The International Journal of Social Sciences World
TIJOSSW is Available Online at:
https://www.growingscholar.org/journal/index.php/TIJOSSW
Vol. 3 No. 2, December 2021, pages: 142~151
DOI: https://doi.org/10.5281/zenodo.5205090
ISSN **2690-5167**
Growingscholar Publisher

From Nationalism to Multiculturalism: Ideology of Interethnic and Interreligious Relations Novels in Bali

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Article history: Received May 29, 2021; Accepted: July 28, 2021; Displayed Online: August 16, 2021; Published: December 30, 2021

Keywords

Ideology;

Nationalism;

Multiculturalism;

Interethnic Relations;

Indonesian Novels;

Abstract

This article discusses the ideology of Indonesian novels that represent inter-ethnic and inter-religious relations in Bali. The main question posed in this article is what ideology is contained behind the novels of interethnic and interreligious relations in Bali in Indonesian literature. There are 14 novels of interethnic and interreligious relations in Bali that are studied in this article, published from the 1930s to the 2010s. The novels were analyzed by Michel Foucault's theory of discourse power with the descriptive-analytic analysis method. The results of the analysis show that the novels of interethnic and interreligious relations in Bali imply two tendencies of ideas that underlie the birth of the text. First, there is an effort to sow the spirit of Indonesianness, especially in the novels of the colonial period. Second, awareness of the values of multiculturalism as a response to the multicultural facts of the nation. This awareness is strongly reflected in the novels of the post-reformation period.

1. Introduction

Bali, as one of the ethnic groups with a distinctive culture in Indonesia, has inspired many Indonesian writers in their works. This has caused many Indonesian literary works to carry the theme of Balinese life. Apart from being written by Balinese-born authors, Indonesian literary works about Bali are also written by many authors who are not from Balinese ethnic backgrounds.

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In the colonial period, novels that raised local colours or Balinese life had appeared. In 1932, Imam Soepardi, an author with an ethnic Javanese background, wrote a novel entitled *Kintamani* that tells of the love relationship between a Javanese painter and a Balinese girl (Suwondo et al., 2004: 36). In 1935, romance *Lejak* was published. It was authored by an author who was born from the Tionghoa family, Soe Lie Piet (Setyautama, 2008: 335). In the same year, an author from Bali, Anak Agung Pandji Tisna, wrote the novel *Ni Rawit Tjeti Pendjoeal Orang*. Then, he wrote novel *Sukreni Gadis Bali* (1938) and *I Swasta Setahun di Bedahulu* (1938). Nur Sutan Iskandar, an active author of *Balai Pustaka* publisher, also wrote the novel *Djangir Bali* (1942), which tells the love relationship between a Madurese man and a Balinese girl.

From the post-independence period to the post-reformation period, Indonesian novels with the theme or background of Balinese culture continued to emerge. Significant growth occurred after the first Bali Bombing case in 2002. One of the prominent themes written by Indonesian authors about Balinese culture is in the context of inter-ethnic and inter-religious relations in Bali. Based on the search, found at least 26 Indonesian novels that tell the relationship between ethnic and interfaith in Bali from the 1930s to the 2010s.

So far, the study of Indonesian literature has only looked at the internal dynamics of Balinese cultures, such as issues of caste, customary law, and the impact of tourism on Balinese culture. The issue of inter-ethnic and inter-religious relations in Bali in Indonesian novels has not received much attention from researchers.

The study of interethnic and interreligious relations in Bali in Indonesian novels has academic relevance and urgency for at least two reasons. First, there is a relationship between the social reality of inter-ethnic and inter-religious relations in Bali with the reality presented in the repertoire of Indonesian literature. Second, the study of Indonesian literature from the dimensions of interethnic and interreligious relations in Bali can contribute to understanding multicultural phenomena in Balinese and Indonesian society.

The main question posed in this article is what ideology is contained behind the novels of interethnic and interreligious relations in Bali. Literature, including novels, cannot be separated from ideology. The process of creating literary works is closely related to ideology, both the ideology of the author and the ideology of the society that surrounds the literary work. Even in the process of reading literary works, the ideology of the reader is also very influential on the resulting meaning.

