mooted as a generic Theme of the R-novels. It clears a space for a secular vision of political power, class relations and economy beside the religious Didactic message of takdir. However, we can propose in addition small-letter 'themes' as sets of meaning within the two modes of narration introduced in section 3.5. of the previous chapter: the alethic mode, concerned with possible and impossible courses of action, and the epistemic, concerned with knowledge and ignorance of the truth. All of the specific incidents which make up the peripeteiae of the Romantic novels fall under either or both of these modes at once.

The narrative modes also have broader compass than just to characterise the peripeteiae. The alethic mode covers the ethic of ihtihar, or the honest endeavour of the Romantic protagonists. The epistemic mode is connected to the motif of metamorphosis and the working of the pleroma, both mechanisms of the Romantic Plot (see Sections 4.4.1. and 4.4.2. below). A more careful look at the peripeteiae of the R-novels in the light of the two narrative modes will demonstrate their occurrence in the primary sample (see Table 4.2.2. Appendix A.

4.2.3. Romantic Prologues and Epilogues

Referring to Table 4.2., Appendix A. and to the texts of the Romantic ESN themselves, the first thing we notice is that they do not carry the editors' prefaces or the authors' apologiae, nor the elaborate prologues and epilogues of a general, moralising kind that characterised Didactic narration. This mode of narration, an 'edited' account, is the diegetic Point of View, within which the voice of the narrator - and, sometimes, in the D-novels, even of the author and the publisher - can be discerned as 'telling' the story while guiding the reader's response (O'Toole 1982: 65; Toolan 1988: 126).

Romantic Point of View, in contrast, begins in an unmediated fashion, as mimesis, or the 'showing' mode of narration. The stories are unframed and apart from very rare exceptions are narrated in free indirect discourse which does not obtrusively present a speaking persona. Prose is the medium for the mimetic type of Point of View; the use of dangding verse in the wawacan seems to have retained, as well as Didactic ideology, the diegetic associations of the performed text, in which the singer assumed the role of the source of the authority of the text, whether it was his/her own composition or merely his/her performance.
The R-novels are close to O'Toole's formulation of the conventional realist story. It will be recalled from section 3.2.1., Chapter Three, that O'Toole identified two stages of prologue, the *general*, providing 'some glimpses of the total scene into which the action of the story fits' and the *special*, closer to the complicating events of the story (1982: 13-14). With the exception of *R2 Manehna Geus Nekad*, which opens in the middle of a conversation between Urip and his beloved Enden Mutiara, all the Romantic novels in the primary sample begin with a passage of Setting: Setting as the universal special prologue of the Didactic novels is extended and developed to become a general prologue in the Romantic (see Table 4.2., Appendix A). In these physical descriptions we do also gain 'glimpses of the total social scene into which the action of the story fits', a la O'Toole (1982: 14). The broader significances and functions of Setting as a Narrative Level in the ESN are examined in Chapter Five.

In a similar fashion, the special prologues describe 'the state of equilibrium to be disturbed by the onset of the complication' (O'Toole 1982: 13). Following either strand of the double structure of Romantic Fable, we are told the circumstances of the central characters: in *R2 Manehna Geus Nekad*, the lovers Urip and Mutiara; in *R4 Rasiah Nu Goreng Patut*, the anti-hero Karnadi; in *R6 Carita Nyi Halimah*, the heroine Halimah; in *R7 Jodo Pakokolot*, the lovers Enden Ratna-Wulan and Raden Suria-Sungkawa; in *R8 Paeh Di Popotongan*, the anti-hero Raden Marga-Sungkawa and in *R10 Laleur Bodas*, the lovers Lili and Basri.

In the other novels it is the plight of the parents of the hero/ine which is described: in *R1 Siti Rayati*, that of the coolie Nyi Patimah; in *R3 Carlos Agan Permas*, that of Bapa and Ambu Imba; in *R5 Wawacan Pareumeun Obor*, that of Mas Sobari and his wife Patimah and in *R9 Rasiah Geulang Rantay*, that of the serving woman Bi Aminah. Passages of Setting never appear as epilogues to close the texts.

Epilogues in the Romantic novels of the primary sample function to 'tell us anything we need to know of the subsequent lives and fate of the main characters' (special) and to 'restore a sense of the general and social equilibrium' (general) (O'Toole 1982: 14). Yet it is in the epilogues that the traces of the older Didactic conventions are still to be found, where Romantic discourse has not yet set its mould firm. For example, in *R1 Siti Rayati*, 'the subsequent lives' of Gan Titi and her journalist husband are conveyed in the Malay rhymed verse form of the *syair*, so that the special epilogue stands apart from the rest of the text in prose, in veritable Didactic style. Also in a Didactic manner, though Romantic-revolutionary in content, is the general epilogue of *R3 Carlos Agan Permas*, where having told of Brani Human's commitment to a life of charity and material simplicity in the special epilogue, the novel concludes:

'If you come to any Organisation which genuinely has the interests of the poor at heart, there you will find...BRANI.'

(*Carlos Agan Permas* 1926: 148)
Here are polyglot coda as loaded as any \textit{D-tag} or epilogue. First, the word 'Organisation' is capitalised and in the original text is the Dutch word \textit{Vergadering}, 'a gathering', 'association'. The use of Dutch in 1926, when the novel appeared, cannot but signify a political organisation. What the author most probably has in mind were his own Sarekat Rakyat, sub-branches of the PKI which competed with the Sarekat Islam at the grass roots level and eventually led to its expulsion of 'red' elements in 1921 (Cheong 1974: 30-32).

Second, for the word 'you' the Sundanese \textit{anjeun} is used. There are a number of alternatives that might have been chosen besides this form, but they encode a unequal status between hearer and speaker. Address in Sundanese was traditionally made either 'upwards', 'downwards', or between intimates. The use of pronouns in our period reflected all the changes in social relations that the novels tell about. In the singular form \textit{anjeun}, a middle register between equals, comes closest to the Dutch form \textit{je} and this was no doubt intended by the author to encode his expectations of a Dutch educated audience capable of radical sympathies. It is also possible this is intended to be a Sundanese approximation of a Marxist 'comrade' or of the nationalist Malay term \textit{saudara}.

Third, the hero's name 'Brani' in Malay means 'daring, bold or brave'. The novel appeared only two years before Malay was officially adopted by the youth of the nationalist movement as the language of a united Indonesia in 1928. Malay was widely used within nationalist organisations and in the nationalist press. Its political cachet would have had a certain effect on the reader. Finally, since the word is spelled out in upper case in the text, we are signalled to read it as an emblem as well as the character, 'there you will find both Brani (Human) and Bravery itself'. 'Brani Human' could also by extension be taken to mean 'any brave human being'.

There are other special epilogues interesting for their influence from the Didactic novels in \textit{R5 Wawacan Pareumeun Obor, R7 Jodo Pakokolot} and \textit{R8 Paeh Di Popotongan}. While they tell us 'the subsequent lives and fate of the main characters' they recall the use of \textit{D-tags} as epilogues and imply also general epilogues in the same way. Thus in \textit{R5}, Salim's career in his true station of Tubagus Raksa, the civil servant, exemplifies the \textit{priyayi} ethos of responsible service to the state and society; he is the very \textit{conto} of a \textit{priyayi}. In \textit{R7} the happy ending to the tale of Enden Ratna-Wulan and Raden Suria-Sungkawa is embedded within a Didactic message- of which, strangely enough, there has been no earlier intimation in the text; and in \textit{R8} Marsaip-Marga-Sungkawa's life of deceit and cruelty and his downfall are taken as a Didactic \textit{example} by Kartaji and his step-father Muhamadtabri, \textit{'pisan dijieun conto'}. \textit{R6} Carita Nyi Halimah ends with a true Didactic \textit{tag}, a statement of \textit{takdir}, put in the mouth of Pa Kolot, the long-lost father of the heroine, perfectly conventional in form and in the circumstances of its delivery.
4.2.4. Romantic Tags

 Generally speaking, with their unmediated mimetic narration, the Romantic ESN do not carry stretches of admonitions, directed by one means or another to the reader, as was observed of the *Didactic tags* in the preceding chapter (Section 3.2.5.). Nevertheless, what might be termed *Romantic Tags* are to be found in several R-novels, Joehana's *R3 Carios Agan Permas* (i.p. 1926), *R4 Rasiah Nu Goreng Patut* (i.p. 1928) and in M.K. Hardjakoesoema's *R5 Wawacan Pareumeun Obor* (B.P. 1928), whose early dates of publication suggest that such tags are due to the influence of Didacticism.

In *R4 Rasiah Nu Goreng Patut*, it is Karnadi's friend, Marjum, who delivers advice on the acceptance of one's given station in life (both men are humble trappers of edible frogs) and of the resistance of improper desires (1928: 9-10). In *R5 Wawacan Pareumeun Obor*, there are *Kaum Tua* tags: Salim's mother Nyi Patimah advises him on health, personal endeavour and the observance of religion (1928, Vol I: 14-15); on the choice of friends (Vol I: 21) and on thrift and personal endeavour (Vol I: 23). Salim in turn advises his younger sister Salamah on the patient acceptance of fate, *sabar tawekal* (Vol I: 31). There follows a long passage of admonitions by Nyi Patimah to the two children, on the best forms of behaviour, including the avoidance of *Mim Tujuh*, the 'Seven M Sins' (see Section 3.1.4.) on the observance of religion, hygiene, individual effort and the importance of making savings from his wages (Vol I: 32-35). For good measure she adds the *conto*, or anecdotal example of the life of a *guru* (Vol I: 36-38), all on the eve of Salim's departure for Batavia to seek his fortune! The following is Nyi Patimah's advice to Salim on personal comportment, reminiscent of the *priyayi* admonitions. The metre is *Asmarandana*, the metre of homilies:

Text 4.2.4.a. Advice to A Young Man

*Asmarandana*

'Finally, be of cheerful heart, do not harbour unfounded fears, but be very brave, my boy, let your mind be free and open, don't act in a shameful village fashion, or be dejected in thought, you must act without timidity and speak with candour.

Never put on threadbare clothes, but go about well-dressed and clearly spoken, for if you look dejected and speak too softly, you'll be deceived by people, even though possessed of discernment, you'll be considered idle and stupid, and have difficulty finding work.

But do not misunderstand me, don't overdress yourself, spruce up but don't become a dandy, or act smart and give yourself airs, for that would be wrong, you must cut your cloth to suit your measure, and act according to your station...'

(Wawacan Pareumeun Obor Vol I, 1928: 35)
R3 Carios Agan Permas is also replete with such tags, all directed to the person of Brani, the emerging hero. Not Didactic in spirit, they stem from either a Kaum Muda or a revolutionary inspiration, the author Joehana's own Point of View. Twice Brani is reminded, by his mother Nyi Imas and his father Ki Otong, of the sufferings of his grand-parents Bapa and Ambu Imba (Vol I, 1926: 36-37), and while working as a water-carrier with his father in Batavia (Vol II, 1926: 66, 68-69). Brani recalls his family history (Vol III, 1926: 111-112); he is instructed further by Ki Otong on who are the proletariat, on the capitalist system and the honour of manual labour (Vol II, 1926: 70-72). There are comments on the benefits of a solid Dutch style education (Vol III, 1926: 111). Later when he becomes manager of Tuan van der Zwak's contract lands, Brani envisages the improvements he will make to the lives of the coolies (1926: 140). In Batavia, Ki Otong advises his son Brani:

Text 4.2.4.b. On Ihtiar

'Ah, Ani, we are now in the very midst of tribulation, such is our shared lot. Do not relent in being patient and making right effort (sabar kalawan ihtiar), for it is the way of things that humankind must encounter sorrow, hardship and need; but it is not impossible that one day you will meet with wealth and honour. At this moment there's no-one to care for you, but some time in the future you will be loved and cared for by more than one person, as long as you are honest, of good behaviour, kind to your fellows, and come to the defence of those in difficulty. That's why, Ani, when you have troubles, do not rail against your fate, for it's common for human nature to suffer ups and downs. At this moment we're lowly and downtrodden, but some time we'll be able to turn back the hurt.

So what remains is effort and bodily strength (ihtiar jeung tanaga): don't hope for help from your friends and relations; you must trust in yourself, in your strength and your own true endeavours...'

(Carios Agan Permas Vol II, 1926: 68)

4.3. ROMANTIC FABLE

The narrative level of Fable in the Romantic novels is fundamentally like that in the Didactic novels in that it represents a straight linear dimension permitting co-ordinated story trajectories of sub-plot. Romantic Fable is however clearly differentiated from its Didactic counterpart regarding the total length of time in which the novels' central action is played out. While we saw in the previous chapter that D-Fable spanned a few months or at most one or two years, R-Fable covers about twenty years, from the moment of the hero/ine's birth to his / her coming of age and assuming a fit place in society.
Novels which are heteroclite in Fable and closer to Didactic time are *R2 Manehna Geus Nekad* (several months), *R4 Rasiah Nu Goreng Patut* (also several months), *R7 Jodo Pakokolot* (several years) and *R10 Laleur Bodas* (again several years). Table 4.3., Appendix A. displays narrated time spans in the Romantic novels.

### 4.2.1. Bildungsromanen

The passing of the two decades of standard Romantic Fable is conveyed in two ways in the novels. First, the event of the hero/ine's birth is told as part of the central narration at the opening of the story and time thereafter 'unfolds' in a linear fashion: see the lives of Gan Titi in *R1 Siti Rayati* (Vols II and III) and of Brani Human in *R3 Carios Agan Permas* (Vol I: 33-36; Vol II: 65-148). (The representation of birth and childhood is a marker of R-Fable and it is entirely absent from the range of ideation in the D-novels.) In fact, a number of Romantic novels are *Bildungsromanen*, education novels, in which the heroes and heroines are portrayed for a large part of their formative years. Thus we are made party to the development of Gan Titi in *R1 Siti Rayati* (Vol II, 1927; refer to Texts 2.3.2.b. and 2.5.4.c.), of Brani in *R3 Carios Agan Permas* (Vol II, 1926), of Salim in *R5 Wawacan Pareumeun Obor* (Vol I, 1928: 4-79) and of the eponymous heroine in *R6 Carita Nji Halimah* (1928) in which novel the whole story does not take her far past late adolescence.

When they appear as minor characters, children are portrayed as sad victims. There is Karnadi's neglected brood in *R4 Rasiah Nu Goreng Patut*, the hapless Yopie in *R6 Carita Nji Halimah* and Enden Ratna-Wulan's small son in *R7 Jodo Pakokolot*. All die. The textually undeveloped character of Kartaji in *R8 Paeh di Popotongan* is a more optimistic Romantic example: from a life of village hardship he is projected into the privileged world of the *batik* merchants of Bandung on his mother's fortunate second marriage to the wealthy Muhamadtabri (1932: 81-82). In this respect, another heteroclite figuration is to be found in *R2 Manehna Geus Nekad* and *R10 Laleur Bodas* in the Didactic absence of children from the stories.

### 4.3.2. Flashback

The twenty years' boundary to narrated time may also be set by the beginning of the action of the story at a later point in time and coupled with the use of flashback. Flashback is in fact another distinctive marker of Romantic Fable. Here the hero/ine's circumstances of birth are told by fabulation, that is, recounted in the words of one of the characters of the novel. Ny Halimah, as character-narrator of *R6 Carita Nji Halimah* (the only example of this kind of narration in the primary sample) recalls her happy earliest days in a prosperous peasant home near Batavia (see Text 5.3.3.4. in Chapter Five). In *R5 Wawacan Pareumeun Obor*, the hero Salim hears an account of his birth from his uncle in Banten (Vol II, 1928: 44-47) and in *R9 Rasiah Geulang Rantay*, the estranged parents of Enden Komariah recount their respective stories to their long lost daughter, a foundling (1937: 111-120).
Flashback is not only put to use to set temporal boundaries in the Romantic novels. Functioning as part of the epistemic mode of Romantic narration, foreshortened flashback sequences also supply thematic overlay to the Romantic motif of the hero/ine's quest for knowledge about him / herself. In *RL Siti Rayati*, Gan Titi, searching for her lost origins, begs the story from the Lurah of Cirayati, Natamanggala and his wife, the kindly couple who found her as an infant and passed her on to the care of her foster parents, the Wadana of Sukabumi and his wife (Vol III, 1927: 12-13). But the information Gan Titi thus obtains cannot supply her with all the facts and does not lead her to final reunion with her natural mother, Patimah, who has become her servant in Batavia. This is achieved with the chance event of Titi's reading out a newspaper report of Steenhart's horrible death at the hands of coolies when he repeated the crime of rape which he had long ago also perpetrated on Patimah.

A similar incomplete uncovering of truth and a partial recovery of time is afforded in the meeting in Batavia in *R3 Carios Agan Permas* between Brani and the old woman, Nini, who turns out to be his grand-mother, Ambu Imba. This takes place following the death of Ki Otong, Brani's father, when Brani is left orphaned in the big city. Nini is able to reconstruct the early history of the dispersed family: of the death of Bapa Imba and the predations of the money-lender Haji Serbanna, of the disappearance of Nyi Imas one day at the hand of Haji Serbanna, of Otong's broken heart and his return to his native Batavia to toil as a water-carrier, of his death of a sudden fever (Vol II, 1926: 110-120). The final recognition of mother and son, however, who have become transformed into the characters of 'Madame' van der Zwak-Agan Permas and Brani Human, again comes at the very end of the novel (1926, Vol. III: 144-147).

