



Abstract

This research aims to describe the relations that establish the structure of Indonesian literary salon, to describe the position of literary salon in the Indonesian literary field, and to discover the causes of the dynamics of salon's position in the Indonesian literary field. The material objects of this research are Pujangga Baru, Gelanggang, KUK/Salihara, Ubud Writers & Readers Festival (UWRF), and literature works published through the mechanism of these associations. The researcher employs Bourdieu's field construction method and the Social Network Visualizer (SocNetV) application to visualize the structure. In addition, the "centrality analysis" feature is also used to analyze the centrality of an agent. The results of the study show that: 1) the structure of Indonesian literary salon involves the sociability relations and exchange of ideas, politics and business, publication, legitimation, and the multi-roles that intertwined among a number of positions. The positions analyzed in the salon are salon leader, well-known writers/intellectuals, mediocre writers/intellectuals, participants, patrons, partners, funders, contributors/producers, curators/editors, publishers, products, and readers/consumers. Based on such structures, Indonesian literary salon establishes their role as a mediator in connecting the literary field to the other cultural field. The structure of each salon is also homologous to the structure of association in the works produced by their author, except for the UWRF; 2) literary salon establishes a relatively dominant position in the Indonesian literary field due to its high level of modality and also the effectiveness of the "par-excellent" strategy, "distinction" strategy, and "legitimacy monopoly" strategy; 3) the dynamics position of literary salon emerges because of the internal crisis or discordance within the salon itself, the emergence of opponent or antagonistic relations formed by agents, the shifting position of salon's agents in the Indonesian literary field, and the determination of the rules of the political field towards the Indonesian literary field. Consequently, the theoretical implications of this research indicates that Bourdieu's concept of a relatively autonomous literary field does not relevant in the Indonesian literary field since its dynamics are highly dependent on the upheaval of the national political field.

Keywords: Literary Salon, Field Structure, Position Dynamics, Bourdieu, Social Network Analysis



Abstrak

Penelitian ini bertujuan untuk mendeskripsikan relasi-relasi yang membentuk struktur salon sastra Indonesia, mendeskripsikan posisi salon di dalam arena sastra Indonesia, dan menemukan sebab-sebab terjadinya perubahan posisi salon di dalam arena sastra Indonesia. Objek material yang dikaji dalam penelitian ini ialah perkumpulan Pujangga Baru, Gelanggang, KUK/Salihara, Ubud Writers & Readers Festival (UWRF), dan karya sastra yang dipublikasikan melalui mekanisme keempat perkumpulan tersebut. Peneliti menggunakan metode konstruksi arena Bourdieu dengan bantuan aplikasi Social Network Visualizer (SocNetV) untuk memvisualkan struktur. Selain itu, peneliti juga menggunakan fitur “*centrality analysis*” SocNetV untuk menelaah sentralitas suatu agen. Hasil penelitian ini menunjukkan bahwa: 1) struktur salon sastra Indonesia meliputi relasi-relasi sosiabilitas & tukar gagasan, politik & bisnis, publikasi, legitimasi, dan multi-peran yang terjalin di antara posisi-posisi, yakni: posisi pimpinan salon, penulis/intelektual ternama, penulis/intelektual medioker, partisipan, patron, mitra, penyokong dana, kontributor/produsen, kurator/redaktur, penerbit, produk, dan pembaca/konsumen. Dengan struktur demikian, salon sastra Indonesia memainkan peran sebagai mediator yang menghubungkan arena sastra dengan arena kultural yang lain. Struktur masing-masing salon berhomolog dengan struktur perkumpulan di dalam karya-karya para pengarangnya, kecuali UWRF; 2) salon menduduki posisi yang relatif dominan di dalam arena sastra Indonesia karena tingginya tingkat modalitas mereka dan efektivitas strategi “kembali ke sumber”, strategi “pencarian distingsi”, dan strategi “monopoli legitimasi”; 3) dinamika posisi salon terjadi karena krisis internal atau perpecahan yang terjadi di dalam salon itu sendiri, kemunculan penentang atau agen-agen yang membentuk relasi antagonistik, perubahan posisi agen-agen salon bersangkutan di dalam arena sastra Indonesia, dan masuknya determinasi hukum-hukum arena politik ke dalam arena sastra Indonesia. Selain itu, implikasi teoretis dari penelitian ini menunjukkan bahwa konsep Bourdieu mengenai arena sastra yang relatif otonom tidak berlaku di arena sastra Indonesia yang dinamikanya sangat bergantung pada pergolakan di arena politik nasional.

Kata Kunci: Salon Sastra, Struktur Arena, Dinamika Posisi, Bourdieu, Social Network Analysis