According to Setyowati (2014: 142), ideology refers to the framework in the novel that can be traced through the framework of hierarchical or oppositional relationships in the text, namely how the story characters of different ethnicities and religions are presented and how the relationship between them is constructed within the framework of Balinese society that is the background of the story. In addition, ideology is also seen from the extent to which cultural bias or subjective bias characterizes the representation of inter-ethnic and religious relations in Bali in the novel. The frame can be traced explicitly or implicitly in the text.

Literature is a discourse that is believed to have hegemonic and discursive power (Satrya HD, 2018: 117). With its hegemonic and discursive power, literary works not only represent reality but can also shape reality. Therefore, the analysis in this article uses Michel Foucault's theory of discourse power. According to Foucault, the only way to understand reality or the world is through discourse. Discourse is also an essential factor in shaping human beings. This is what he calls the power of discourse. For Foucault, discourse is nothing but a way of thinking, a way of knowing, and a way of stating something (Lubis, 2016: 84-85).

Foucault emphasizes the plurality of discourse as a result of the existence of various ways of thinking and ways of stating things. Moreover, according to Foucault, discourse is formed from various perspectives, interests, and powers. Those discourses, especially those that were dominant

at a time, formed the subject (Lubis, 2016: 84). For example, in the early 20th century until the 1960s, socio-cultural analysis activities were dominated by structuralism thinking. However, after the 1970s, poststructuralism and postmodernism dominated.

The birth of discourse, according to Foucault, through a control, selection, organization and redistribution according to the wishes of the discourse maker (Lubis, 2014: 168). Thus discourse is constructivist because discourse is built from specific rules. These rules, by Foucault, are referred to as episteme or a system of knowledge. This is what Foucault calls the power of discourse.

Foucault does emphasize the relationship between knowledge (truth) and power. According to Foucault, power is inherent in the will to know (Haryatmoko, 2016: 17). The will to know is formulated through knowledge. When power takes the form of knowledge, language becomes a tool to articulate it because knowledge is formulated through language.

Power, according to Foucault, is not something that is owned or static but is a relationship that works in space and time (Lubis, 2014: 150). In Foucault's view, power does not work through intimidation or violence, but first through rules or normalization (Gordon in Lubis, 2016: 181).

2. Materials and Method

In this study, there are 14 novels that are used as material objects, namely: (1) *Kintamani* (1932) authored by Imam Soepardi, (2) *Lejak* (1935) authored by Soe Lie Piet, (3) *I Swasta Setahun di Bedahulu* (1938) authored by A.A. Pandji Tisna, (4) *Djangir Bali* (1942) authored by Nur Sutan Iskandar, (5) *Dewi Kintamani* (1954) authored by Soe Lie Piet, (6) *I Made Widiadi (Kembali Kepada Tuhan)* (1955) authored by A.A. Pandji Tisna, (7) *Kunanti di Selat Bali* (1981) authored by Suparto Brata, (8) *Impian Nyoman Sulastri* (1989) authored by Gerson Poyk, (9) *Pelangi Pulau Dewata* (1991) authored by Maya Lestari, (10) *Putri* authored by Putu Wijaya, (11) *Tempurung* (2010) authored by Oka Rusmini, (12) *Senjakala* (2010) authored by Ni Komang Ariani, (13) *Biyang Bulan* (2010) authored by Sunaryono Basuki Ks, and (14) *Rumah di Seribu Ombak* (2011) authored by Erwin Arnada.

From that one novel, the discussion is focused on only a few relevant novels, while other novels are discussed according to the needs of analysis. This study includes library research because it is carried out by reading documents in the form of literary works intensively. Therefore, the appropriate data collection method used is document recording with reading and note-taking techniques. Primary data is in the form of quotations in novels, while secondary data is in the form of data and information on historical, social contexts that are sourced from research by experts relevant to the interpretation of the ideology behind novels on interethnic and interreligious relations in Bali.

Data analysis was carried out by analytical descriptive through reciprocal reading between text and context. The discussion starts from the phenomenon in the text, which is then linked to the historical, social context at the time the work was written. This kind of reading is a characteristic of the sociology of literature approach, namely seeing the sociological dimensions of literary works by having a dialogue between text and context.

3. Research Result and Discussion

Novel *Kintamani* tells the story of the love story of a Javanese man who works as a painter, Sudarto, with a Balinese girl, Luh Lentari. This love relationship between different ethnicities and religions must have been hindered by people when, in the end, it ended up on the aisle. The two characters are told to marry and live happily.