The story in *R8 Paeh Di Popotongan* of how Marsaip, the poor peasant became Raden Suria-Sungkawa, the upstart city menak, related by the bystander Mas Dirman, has been quoted in Texts 2.3.4.b. and 2.3.4.c. in Chapter Two to illustrate the negative Romantic proprieties of pride and worldliness. There is further fabulation in this novel, a long section occupying the last fifth of the text, when Kartaji, Marsaip's son comes upon him ailing by the side of a road in Bandung. Marsaip's days as Marga-Sungkawa are over, he has returned to the half-starved, ulcerous wretch that Mas Dirman once pulled off the streets of Batavia. Taken home by Kartaji, Marsaip dies in peace, having unburdened himself of his sorry history and begged forgiveness of those he had wronged, Nyi Hati and his son (1932: 82-102). The role of coincidence is a strong one in Romantic novels, perhaps stronger than readers of today feel at ease with, but it is to be explained as a mechanism natural both to the epistemic mode of narration and to the pleroma of the R-Plot (see section 4.4.2. below).

Our approach to Fable in this thesis is to regard it as an enabling dimension of narrative rather than to treat it as the tracing of time in specific texts in the way O'Toole demonstrates (refer to Introduction). Our main interest in Fable is directed to the ways in which it meshes with other levels of narrative, especially with Character and Plot. A time span of twenty years provides for the maturation of the Romantic hero/ine; on the other hand, short D-Fable matched the undeveloping Didactic characters, the D-examples. And
while short D-Fable also served the quick closure of Didactic Plots, it is self-evident that a lengthy span of time is necessary to accommodate the acts of two generations of characters in the Romantic novels.

R-Fable also has an ideology-bearing function. Stories which deal with two generations of characters and which stress blood-links (noble or not) and stark reverses in the material conditions of life, while setting forth material ease and social honour as universal goals, cry out their concern with social change. ESN Romantic ideology juxtaposes ideas of mobility and stability, advocating now the overthrow of old social structures of oppression and at other times propagating the maintenance of those structures.

The poetic function of R-Fable is to accommodate the double Narrative Structure described in section 4.2. above. To be more precise, in the R-revolutionary novels of the 1920's which expound the ideal of social mobility, the description of the miserable circumstances of the parents of the hero/ine is dramatically affective. In R1 Siti Rayati, Gan Titi is born of rape of a coolie mother and Dutch overseer father; in R2 Manehna Geus Nekad, Urip, son of a carpenter, wins the hand of the daughter of the Regent of B., while in R3 Carios Agan Permas, Brani Human rises above his peasant origins to qualify to a technical profession and to devote his inheritance to charity.

In the R-conservative novels from 1928 onwards, the identification of the origins of the hero/ine is logically essential: aristocrats of forgotten origins rise in society to a rank where the law of heredity would traditionally have placed them: Salim in R5 Wawacan Paruemeun Obor, Halimah in R6 Carita Nyi Halimah, Raden Suria-Sungkawa in R7 Jodo Pakokolot (cf. Text 2.5.1.), Enden Komariah in R9 Rasiah Geulang Rantay, and Basri in R10 Laleur Bodas.

4.4. ROMANTIC PLOT

4.4.1. The Motif of Metamorphosis

Whereas the motifs of love and marriage identify the Didactic ESN, it is the motif of metamorphosis, derived from myth, that is found in all the Romantic novels. Metamorphosis occurs within the lives of the hero/ines and their parents both. Its incidence is set out in Table 4.4.1., Appendix A. The motifs are listed in their order of presentation in the narration of the novels, not according to the logical time frame of Fable. Reference to the Synopses of the Novels, Appendix B. is recommended.
4.4.2. The Pleroma

The working of the pleroma is as integral to an explanation of the Romantic Plot as the generic motif of the metamorphosis of the Romantic hero/ine. It is, however, not immediately evident to the unpractised eye as the metamorphosis motif, which most readers of the Romantic ESN would probably readily recognise. While metamorphosis accounts in a general way for the central acts of the Romantic protagonist, it is the pleroma that links character to character and underlies almost every other event in the R-novels; in other words, it is the chief means of cohesion in the Romantic Plot.

Thomas (1984) has put forward the idea of a mechanism resembling the pleroma in Malay stories. He suggests that an ideal number of characters might define Plot structure, but lays greater emphasis on a 'death-motif teleology'. Thomas claims that the logical justification of many seemingly incongruent events in Malay stories lies in a 'deep' structure of the necessity to account for characters at the ends of their lives. (One wonders if this might be due to the influence of Islamic eschatology?) Thomas extends the range of the death motif as a characteristic of certain Malay traditional plots to some modern novels as well.

It is interesting to note that death is more frequently represented within the Romantic novels than in the Didactic, the spectacular suicides of some Didactic major characters notwithstanding (refer to End States, section 3.4.5. in Chapter Three). In our material, the true Romantic heroes and heroines do not die. The tricksters, however, are 'killed off', possibly under a Didactic influence: Agan Permas of R3 Carios Agan Permas, Karnadi of R4 Rasiah Nu Goreng Patut and Marsaip of R8 Paeh Di Popotongan. When, in contrast to this, death carries off the parents of the hero/ine in the Romantic novels, we read an intimation of social change. The loss of parents propels orphans on their heroic path. On a more general level, the representation of death, most often by sudden fevers, is in keeping with the realities of life of the poor in tropical counties and is an aspect of versimilitude. The deaths of characters in the R-novels is indicated in Table 4.4.2., Appendix A.

The pleroma is found in seven out of the ten Romantic novels of the primary sample: R1, R3, R5, R6, R7, R8 and R9, which are also the novels expounding a double time-span at the level of Fable. Thus Fable, too, is co-ordinated with the pleroma. Novels whose Plot does not involve pleroma R2 Manehna Geus Nekad, R4 Rasiah Nu Goreng Patut and R10 Laleur Bodas, already noted above as heteroclite in Fable, are registered in Table 4.5., Appendix A.

The seven novels exhibiting the working of the pleroma realise it to differing degrees, so that extending Bausani's original concept for our own purposes, and borrowing again from Halliday and Hasan (1976: 295-297) regarding 'tight and loose texture' we may talk of pleroma 'density'. The notions of Plot 'density' and 'cohesion' were introduced in section 3.4.1. of Chapter Three. The force of the pleroma in the R-novels can be gauged by employing the analogy of cohesive 'ties' from the field of discourse analysis of English, which for Halliday and Hasan, are cohesive links running through an utterance.
or a group of utterances, realising semantic relations between sentences and binding them formally into a text (1976: 340-355). Halliday and Hasan demonstrate how within any stretch of text, ties can be counted and they are measurable in distance between references. Variations in the incidence of ties constitute 'tight' and 'loose' texture within the cohesion of the text as a whole. The formal nature of the linguistic ties need not concern us here; what is useful is the idea of types of ties and of the density of their occurrence (cf. 'density' in D-Plot, sections 3.4.2.-3.4.3. in the previous chapter).

Pleroma relations may be counted out from paraphrases of the Romantic stories (see Appendix B, Synopses of the Novels) and simply notated by drawing lines between characters' names, since it is the relations between the characters, their cycles of separation and reunion, that we are enumerating. This is done in Table 4.4.2. of Appendix A.

(a) Strong Relations - Blood

Pleroma relations are of three types in the Romantic ESN. The first type, which we shall call a strong relation, is the link of blood between major characters in the novel. They always form a family. Here the limiting case seems to be an ideal of three related characters, the parents, described as 'shadows' in section 2.6.3. of Chapter Two, and their child, the hero/ine. The idea of pleroma does not in itself prescribe any particular number as ideal: in the *Hikayat Maharaja Ali*, there were five chief actors; Brakel found rather more in the *Hikayat Muhammad Hanafiyyah*, where the pleroma governed relations between members of the Prophet's family and the fates of representatives of the armies in combat (1975: 67-71).

Cores of three central characters are found in all of the novels manifesting the pleroma. In the heteroclite novel *R7 Jodo Pakokolot*, the basic unit of three is shifted to the minor characters, to the persons of Enden Ratna-Wulan, her husband and their child. Husband and child both are carried off by sudden fatal illnesses, clearing the way for the hero Raden Suria-Sungkawa to relinquish his disguise as Pa Sura, trapper of turtle doves, and to reclaim his first love, Enden Ratna-Wulan.

The number of characters of the pleroma may also be extended beyond three, as in *R5 Wawacan Pareumeun Obor*, whose title signals the pleroma structure within. 'The Verse Tale of the Extinction of the Light of the Knowledge of Blood Relations' would be an adequate paraphrase of the idiom. As the title promises, this is a novel entirely about the quest of the hero Salim to recover lost family relationships and it presents the highest number of linked characters to be found within the primary sample. Beyond the core of Mas Sobari (alias Tubagus Bisri), his wife Patimah and their son Salim, there is a daughter, Salamah. Salamah falls in love with one Raden Wiryadi, who, catching sight of Salim on a train travelling to Batavia, has been attracted to him by their remarkable physical resemblance to each other and has struck up a friendship with him. It turns out that Salim and Wiryadi are half-brothers through their father, Tubagus Bisri, Wiryadi
being the only issue of an earlier marriage in Banten. Discovering this fact, Wiryadi happily assumes his rightful role as head of the family and wali to Salamah on her marriage to Salim's best friend since childhood, Encep Tarlan, to whom she has satisfactorily been able to turn her affections. An uncle in Pandeglang the seat of this scattered menak family, reveals and ratifies all the connections (Vol II, 1928: 40-48). The total number of intimately linked characters told about in the story rises to six.

Six blood-related characters also appear in *R3 Carios Agan Permas*, but the pleroma is realised to greater dramatic effect. In this text we meet the peasant grand-parents Bapa and Ambu Imba, their daughters Nyi Imas and Nyi Ena, Nyi Imas' husband Ki Otong and their son Brani, the last of these making up the central core of three characters. Bapa Imba and Ki Otong die, the former of exhaustion and exposure while defending his fields in a storm (see Text 5.3.4.b. Chapter Five) and the latter of sudden fever. Brani, while orphaned in Batavia, is reunited by chance with his grand-mother, the old woman, 'Nini', who shows him kindness. Later Brani encounters his mother Nyi Imas, transformed into the rich nyai, 'Madame' van der Zwak. While in *R5 Wawacan Pareumeun Obor*, all action is centred upon Salim's search for his lost family and the pleroma meets the reader's expectations set up in the title of the work - it is almost a mystery novel - in *R3 Carios Agan Permas*, the impetus of the action is the struggle of sheer physical survival of the group. For Joehana, the author of the work, the separation and reunion of a nuclear family became a favourite theme (cf. Kartini et. al. 1979: 70; Rusyana 1979: 23-25). Two other of Joehana's novels in our secondary sample are pleroma novels: in *Carios Eulis Acih* (The Story of Eulis Acih), i.p. 1926, Eulis Acih, her husband Arsad and their son Sukria form the basic unit; in *Mugiri* (Mugiri), i.p. 1928, the action centres on Neng Rahmah, Gan Adung and their son, after whom the book is titled. The offspring are meaningfully named in these two novels, although as characters they do not reach the heroic potential of Brani Human. Sukria is a compound of suker, 'in difficulty' and ria, 'cheerful' (Kartini et. al. 1979: 28); Mugiri is named after the mountains, giri, in which the child was born and abandoned as a foundling (Mugiri 1991: 9). A similar structure has been identified by Quinn (1992: 99-100, 105-106) under the rubric of 'problematic parenthood' in Javanese proletarian novels of the 1960's.

(b) Weak Relations

The second kind of pleroma links are those which we shall name 'weak'. Into this category fall ties of affection between characters, such as the friendship between Salim and Encep Tarlan in *R5 Wawacan Pareumeun Obor* mentioned immediately above. This R-conservative novel was published by Balai Pustaka in 1928. In terms of the text's Point Of View, the relationship is possible and correct because both boys are actually menaks; Tarlan is raised with all the advantages that his titled birth guarantees while Salim is his equal in a nobility of the blood, endowed by his forgotten ancestry, if not in the material circumstances of his childhood.
Another example of a weak relation of the pleroma is found in *R9 Rasiah Geulang Rantay*, in which Maman, who loves Enden Komariah, is a student of the Muslim reformist teacher, the Kiai Sungkawa. Komariah is in fact the natural daughter of the Kiai, abandoned by her mother under pressing circumstances and raised by foster parents, the Wadana Sastraatmaja and his wife, who are also related to Maman at short remove (a strong pleroma link). In the denouement of the novel, Maman and Komariah have married and Maman has become both student and son-in-law to his religious guide (a weak pleroma link). This is not an unusual turn of events; in the traditional pesantren the *kiai* would often entrust his daughter to a particularly able student, one who might one day become his successor. In Moh. Ambri's retelling of a tale from early Muslim Java, *Ngawadalkeun Nyawa* (To Lay Down One's Life) B.P. 1933, the central action turns on the establishment of just such a relationship (supplementary sample).

The bond of affection between Enden Komariah and Maman's friend, Sukardi is yet another weak pleroma link in *R9 Rasiah Geulang Rantay*. Sukardi is a foil to the character of Maman (as was Tarlan to Salim, the hero of *R5*). Endowed with all the *priyayi* qualities, and well-to-do - as Maman believes himself not to be - Sukardi loves Komariah deeply. When she rejects him for Maman he vows never to take a wife and prefers to remain a close friend of the happy couple for life.

Yet another weak form of the pleroma is that of the avenging of injury. In *R3 Carios Agan Permas*, Brani, almost an adult, falls into the clutches of the criminal henchmen of the money-lender Haji Serbanna. These are the same thugs who had kidnapped Brani's mother from her home with Otong many years earlier. They attempt to pick his pockets, then to kidnap him to sell him as a servant, but are no match for the strapping youth. Brani gives the pair a thorough thrashing (Vol II, 1926: 93-96; Vol III, 1926: 99-102). At first the incident appears to be a mere diversion, supplying moments of physical action and flashes of humour, for the once sinister *buaya* are presented this time as buffoons. The significance of the incident is best understood when read within the frame of the pleroma.

(c) The Pleroma and Death

The third type of pleroma relation is that realised by the motif of death. Interpreting this ideation as Thomas (1984) does, we view the deaths of characters in the Romantic novels as the pleroma impulse to tie up all 'loose ends'. Another function is to advance the action, to mark off one stage in time and to open up the new field of effort of the hero/ine. The characters so 'killed off' in the Romantic novels are the shadows, the unfortunate parents of the hero/ine. Death features in almost every Romantic ESN, yet it seems not to be the sign of social despair that Johns (1979: 35) finds in the Sumatran Malay novels of the same time. Rather, in our material, it is the D-perfidy novels which hold a dark side: the Romantic atmosphere is one of the triumph of hope. We might choose to find a parallel with the life of the two discourses in this: it is the Romantic stream, from its
uncertain beginnings, which survives the period and leads into the Republican era of literary history.

The deaths of two minor characters, villains, call for special comment. The first is that of the Dutchman Tuan Steenhart in *Rl Siti Rayati*. Steenhart and Gan Titi are father and daughter; this is the strong pleroma link of blood relations. The manner of Steenhart’s death also involves the weaker link of vengeance. At the close of the novel, Gan Titi reads out to the servant Nyi Patimah (her natural mother), that a Dutch planter, Steenhart, has repeated the crime once perpetrated on Nyi Patimah, raping a coolie girl on a plantation in Deli, Sumatra. He has been torn apart by an outraged mob of plantation workers (Vol III, 1927: 14).

Also highly coincidental, but no less significant, is the story Nini relates to Brani in Batavia. After the disappearance of Nyi Imas at Haji Serbanna’s hand and Ki Oton’s setting out for Batavia with his son, Ambu Imba and her second daughter Nyi Ena, still bound by debt, were forced to become the Haji’s servants. In time the predatory Haji took Ena to wife; the girl dying shortly after of tuberculosis. Horrified at the cruelties perpetrated against her family, one night while the Haji amused himself with his youngest and latest acquired bride, Nini picked up his cigar butt and with it set fire to his house, consigning Haji Serbanna and the hapless wife to the flames (1926: Vol III, 119-130). To be sure, the killing off of the villains in these novels comes under the weak pleroma link of the avenging of injury.

(d) The Pleroma and Clues

One further feature of the pleroma is to be noted: the clue of the representation of physical similarity between related characters. Often it is the recognition of the likeness with another character that prompts the hero/ine to seek out family connections. In *D5 Wawacan Pareumeun Obor*, the friendship between Raden Wiryadi and Salim is formed on the basis of their physical resemblance to each other (Vol I, 1928: 41). Both young men are the sons of Mas Sobari, alias Tubagus Bisri, a nobleman of Banten. In this *R-conservative* novel the incident is not unmotivated, for although Wiryadi remains on the side-lines of the central action, destined not to marry Salim’s sister Salamah but to become her *wali*, the likeness of the two half-brothers underscores Salim’s innate nobility, his *kamenakan*. The ideological base of the novel is the belief that the *priyayi* pedigree will reach its own true level, whatever the circumstances of life (cf. epigraph 3 at the head of this chapter).

In *R8 Paeh Di Popotongan*, it is again a physical likeness that begins the relationship that later becomes marriage between Nyi Hati, the anti-hero Marsaip’s abandoned wife, and Muhamadtabri, the wealthy *batik* merchant of Bandung. They too meet during a train journey; Nyi Hati is returning from Batavia to her village, having sought her husband Marsaip in vain. Muhamadtabri is attracted by Nyi Hati’s resemblance to his recently deceased wife, and sets about wooing her patiently and discretely (1932: 63-67). The
same motif is also found in the later Sundanese-Indonesian novel, Achdlat K. Mihardja's *Atheis* (An Atheist) B.P. 1949, in which Kartini, the woman who becomes the hero's wife, reminds him acutely of his first, failed village romance (1969: 26-27, 31).

In both the R-novels, physical likeness is captured in a photograph. In *D5 Wawacan Pareumeun Obor*, it is a photograph of Tubagus Bisri and relatives from the days in Banten that Salim finds among his father's things after his death which serves to identify his father, through a match with an identical photograph held in Serang by his lost family there (Vol II, 1928: 29, 39). A photograph also explains the emotional response of Muhammadtabri's mother to Nyi Hati when the mother and a negotiating party come to invite her to marry him. Once Nyi Hati has put on the jewellery of the wedding-gift, Nyi Hati becomes the very image of Muhammadtabri's recently deceased wife, whose photograph is passed around as proof (1932: 69-78).

A photograph serves as a clue in the more conventional sense in the better constructed mystery story *R9 Rasiah Geulang Rantay*. Early in the novel, when Maman and Enden Komariah are on the point of falling in love, Maman shows Komariah a photograph of his religious preceptor, Kiai Sungkawa, the 'Modern Kiai'. Maman speaks warmly of the Kiai's engaging personality and his impressive teaching, which Komariah dismisses without interest, confessing (strangely enough, given the general belief in heredity of the time, since she is his natural daughter) that she has no taste for religion. But the image of the Kiai haunts her, and she is unable to put the photograph down, pressing Maman for more information about the Kiai, until summoned by a servant to dinner (1937: 8-10). In this novel the significance of Komariah's intuitive recognition of her father is the working of the pleroma: that blood will surely recognise blood.

The pleroma operates within an astonishing range of events and types of stories. It shaped the adventure tale of the *Hikayat Maharaja Ali*, and the more classical *Hikayat Muhammad Hanafiyah*. We recognise it also on a wider scale in the plays of Shakespeare and the latest 'soap' operas on television. It is then perhaps not suprising to find in the primary sample of Romantic ESN that the pleroma cannot be correlated to any political phase in the pre-war period, and that its incidence is virtually evenly distributed between novels put out by Balai Pustaka and those of independent issue. The pleroma-dense novels are *R1 Siti Rayati* (i.p. 1923-1927), *R3 Carlos Agan Permas* (i.p. 1926), *R5 Wawacan Pareumeun Obor* (B.P. 1928) and *R9 Rasiah Geulang Rantay* (B.P. 1932), novels which articulate varying ideologies. *R1*, the most revolutionary work, was discussed in the first part of this chapter; *R3* is the work of Joehana, an author also with known Marxist affiliations. On the other hand, *R5 and R9* represent B.P. conservatism, the one upholding the principle of noble birth as an infallible advantage for social advancement, the other offering a slightly broader social vision, valuing equally *priyayi* gentility (in Enden Komariah's foster home) with a modern *santri* humility of spirit (in Maman and his teacher, the Kiai Sungkawa).

The psychological effect of the pleroma in our material warrants consideration. The pleroma projects an image of small-group solidarity. It is one of reassurance to the group and therefore the one more likely to carry populist discourse. The pleroma binds the
family unit together, guaranteeing that wrongs suffered do not go unavenged. Parents die, their children carry on. The romantic hero/ine is not an alienated individual; social mobility is not achieved by the rejection of social roots, no matter how humble or how shameful they have been.

Finally, the pairs of novels, *R1* and *R9*, and *R3* and *R5* are dialogue with each other over time and ideology. In *R1 Siti Rayati* (1923-1927) the foundling heroine Gan Titi is born of the people, is raised as a menak, and returns to defend the *rakyat* in sharing the precarious life of the nationalist journalist; in *R9 Rasiah Geulang Rantay* (1937) the foundling Komariah is born of pious santris, but in the end there is no discrepancy between the menak status she has been given through adoption and the rank her father holds as a respected reformist Kiai. In *R3 Carlos Agan Permas* (1926), Brani rises from abject misery to receive an advanced technical education from his Dutch foster-father; he gives his inherited wealth back to the people. In *R5 Wawacan Pareumeun Obor* (1928), Salim is born of a noble father and rises from the poverty of the village to an honourable career in city administration; he lives the priyayi life to which he was destined. The same syntagmatic structure can accommodate all these varying Points of View. The pleroma must be recognised as one of the major structures generic to narrative itself.
CHAPTER FIVE: SETTING

The narrative level of Setting answers the question of 'where' that we might ask of a narrative text. An examination of Setting, then, will tell us where action takes place in the story, whence characters originate and under what material conditions they live out their conflicts and their crises. A realistic Setting in the 'here and now' is generally accepted as integral to the novel genre in its early stages of development in Europe and everywhere that it has developed (Watt 1987: 26; Rusyana 1979: 148-149).

O'Toole bases his model of Setting upon its role in European realist fiction. Behind the realist conventions in the portrayal of Setting, lie the historical changes of two hundred years: the industrial revolution, the rise of the bourgeoisie, upheavals in peasant life and the growth of large cities. Concomitant with these developments was the scientific revolution, promising a mastery of the forces of nature, and in turn the artistic reaction of the Romantic movement. Romanticism exalted images of untamed nature, distant societies and exotic scenery. O'Toole reminds us that the development of landscape painting was a further influence on representations of Setting in literature. A cult of nature produced what is now referred to as the 'pathetic fallacy', in which features of landscape are depicted to be in close sympathy with human conditions (O'Toole 1982: 180). Prosopopeia or sympathetic background, however, is not confined to the literature of modern Europe but is a classically derived trope. In the Indonesian archipelago, Javanese kakawin abound with examples in which landscape and nature are made to mirror the moods of the protagonists of the story (Zoetmulder 1974: 212-214; Creese 1993: 21). Winstedt (1943) has taken note of the use of natural imagery as metaphors of human moods in traditional Malay texts.

The referential functions of European realist fiction were turned not only to nature and landscape. Works of the human hand were also depicted, and in great detail. The scale of description varied to include views of cities and grand buildings, the houses of the bourgeoisie with their lavishly decorated interiors and also honed in to a close inspection of costume and personal effects (Watt 1987: 179). Somewhat later, naturalism produced different images of material poverty and the rigours of the life of the industrial proletariat.

Setting is the narrative dimension in which the realist mode seems to be most apparently expressed. Culler (1980: 138-160, 193-196) however demonstrates that there is a circular route by which the conventions of realism have come to reflect 'real life' for us. The reader finds a work 'realistic' because certain conventions are met within it- the conventions we have learned through familiarity with the realist genre, which define and perpetuate it. Setting in this sense becomes an important part of the psychological pleasure of the realist text.
5.1. SETTING IN TRADITIONAL LITERATURE

Many contemporary studies of the traditional literatures of the Indonesian archipelago contain a notion, however vague or rudimentary, of the 'grammar' of the genre under examination. It is possible to take the concept of the representation of Setting as a basic unit of that 'grammar'.

The dimension of Setting in traditional texts was invariably realised by the representation of the beauties of the natural world (e.g. Teeuw et. al. 1969: 45-51; Zoetmulder 1974: 187-212). Scenic description was a point of virtuosity for the singer of the Sundanese carita pantun tales, as Ajip Rosidi observes:

'As poetry, the strength of the pantun lay foremost in comparisons drawn with plasticity and with the force of choice of appropriate vocabulary...

Other aesthetic exercises were the portrayals of comeliness (of the protagonists), of the princess at her loom, the dense forest, the kingdom fertile, prosperous and well populated, the temperaments of the main characters, of battles and the like.'

(Rosidi 1966: 3)

Another more developed formal description of the carita pantun also gives importance to the portrayal of nature and the physical world. The generic structure of carita pantun is as follows:

**Figure 5.1.a.**

1) rajah - invocation to the gods and greetings to the audience
2) mangkat carita - the beginning of the story
3) lukisan-lukisan - descriptions: the beauty of the princess, the handsomeness of the prince, the prince and princess putting on their finery, the kingdom fertile and prosperous, boating on a lake, doing battle, Lengser, the chamberlain on his missions, inside the palace, open scenery, of mountains, sea and dense forest, wedding ceremonies, women at the loom, feasting and celebrations, babies' lullabies, quarrels...
4) lelucon-lelucon - humorous interludes, clowning scenes
5) rajah penutup - concluding invocation to the gods and the audience

(Sjubarsa 1968: 2-3)

of which most of the examples of category 3, descriptions, are also those of Setting. The scenic motifs of the carita pantun have not yet been catalogued into any generic structural
pattern, but scholars have claim to find in the wayang a design of scenes, or adegan, common to all wayang stories. The Settings which accommodate the Sundanese wayang golek plots are as follows, from Foley (1979: 110-115) and Buurman (1988: 39-40):

**Figure 5.1.b.**

<table>
<thead>
<tr>
<th>Prologue</th>
<th>The dalang gives a eulogy of the country in which the play is set. A court scene at the capital</th>
</tr>
</thead>
<tbody>
<tr>
<td>Complication: Act One</td>
<td>Court scene A: some problem is introduced</td>
</tr>
<tr>
<td>Act Two</td>
<td>Court Scene B: within a rival or distant kingdom, where the problem develops</td>
</tr>
<tr>
<td>Act Three</td>
<td>Messengers of both kingdoms meet in a forest; the problem is not yet resolved; a physical skirmish follows</td>
</tr>
<tr>
<td>Act Four</td>
<td>A clowning interlude, intermezzo</td>
</tr>
<tr>
<td>Peripeteia: Act Five</td>
<td>Courtyard scene: armies are spurred into battle; adversaries clash in forests or in the sky;</td>
</tr>
<tr>
<td>Resolution and Epilogue</td>
<td>In the camp of of the righteous victors; antagonisms over, all mysteries of plot are resolved</td>
</tr>
</tbody>
</table>

And of course it is with the symbol of all possible Settings, the kayon depicting the tree of life or the gunungan, uniting court, countryside, mountains, palace, tomb, hermitage, storm and the firmament, that the wayang performance begins and ends (Buurman 1988: 126). The same designs of construction are described in the Malay wayang theatre at more length by Sweeney (1980) as 'schemata' - skeletalised structures of knowledge - within the generation of a performance.

Setting seems to be tied to the conventions of the dangding metres in the wawacan in a similar generic way. The range of seventeen metres presents a ready-made emotional scheme into which the narrative fits and which carries with it an accompanying set of appropriate Settings. Beautiful representations of the natural world were also integral to wawacan aesthetics (Hadish 1979: 18-23; Rosidi 1983: 91). We are able to recognise traditional conventions in the matter of Setting which have persisted into the early novels.
5.2. SETTINGS IN THE ESN

Setting in the ESN contains both surprises and familiarities for the reader. On the one hand, it is not presented at a highly developed level: most of the action of the novels takes place as on a stage against sketchy scenery, with few material props. On the other hand, elaborate descriptions of certain Settings seem to be de rigueur to the genre. Initially we find a mix of virtuosity and silences similar to those of traditional narratives.

To the Western reader, Setting in the ESN is more oriented towards what O'Toole calls 'back-cloth geometry' than to 'the notion of 'traffic' produced by the reader's involvement in the connotative process (1982: 183). There is, for example, a great deal of geographical movement as the central action unfolds. The scene changes at each main stage of the story. In the D-novels, disappointed lovers distance themselves from each other, or newly-weds move to follow postings in the civil service. In the R-novels, the progress of the hero/ine takes him or her from the countryside into the city, and through shifting social circumstances. But in both novel sub-types, once the action has picked up momentum - within the stages of Complication and Perpetea of Narrative Structure - the representations of Setting cease. Setting is only rarely used to conclude a text. Table 5.4. Appendix A summarises representations of Setting in the primary sample of novels. Settings recorded are of either at least three prose paragraphs or three stanzas of dangding verse in length, or are passages bearing some special ideological significance to the work.

Setting in the ESN assumes a pattern of distribution through the text parallel to that which we find in the initial symbolism of Character (see Chapter One) and we have seen with regard to Narrative Structure in Chapters Three and Four that the novels open with passages of Setting. The introductory wealth of information within Character and Setting may in fact be the expression of a single larger narrative principle. It is also a noticeable trend that attention to Setting declines generally throughout the texts of the last of the Romantic novels in concert with the 'demotic' form of characterisation found in them (refer to Section 2.5.5. of Chapter Two).

At first sight, the realist mode of the genre links the representations of Setting with the physical reality 'out there' by what seems to be simple denotation. The range of representations covers the following: (a) the geographically known- the big cities of West Java; (b) the sociologically familiar - the Regent's residence, the kabupaten; the mosque quarter, the Kaum, the bazaar, the pasar; and the rural or urban village, the desa and the kampung; and (c) the topographically apparent - the city, the countryside, coffee or tea plantation and forest retreat.

Yet these representations are highly patterned in the novels: no ESN encompasses all these Settings within a single text; certain clusters of ideations appear. This patterning is determined equally by the date of publication (the course of technical development in the genre) and by ideology: a Didactic or a Romantic novel tends to be set in certain
characteristic places. These favoured representations are termed topoi, or common-places (O'Toole 1982: 183-184, 188-189).

A simple example of topoi is the choice of cities in which the central action of the novels is set. The Didactic novels are in the main played out within the main cities of the Priangan, Bandung being the chief of these (exceptions are D7 Kembang Para Nonoman and D8 Wawacan Enden Supenti, in which the Plot action is resolved in Batavia. The Romantic novels, with the social mobility of the protagonist as their main theme, tend to place the heroic struggle of their characters in Batavia (Gan Titi in R1 Siti Rayati, Ki Otong and Brani Human in R3 Carios Agan Permas, Salim in R5 Wawacan Pareumeun Obor, Nyi Halimah in R6 Carita Nyi Halimah, Marsaip-Marga Sungkawa in R8 Paeh di Popotongan). Batavia, though the capital city of the Netherlands East Indies, is part of the world of the ESN, a regular destination for itinerant labourers and the displaced poor of the countryside. In our period, a sizeable part, around one third of the city's indigenous population was Sundanese (Abeyasekere 1989: 99-100). The wonders of Batavia as a modern city are also portrayed as part of the Romantic ethos (see below).

It is remarkable that sites of religious significance are not depicted. There are Haji characters in almost every novel, yet the Pilgrimage itself is never described. In R5 Wawacan Pareumeun Obor, there is an important episode in the story, when Salim returns to his village to be disappointed in his search for his mother Nyi Patimah and sister Salamah, who are away on the Haj. Their experiences in the holy places is not recounted; however, the scene of the chaos when their returning ship docks in Tanjung Priok, Batavia is briefly portrayed (1928 Vol II: 63).

We do not find descriptions of the Kaum, the offices and the residential quarter around the mosque of a city, although these are freely referred to as the provenances of characters (Agan Mariam in D2 Wawacan Rusiah Nu Geulis, the eponymous heroine of D5 Wawacan Enden Saribanon and Neng Eha in D9 Lain Eta), and as the site of the signing the marriage contract within the celebration of marriage. Similarly, we are not shown inside a pesantren, a residential school for religious learning; for example, the young heroes Raden Prawira and Basri of D6 Wawacan Durat Nu Teu Pegat and R10 Laleur Bodas both spend periods of time in pesantren before their marriages, which absences from their fiancees begin the complication phases of the stories. Are we to imagine that the portraying of these sites would touch too much on religious sensitivities within the readership, or that they may simply have lain beyond the experience many of the authors of novels?

5.2.1. Didactic Topoi

(a) Images of Nature

Following a continuing convention from traditional literature, it is in the depiction of natural scenes that the writer is afforded opportunities to display stylistic prowess.
Images of nature make up the largest category of Setting in the ESN, in the Didactic novels absent only from *D9 Lain Eta*; in the Romantic novels they are slightly less frequent, missing from *R2 Manehna Geus Nekad, R6 Carita Nyi Halimah* and *R9 Rasiah Geulang Rantay*.

The following extract from Nyi Raden Haji Khadidja Machtoem's *D3 Wawacan Rusiah Nu Kasep*, t.p. 1922, has been quoted in a Sundanese school text-book as an example of the depiction of the beauties of nature (*Perpustakaan Perguruan* 1954: 92). Enden Atikah is enjoying a temporary reconciliation in the country with her unfaithful husband Agan Brata:

**Text 5.2.1.a. The Beauties of Nature**

*Asmarandana* (The Theme of Love)

364. Now she is desolate of heart, with tears welling up in her eyes, and he leaves in a similar state, they set out, hesitantly looking back, and reach the road leading out of the estate, now the moon is sinking, as the first misty hints of dawn appear.

365. Then light appears in the sky, streaked over the firmament, the sun makes ready to rise, and to send its light upon opening flowers, there is a shimmering in the mists, the mountains are as if wrapped about, swathed in the smoke of their craters.

366. Birds begin to twitter in the trees, calling and answering to their fellows, thrushes sing together, starlings warble in reply, crows rasp out their cries, magpies and turtle-doves all, the *gukgeuk, bultok* and the wood-hen as well.

367. Their song takes on a sad note, sharing the regrets of leave-taking, they cry out with longing, and Enden Atikah starts at the sound, and remembers what has just been, in the mountains, when they went out on hunting expeditions.

368. Her heart carries both joy and sorrow, because she is about to depart, yet glad to be at her husband's side, now that she has her heart's desire, and she says to her husband, 'Do put a shawl about you, dear, or you might catch a chill.'

(*Wawacan Rusiah Nu Kasep* 1964: 68-69)

(b) Weddings

Sundanese weddings of the traditional type among wealthy families were an elaborate affair (Hasan Mustapa 1985: 72-81). The festivities were preceded by a month or so by the betrothal ceremony, already an occasion to display largesse on the part of both families involved. The wedding proper continued for one week of celebration, beginning in the house of the bride and ending with the instalment of the newly wed couple in the extended household of the groom's father (cf. *D1 Baruang Ka Nu Ngarora* 1966: 29).
Literary sources tell of the following programme for a wealthy wedding: the cleaning of the bride’s house, the slaughter of animals and the cooking of food; the visit to the Kaum for the ceremony of nikah, the signing of the marriage contract, with the pronouncement of sawer, admonitions to the young people, usually following this formal ratification of the union; the sitting in state of the bride and groom while wedding guests are fed and regaled with music, dancing and wayang performances; the muter, when the bride and groom ride in procession around the town, displaying their finery; the gathering of guests, followed by further recitations of sawer, entertainment and feasting. We cite this last event below.