The first part of this novel describes the natural beauty of Indonesia, accompanied by comments to the reader to love the beautiful country. The Javanese-Bali love story in this novel is also told to have a happy ending. A sign of the author's attitude that supports inter-ethnic intermarriage to foster an Indonesian spirit that crosses ethnic and religious boundaries. It's just that, apart from the not so outstanding literary quality, the factor of a publisher that is not owned by the colonial government has caused this novel to not get much attention from critics.

The novel *I Swasta Setahun di Bedahulu* takes a historical dimension regarding the relationship between Bali and Java during the ancient Bali period to contribute to shaping the spirit of Indonesianness during the colonial period. This novel was published by Balai Pustaka, an official publication belonging to the colonial government, in 1938. Pandji Tisna admits that this novel was written with the intention that "youth and youth deepen their knowledge of the history of ancient Bali and Indonesia in general". A hint from the author that this novel is intended to introduce the historical dimension of the nation's pluralism as an Indonesian pretext.

In the novel *I Swasta Setahun di Bedahulu*, Pandji Tisna has introduced the values of unity in diversity when narrating the relationship between Shiva (Hinduism) and Buddhism as “different religions, but one form”. Seven years later, the values of unity in diversity were formulated by the nation's founders as Bhinneka Tunggal Ika, different but still one, which became the motto of the Indonesian nation. The author's attitude can be seen from the character's efforts I Jadara prevent conflicts that occur between the people of Cintamani, who are Buddhists, and the residents of Batur, who are followers of Shiva (Hinduism) at the instigation of the figure of Arya Bera. In addition, the author also supports inter-ethnic marriage by telling the marriage between I Jadara, who represents the Balinese ethnicity and Ni Mergayawati, who is representing the Javanese ethnicity, ended happily. Thus, historical novels became a strategy that Pandji Tisna consciously chose as an effort to get around the publisher's control of Balai Pustaka on the novels which could be published.

The spirit of Indonesia is more evident in the novel *Djangir Bali*. Novels initially published in magazines *Panji Pustaka* In the early days of the Japanese occupation, readers could easily interpret this as propaganda for Indonesian nationalism. The author is not only optimistic about the inter-ethnic marriage of Raden Panji Susila, who has a Madurese background, and Putusasih, who has a Balinese ethnic background, but also explicitly introduces anti-Dutch anti-colonial ideas.

The figure Raden Panji Susila became a symbol of Indonesian nationalism that touched the hearts of the Balinese people. Identity as a teacher at the Taman Siswa college becomes functional with the author's tendencies. The Balinese are also constructed in the novel, moved by the ideals of the character Panji Susila.

> *Makin nyata lagi buah usaha itu, setelah Susila dapat menarik hati orang Bali sejati akan jadi guru. Dengan bantuan Ngurah dan Ida Nyoman dan beberapa orang ternama di sana, bertambah mudah bagi Susila akan mendekati orang desa dan mengobar-ngobarkan cita-cita memajukan bangsa dan tanah air.*
> *Kepercayaan orang Bali mulai timbul kepada kesucian tujuannya dan maksudnya.*
>
> *The fruit of this effort is even more evident. After Susila can attract the hearts of the authentic Balinese, she will become a teacher. With the help of Ngurah and Ida Nyoman and several well-known people there, it was easier for Susila to approach the villagers and ignite the ideals of advancing the nation and the homeland.*
> *Balinese belief began to emerge in the sanctity of its purpose and purpose. (Iskandar, 2000: 54)*

The Japanese occupation government did use culture, including literary works, as a propaganda vehicle to mobilize the Indonesian people to support Japan in the war against the Allies. To attract

the sympathy of the Indonesian people, the Japanese government banned everything related to the Dutch, instead of encouraging the use of Indonesian attributes, including the Indonesian language. At the end of the novel *Djangir Bali*, the author inserts a campaign using the Indonesian language, which refers to the "Sumpah Pemuda"[4] as a representation of the ideals of nationalism and Indonesian independence.

> *Dalam rapat-rapat seperti ini selalu dianjur-anjurkan, ditegaskan dengan suara keras mengumandang, bahwa Parindra tetap memegang teguh sumpah-setia kongres "Indonesia Muda" beberapa tahun dahulu: kita bertanah air satu, berbangsa satu dan berbahasa satu, yakni tanah air, bangsa dan bahasa Indonesia. Lain tidak! Tetapi benarkah demikian sehari-hari, dalam praktik? Jauh daripada itu. Jika seorang Jawa bertemu dengan si Jawa pula, walaupun dalam majelis campuran, dengarlah mereka itu bertegur sapa dengan bahasa Jawa, bukan dengan bahasa persatuan, bahasa Indonesia itu. Demikian pula si Sunda dengan si Sunda, si Minangkabau dengan si Minangkabau dan golongan bangsa lain-lain. Mereka itu tetap memakai bahasa daerahnya masing-masing. Tak ingat, bahwa kawannya yang lain-lain tiada mengerti…*
>
> *In meetings like this, it is always recommended, affirmed with a loud voice, that Parindra continued to uphold the oath of allegiance to the "Young Indonesia" congress several years ago: we have one homeland, one nation and one language, namely the homeland, the nation and Indonesian. Other not! But is it valid on a daily basis, in practice? If a Javanese meets a Javanese too, even in a mixed assembly, listen to them greeting them in Javanese, not in the language of unity, the Indonesian language. Likewise, the Sunda with the Sunda, the Minangkabau with the Minangkabau and other national groups. They still use their local language. Can't remember, that his other friends don't understand... (Iskandar, 2000: 153)*

Nur Sutan Iskandar, the author of the novel *Djangir Bali*, indeed took a stand in line with Japanese cultural politics. Besides *Djangir Bali*, Nur Sutan Iskandar also wrote the novel *Cinta Tanah Air* (1944), which contains strong tendencies of Indonesian nationalism propaganda. Of course, this is an author's strategy to sow Indonesian nationalism through literary works.

In the post-independence period, Indonesian novels containing discourses on inter-ethnic and inter-religious relations in Bali were no longer solely based on the aim of sowing the spirit of Indonesianness because the nation-state of Indonesia had already been formed. Novels in this period can be seen as an effort to foster the spirit of Indonesianism so that it grows stronger. Even in the post-independence atmosphere, the challenges faced were not as easy as in the colonial period. The challenge faced by the author is actually too strong a politics of unity and integrity that ignores the reality of Indonesia's diversity. Primordial facts are seen as a threat to unity and unity, and the politics of uniformity dominates.

Novels in the early post-independence period, such as *Dewi Kintamani* (1954) and *I Made Widiadi (Kembali Kepada Tuhan)* (1955), still open space for inter-ethnic and inter-religious cross-cultural dialogue to foster mutual understanding and respect. The cross-cultural interactions in these two novels seem strong, which is marked by the complex and fluid identity construction of the characters.

Different phenomena appear in novels in the New Order era. The author still uses inter-ethnic and inter-religious marriage as a strategy to represent inter-ethnic and inter-religious relations in Bali. However, the marriage between ethnic Balinese and ethnic Javanese in the novel *Kunanti di*

[4] It is the Indonesian Youth Pledge that declared by Indonesian Young People on October 28, 1928. They proclaimed three ideals; one motherland, one nation and one language.

Selat Bali and *Pelangi Pulau Dewata* is described as a failure or an unhappy ending. This fact can be seen in the context of the author's literary strategy for the sake of dramatization of the story, but ideologically this can be read as a sign of the author's perception of inter-ethnic and inter-religious marriage as problematic. This kind of perception can be traced to its roots from the hegemony of the harmony of ethnic, religious, racial, and inter-group harmony developed by the New Order government. This analysis is supported by textual facts that novels in the New Order era lacked exploration of the problem of differences in ethnic and religious backgrounds among the characters in the novel. Of course, this must be placed in the context of inter-ethnic and inter-religious relations in Bali, because during the New Order era, novels with the content of exploratory inter-religious relations also appeared on the problems of differences in religious identities of characters, such as *Orang Buangan* (1971) authored by Hariyadi S. Hartowardoyo as well as *Keluarga Permana* (1978) authored by Ramadhan K.H.