The ideation of the wedding celebrations as an aesthetic exercise is the sure mark of a Kaum Tua novel, with feudal as much as religious connotations. In D1 Baruang Ka Nu Ngarora, the first 45 pages out of 129 are devoted to the description of the betrothal and wedding celebrations, while in D2 Wawacan Rusiah Nu Geulis, out of a total of 175 pages and 1429 stanzas, pages 59-60, stanzas 466-480, tell of the lavish betrothal of the Indian Agan Mariam to Ce’ Tamim of Palembang and pages 140-163, stanzas 1151-1325, recount the betrothal and marriage of Raden Maja-Sutisna and Agan Momi. The enthronement of the bride and groom in D1 Baruang Ka Nu Ngarora (1966: 23-24) is presented in the same pedagogic text as an example of evocative description in prose (Pustaka Perguruan 1954: 25-26).

Islamic reform encouraged moderation in life-cycle feasts (Federspiel 1970: 70-73). But there must have been unease over the disruptive social effects of large debts and the inclination towards immorality involved in the festivities - drinking, dancing, adultery - among traditional ulama as well; illustrative of this is an etymological explanation of the term kariaan from the Arabic ri’aa, 'outward show, hypocrisy', not from the Sanskrit karya, 'work, feast', is offered by Hasan Mustapa (1985: 72). According to Ajip Rosidi, D.K. Ardiwinata shared this opinion and was later to discourage the excessive expense of feasts in a number of pamphlets (Rosidi 1983: 107; cf. Wirajasa and Wignyasasmita 1922, Didactic Intertexts). His pragmatism may have derived from European materialist ideas, suggests Rosidi; in any case, since D1 Baruang Ka Nu Ngarora is the novel containing the largest proportionate ideation of the celebration of wedding, we read it either as a change of heart on his part, or we readers are intended to understand the extravagance lavished on the young bridal pair as part of the 'poison' of their lives.

In D10 Wawacan Siti Permana, the wedding motif acts as a story frame. The marriage, on mutual choice, of Mas Prawira and Siti Permana begins the complication phase of Narrative Structure. The nobleman Raden Tanu has fallen in love with Siti Permana and enlisted the aid of a dukun to abduct her, in the manner of Aom Usman in D1 Baruang Ka Nu Ngarora, during her wedding celebrations (cf. Text 3.2.5.g.). Though rendered otherwise without will by the dukun’s sorcery, Siti Permana remains true to her husband, who has also fallen under the dukun’s magic. It is the dukun’s death and the end of the spell that reunites husband and wife, thwarting for good the plans of Raden Tanu to make Permana his own. Their reunion is celebrated with the resumption of the wedding festivities (1936: 55-57). We noted in Chapter One, section 1.4. that D1 Baruang Ka Nu
Ngarora and D10 Wawacan Siti Permana are the only Didactic ESN to place their sympathies not with the nobles, but with the rakyat. Even so, the wawacan form, the role of the dukun in the story, the novel's D-tags and the epithalamium frame mark the text as harking back to feudal manners and Kaum Tua ideology.

D4 Wawacan Juag Tati also ends with the celebration of a double wedding and an extensive sawer which acts as a special epilogue (1923: 40-44). Against his mother's wishes and through the intervention of the Naib of Garut, Ujang Atang marries the commoner girl of his choice, Nyi Acih, while Juag Tati's niece, Atikah marries Raden Ijroi, the Naib's son. The work has already been identified as a Kaum Muda text (refer to Text 3.2.5.f.). Within the final sawer itself, Juag Tati is reminded that menak bloodline can no longer be the deciding factor in the matter of choosing a life-partner. This, the first D-arranged marriage novel, employs the wedding frame to argue against feudal marriage from within its own conventions.

We quote here an account of the muter, or bridal procession during the celebration of the marriage of Raden Maja-Sutisna to Agan Momi in R. Tjandrapradja's D2 Wawacan Rusiah Nu Geulis, M.I. Prawira-Winata, 1921:

Text 5.2.1.b. A Bridal Procession

*Dangdanggula (For Joy and Honour)*

1286. The Friday is even more splendid than the day before, a multitude of helpers see to the cooking, and to the butchering of buffaloes, sheep and goats, the gamelan has begun to sound, for tomorrow Agan Momi will ride in procession, all about the city, passing around the main square, so from Friday they have begun the preparations, sleeping arrangements have been made, and a marquee set up.

1287. The bridal bed is beautifully decorated with silks, and there is a green velvet carpet spread, while the entrance of the house, is flanked by woven decorative fig leaves, and the house is freshly white-washed, gasoline lamps are hung about it, at the opening of the marquee, dogs run back and forth, fighting over bones.

1288. We now tell of the Saturday morning, by eight o'clock the carriages have already drawn up in force, dozens of dos-a-dos are there, and many others following, menak women, accustomed to pleasure, and pretty young girls, all have come to join in, what's more there are sellers from the market, and good looking young men and matrons from Java, while their menfolk ride on horses.

1289. Raden Tisna and Agan Momi, wear golden crowns upon their heads, sweet maid and handsome youth, drawn along in the bridal car, its brass gleaming brightly, Agan and Raden Tisna, ride in the bridal car, ...just like Rama and Sinta are they...

1292. And there are even more people following behind, friends of Gan Tisna's from Java, men and women all together, coiffed with the most
beautiful hair-buns, studded with pure gold ornaments, sparkling like stars, are the tops of their hair-pins, and coin clasps glint in the light, they mind not if they are not suitably dressed, as long as they are extravagantly clad, to make a show of their wealth...

1294. The first car contains the orchestra, and is bedecked with flags, behind it follows a large gamelan, with a clown's band in tow, at the side of the planquin rattling along in Egyptian fashion, at the back follow displays of drumming, truly teeming they are, then the order is given, a sudden shout to fire rifles, and to set off a small wheeled cannon.

1295. There is a roar as all sound at once, the musical instruments explode into sound, accompanied by fire-crackers, like a volcano erupting, the rifles crack and roar, the procession moves on, passing around the main square, under an unequalled din, the crowds gathered to watch jostle together, many people losing their children in the crush...

(Wawacan Rusiah Nu Geulis 1921: 158-159)

(c) The Interiors of Houses

The interiors of dwellings, rich or poor, are seldom depicted in the ESN. We rarely find in them the cool, gleaming tile floors, potted palms, the polished furniture, the large clocks and hanging hunting trophies that appear in the beautiful photographs from colonial times. Only in R2 Manehna Geus Nekad is a brief glimpse permitted into a kabupaten, into the sitting room of the Regent of 'B' (1924: 4). Certainly there is no notion of the house as a regulating structure within the narrative, a principle upon which Quinn (1991) is able to base a large part of his analysis of later Javanese novels.

The ideation of wealth in dwellings is related textually to the display of opulence in wedding celebrations and to extravagance in apparel in the early D-novels (refer to Texts 1.5.1. and 1.5.2.). All contribute to a Didactic world view in which wealth and honour are the right of the virtuous priyayi, and these are the very things that are lost with the moral deterioration of the Didactic negative characters (refer to End-states, Chapter Three). For example, the luxury described immediately below from D3 Wawacan Rusiah Nu Kasep is the prize which rewards Enden Atikah's chaste waiting after her divorce from Agan Brata. She marries the rich merchant Tubagus Ahmad Marjuki. As the loose-living Enden Sumarni fears, the merchant and his wealth slip through her hands.

Similarly the pretty villa, described in Text 5.2.1.d. below, was popular among professional priyayis and Dutch colonials alike and is still much in evidence by the roads of West Java and in certain older quarters of the cities of the region. These were the Indies equivalent of the apartments of the bourgeoisie in Holland. The villa is the emblem of a priyayi marriage in the D-novels, the priyayi's due and the reward of his virtuous wife. Good housekeeping, budgeting and hygiene, as evinced in the extract, were also a concern of government educators and taken up by the nationalist schools; Balai Pustaka put out a number of pamphlets on these topics. In the Romantic novels, there is mention of Gan Titi's good housekeeping in RI Siti Rayati (Vol III 1927: 7) as but another of her
virtues as a Romantic heroine; in *R8 Paeh Di Popotongan*, Marsaip's pleasant villa in a Dutch suburb of Batavia is part of his rise to become the false menak Marga-Sungkawa and is, as it appears in the text, inseparable from his purchase of his beautiful 'menak' wife Enden Ani (refer to Text 2.5.3.b.).

Images of great wealth in dwellings are limited to the houses of batik merchants in the novels: the establishments of Tubagus Ahmad Marjuki in *D3 Wawacan Rusiah Nu Kasep* and of Muhamadtabri in *R8 Paeh Di Popotongan* (1932: 81). As in D3 cited immediately below, the marriage of the village woman Nyi Hati to Muhamadtabri and his generous treatment of her son Kartaji is a reward for her forbearance for three years after her first husband, Marsaip, deserts her. These images are also a faithful reflection of historical reality - the location of indigenous capital chiefly within the batik trading network of Java. We are also reminded of the birth of the Sarekat Dagang Islam among among this community in 1911 (Dobbin 1980: 256-260).

Text 5.2.1.c. The Rich Interiors of a Batik Merchant's House

Kinanti (In Anticipation)

819. Not long thereafter they arrive at the house, and they enter over a path of sandy pebbles, which lie spread even like gems, and circling around, walk the length of a flower garden, and past beds of jasmine.

820. Anxiety takes hold of Enden Sumarni, lest this treasure slip out of her hands, she worries that her hopes might not come to pass, and seeing everything so beautifully set up, she feels as if in a dream, it all quite turns her head.

821. They walk to the back garden, passing by the bath rooms, and from there into the dining room, everything stands in readiness, the glassware is all crystal, and the curtains are of the finest silk.

822. There are high cupboards of shining glass, the electric lights throw off different colours, reflected in the white marble beneath, upon which lie carpets, scarlet as the hibiscus bloom, all is properly blended together to enhance the beauty of the place.

823. In the centre of the house is hung, a mechanical cooling fan, which as it turns, throws out cool air, and as it touches an arrangement of flowers standing under it, spreads the most delicious fragrance about.

824. Tubagus Ahmad Marjuki says with a smile, 'Do be seated on these chairs,' and all seat themselves, a bell rings in the kitchen, as a sign that food is to be served, while the cook and servants bustle about...

*(Wawacan Rusiah Nu Kasep 1922: 153-154)*
(d) Houses and Gardens

Text 5.2.1.d. A Priyayi's House

*Sinom* (Youth and Exhuberance)

6. The house stands on the edge of the city, within a neatly kept garden, for the occupants are clever at caring for it, in the mornings they sweep the paths, and when all is clean, the rubbish is burned, the windows are thrown open, so that air might circulate, and those inside feel they can breathe freely.

7. Whose house can it be, standing somewhat apart, and at a distance from other houses, set away from its neighbours, and it's only that house, that is still closed up, shut, it seems from the inside, but outside there is someone, sweeping the yard.

8. He goes on up to the terrace, and wipes over the table and chairs, and that is the servant, surely, not the master of the house, he cleans everything, the pictures and the lamps, overlooking nothing, the glass of the cupboards gleams, it's a small house but most fittingly furnished.

9. The occupants must feel at ease within it, the longer spent in it the neater it becomes, it is set about with a wall, on the eastern side it gives over a river, and the plants grow neatly in rows, stretching out in orderly fashion, in the front stand flowers in pots, the yard is covered with gravel, in all certainty this is the house of a *menak*.

*(Kembang Para Nonoman 1924: 8-9)*

5.2.2. Romantic Topoi

(a) Villages

The Romantic topoi represent an ideological advance on the Didactic, roughly correlated with the technical shift from verse to prose narration. Images of beautiful natural scenery are overtaken by arcadian images of rural villages under the influence of Marxist and of more general sympathies for the little people fostered by Balai Pustaka in the last decade of our period. Despite the physical beauty of the Sundanese countryside, an awareness of the difficulties of peasants' lives it conceals is given expression, in all types of R-novels: the R-revolutionary (Bapa Imba's family in *R3 Carios Agan Permas*, see Text 5.3.4.b. below); the R-trickery (Karnadi of *R4 Rasiah Nu Goreng Patut*, Marsaip of *R8 Paeh Di Popotongan*, and the R-conservative (Mas Sobari's family in *R5 Wawacan Pareumneun Obor*). The passage reproduced here is the opening description of Karnadi's village in Joehana's *R4 Rasiah Nu Goreng Patut*, published by Dachlan-Bekti in 1928. Stylistic links with Didactic descriptions of nature, and with the imagery of rain and storm in the bucolic scene will be evident.
Text 5.2.2.a. The Beauties of a Peasant Village

One day, very early in the morning, the mountains ringing the city of Bandung were swathed in mist, as within a milky sea, resplendent to behold and rousing to the feelings of the village people, moved to admiration were the farmers, because this was the omen of oncoming rain, according to the sayings of the elders.

It happened to be a Friday morning, and 'Old Sol's' light was somewhat dimmed, like a hero robbed of his valour, by the clouds pressing in, mighty in their effect.

As time passed the clouds increased, and became banked up in a black wall, then a rainbow arose, shaking out its colours of shot silk, and those who lie say, that was a stairway for heavenly nymphs to come to bathe. Not long thereafter, the rain and the wind began in concert, darkness fell and the thunder clapped; the rain came down ever thicker, in a veritable torrent from the firmament.

The farmers felt themselves grow richer, the tillers of rice-fields were well pleased, for the dry season had been very hot. Now there fell rain aplenty - and it was Friday as well* - it seemed to have set in, bringing health to the rice-farmers and prosperity to the peasants all.

In the morning light the paddy-fields lay brimful of water, spreading out in shiny sheets, beautiful to look at, as in a painting, the rivers ran full, all livestock joined in rejoicing. Crickets sounded, small frogs rasped, large frogs croaked, birds sang and fluffed up their wings.

The people of the kampung came out in droves, hoes slung over their shoulders, out came the villages in their numbers to toil, to earn a living for their families, their beloved ones...

*Friday: the day for attending the noon congregation prayer at the mosque, and afterwards for resting

(Rasiah Nu Goreng Patut 1963: 5-6)

(b) Plantations

If the representation of a wedding indicated the core Didactic ideology of the Kaum Tua, the setting of a novel - even if in part only - on a tea or coffee estate augurs the most radical statements within the Romantic novels. R1 Siti Rayati and R3 Carios Agan Permas are 'plantation novels' in which the central action is precipitated by events taking place on an estate, at the hand of Dutch planters. In R1 Siti Rayati Tuan Steenhart's rape of the coolie tea picker Nyi Patimah produces the heroine, Gan Titi, while in R3 Carios Agan Permas the estate of Tuan Willem Van der Zwak is the meeting place of mother and son, Agan Permas and Brani Human, and site of the trickster Agan Permas's undoing and her death. In R6 Carita Nyi Halimah, which was published by Balai Pustaka, we find a more benign view of an estate in which the Dutch owner is the protector and kindly
employer of the eponymous heroine, and in which his union with his Eurasian nyonya is one of legal marriage. Heinous crime, in the murder of the child Yopie, does however take place there.

Text 5.2.2.b. A Plantation Scene

It was the month of April and a Saturday, about five o'clock in the evening. The coolies came out, men and women, young and old, to the bazaar stalls set up at Raga Sirna, ready to spend the money they had earned with the sweat of their labour on the plantation.

As the twilight deepened the crowd gathered in number, and now there were coolies not only from this plantation but from others and from villages round about Raga Sirna. They thronged in to watch the wayang golek performance which had been organised for the market a week earlier by those who ran the estate.

By seven o'clock the bazaar was flooded with the light of the traders' lamps. A tinkling bell signalled someone selling ices, the clanging of metal indicated the vendors of cendol* and bandrek*, washing the used plates and cups.

'Come and take a look, Nyi,' invited the seller of lawn cloth, 'come and see if there's anything you would like. Or if it's a silk blend you fancy, we have some from Japan.' The seller of fabrics pointed out his wares by the bolt. And so others too called out their wares incessantly, eager to do business.

The large bell that hung in the controller's house sounded; it was now seven-thirty and time for the wayang to begin.

Soon thereafter four women emerged, they had the appearance of women of the bazaar. They wore high-heeled slippers, batik kains, and blouses of sky-blue batiste. Their bodices showed through their blouses, white and embroidered, and their waist-bands stood out a bright red in the electric light from the factory building.

Their slippers scuffed along, their kains rustled crisply, and in their hands were handkerchiefs that wafted 'Exora' perfume, brought from van Gorkom's store in Yogyakarta. At their sides walked their young men, clerks in Raga Sirna. So on this night, it may be said, the whole estate had gathered to watch the wayang performance...

*cendol: a cool drink of coconut-milk, palm sugar and sago jellies
*bandrek: a sweetened ginger infusion, served piping hot

(Siti Rayati Vol. I. 1923: 3)

Concomitant with a certain sentimentality about the peasant village, a new enthusiasm for urbanisation also becomes evident in the Romantic novels. This interest in cities is not as in the centres of aristocratic values, the role played by the Preanger cities of the D-novels, but there is admiration in their physical forms. Their symbolic function is as places of
uncharted opportunities, sites of the heroic endeavours of Romantic protagonists. The following passage is taken from M.K. Hardjakesoema's *R5 Wawacan Pareumeun Obor*, B.P. 1928. The hero Ujang Salim has come with his best friend, Encep Tarlan, to seek his fortune in Batavia. Set in verse, it bears the traces of tradition (the Gambir Square is likened to a battle-field) and renders the attempts of a village boys to come to grips with the size, the heterogeneity of Batavian crowds and their social behaviour as much as with the splendour and scale of the architecture:

Text 5.2.2.c. The Wonders of Batavia.