In the post-reformation period, Indonesian novels containing discourses on inter-ethnic and inter-religious relations in Bali appeared lively and varied. The strategy used by the author in describing inter-ethnic and inter-religious relations in Bali is no longer solely inter-ethnic and inter-religious marriages as in the previous period but also uses friendship relations or inter-ethnic and inter-religious friendships, as shown in the novel *Putri* and *Rumah di Seribu Ombak*.

The discourse on inter-ethnic and inter-religious relations in Bali is indeed not the central theme in the *Putri*. The main concern of Putu Wijaya is on Balinese identity in relation to Balinese customs. Voiced "New Tradition" ideas proposed by *Putri* presents the view of Putu Wijaya about how Balinese customs should be interpreted. However, the characters of different ethnic and religious backgrounds who are presented as close friends of the protagonist of this novel imply an effort of Putu Wijaya in presenting complex modern Balinese realities. Diversity is a feature that cannot be ignored in today's Bali. Figures of different ethnicities and religions in *Putri*, such as Abu and Shin Hwa, are not newcomers to Bali but have been living for a long time. Abu is the school friend of Wikan, and Sin Hwa is a Chinese merchant who has lived for a long time in the village of *Putri* in Meliling, Tananan. They have also been relatively accepted as part of Balinese society. The Abu character, for example, is depicted as usually involved in social activities in the banjar, so that when his father died, the residents of the banjar took the body to the cemetery and made donations.

> *Penguburan Abdul Saleh, bapak Abu, dibantu oleh krama banjar. Meskipun almarhum pada masa hidupnya sama sekali tidak terlibat dalam banjar, tetapi jenazah diantarkan ke kuburan oleh warga.*
> *Banjar melihat kepada Abu. Lelaki itu selalu ikut serta dalam kegiatan sosial banjar di sela-sela kesibukannya berjualan sate. Tidak seorang pun pernah mempersoalkan agama. Karena Abu sendiri juga tidak pernah canggung menghadapi berbagai kegiatan banjar. Sangat berbeda dengan beberapa tetangga Abu, yang sekali saja pun tak mau mengikuti kegiatan banjar karena merasa ada perbedaan agama.*
> *"Sebagai anggota banjar, Pak Abu mendapat sumbangan sebesar setengah juta rupiah dari kas banjar yang berasal dari warga. Mohon diterima," kata sekretaris banjar.*
>
> The burial of Abdul Saleh, Abu's father, was assisted by the banjar's manners. Even though the deceased was not involved in the banjar during his lifetime, the corpses were delivered to the graves by the residents.
> Banjar looked at Abu. The man always participates in Banjar social activities while he is busy selling satay. No one has ever questioned religion because Abu himself was never awkward in dealing with various Banjar activities. Very different from some of Abu's neighbours, who even

once did not want to participate in Banjar activities because they felt there were religious differences.

"As a member of the banjar, Pak Abu received a donation of half a million rupiah from the banjar cash that came from residents. Please accept," said the secretary of the Banjar (Wijaya, 2004b: 11).

Abu, in *Putri,* is a representation of immigrants who are open and adaptive to the traditional life of the Balinese people, an ideal picture of Muslim immigrants in Bali. Not just an ideal picture of immigrants in Bali, *Putri* also illustrates the open attitude of ethnic Balinese towards immigrants. That openness is represented by the protagonist's open attitude, both Putri and Wikan towards Abu and Sin Hwa. Banjar residents who are willing to take Mr Abu's body and are willing to donate to Abu are ideal representations of Balinese people who are open to immigrants of different ethnicities and religions.

The picture of harmonious inter-ethnic and inter-religious relations in Bali also appears in the novel *Rumah di Seribu Ombak* (2011), authored by Erwin Arnada. The setting of this novel is entirely in the northern part of Bali, precisely in the Traditional Village of Kalidukuh, Buleleng, while the time setting is the situation before, during, and after the tragedy of the bomb explosion in Kuta, October 12 2002. The main characters of this novel are two children with different beliefs but close friends. Samihi is a Muslim child who is an outsider from West Sumatra, while Wayan Manik is a Hindu child who is represented as a native of Bali. Despite being different in terms of religion and ethnicity, the two figures forge a strong friendship. The two protagonists are told to respect and appreciate each other.

The friendship of the two protagonists in *Rumah di Seribu Ombak* told as a second-generation friendship. The interethnic and interreligious friendship has been going on since the first generation, namely between Samihi's father and Manik's father. Samihi's father, Haji Aminullah, even considered Singaraja as his own village. He is indeed from Sumatra, but loves Singaraja very much, which he says is a peaceful new place.

Using first-person storytelling techniques from the point of view of the character Samihi. *Rumah di Seribu Ombak* presents an ideal picture of the figure of Muslim immigrants in Bali. The narrator, who also plays the character of Samihi also compares his friendship with the character Manik such as "sesaji *canang* (canang offerings)and *daun Kelapa* (coconut leaf)" or like *penjor* and traditional ceremonies". The two protagonists are always side by side, so people call them like twin ducks.

The ethnic backgrounds and beliefs between the two protagonists are different, but they are open and respectful of Balinese customs and beliefs that are different from them.

"Kita tinggal di Bali, rata-rata tetangga kita adalah masyarakat Hindu. Tidak ada salahnya kalau kita tahu sedikit tentang kebiasaan dan cara ibadah mereka. Itu semua, agar kita lebih bisa mengenal dan menghargai orang yang berbeda keyakinan," kata Ayah suatu kali sepulangnya dari tetangga kami yang sedang merayakan Galungan.

Aku, lama-kelamaan, akhirnya jadi mengerti mengapa penduduk desa dan banjar sering mengajak Ayah berembuk dan diskusi. Aku rasa karena Ayah punya sikap toleransi yang besar kepada seluruh orang lain meski berbeda agama.

Tak heran, di desa kami, keluarga Muslim dan Hindu menjadi kerabat dekat yang siap membantu satu sama lain. Mungkin karena ayahku secara tidak langsung mengajarkan membina hubungan baik antarsesama.

"Ingat Nak, banyak temanmu yang beragama beda. Kau harus menghormati apa yang mereka percayai. Jangan sekali-sekali mengolok-olok apa yang mereka lakukan dalam beribadah," pesan Ayah.

Persahabatanku dan Yanik, yang juga berbeda keyakinan, barangkali juga disebabkan kata-kata Ayah yang masuk ke pikiranku. Saat main ke rumah Yanik, aku sering memperhatikan ia berdoa di sanggah-nya. Aku juga senang melihat ia meletakkan sesaji canang di sudut-sudut rumahnya. Harum bakaran dupa dan kembang itu sangat kunikmai.

We live in Bali, our neighbors are mostly Hindus. There is nothing wrong if we know a little about their customs and ways of worship. That's all, so that we can get to know and appreciate people of different faiths," said my father one time after returning from our neighbor who was celebrating Galungan.
I, over time, finally came to understand why the villagers and the Banjar often invited my father to consult and discuss. I think it's because my father has an excellent tolerance for all other people even though they are of different religions.
Not surprisingly, in our village, Muslim and Hindu families become close relatives who are ready to help each other. Maybe because my father indirectly taught me to build good relationships between people.
"Remember son, many of your friends are of different religions. You have to respect what they believe. Don't ever make fun of what they do in their worship," my father said.
My and Yanik's friendship, which also has different beliefs, may also be due to Father's words that entered my mind. While playing at Yanik's house, I often noticed him praying in his rebuttal. I'm also happy to see him putting offerings of cymbals in the corners of his house. I really enjoy the smell of burning incense and flowers (Arnada, 2012: 11)

Not only an ideal representation of immigrants, this novel is also an ideal representation of Balinese people in dealing with immigrants of different ethnicities and beliefs. The Balinese characters in this novel are told to have an open and tolerant attitude towards immigrants of different ethnicities and beliefs. The author also places the ethnic Balinese characters in this novel as having the same morality as the immigrant characters, placing inter-ethnic and inter-religious harmony as a shared dream that must be realized together and maintained together.

Such literary facts indicate that inter-ethnic and inter-religious relations in Bali do not have to be carried out through unification, but can also be lived through coexistence. This is a characteristic of multiculturalism which presupposes that people with different cultural backgrounds can live side by side inequality. Multiculturalism is commonly understood as a doctrine about peaceful and just coexistence between several different cultures within the framework of one country (Bakry, 2020: 5).