*Sinom* (For Youthful Spirits)

We tell now that they have arrived, at the Gambir Square, Jang Salim can only wonder, for it is beyond his imagining, as just a short while ago, they had stood for a moment, looking in all four directions, as far as the eye travelled, into the empty stretches of the square.

Its grass has just been cut, and extends out in a clean surface, green as in a picture, drawing the eye along, the dew from the night before, still clings to the grass, and in the light of the sun, sparkles and shines, Jang Salim imagines this to be a fitting field of battle.

And far in the distance he glimpses, from one end to the other and back, crowds of men and women taking their ease, like little dolls, the women in their head-shawls, with their long blouses hanging down, passing each other along the way, Salim gazes out over the whole of the square.

How beautiful it is to the eye, with the buildings standing in rows, they shine white in the light, and in an easterly direction he sees, a large and beautiful church, soaring high like a mountain peak, in the direction of Pejambon, its steeple claims the eye, like the nest of a tame dove against the sky.

After standing there for a long while, Salim and Tarlan set off, and enter the National Museum Building (*Gedung Gajah*), the public is streaming back and forth, some coming in and some going out, for this is a Sunday, and all are dressed in their best clothes, men and women mixed together, and all the races of Chinese, Javanese, Arab and Hollander...

(Wawacan Pareumeun Obor Vol I 1928: 45)

Our final extract in this section provides a modern contrast to Ujang Salim's experience. In the place of the wonder of Gambir and its environs, the following passage from *R8 Paeh Di Popotongan*, B.P. 1932, by the same author, shows Pasar Senen in Batavia as a bewildering, dangerous environment. The peasant woman Nyi Hati, long abandoned by her husband Marsaip who has made good in the capital and changed his identity, has come to search for her lost husband. When her search proves to be in vain, she makes ready to return to her village and to sue for her divorce (cf. Text 2.3.5.b.). Again, the ethnic diversity of the crowd is a point for comment, but these new-comers from Java and Sunda are indentured labourers drawn together for the commercial plantations of Sumatra:
Text 5.2.2.d. Pasar Senen Railway Station.

At that hour, the railway station of Pasar Senen was extremely crowded, people getting on and off the trains were jostling each other, those wanting to buy tickets pushed in front to try to get closer to the ticket window. Some people who had bought their tickets sat in an orderly fashion on the benches, others were standing or sitting on the floor, not having been able to find a place to sit. Then there was a gathering of people, men and women mixed, from Java and Sunda, and their clothes were all identical, worn threadbare; some had rolled mats hanging at their sides, some carried bundles in their arms. There could be no mistake that these were contracted coolies on their way to Deli...

(Paeh Di Popotongan 1932: 20)

5.3. O'TOOLE'S MODEL OF SETTING

Setting is the last narrative level presented in O'Toole's analyses of Russian short stories. It seeks to improve upon what has been attempted in both traditional critical and structuralist dealings with Setting, by

'...enrich(ing) the back-cloth geometry of the text with the notion of 'traffic' produced by the reader's involvement in the connotative process' and 'to focus...more exclusively on the characteristics and functions of Setting itself.'

(O'Toole 1982: 183)

O'Toole claims that the categories of Setting he suggests are provisional; however, any provisional nature seems to be more defined by their position in his work than by any theoretical incompleteness. He has written both earlier (1975) and later (1984a, 1984b, 1989) on the topic of pictorial images in narrative. O'Toole proposes four categories of Setting, all functions. They are elements shared by all narratives in any medium whatsoever. Patterns of types of representations and the functions they realise may be traced against this general framework to create the profile of a genre or a text tradition.

The four functions are the Informative, the Structural, the Commentative and the Symbolic (O'Toole 1982: 187-192). Each function incorporates a number of operations of lesser scale, from which we have selected those pertinent to the ESN. They are summarised in the following figure:
Before starting the application of O'Toole's four functions to Setting in the ESN, we must make the proviso that, as in systemic models in general, functions may overlap, or more precisely, that textual 'units' of Setting may perform several functions at once (O'Toole 1982: 187; Halliday 1985: xiii-xiv). More often than not in the ESN, this is the case, and is illustrated in Table 5.4., Appendix A.

5.3.1. The Informative Function

D.K. Ardiwinata's *DJ Baruang Ka Nu Ngarora*, B.P. 1914, opens with the following passage:

Text 5.3.1.a. A Betrothal Ceremony in the Kampung Pasar

'On the evening of Sunday, the 14th day of the month of Hapit in the year 1291, in the house of Tuan Haji Abdul Raup of Kampung Pasar, a festive atmosphere reigned. Things were not as everyday, but as if something special were about to happen. The window shutters were thrown open and all the lamps were lit, sending out a flood of light; the central room of the house was spread with carpets. In the kitchen women milled about, coming and going, obviously busy with cooking. Many people passing by outside stopped to ask themselves: 'What is going on in the good Haji's house, that it has such a festive atmosphere?'
Now it happened that that night was full moonlight, since it was the fourteenth of the month. So bright as day it was, with a clear sky and shining stars, giving cause for lovers to rejoice. The roads thronged with people on outings, men and women, out taking their ease. Some rode along in open tilbury gigs or dog-carts with the covers down. There came the noise of whips cracking, of bells tinkling and of hooters sounding warnings to make way, lest dog-cart collide with its fellows. Street performers jostled each other: players of two kinds of stringed instruments, the *tarawangsa* and the *celempung*, and an orchestra of bamboo xylophones and the like.

Around eight o'clock a procession appeared. At its head was the bearer of a lamp and immediately following, the lady Haji Banisah, her head covered by a shawl. She was an old women, a well-known matchmaker, highly reputed for her discretion, eloquence and her fair dealings in mediation. She led in a party of finely dressed women, all such that they might outdo each other in beauty, with their slippers scuffing along and their *kains* rustling, their perfume wafting up to fill the air. Some bore trays wrapped in cloths richly embroidered and brocaded. Behind the women came the men, walking slowly and in less order; they were about ten in number.

This procession entered the house of Tuan Haji Abdul Raup. The householders, man and wife, received them at the door. Then the guests were seated—women with women, men among men, in the correct disposition. The parcels for presentation were passed up to the front, up to the good Haji and his wife.

Next some women came forward from the inner rooms of the house, proffering betel trays and spitoons to the women guests and boxes of cigarettes to the men.

(Baruang Ka Nu Ngarora 1966: 3-4)

Here is the most typical of beginnings to an early Sundanese novel: the description of a location and of some social scene. It conveys the mood of *rame*, of pleasant crowding and social activity. The passage meets all the categories of the Informative function of Setting. First, we find the creation of authenticity of time and place. The appearance of the full moon is both traditionally the most suitable occasion for matters of love and its light encourages people out into the night air. The time runs from eight o-clock to ten o-clock on a Sunday evening, wholly fitting a day and hour for the ceremony of betrothal of Nyi Rapiah, daughter of Haji Abdul Raup to Ujang Kusen, son of Haji Samsudin. The day's date is rendered according to the Islamic calendar, 14 Hapit (the eleventh month) 1291, as will also be that of the signing of the marriage contract set for the following month: 17 Rayagung, after the great feast of 'Id-ul-Fitr (1966: 5). This reflects actual practice; marriages, conducted by the religious courts, would certainly have kept their records in *hijrah* dating, just as pious Muslims would maintain their personal records of family events. A corresponding concern with verisimillitude of time continues throughout the novel, and at its end the date of the handing down of Kusen's sentence of three years' gaol for theft from his own father's safe - criminal offenses falling under the
The passage is stylistically striking. As a whole it is lexically dense; that is, it is packed with words conveying the variety of objects, actions and qualities in view. The vocabulary is predominantly Sundanese, with borrowings only from long established European material culture: dokar from English or Dutch, dogcart; from Dutch sal, shawl; selop, slippers; roko, cigarettes; and from Portuguese, renda, embroidery and mandepun, gold-threaded brocade.

The pleasantly busy mood is communicated by categories of plurality of actions and intensity of quality, formally realised by grammatical signals. The first of these is characteristic of verbal and adjectival derivation in Sundanese, the /ar/ infix (Robins 1983: 148-149; Hardjadibrata 1985: 19). Thus:

- 'jelma ...ngaraneg' - 'people stopped' (para. 1)
- 'awewe nu garinding' - 'finely dressed women' (para. 3)
- 'sawareh naranggeuy baki' - 'some bore trays' (para. 3)

The second is by means of the introductory particle ting-, abbreviated from pating which indicates plurality, reciprocity and continuity of action (Robins 1983: 108-109):

- 'tingcaleter sora pecut'...-'whips cracking' (para. 2)
- 'tingkaloprak sora selopna' - 'their slippers scuffing' (para. 3)
  (also /al/ or /ar/ infix)
- 'tingkedepruk sora sampingna' - 'their kains rustling' (para. 3)

The third means of expressing plurality and variety is by reduplication, either of the whole word (Robins 1983: 112-113):

- 'semu keur urus-urus popolah' - 'obviously busing with cooking' (para. 5)
'jalan-jalan nyukakeun atina' - 'going out taking their ease' (para. 2)

or of part of the word:

'balawiri (more commonly, wara-wiri) jelema nu pelesiran'  
'people moved to and fro' (para. 2)

But the chief means of conveying the busy atmosphere is within the vocabulary itself, in the many specialised descriptive terms. Many are onomatopoeic, for example:

'tingcaleter sora pecut' - 'whips cracking' (para. 2)

'nongnang sora gentana' - 'bells tinkling' (para. 2)

'tuttot sora empet-empetanana' - 'hooters sounding' (para. 2)

This verbal mimicry of sounds is not the only appeal of the piece; considerable use is also made of rhyme, borrowed from techniques highly exploited in dangding verse. Dangding is end-stopped verse in which the end rhyme is prescribed, making the effects of a denser repetition of consonants and vowel patterning within word, phrase, half-line caesuras and even across lines the more highly valued. Salmun (1963: 32-45) lists ten kinds of such rhyme, or purwakanti. Thus we find vowel rhyme in:

'nongnang sora gentana' - paired rhyme /o/ and /a/

'tingkaloprak sora selopna' - the same pairs /o/ and /a/

and alliteration in:

'tingcaleter sora pecut' - repetition of /t/, /cl/ and /rl/

'tuttot sora empet-empetanana' - repetition of /t/

to choose only a few examples. In all, this passage demonstrates impressive stylistic virtuosity. Baruang Ka Nu Ngarora has become a classic novel in literary lore and is often quoted in pedagogic texts (e.g. Perpustakaan Perguruan 1954: 25-26; Salmun 1963: 98). Its author maintained a lifetime interest in the teaching of language and literary style, and for his service in colonial education received the award of the order of the Knight of Orange (Kartini 1979: 2-8, 90-95). The work is also cited as source material in Rusyana et al. (1985: 8), a recent linguistic discussion of the phenomena of word compounding in Sundanese.

Under O'Toole's second category of the Informative function, Setting may contribute towards a definition of Character. Our approach to characterisation in the ESN in Chapters One and Two of this thesis has laid emphasis on social description. Much of the information rendered under statutes of characters (refer to sections 1.4. and 2.4.) is gleaned from opening passages of Setting leading on to the introduction of characters. The establishing of characters as roles also depends on such information in the wording of the texts.
From the extract quoted we learn that the protagonists, the young couple Nyi Rapiah and Ujang Kusen, stem from a santri merchant community and although untitled, their fathers, Abdul Raup and Samsudin, are very wealthy. They are hajis who have made the pilgrimage to Mecca, pious and gentle men. Each gives voice to admonitions to their children on the happy conduct of marriage and on correct behaviour in life and although the union of Rapiah and Kusen is to founder, causing great pain to all parties, the words of the fathers echo throughout the novel. Kusen sets out to trade in coffee with a small amount of capital and a stock of wise maxims from his father as provision. Later, with each wrong turn taken by the young people, there sounds a corrective word of wisdom or an exhortation to virtue (refer to Texts 1.3.3. and 3.2.4.a,b,c.).

So this opening passage of *DI Baruang Ka Nu Ngarora* not only frames social identities (O'Toole's third category of the Informative function) it also localises initial action in the story and creates the Islamic ethical milieu of the motivation of the actions of the characters and that under which they will be judged.

The Informative function of Setting is strongest at the opening of the novels. Such a passages as this just discussed is the exact parallel of an elaborate symbolic introduction to Character, indeed it is often indistinguishable from it. It represents the earliest narrative pattern of the Sundanese novels, in which a vast load of phenomenological information is packed into an extended inceptive description. Under this early formal pattern, at no other point in the text is so much detail on externals of the characters or of their surrounding environment again supplied. Once the scene, topographical and social, has been set and characters established within them, information-dense narration gives way to action-dense story telling.

The next passage is taken from Samsu's *RI0 Laleur Bodas*, B.P. 1940:

**Text 5.3.1.b. Kuningan**

'Kuningan, city in the mountains.

To the west of the city stands a small hill, rendered agreeable by the presence of a pleasure resort there.

In its centre there is a pond whose fountains are shaped like dragons. Water springs forth as if it were the dragons themselves falling upon their prey.

A variety of flowers is ordered as befits each type, most pleasing to the eye. The road winds and is walled up, its flanks planted with pineapples bushes. Considering it all, one would not tire from dallying there, especially on those nights when the flowers are in bloom and are lit by moonlight...

... Now it happened that in the Husada Honeng building there was to be held a five years' commemorative celebration of the founding of the organisation 'The Defenders of Our Heritage' (*Paguyuban Pangggugah*
Pusaka); both Lili and Basri had been invited, since they were members..."

(Laleur Bodas 1952: 3, 5)

It is clear at a glance that this introductory passage of Setting depicts fewer phenomena and does so less ornately than the example from DJ Baruang Ka Nu Ngarora. Community bustle has been replaced by picture post-card landscape and the passage occupies a far smaller proportion of the text, in all 86 folio pages. It is also less engaging writing.

In ways less immediately apparent, the extract testifies to advances in the social vistas of the Sundanese novel and in those of its contemporary readers, for two and a half decades separate the respective dates of publication. The Informative function of authentification of time and place remains constant, yet the pertinent images have changed. In the stead of a kampung in an unidentified city in the Priangan in DJ Baruang Ka Nu Ngarora, we are now given a real city, Kuningan, which lies to the far north-east of West Java. The sense of place has shifted from one of intimate reference to a broader geographical scope. The extension of basic education and the role of the press in developing a sense of region and of nation have intervened. The nationalist organisations, with their branch meetings, their all-Indonesia framework and inter-regional contact have also played their part.

Throughout DJ Baruang Ka Nu Ngarora, only unnamed places of work and domestic sites are indicated: the bazaar quarters, the coffee gardens, the pleasure house of Aom Usman's dalliance with Nyi Rapiah, the Demang's residency, Usman's big house and Rapiah's modest dwelling.

By contrast, in RIO Laleur Bodas the phatic form of the first sentence, summoning up the city by its name, is significant. For Ajip Rosidi, the Kuningan Setting deserves comment, since this city, in fact close to his own place of birth, lying beyond the Priangan and near to Cirebon is out of the way of the most-frequently mentioned cities. The reason for the choice of Kuningan, Ajip claims, is nothing else than that it was the birth place of the joint authors of the novel, a certain Sambas and Susangka, the first syllables of whose names make up the psuedonym of the signed author, Samsu (Introduction to 4th edition, 1988: 5-7). It is possible the authors invest no literary value in their introduction.

The Settings to action in RIO Laleur Bodas are more cities identified by name: complications arise in the tangled lives of the young people in Kuningan and are resolved in turn in Palembang, Batavia and back in Kuningan again. Sites 'smaller' than the cities are only the pesantren to which Basri repairs for several months before his intended marriage to Lili and the hill estate to which Lili follows Subita when he has gained her hand by a cruel ruse. The intimacy of the kampung of DJ Baruang Ka Nu Ngarora has given way to the brick or stone free-standing edifice, the Gedung Husada Honeng, possibly also a real building.
Technical perspective has shifted as well. In the extract from *D1 Baruang Ka Nu Ngarora* the scene was described from the thick of the activity. The narrator's 'eye' was set at true eye level, at the natural height of the human form. In *R10 Laleur Bodas* we are offered a panoramic vision that sweeps over a scene empty of people, whose topographical charms are picked out one by one. This is the view one would have from a motor vehicle gliding by, or through the panning of a movie camera (cf. O'Toole 1989: 14-15).

Time is also counted differently in the later novel. Here time is ratified not according to natural rhythms or the religious calendar (cf. O'Toole 1982: 207-8) rather what is given is a certain date in the life of a cultural or political organisation, the *Paguyuban Panggugah Pusaka*. A very traditional institution, the wedding, has been replaced by one entirely new to the pre-war period, the organisation meeting.

While Basri and Lili are marked by their membership to the *Panggugah Pusaka* as modern young people, their social provenance is exactly the same as that of the central pair Nyi Rapiah and Ujang Kusen in *D1 Baruang Ka Nu Ngarora*, namely wealthy santri. Lili is the daughter of Haji Abubakar, proprietor of the largest cloth-weaving factory in Kuningan and of other properties, while Basri's father, Haji Arsyad owns extensive wet-rice fields and a number of garden farm-lands (1952: 4). The appellatives born by Rapiah and Kusen, 'Nyi' and 'Ujang' indicating young people of the lower orders in 1914 are no longer necessary in 1940; apart from the good Hajis and Nyimas Yutiah, none of the characters in *R10 Laleur Bodas* bears a title of rank or social function. This is yet another mark of Romantic 'demotic' characterisation described in the last section of Chapter Two.