Parekh (2008: 20) distinguish the terms 'multicultural' and 'multiculturalism'. The term 'multicultural' refers to the reality of cultural diversity, while the term 'multiculturalism' refers to a normative response to this fact. In other words, multiculturalism is a political recognition of multiculturalism or diversity.

Narrative of interethnic and interreligious marriage in the novel *Tempurung* dan *Biyang Bulan* interesting to observe in the context of multiculturalism discourse. The attitude of Ida Ayu Jelangga's character in *Tempurung*, as well as Esther and Euis in *Biyang Bulan*, which is described as retaining its religious identity despite being married to a man of a different religion can be read as the idea of coexistence in that unity. The marriage bond as a symbol of the idea of unity, in the author's view, does not necessarily dissolve the differences in the religious identities of the characters.

This view, of course, is against the view that has been established in the midst of society as well as being legitimized by the state regarding interfaith marriages that must be carried out in one particular religion. The monologues and dialogues of the characters in the two novels are an

invitation to the readers to have a dialogue about the possibility of interfaith marriage without having to fuse the religious identities of the bride and groom. The basis used is the fact of Indonesia's multiculturalism and religion as something personal and liberating. Esthi's monologue excerpt indicates this.

> *Di negeri ini mungkin tidak ada satu jengkal tanah pun yang penduduknya hanya memeluk satu agama yang sama. Ada saja pendatang, pejabat dari luar daerah, yang beragama berbeda dengan penduduk setempat. Dan beda agama ini juga dapat membuahkan perkawinan antar agama. Haruskah perkawinan itu ditabukan? Mengapa tidak boleh?"*
>
> *In this country, there may not be an inch of land where the population only embraces the same religion. There are immigrants, officials from outside the region, who have different religions from the local population. And these different religions can also lead to inter-religious marriages. Should marriage be taboo? Why can not?" (Basuki, Ks., 2010: 54—55)*

In today's context, multiculturalism in interfaith marriage bonds is still incarnated as an excellent idea that requires a long struggle to be realized. History will determine the fate of the idea of interfaith marriage. At least as a view that needs constant dialogue. These Indonesian novels, which tell the story of inter-ethnic and inter-religious relations in Bali, will serve as documents from cross-views about the discourse.

The phenomenon of inter-ethnic and inter-religious marriages in Bali in Indonesian novels which tend to end up in marriage and happiness is also interesting to observe if it is associated with a similar phenomenon in Indonesian literature, namely the relationship between Balinese and foreigners or Caucasians which is depicted on the contrary. The romantic interactions of Balinese and Caucasian characters in novels and short stories written by Balinese writers tend to be described as not continuing to the level of marriage, or if it continues, the marriage is said to be unhappy. Darma Putra (2011: 22—23) concludes it, consciously or not, as the identity politics of Balinese writers to keep Bali Bali. Balinese literary texts describing Balinese-Bule interactions also describe Balinese people as open, willing to adapt and adopt modern cultural values, but also maintain their traditional cultural identity. A cultural attitude that the scholar Henk Schulte Nordholt has analogized as an “open fortress”: trying his best to maintain traditional Balinese culture, but also not to close himself off from outside influences. In Indonesian novels that describe inter-ethnic and inter-religious relations in Bali, inter-ethnic and inter-religious love interactions are described as having a happy ending. This certainly reflects the author's positive attitude towards inter-ethnic and inter-religious marriages. This positive attitude seems to have been shaped by the Indonesian spirit as a response to the primordial facts of multicultural Indonesia. Interethnic and interreligious marriages symbolically represent the spirit of unity and integrity with the foundation of Indonesia's diversity.

4. Conclusion

The results of the analysis show that the novels of interethnic and interreligious relations in Bali imply two tendencies of ideas that underlie the birth of the text. First, there is an effort to sow the spirit of Indonesianness, especially in the novels of the colonial period. Second, awareness of the values of multiculturalism as a response to the multicultural facts of the nation. This awareness is strongly reflected in the novels of the post-reformation period in Indonesia

Acknowledgements

The researcher expresses his gratitude and appreciation to the Education Fund Management Institute (LPDP) of the Ministry of Finance of the Republic of Indonesia and the Ministry of Education and Culture of the Republic of Indonesia. They have assisted with the Indonesian Domestic Lecturer Excellence Scholarship (BUDI-DN) and dissertation research funding assistance to support this research.

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