There are traces of the influence of the nationalist movement during the intervening years between the publication of *D1 Baruang Ka Nu Ngarora* and *R10 Laleur Bodas*. The latter novel appeared at the end of a decade of colonial reaction to indigenous political activity which had reached its peak in the mid-1920's (refer to Chapter Four, Romantic Worlds). During the following decade and a half nationalism had perforce become predominantly 'co-operationist' and its most radical elements were disbanded or had been sent into exile. The fictive *Paguyuban Panggugah Pusaka* alludes to the many smaller associations pursuing cultural or educational aims, or to community interest groups without overt political direction, all officially tolerated. The name is, however, sufficiently general as to be borne by a real-life musical group, an association devoted to *tembang* in Tasikmalaya! (Satjadibrata 1953: 49). The name also reminds readers of the historical Paguyuban Pasundan, the 'Pasundan League' (refer to Introduction). So much a fact of life had they become that Balai Pustaka was not averse to references to such organisations in its novels.

Even though the *Panggugah Pusaka* is mentioned here only incidentally before the story proper gets under way, it supplies an interpretative tack if we choose to take a historical view of the genre. The most liberal reading of this last Romantic novel in which a number of D-perfidy sub-plots are played out under the careful eye of the hidden hero, 'White Fly' (as an idiom this is equivalent to 'a fly on the wall'), is to allow it political implications. It is well known that murder stories, with their sudden shocking crimes
always righted by the forces of good are politically conservative in their effect in giving voice to social anxieties and the reassurance of order re-established (cf. O'Toole 1975). At his symbolic best, the self-effacing servant Gafur, who is 'White Fly' and who gives his life to put an end to sculduggery and to protect the central lovers Lili and Basri, is an oblique reference to co-operative care-taker nationalism. On the worst interpretation, the novel simply reasserts the paternalistic stability of the latter-day colonial order.

5.3.2. The Structural Function

We have just seen that the Informative function of Setting in the ESN sets up paradigms of different scales: it establishes actuality of reference to the discourse, its 'realism'; it supplies a social locus from which the story can 'take off' and it orientates the reader's ideological interpretation of the text as a whole. If the Informative function is chiefly paradigmatic, the Structural function of Setting is in the main related to the syntagmatic dimension of narrative, operating along the flow of the story.

While the Informative function predominates at the beginning of the novels, passages of Setting realising a Structural function are always to be found within the Complication phases of Narrative Structure. Such passages are interpositioned between units of action or dialogue, providing pauses in the plot during which characters are made to reflect upon their situations or to contemplate further courses of action. The Structural function looks backwards to what has just transpired and forwards to whatever might lie in store, simultaneously reinforcing the reading of the story stage by stage and heightening the anticipation of what is to come. It is entirely to be expected then that Structural units of Setting will also connote particular emotional moods, in a way perhaps reminiscent of the arias of opera. In the wawacan or verse novels, the range of moods is fixed and the choice of metres determined by the possible moods (refer to Introduction).

The role of the Structural function of Setting in the ESN is most akin to traditional rhetorical schemes in which a pattern of alteration may be observed between action or dialogue with Setting, as, for example, in the carita pantun. What stands out as a very traditional feature is the fact that the Structural function is performed almost exclusively, from the beginning to the end of the primary sample of novels, by representations of natural scenery. Only very rarely do human scenes realise this function (see Table 5.4.).

The beauties of nature give rise to the sentiment called waas in Sundanese (cf. Van Zanten 1989: 70-71). Waas is the contemplative human response to landscape, and although the quality of waas may be present to some degree in all natural representations in literature, it may also be overridden by local emotions contingent upon developments within the story. There is harmony with waas and there is its counterpart in tiiseun, 'coldness, isolation, loneliness', when nature turns oppressive. In the wawacan or verse novels, shifts in human moods are marked especially clearly by corresponding changes of metre; for example, in an extract from D2 Wawacan Rusiah Nu Geulis cited immediately below, the pleasant description of landscape takes the Sinom metre whose mood is rejoicing. In a
passage cited later from *D8 Wawacan Enden Supenti*, the description of a storm is rendered in the metre of *Mijil* whose prescribed mood is *tiiseun*, isolation and apprehension (Salmun 1963: 47).

The Structural function is always tied to the unfolding of events in the narrative. Within ESN of both Didactic and Romantic sub-types, once the initial problem has been expounded and the action is set in train, there is invariably a movement of characters. Almost every stage in the plot is accompanied by a change of scene (see Table 5.4.). Characters disappointed in love may distance themselves from the site of their sorrows; for example, Agan Lasmana in *D2 Wawacan Rusiah Nu Geulis*, Mahmud in *D9 Lain Eta*, Raden Suria-Sungkawa in *R7 Jodo Pakokolot*, Maman in *R9 Rasiah Geulang Rantay*, Basri in *R10 Laleur Bodas*, or, as below, thwarted lovers may run away to snatch at a chance of happiness. Romantic protagonists, for whom geographical movement may be even more pronounced, regularly find themselves transported into conditions signally different from those of their first situation: initially poor characters will begin to rise socially on a change of scene, or once rich and privileged will find themselves in hardship. The migration of peasants to the cities is frequently portrayed; for example, Ujang Salim in *R5 Wawacan Pareumeun Obor* and Ki Otong and Nyi Imas in *R3 Carlos Agan Permas*.

The following are two examples of the Structural function of Setting from a Didactic and Romantic novel respectively. The first is taken from R. Tjandrapradja's *D2 Wawacan Rusiah Nu Geulis*, M.I. Prawira-Winata, 1921:

Text 5.3.2.a. Flight Through The Countryside

*Sinom* (Youthful Energies)

297. Raden and 'Gan Lasmana, with equal orderliness and speed, both step into the carriage, and are driven off at forced pace, arriving at the city limits, the dew is still ashimmer, and after about seven miles' distance, then does the sun come up, to offer a fine view over dry rice-fields.

298. After about fifteen miles' journeying, Raden becomes uneasy. 'If we go on in the carriage, I am sorely afraid, we will be followed by the police,' thus Raden opines, 'or we will be intercepted, on the district roads, and I fear a telegram will catch us out.'

299. They stop mid-way, beneath a large banyan tree, the coachman is dispatched, thus far and no farther, and he is given money, to the amount of his agreed fee, after the coachman has gone, Raden negotiates with a coolie, to carry the luggage onward and to act as a guide.

300. Rahaden turns off from the road, and climbs a nearby hill, taking a watchman's path towards a village, amidst evergreen bamboos, much do they see before them, beautiful mountains, they press their steps forward, and cross through a planted wood, starting in fright to the sudden cry of an owl...

*(Wawacan Rusiah Nu Geulis 1921: 40)*
Raden Maja-Sutisna and Agan Ayu Lasmana are running away together. His father has refused to allow him to marry the young divorcee Agan Lasmana, although nothing is known of their secret alliance. Maja-Sutisna's father has in train preparations for him to be betrothed to Agan Mariam, daughter of the Head Penghulu of the city. He is right to fear pursuit by the police. Agan Lasmana, in her desire to be with her lover, is inviting the wrath of her own father with her shameless behaviour, and in fact twice the authorities will be called in to bring back the absconding young woman. Even Raden Maja-Sutisna will be advised to flee to Sumatra until the scandal that they have caused dies down. The couple get as far across Java as the city of Surabaya before they are tracked down and separated by their angry families. For the moment, however, the lovers pass through pleasant countrysides and the Sinom metre continues an atmosphere of indulgence to the passions of youth. Further:

Sinom

301. Because she is a young woman of gentle breeding, and this is the first time in her life, that she has set foot in dense forests, none of her sweet demeanour leaves her, for she is so much in love, her affections are matched by her own volition, so weariness is not felt as fatigue, on she walks in perfect composure, from time to time joining in converse.

302. 'What is going to happen, my love, we do well to be anxious, of people sent out by your father, this thievery (maling-maling) we're up to, and mindful of our fate (titis-tulis), I do not abjure from these exertions (ripuh teu dianggap makruh), when there is only love,' cool breezes rise up to meet them, as they stop to take respite in a clearing.

303. 'So do not spare any effort, find overgrown and sheltered places, seek out distant hamlets, make a search for solitary hills, because our present deeds, flout all good counsel (pepeling), in the way you shrink from marrying Agan Mariam.'

304. So many ravines do they traverse, and trace their steps over many hills, passing through fields sown with secondary crops, and gardens of tuber vegetables and new coffee plants, then they come upon a rest house, inviting to the eye withal, giving rise to the appreciation of beauty (matak waas) and lovely to contemplate.

(Wawacan Rusiah Nu Geulis 1921: 41)

This second part of the extract from D2 Wawacan Rusiah Nu Geulis illustrates the principle of multiple encoding in passages of Setting. The Structural function is overtaken by the Commentative to produce, in O'Toole's terms, an 'antiphonal effect' (1982: 191). To the salubrious natural vista is juxtaposed the immoral act under way, yet it is typical of the Didactic novels that comments upon action are not subtly left to the reader's surmise. Rather they are made explicit in the wording of the text, here in Agan Lasmana's speech to her lover in stanzas 302 and 303. Several phrases signal the ideology of the text as a whole. Lasmana calls their flight 'thievery', maling-maling; maling being one of the Mim Pipitu and a term already met in Didactic discourse to refer
to illicit relations (see Text 3.2.5.h.). She invokes fate, not by calling on *takdir*, but using the indigenous term, *titis tulis*, 'written in the book of life. She refers to their impious efforts as 'ripuh teu dianggap makruh', under the law of Islam, all acts are classified under five categories, *al-ahkam al-khamsa*, the category of *makruh* covering all things better refrained from: thus, 'our toils should not be eschewed'. Finally, in stanza 303 Agan Lasmana reminds Raden Maja-Sutisna of the admonitions of the *ulama*, the *pepeling*, to which, as she is fully aware, their behaviour runs counter.

Lasmana's invocation of ethics and religion are treacherously short-breathed; complete maxims never pass her lips; her ethical references are limited to snatched phrases and isolated words. Her speech should be compared to the phrasing of the Didactic tags in section 3.2.5. of Chapter Three. It has been noted that *D2 Wawacan Rusiah Nu Geulis* is remarkable in its lack of *D*-tags, and that the text as a whole, though Didactic in its story, does not come under the Islamic spirit informing most other D-novels. The narrator or the author himself seems to share Agan Ayu Lasmana's distaste for formal religion: note that at this stage of the Plot she is embroiled in rivalry with Agan Mariam of the Kaum for the hand of Raden Maja-Sutisna.

The second example of Structural Setting is taken from Joehana's *R3 Carios Agan Permas* published by Dachlan-Bekti of Bandung, 1926:

**Text 5.3.2.b. Flight Through The Countryside**

In the dead of night all was quiet, no sound was to be heard except that of the motor-car travelling southward; the sky was clear, lit by the light of the moon, the road opened before them, rice-fields spread out shining and brim-full; a gentle breeze rustled against the car as it sped on like an arrow. It move on heedless towards the south, passing Tegallega, Cigereleng and on to Dayeuhkolot, that regency seat now bereft of its splendour. They crossed the Citarum bridge as the river murmured persuasively, its waters so sluggish they seemed to move at an ailing pace; the contours of its pebbles sparkled, its stoney banks shone in the moon-light...

There was silence in the car as they drove; no-one uttered a word, and Tuan van der Zwak's heart pounded with fear lest they should be followed. Agan Permas seemed to be enjoying the view (*semu nu rada waas ningali*) of the winding road. She thought of her past, remembering her mother, her husband and her child, so long parted, but: 'Oh, I'm thinking too much' she said to herself, 'for now I am no longer Imas, I have become Agan Permas.'

Near the Dayeuhkolot bridge the car turned into a road to the left, went through Pameungpeuk and on to Banjaran, swinging south. The road rose and fell, twisted and turned, skirted cliff edges, passed through valleys, and brought them out into the contract property of Sukawana. There the road flattened somewhat, the car slackened its pace, and only then did Tuan van der Zwak say to Agan Permas: 'There, this all belongs to me, Wim.'

(*Carios Agan Permas* 1926: 59)
Thus begins the second of three small volumes, each running to fifty pages, of *R3 Carios Agan Permas*. Although in a general sense the image, a flight through landscape by lovers, is substantially the same as that of the extract quoted from *D2 Wawacan Rasiah Nu Geulis*, the style and atmosphere are of another kind of writing. We recognise at once the motif of metamorphosis that characterises the Plot of R-novels, graphically formulated in para. 2 in the heroine's own words: 'Now I am no longer Imas, I have become Agan Permas'.

At this point, the story is well advanced. The peasant family of Bapa and Ambu Imba has been forced off its land by farmer's ill luck and by the extortions of the money-lender Haji Serbanna. Bapa Imba has died (see further section 5.3.4. below) and his daughters have suffered physical cruelty and sexual abuse by the Haji. Ambu Imba, Imas' husband Ki Otong and their child Brani have been separated from one another and have made their way to Batavia in search of a living.

Nyi Imas has been abducted from her husband's house by the henchmen of Haji Serbanna. Once he has satisfied his lust with Nyi Imas, he has thrown her out. Feeling unable to return to her husband, Imas has struck out alone for Bandung and found refuge with the *menak* family of Raden Raja Permas, once the employer of her own father. She has been accepted into service and her native cunning and greed have enabled her to ape perfectly the refined speech and manners of the household, in a way reminiscent of the skills of the trickster Karnadi of *R4 Rasiah Nu Goreng Patut* by the same author. Because of her physical beauty, the procurer, Raden Sukarna has asked that she be given to one Tuan van der Zwak, a wealthy Dutch planter who hankers after a Sundanese woman of titled birth as his *nyai* - no small social impertinence, this!

Nyi Imas agrees to the arrangement and allows herself to be passed off as the real, absent Agan Permas. She puts all her earlier sorrows behind her and sets out with Van der Zwak to begin a new life. This is the last development within the Complication phase of Imas-Permas' story before she conceives the fatal attraction for her natural son Brani, which proves her undoing.

In the hands of another author than Joehana, this passage of scenic description might have been rendered fittingly in verse, for it does not lack for lyrical qualities. It would have done a *wawacan* proud, and indeed almost scans as *dangding*. Clause boundaries create the long runs of eight, nine and ten syllables of the *dangding* lines, and the scatterings of end rhymes which include all the vowels in Sundanese - /a/, /e/, /i/, /o/, /u/ - tend towards the metres of the *Asmarandana* and the *Dangdanggula*. The rhythm of the text, too, is reminiscent of verse.

Genre, however, would have ruled against a choice for verse in the first instance, *dangding* being the preserve of the Didactic novels (refer to Introduction). Moreover, the author's own inclinations could not have lain farther away from Didacticism. In almost every one of his novels Joehana fired a volley against what he saw as hypocrisy in religion - in his villainous figures of Hajis (see section 2.3.6.) - and member of the
Marxist Sarekat Rakyat that he was, the niceties of the wawacan literary style must have galled him as much as the feudal class whose interests it represented. His own contradictory ideolc, put into the mouths of peasants and the dispossessed poor of the cities, plain as his name printed on the title page of his novels, testifies to this (see further Text 5.3.4.b. below).

When his writing becomes lyrical, indeed beautiful, Joehana's strategy is subversion by parody or humour, and although it does not appear in our quotation, between paragraphs 1 and 2, there is a brief interlude of comic banter between Sastra, overseer of the Sukawana estate and Van der Zwak's right-hand man, Raden Sukarna, who has brought off the match between Nyi Imas-Agan Permas and Tuan Willem Van der Zwak, and who happens to be taking his first ride in a motor-car. In matters mechanical the two underlings are ignorant fools.

Those centrally involved, Imas and Van der Zwak, keep silent within their own thoughts. For them the journey passes in excruciating tension: will its outcome meet their anticipations and justify the risks of its undertaking? Nyi Imas has staked her body and herself, all that she has, against a better future, while Van der Zwak will pay dearly in cash and kind for his satisfactions. As above in the extract from D2 Wawacan Rusiah Nu Geulis, description of scenery is juxtaposed with characters' states of mind, these being made explicit through direct speech or thought. Nyi Imas must make an effort to suppress her past: 'Oh, I'm thinking too much', while Willem Van der Zwak holds himself aloof until they have crossed the boundaries of his lands, then, awkwardly proprietorial, declares: 'There, this all belongs to me, Wim!'

So the features of the topography of Bandung and of the wild lands to the south bear witness to this fresh abuse of Nyi Imas. The pleasant inhabited places around the city and the river Citarum, here tame - but in other parts wild and dangerous - and the mountainous countryside beyond give rise to the moods of waas and of apprehension, tiiseun, in turn. The progression from a sense of beauty in the first paragraph to one of foreboding in the third is carried stylistically by the lexis of the passage.

First, paragraphs 1 and 3 are rich in qualitative vocabulary:

in the dead of night all was quiet - tengah peuting jemplang-jempling
the sky was clear - langit lenglang
ricefields spread out shining - pasawahan makplak
pebbles sparkled brightly and banks shone - keusikna carentik
pating karetip...cadasna harerang

in the first paragraph. All these qualities belong semantically to a single theme, that of a scene by moonlight. On the other hand, in para. 3, we find the perilous route to Van der Zwak's estate described in a series of paired contrasts:
the road rose and fell, twisted and turned, skirting cliff edges -

jalanna nanjak turun, sarta pungkal-pengkol, nyalisib kana sisi-sisi gawir.

Once again we encounter the onomatopoeia, reduplication, pluralisation (e.g. the /ar/ infix in carentik pating karetip... harerang) and the near rhymes of compound words, such as pungkal-pengkol, that were so noticeable in the earlier extract quoted from DI Baruang Ka Nu Ngarora.

The second lexical pattern in the passage is one of evaluative expressions whose function it is to work against the immediacy of the landscape descriptions and to give the reader pause to question if all is truly as meets the eye. This is achieved even as the evaluative phrases provide a link between the pleasant and the frightening scenes. Such phrases probably exert a subliminal effect on the reader during the act of reading for pleasure, but they are highly significant in a more critical analysis. We might well expect for the present, since space does not permit a full study, that as a matter of general style in the ESN, such evaluations would be proper to the R-novels with their motifs of transformations of characters, mysteries and ambiguities of identity, and that they would be correspondingly rare in the D-novels. Didactic discourse is almost exclusively diegetic, composed in a mode of authoritative if not intrusive narration, while Romanticism favours mimesis, or unmediated omniscient narration (O'Toole 1982: 65, 190; Uspensky 1983: 17-56).

What are classed as evaluative expressions in this instance divide further between phrases expressing values, or affective words, and those provoking judgments of truth. They are respectively self-evident in their English renditions; in paragraph 1:

the car .. sped on like an arrow - mobil .. nu lumpatna kawas jumparing

the car moved on heedless towards the south - mobil ngadudud maju ngidul

the Citarum.. murmured persuasively - semu nu rek ngarungrum

its waters so sluggish they seemed to move at an ailing pace - caina liuh bangun keur ngangluh.

In paragraph 2 we find:

Tuan Van der Zwak's heart pounded with fear - Tuan Van der Zwak hatena ratug tug-teg sieun

Agan Permas seemed to be rather enjoying the view - Agan Permas semu nu rada waas ningali...

while there are no evaluative expressions in paragraph 3.
The Commentative function of Setting is also realised in the passage. The creation of a mood is obvious, and the kernel of the author's comment paralleling the enterprise in the motor-car is the decay of the old regency seat of Dayeuhkolot, here surely to be read as metonymy for all Sundanese menaks. Dayeuhkolot is 'bereft of its splendour', 'nu geus kakantun resmi' and the phrase is a cliche; in its still lush environs the mighty Citarum slows to a halt. If in these few phrases we can find a sub-text to the larger moves in the action of the story, a picturing of Sundanese priyayis grown fat on tradition but those whose time is past, then this, along with Joehana's inditement of small native capitalists is a message the author never wearied of delivering. It is to be found in almost all of his novels.

5.3.3. The Commentative Function

Intimations of the Commentative function of Setting in the ESN have already been made in what has been shown of the Informative and the Structural operations. If there is a function present to some degree or another in every realisation of Setting in our material, it is that of commentary, almost synonymous with Point of View. The 'economy' of representation of the genre seems to demand that each passage of description work to some higher ideological purpose than merely to provide a neutral background to narrated action. Setting is not depicted in our novels simply to celebrate the existence of the natural world.

O'Toole suggests two sub-categories of the Commentative function, both bearing on writers' and readers' attitudes arising from shared experience, namely (a) those about morality and (b) about prevailing social conditions (1982: 189-190). These, if entertained as separate generic propensities, nicely correspond with the Didactic and Romantic types of novels respectively: the D-perfidy novels deal with the mores of marriage; the R-novels all treat class and economic relations in West Java, while the D-arranged marriage novels, criticising a practice essentially also a question of class, present an intermediate case combining both.

As general as the Commentative function of Setting may be in the ESN, however, it is also as weak, most often appearing in combination with other functions. Descriptive passages realising the Commentative function alone are almost impossible to isolate (refer toTable 5.4.).

We have seen in Chapters Three and Four that the Didactic and Romantic tags were avenues of direct commentary and vehicles of authorial Point of View. In the D-novels effective channels for such comment are available in other areas of the text- in the prologues and epilogues whose astounding prominence has been demonstrated. Of the Romantic novels, we are forced to note that in spite of the more complex theme of social change, in which we might expect freer or subtler forms of expression, there is hardly any development in the matter of Commentative Setting. In our second extract, it is the
example of the Commentative function in a Romantic novel which, incorporating direct address by an intrusive narrator, demonstrates exactly the persistence of the convention.

The first passage is taken from E. Soewitaatmadja's *D8 Wawacan Enden Supenti*, B.P. 1932. The metre is *Mijil*, appropriate to the moods of sorrow, disaster and *tiiseun* (Salmun 1963: 47). It also creates a theme-rhyme link with the emergence later of the moon; *bijil* in Sundanese means 'to come out, to rise' (Satjadibrata 1953: 58):

**Text 5.3.1. A Storm**

*Mijil*

'To the cries of ravens atop the trees, with their raucous calling, to the sounds of the crow and the black-bird answering from the heights of the fig-tree, to these are added those of the hunting owl, and of birds that prey by night.

Day disappears before the night, the sun is no more to be seen, bats swarm fluttering back and forth, comes the throb of the drum-call to the sunset prayer, the muezzin joins voice, his azan soars on the air.

The darkness falls thick and dense, there is no moon, even though this is the fourteenth day of the month, because clouds have gathered in the sky, a fierce wind blows up and thunder is heard.

Rainclouds hang all round, heavy with their wet burden, and nought can be seen through the gloom, but the flashes of lightning, the thunder gives fearsome claps, trees are shaken and beaten until they fall.

Follows the fierce roar of rain falling in torrents, battering on the rooftiles, it is a veritable flood from the firmament, the mountain streams are swollen, and the Citanduy river roars.

Humans here are all a fright, lest from their domestic ponds, split apart, their cultivated fish might be thrown up, and swept away by the flood, perish all they might, tossed into the Citanduy's stream.

But among those folk who are poor, they have no fear for breeding ponds, for surely they own none, their terror is for their very houses, already these can hardly withstand the gale, and will be dashed and dumped.

Sometime after the tenth hour, the tempest abates, lessened to a sporadic dripping of rain, the queen of the night then steps forth (*bijil*), from the east, yet still shrouded in drifting mists.

Appearing faintly, like a celestial nymph, just risen from her bed, clad in a shimmering silken garment, her complexion ivory with a candid sheen, blinking her eyes, still heavy-lidded with slumber.

In time the mists too pass, the sky opens clear, and is lit up for all to see, flooded by the full moon, light falls upon the earth, and the mountains rise into view...

*(Wawacan Enden Supenti 1932: 37-38)*
This is of course an example of sympathetic background, a convention familiar both to readers of Western literatures and to those at home in traditional Sundanese verse. It is a cliche to both traditions that the torments of characters are to be inferred from descriptions of disturbances in nature, and in reverse, that blue skies imply a happy human mood. This is no pleasant scene giving rise to the sensation of waas; it is rather a fine example of the artistic rendition of tiiseun, whose imagery speaks for itself.

As the fearsome storm breaks, we are just into the Complication phase of the story. The eponymous heroine, Enden Supenti, has left her husband, Raden Ahmad, at his post as Mantri Pulisi in Serang, Banten, to visit her seriously ill father in Ciamis in the Priangan. During Supenti's absence, Ahmad has fallen in love with the daughter of a senior colleague in the civil service, Enden Sumarni, and has secretly made her his second wife, as he may do under Islamic law. Sumarni has intercepted a number of telegrams from Supenti reporting on the dire progress of her father's illness, keeping them from Ahmad. Supenti's 'silence' has also allowed Sumarni to incite Ahmad, so freshly in love, to divorce Supenti. His letter of repudiation is on its way to her.

At this point the violent storm blows up over Ciamis. Into the description of the storm we must read Supenti's compounded anxiety over distant husband and ailing father, the force of Ahmad's new passions given free rein, as well as the presage of the years of loneliness that lie before Supenti upon her receipt of the letter of talak.

The motif of the beauteous full moon similarly carries a number of connotations: moonlight is the setting to love-making unparalleled in all of nature (the joys of Ahmad and Sumarni and the despair of Supenti). The moon is also an overworked symbol of womanly pulchritude, and here the Commentative function of Setting comes to the fore, the moon may also stand as a reflection of Supenti's character, of her solitary forbearing and chastity. Occurring as it does at the start of complications in the story, the passage also expounds the Structural function.

Our second example of the Commentative function of Setting also occurs in tandem with the Structural function. The passage, taken from R. Memed Sastrahadiprawira's R7 Jodo Pakokolot, Prawira-Winata, Bandung, 1930, is found similarly at the beginning of the complication phase of the story: two young lovers, Enden Ratna-Wulan and Raden Suria-Sungkawa, have been separated when Ratna-Wulan is persuaded by her parents to make a wealthy match to another man, one Juragan Rangga. Suria-Sungkawa turns for help to a dukun, or healer in kanoman, mystical practices for the young, especially disciplines to manage and direct sexual desire. He is advised that he must acquire an object that always adheres to the inamorata; in this case it is Ratna-Wulan's hair-piece. Offerings made and incantations performed over the object will cause the owner's affections to return to their rightful place. As elsewhere in the ESN sample, the role of a dukun in the central action of a novel indicates a Kaum Tua orientation (cf. D9 Lain Eta and D10 Wawacan Siti Permana).
Women's hair-buns carry certain cultural and sexual associations in our novels. There are other references to them in the primary sample. In the pre-war period the ladies of Bandung, who enjoyed the reputation of being leaders in feminine couture, wore their long hair tied low at the nape of the neck, in a very full padded bun. It was a fashion to be imitated by all Sundanese women of style. The hair-bun was one of the most intimate pieces of apparel. It was often made from the combings of a lady's own brush, gathered into a pile of wrapped strands and stored in a small box on her dressing-table or in her private almirah. The strands would later be woven into a long horse-tail to be prepared into a knot and pinned over her own hair, or to be used to pad out her natural lengths in any case producing a luxuriant hair-dressing. The sexual imagery of the rounded bun is obvious, and within the strict observance of Islam, the erotic force of the sight of a woman's hair has long been recognised and deemed needing to be covered.

In D9 Lain Eta all these connotations are summoned up in the image of the hair of the protagonist Neng Eha. While young,

'From the age of adolescence she was accustomed to wearing her hair in a bun, in a longer, flatter shape, the Bandung style, following the advice of her mother...'

(Lain Eta 1935: 3)

and at the end of her story, after the vicissitudes of her unhappy marriage to the Raden Mantri, the turmoil of giving vent to her sexual appetite, and an attack of typhoid fever:

'Neng Eha was brought back to Cianjur by her mother. The illness was cured, though she herself had not completely recovered. Her body was no longer emaciated, her cheeks were rounded once more, yet held a fatness that did not indicate good health, it was a flabbiness. Her hair had fallen out, so that it had become quite sparse; her hair-bun was now the size of a walnut... As a guard against her shame to be seen by children, she wore a head-scarf, and it was just as well that there was the 'Patimah Association' (Sarikat Patimah), so she was not too conspicuous with her head covered...'

(Lain Eta 1935: 66)

The 'Patimah Association', like the 'Panggugah Pusaka' is plausibly real. Named after the most famous of the daughters daughter of the Prophet, it refers, in a gently joking way, to the women's league of the Kaum Muda Muhammadiyah, the Aisyiyah, after the Prophet's youngest and most beloved wife. The women of this association adopted the use of the head-scarf while in public. The name Patimah also carries the Kaum Tua associations of the Dewi Patimah admonitions (refer to D-Intertexts, Chapter Three). What we know of the author, Moh. Ambri, his lifelong adherence to mystical Islam, also places him in the Kaum Tua camp (K.T.S. 1970).
The passage of Setting cited below tells of Raden Suria-Sungkawa's bungled theft of Enden Ratn-Wulan's detachable hair-bun. He is quickly apprehended by the police and humiliated by a brief period in gaol and still worse, the making public of his strange crime. Thoroughly mortified, Suria-Sungkawa withdraws from the town and retires to the mountains, living close to nature as a trapper of turtle doves. He proclaims his metamorphosis with a change of identity, going under the assumed name of Bapa Sura, until the day when he will be able to be reunited with his lost love (refer to Text 2.5.1.).

The Commentative function is made explicit, apart from the oppressive imagery of the newly-weds' bed chamber, in paragraphs 2 and 3, by a harking back to the diegesis of the D-novels and Didactic tags. The intrusion of the narrator is also part of the presentation of wayang (Chambert-Loir 1991: 94-95), an archaic touch:

Text 5.3.2.b. A Theft

There was a creaking at the door-way and the door could be heard pushed open, out stepped Enden Ratna on her husband's arm; they came out into the yard, ostensibly to take the air and to view the moon, delighting to their hearts' content. Her clothes were all in disorder, and her hair-knot threatened to come completely undone because it was so loosely tied.

Now, my dear readers, can you imagine how it felt, to see your fiancee in so pleasured a state, coming out at the dead of night, into the moon-light, on the arms of another man, with her clothes in such disarray?

The writer of this story is almost beside himself, and calls out in protest, coming close to running amok himself in loathing towards the usurper of Raden Surya's heart's love...

We tell now that Raden Surya had come into the house, and found the door to the bridal chamber open, and no servants on guard. There were some serving lads and lasses asleep in the central room of the house, stretched out about on the floor, all lost to the world in slumber.

So he stepped into the bed-room, and into a cloud of wafting perfume, a scent that aroused desire. He found the nuptial couch lay open, its covers still ajumble.

Raden Surya's heart pounded with the beat of a rice-pounder, without respite; fear, revulsion, anger and pain, these were the things he felt. For a moment he hesitated, as one whose strength has left him altogether, but when he brushed against the bed-frame, he fell with joy upon it, for his eyes had caught sight of the hair-piece, lying there unravelling—now he had it! But because he wanted to grasp it quickly, he snatched at it on the run, and he fumbled for a moment, so hard was his heart racing, and such was his panic and terror. Then the hair-piece was in his hand, and then in his pocket.

But oh, unfortunate Raden Surya! At that same moment the occupants of the room returned, intending to betake themselves to bed again. They
were extremely startled to see there was someone in the room, and they screamed and shouted out, 'Thief, thief!'

Then the whole house was in an uproar. There was a great din, Juragan Rangga reached for his rifle, but in his panic he failed to load it! As for Raden Suria, in his fright he shoved against Enden Ratna's husband, who fell to the ground, as Raden Suria leaped outside...

(Jodo Pakokolot 1930: 11-12)

5.3.4. The Symbolic Function

Of all the four proposed functions of Setting it is of the Symbolic function that it is most difficult to find examples in the ESN. O'Toole himself admits that even within the European realist tradition 'the Symbolic functions of setting are less readily classified (than the others)' (1982: 191). Symbols are elusive in character. For O'Toole, not only

'it is in the nature of symbols that their meaning continues to reverberate beyond their immediate context'

(O'Toole 1982: 191)

but the symbol also presents an alternative world

'to the petty deeds and aspirations and fears of the human characters. This alternative world may be spiritual or moral or both, but it often produces an antiphonal effect as a seemingly aware natural world 'comments' tacitly on the human action.'

(O'Toole 1982: 191)

In order to simplify the task of identifying a Symbolic Setting, O'Toole has suggested two not altogether separate sub-classes of the function. The first of these is a 'local, episodic symbol reflecting the current mood of one of the characters (1982: 191). In our Sundanese material the now familiar image of the full moon, standing either as a simile to womanly beauty (refer to the introductory portrayal of Agan Ayu Lasmana in D2 Wawacan Rusiah Nu Geulis, Text 1.5.1.) or that same moon as a metaphor for the chastity of the heroine of D8 Wawacan Enden Supenti (in Text 5.3.3.a. above) is a symbol of this order.

Distinguishable from the momentary symbols are those with a wider range of reference: 'those overarching symbols that synthesize the whole theme of a story' (O'Toole 1982: 191). One could well imagine such whole-text symbols becoming the hallmarks of a particular genre, or even sharing currency within the semiotic system of an entire culture. In the Indonesian archipelago, however, the life of symbols has only just begun to be documented by literary scholars. This does not mean that the symbols are any the less
ancient or less widely shared, merely that we know precious little of them. Up to now the literatures of the region have been viewed according to their separate linguistic developments while interrelated paths across geographical areas and text traditions, the by-ways of literary studies, are still waiting to be cleared by modern scholarship.

But the situation is more complicated than solely the fact of our lack of knowledge. The historical period in which the ESN were written and read for the first time was one of ideological complexity. Periods of cultural resurgence are the supreme moments for the contest of symbols, and it is a first concern of a nationalist movement to create and propagate new emblems to carry the ideas of the polity and society under construction.

What is more, novels in our period had hardly established themselves vis-a-vis other literary genres; on the side of tradition, the lengthy narratives of the traditional wawacan and the historical babad were still immensely popular with the established reading public. On the side of innovation, the novels, appealing as they did to a new kind of reader, were soon to be overtaken in vogue by the short stories and free verse poetry in a nascent magazine and newspaper reading culture. Symbolic representations in the ESN could not but be an uncertain technical mix of archaicisms and novelty, and thus are not easily recognised. And it cannot be forgotten that the prevalence of tags, Didactic and Romantic, in the novels points to a preference for marked expression rather than the symbolic.

The examples below of the Symbolic function of Setting are both drawn from Romantic novels of the primary sample, yet invoke the ideologies of both novel types. The first, from Samsoedi's *R6 Carita Nyi Halimah*, B.P. 1928, illustrates how pervasive was the influence of religion and the moral discourse of Didacticism in our period. The second, from Joehana's *R3 Carios Agan Permas*, Dachlan-Bekti, Bandung, 1926, is an ingenuous yet moving description of the tribulations of a Sundanese peasant family, invested with Marxist ideology.

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**Text 5.3.4.a. Lebaran Eve**

"These days I'm wakeful until late at night; even though it's now half-past twelve, still I'm not granted the boon of sleep.

This has been happening to me almost every night, whereas once midnight would find me bone weary.

But at this moment, what causes me to be unable to go to sleep early is first the din of fire-crackers; second is my being alone on this night, Lebaran Eve, which makes me very sad. My mind keeps turning to what I've lost, namely, my late mother.

Before, when my parents were still alive, I was just like any other children, on Lebaran Eve I was incomparably joyful, wishing it would be tomorrow straight away, wanting the day to break at once, since I was eager to put my best clothes on. For that is the custom; we Natives put on our finery once a year, on the day of Lebaran."
When I was little - when I was just six years old - I lived in sufficiency, neither short of food nor lacking in clothing. At every mealtime we never failed to have delicious rice and side-dishes, cooked by my mother's hand; all the more so during the Fasting month, when all kinds of food were prepared (to break the Fast), so that I'd keep the fast well. So great were my pleasures when I still had my parents. And on the fifteenth day of the Fasting month, my little brother Sidin and I would be bought our clothes for Lebaran, fine and expensive ones.

Mother would make all kinds of sweets and cakes to serve on Lebaran Day; she put them in a sealed glass jar and stored them in the cupboard.

As for my father, at that time he was a farmer who counted as having large properties and much wealth. He had several *bau* of paddy fields, five pairs of buffalo, he even kept carts and horses and so on, which he hired out each day.

So then my father became a community leader among the people of the *kampung* of Gunungsari because of his prosperity.

It is a too common fact that as long as someone is famed for his fortune he will consequently be respected by his neighbours, be befriended by other wealthy people, be favoured by the *menaks*, and that many other folk shou claim to be family to him and invite him to compare genealogies (to discover connections). This was the case with my father while he was rich.

Indeed, everybody would want to be as wealthy as my father was in those days, because everyone understands full well that possessions or worldly wealth (harta benda atawa dunya teh) work to great effect in the pursuit of the satisfaction of desires (muaskeun napsu).

It just never occurred to me, and probably neither to those around like me, we had no inkling that my father and I would become destitute as now, for if anyone did know that we would become poverty-stricken, they would have shunned all those who once had been pleased to show him respect and to do him honour.

Ah, alas, since such was my fate (kadar). I never thought I'd suffer such burdensome agonies, for do not the old and wise people say: **

'Destiny cannot be turned aside, nor fate be put away,
Before the will of the Almighty, no man can say nay.'

So now my situation is the reverse of what it was before, I mean, where once I was at ease (senang) now I am hard pressed (ripuh); once I was rich, now I am poor, without mother or father, and with no close relatives to call my own....

*bau: the standard measurement for land area, 78850 square feet

*(Carita Nyi Halimah 1928: 3-4)*
The passage quotes references to the Didactic moral structure with the rhymed formulation of the belief in *kadar* and the equation of honour with wealth. And yet to this is added the recognition of the ways of the world in which wealth also attracts social honour, and poverty a dearth of friendships. These ideas take form in characterisation in the Romantic figures of the orphan and the foundling: here Nyi Halimah; and all the R-hero/ines: Agan Titi (*R1*), Brani Human (*R3*), Salim (*R5*) and Enden Komariah (*R9*).

Text 5.3.4.b. A Storm

We now tell that towards the evening of the day the sky grew overcast with clouds which hung like a curtain of black silk swathed across the whole horizon. The west wind rose and blew with force, trees knocked against each other; eerrr... the rain was whipped away before it reached the earth, and all to the accompaniment of the thunder's roar.

Birds raised their voices, ravens shrieked, wood-cocks could not keep still, night birds called shrilly, titmouse birds looked abandoned and kites huddled and brooded.

Bapa Imba ran out into the yard carrying an antiquated machete which he drove into the ground, so that the rain might ease up, but instead it came down all the more profusely and the thunder sounded. Ambu Imba called out to the Sultan of Demak of yore, of whom it was told that he could catch the thunderbolts, but in vain, the thundering rolled on the louder, the river rose over its banks and the rice-fields flooded into a single sheet of water.

'Oooh, calaaamity!' cried Bapa Imba, beating his hands against his breast. 'Our fish fingerlings will surely be swept away by this flood!'

'Go and take a look!' answered Ambu Imba, 'and cover yourself with the winnow basket.'

Bapa Imba made a dash out, already drenched and chilled to the bone, he made slow progress. for the flood came against him and hampered him, even on the road the water was as high as his knees.

Ambu Imba went into a panic; she groped about with her hands, looking for a secure hold and she screamed out again to Imas and Ena, fearing to stay seated close to the yard-post, lest it be struck by lightning; then the pole might fall upon her, cut down by the wind and the rain.

Bapa Imba had come as far as his paddy fields and he stopped on a dyke at the side of the main road. The fields had become one clear expanse of brimming water, their dividing banks could not be seen, so he could hardly make out the boundaries of those in which he had seeded the fry in the overflowing wash.

'Ah, the fish are surely gone,' said Bapa Imba. This was all he was able to utter, for he collapsed in a faint - from his choking breath, his shaking legs, his senses failing him in an abysmal despair. Bapa Imba lurched over face forward, already unconscious.
But as time passed, the darkness settled in and the rain abated, and soon only a drizzle remained. Back in the house Ambu Imba was weeping because it had been such a long time and Bapa Imba still had not returned.

'Imas, isn't your father home yet?' asked Ambu Imba, 'Come on, let's go and look for him.'

'Ah, mother, in this rain and this darkness, let's not, let's leave it, because it's not likely father would have drowned in the flood.'

'Hih, Imas,' said the mother, getting up to find a torch and then going out to a neighbour's house that stood at some distance from theirs, to ask to be taken to the fields. Ambu Imba was then accompanied by a young man who entertained the hope that Imas would later acknowledge his help.

Ambu Imba carried the torch, shining the light to the right and to the left, even into every nook and cranny of the rice-fields.

Then as she shone the torch on to one bank, in its beam she caught sight of a human form stretched out, drenched through by the rain. When she looked closer she discovered Bapa Imba.

'H-e-l-p! It's the father of my children!!!(my husband)

Ambu Imba threw her arms around him, feeling his chest. There was still breath moving shallowly. Then the young man who had come out with Ambu Imba picked up Bapa Imba and carried him home. Ambu Imba wept all the way back, massaging Bapa Imba's chest without stopping, to make sure he was still breathing.

When they arrived back at the house, Bapa Imba was laid down in the central room, they placed him on a tattered mat, stretched out. He had one dirty pillow, and Ambu Imba hastily wrapped up a bundle of warm coals and rubbed them all over his body. Imas joined in and massaged his feet, she wanted to be in on things, because she had heard the sound of a young man's voice there.

Not long afterwards Bapa Imba opened his eyes and he was able to move.

'Can you remember, father of my children, do you know us?' asked Ambu Imba.

Bapa Imba answered faintly: 'More ca... ca... calamity, the fi... fi...fish are go... go... gone in the flood.'

Then Bapa Imba closed his eyes again and for a moment drew no more breath, he almost expired, remembering their poverty, his many debts, how there was no food for his family, his unending efforts to support their lives, all had yielded no results. His paddy had been infested with rats, his debts were mounting up, his fish fingerlings had been washed away, and his house surrendered for a cash loan. These were the difficulties confronting poor people, but what about Haji Serbanna? He knew nothing of such troubles, all he had to do was to lend out money with interest to add to his wealth. So is the way of it when times are hard, the rich merely multiply their prosperity...

(Carios Agan Permas 1926: 19-21)
This is the first depiction of peasant life in our primary sample and almost certainly one of the earliest among the ESN as a whole. (Moh. Sanoesi’s *RI Siti Rayati*, 1923-1927, put out by the same publisher, Dachlan-Bekti of Bandung, deals with coolie, not peasant experience). We are hard pressed to cite earlier realistic representations of the peasantry in any vernacular language of the archipelago before the rise of popular journalism and the novel. Sympathy with the perennial struggle of the peasant with the land, with the bitterness of a failed harvest, with material privation and a general condition of ignorance was new in our era.

Attention has already been drawn to the author, Joehana’s affiliation with Marxism and his formal membership of the Sarekat Rakyat (People’s Union) a subsidiary body of the PKI. Joehana’s novels are set among the ‘little people’, if not country farmers, then the poor of the cities, and of all Sundanese writers of the period, he is most accredited with a social conscience (Kartini et al. 1979: 61-64; Rusyana 1979: 160; Rosidi 1983: 119-138).

There are certain limits to the representation of peasants in the ESN, however, with which Joehana complies. The point was demonstrated in Chapter Four with reference to Romantic Plot that there are no peasant heroes or heroines, in the sense that the Romantic endeavour, *ihpiar*, involves their remaining on the land and living the life of the cultivator. Rather it is a flight away from the land that marks the beginning of the struggle of the hero/ine and his/her social metamorphosis to a higher social station. Dispossessed peasants either make their way to the cities (e.g. Bapa Imba’s family in *R3 Carios Agan Permas*, Salim in *R5 Wawacan Pareumeun Obor*, Marsaip in *R8 Paeh di Popotongan*) or, dying on their land, like Bapa Imba himself or Mas Sobari, father of Salim in *R5*, their sorry fates from shadows which launch the Romantic protagonists into their heroic striving.

The extract reproduced here tells of the events leading to the death of Bapa Imba. After the introduction of the peasant family and other inhabitants of the village of Kiaracondong, a pleasant but poor area, two things are quickly established in the narration: the girl Nyi Imas’ flawed character - she longs for luxuries like perfume, cosmetics and petticoats, is vain and encourages the attentions of the village youths (1926: 3, and see above). She is sketched in as a negative Didactic character, since Nyi Imas is to become a trickster heroine. We also learn that Bapa Imba is in debt to the village rich man and extortionist money-lender Haji Serbanna (1926: 8) (see his portrait as a Villain, Text 2.3.4.d.).

Nature turns its face against Bapa Imba. His paddy is visited by pests and is almost all destroyed. He hopes to salvage the situation by converting his ruined fields into freshwater fish ponds (an important secondary crop in West Java) using a further loan from Haji Serbanna with his house as security (1926: 11-18). Yet both nature and Haji Serbanna are still to do their worst. The hapless Bapa Imba loses everything in the storm and he will die from his ordeal that night, as is here told. Worse, Haji Serbanna will
demand Nyi Imas as his bride even as Bapa Imba's body is laid out, swathed and awaiting burial (1926: 23-28) and later at different times will enjoy both of Imba's daughters (see Pleroma, Chapter Four). But before he breathes his last, Bapa Imba will urge his family to seek out his previous employer, Raja Permas of the Kajaksan quarter in the city of Bandung, because he had once shown himself to be generous to those in need (1926: 22). This advice will eventually lead Nyi Imas into her metamorphosis as a spurious daughter of the Permas household and to become the nyai of Tuan Willem Van der Zwak (Text 5.3.2.b. above).

Although events such as these must have been repeated too often to reckon in the real lives of the peasantry in the Indies, this is the first and only account of cruel Nature as an Actant, to recall our discussion in Chapter One, within Narrative Structure in our novels. It is nature that sends the pest into Bapa Imba's cultivations and nature that rips his fishponds apart. Natural forces are otherwise not identified as narrative agencies in their own right, rather they are deemed to be part of the workings of divine Providence, takdir. The terrible insufficiencies, of comfort, clothing, food and hope, in which the peasant Mas Sobari in R5 Wawacan Pareumeun Obor dies, pass as fate (Vol I, 1928: 3-12). The sudden fevers that carry off Otong in Batavia (Vol II, 1926: 83-85) and Marsaip-Raden Marga-Sungkawa in R8 Paeh di Popotongan (1932: 98-102) are similarly sheeted back, in terms of the novel's ideologies, to kadar and the retribution for sins respectively.

While the principle of kadar is not entirely jettisoned in R3 Carios Agan Permas, it is always covered by a stronger message that misfortune must be met with ihtiar on the part of the unfortunate and charity on the part of bystanders (refer to R-tags, Chapter Four). Thus the account of the flood here comes nearest to what might present an alternative symbol to Providence, a random universe, if the notion of randomness can be reconciled to narrative expression. This is the Romantic universe in which natural disaster is but another opportunity for an unjust world order to draw advantage. The tag here, issuing from an omniscient narrator reads:

'So it is the way of it when times are difficult, the rich merely multiply their prosperity'

(last paragraph)

Comparison with the description of the storm in Text 5.3.3.a. from D8 Wawacan Enden Supenti quoted above under the Commentative function of Setting demonstrates how rapidly Marxist-inspired novels broke with the conservative Didactic tradition. R3 Carios Agan Permas, of 1928, predates D8 Wawacan Enden Supenti, of 1932, by four years, and yet how alien a world view it represents. D8 is composed in dangding verse in which each stanza forms a sentence and a topic complete within itself. There is a sense of an orderly series of images, though a tempest is described. The plight of the little people -for Joehana the very centre of world-view - occupies one stanza of the wawacan, no more than is given to the description of the birds, the trees, the clouds and lightning and the cultivated fields in turn. The heroine Supenti sits safe within her house looking out, for her the storm is but background to her own private torments.
In the extract from *R3 Carios Agan Permas*, Bapa and Ambu Imba are out in the fury of the elements. Vivid prose, an untidy and staccato rhythm convey the chaos all around. Although it can hardly be captured in English translation, the peasants are made to speak a sociolect of their own which is distinct from the narrator's standard Sundanese style. Bapa and Ambu Imba refer to each other as 'mother' or 'father of the children'; their syntax is ellided, their vocabulary localised. Their ignorance of mind is made manifest in the irony of the two useless acts of superstition to which they resort against the storm: Bapa Imba's flaying of the earth with his machete and Ambu Imba's invocation of the Sultan of Demak, which city on Java's norther littoral was a legendary early centre of Islam.

This ends the discussion on Setting, and with it, on all of O'Toole's narrative levels in the early Sundanese novels. A brief overview, by way of conclusion, follows.
CONCLUSION

The ESN as a corpus both constitute a cohesive whole, a genre, within their shared conventions and present examples of individual interpretation of those conventions. Certain novels exhibit multiple Points Of View, and most can be seen to be in dialogue with one another.

*D1 Baruang Ka Nu Ngarora*, B.P. 1914, is set among bazaar traders rather than among the high Sundanese nobility. In asserting Didactic morality, which serves the interests of the *menaks*, it represents the Kaum Tua religious persuasion of its author, himself an *alim* and a leading light of the Bandung nobility. Its pale echo, *D10 Wawacan Siti Permata*, B.P. 1936, presents an identical social perspective, being also a statement against corrupt *ningrats*, but with a less problematic ending, an 'alls's well that end's well'.

*D2 Wawacan Rusiah Nu Geulis*, i.p. 1921, vaunts a superiority of Javanese culture and abhors cosmopolitan Islam with its rigid social customs. *D3 Wawacan Rusiah Nu Geulis*, i.p. 1922, the only novel written by a woman, reaffirms the simple Kaum Tua values of purity and fidelity. *D8 Wawacan Enden Supenti*, B.P. 1932, makes a similar portrayal of an exemplary young woman, while describing a wider possible social role open to a young woman of intelligence and initiative during the 1930's.

*D5 Wawacan Enden Saribanon*, i.p. 1923, and *D9 Lain Eta*, B.P. 1935, both draw their women protagonists from the Kaum of Cianjur. *D5* portrays corruption at the heart of the Kaum and within the native civil service. *D9* decries Traditionalist religion, but it is to the protection of this religion that the exhausted heroine, Neng Eha, returns. Both novels are written against the practice of arranged marriage. *D4 Wawacan Jua Tati*, B.P. 1923, and *R2 Manehna Geus Nekad*, i.p. 1924, present the Kaum Muda argument for the free choice of a marriage partner by explicitly negating the principle of social equality, *kupu*, and by denying the role of the *wali* in marriage; that is, the very legal grounds on which *kawin paksara* rested.

*D6 Wawacan Duriat Nu Teu Pegat*, and *D7 Kembang Para Nonoman*, both i.p. 1924, are 'wild' novels outside the Sundanese literary canon, the one of interest for its pessimistic view of the operation of native capital which destroys a *priyayi* family, and the other for its formal play in proliferating *jodo* cycles around the issue of perfidy.
The Romantic novels similarly comply with generic convention and address each other. *R1 Siti Rayati*, i.p. 1923-1927, and *R9 Rasiah Geulang Rantay*, B.P. 1937, feature foundling heroines, who choose different paths in adult life: Gan Titi into the nationalist struggle and Enden Komariah as a dutiful wife and the daughter of a Reformist Kiyai. They represent the ideology of the radical press of the 1920's versus Balai Pustaka of the late 1930's respectively.

*R3 Carios Agan Permas*, i.p. 1926, *R4 Rasiah Nu Goreng Patut*, i.p. 1928 and *R8 Paeh di Popotongan*, B.P. 1932, feature trickster hero/ines, combining Didactic propensities with Romantic social aspirations, and in the deaths of their protagonists demonstrating that the two ideologies are fundamentally alternative. *R10 Laleur Bodas*, B.P. 1940, heteroclite in Plot, successfully combines Didactic morality in number of *jodo* cycles with the faithful Romantic service of house servant. A thread of crime also runs through R6, R9 and R10, reflecting a vogue for detective stories.

Technically, the novels pass from the medium of verse to prose, from a formal Narrative Structure under a strong diegetic voice of author, narrator or *ulama*, to the more fluid narratives of unmediated mimesis. Characterisation develops from the symbolic form of early Didactic ESN to the demotic of the latest of the R-novels. Fable is tied to Character, short in D-novels, long to accommodate developing characters in the Romantic. Plots in the ESN remain closely bound to their historical moment of production. The light and shadow of narrative conflict is cast by images of good and bad in the D-novels, while in the R-novels these are of matters of class and economy. Ideation of the harshness of peasant life is found in *R3, R5 Wawacan Pareumeun Obor*, B.P. 1928 and *R6 Carita Nyi Halimah*, B.P.1928. During the 1930's, there is a more benign picture of life in the countryside, in *D10* and in *R9 Rasiah Geulang Rantay*, B.P. 1937.

*Kaum Tua* Didacticism was the most productive ideology in the numbers of novels it inspired. Romanticism retreated from radical beginnings to a later political domestication by Balai Pustaka. *Kaum Muda* was a bridging ideology between *D-arranged marriage* novels and Romantic novels. Authors illustrating this position were S. Goenawan and Joehana, who held both *Kaum Muda* and Marxist affiliations.

The images of Sundanese character and society in the ESN do not alter our received history of the period. However, described as they are here following O'Toole's model, they offer a richer picture than has hitherto been presented in a single study.