

WIJI THUKUL'S LITERARY PRACTICES AS LITERATURE TEACHING MATERIALS IN HIGHER EDUCATION

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Received: 02 March 2022 / Approved: 25 May 2022 / Published: 30 June 2022

Abstract: This study aims to delineate Wiji Thukul's literary praxis as pedagogical content for literary education in tertiary institutions. Pierre Bourdieu's concept of cultural production theory is the theoretical framework employed to elucidate Wiji Thukul's literary practice and its applicability as instructional material in literature studies at universities. This research adopts a qualitative descriptive approach. The primary data for this investigation consists of various documents, including articles, journalistic notes, and investigative reports. Drawing from this corpus, the data collection method entails a literature review, while content analysis is the primary data analysis technique. The findings of this study underscore the contemporary relevance of Wiji Thukul's literary praxis, thereby advocating its integration as instructional material for literature studies in universities. This recommendation arises from the observation that current teaching materials for literature studies in higher education predominantly concentrate on literary works as objects of study.

Keywords: Literary Practice, Wiji Thukul, Pierre Bourdieu, Literature Teaching Materials, Higher Education

INTRODUCTION

Literary learning in universities is currently still not optimal. One of the problems is the teaching materials. Literary teaching materials in literature learning at universities are still limited to literary works as research objects. Nowadays, teaching materials for literature learning in universities should be based on a more complex literary approach involving authors, readers, publishers, literary institutions, and national literary authorities. Thus, literary learning is learning that "sees" literature starting from production, circulation, and consumption. Literature students (lecturers) should provide teaching materials that refer to the considerations above. For example, the literature department's students can start learning by selecting the ideas of art - literature from Pierre Bourdieu.

Pierre Bourdieu created a discourse that literature is a work of art not in its physical form but in its symbolic form because it relates to the cultural field. In the literary arena, a writer is a status or label. Because it is a status or label, a complex process occurs within a specific scope called the arena. A person who writes and publishes his literary work does not automatically become a writer because certain parties in the literary arena give literary status. In simpler terms, Bourdieu explains that the literary arena is where struggles take place by risking power to impose or impose a dominant definition of the author. So, the primary stake in the literary struggle is the monopoly of literary legitimacy (Bourdieu, 2010).

Because of the situation and conditions of the literary arena, as explained by Bourdieu above, there is a struggle to get a position. This is something that writers in the literary arena often deny. Apart from that, the struggles in the literary arena are not just between writers. A writer also faces the definition of literature that has become dominant in the literary arena. In a certain period, the dominant definition of literature becomes hegemonic in the literary arena. Situations or touches from political arenas of power outside the literary arena further enhance this constellation of literary arenas. Looking at the description above, 3 things happen in the literary arena: first, competition between writers; second, the dominance of literary definitions; and third, the intersection of the literary arena with the political arena. The three aspects above describe Wiji Thukul's literary practice in his efforts to obtain the status of a national writer, but in reality, Wiji Thukul failed. First, his failure to enter the Indonesian literary arena, and second, his failure when Wiji Thukul entered the political arena.

Based on Putra's research, Wiji Thukul is a big name who cares about voicing economic inequality as a result of the political and economic policies of the New Order government. In early January 2017, the world of Indonesian cinema was enlivened with the release of a film entitled "Istirahatlah Kata-Kata," based on the biography of the phenomenal poet and missing activist Wiji Thukul. The script, director, and producer are Yosep Anggi Noen. The film won several awards, both

national and international. According to Wijaya Putra, this further confirms the poet Wiji Thukul as a great Indonesian poet. Wiji Thukul is not an ordinary poet but one of the great poets (Putra, 2018). In contrast to Putra's research above, Prasaja's research describes that Wiji Thukul is indeed famous, but only among student activists and military personnel. Outside of these two elements, Wiji Thukul is unknown. Even though Wiji Thukul and W.S. Rendra have received an award from the Netherlands, namely the Wertheim Encourage Award in 1991 (Prasaja, Agung, Y.B, Andayani, 2021), Activists and students know Wiji Thukul because Wiji Thukul's writings or poetry are categorized as pamphlet poems that have been known since 1986. His poetry is better known than its author. For the military, Wiji Thukul is considered an evil that must be watched out for, followed, and, if necessary, eliminated (Dhakidae, 2015).

These two research results show contrasting perspectives describing Wiji Thukul and his poetry. The first research described that Wiji Thukul was a great poet. The second research describes Wiji Thukul as not a great poet. Wiji Thukul is known, but limited to students and the military. Because this research wants to describe Wiji Thukul's literary practice in the Indonesian literary arena as literature teaching material in universities, other comparisons are needed, namely Goenawan Mohamad's statement as an essential figure in the Indonesian literary arena, which can be a benchmark for describing Wiji Thukul's status in the literary arena. Indonesia. According to Goenawan Mohamad, if it is compared to a book, Wiji Thukul is a footnote. In the great book of Indonesian history, politics, and literature, Wiji Thukul is not a title or a figure in the middle of the page. Wiji Thukul is at the bottom of the page or maybe even at the end of the chapter (Suyono, S.J., Sunudyantoro, Yuliastuti, D., Nafi, M., Pratama, S.I., Aprianto, A., 2017).

Based on the 4 descriptions above, Wiji Thukul is in a marginalized position in the Indonesian literary arena. However, one statement stated that Wiji Thukul was a great poet and writer. In this marginalized situation, the question is how Wiji Thukul struggles in the Indonesian literary arena to fight for position or recognition as a national writer. In this struggle, Wiji Thukul needed a strategy. Literary works are works of art in the form of language. As art, literature displays aesthetic language. Literature was also used as a learning medium by people in ancient times to educate and control social life. As a means of education, literature appears as stories or prose containing life values (Wilyanti et al., 2022). One of the characteristics of implementing KKNI in the learning process is student-centered learning (Fajria, 2019).

METHODS

The object of this research is Wiji Thukul's literary practice and political engagement within intersecting arenas. Furthermore, the research object serves as teaching material for university literature learning. Thus, this research is qualitative descriptive because its objectives and results are descriptions presented in words, sentences, or written text. The data collection technique for this research utilizes library study techniques, while data analysis employs techniques such as content analysis. According to Creswell, qualitative research is exploratory, involving exploring and understanding meaning derived from social or humanitarian issues. The qualitative research process involves inductive data analysis by interpreting the meaning of the data (Creswell, 2018).

RESULTS AND DISCUSSIONS

The findings and discussions from the initial research shed light on the inadequacies within university-level literature education. One significant drawback identified is the narrow scope of teaching materials, which predominantly focus on analyzing literary works. This approach, while valuable, tends to sideline the crucial roles of authors and readers in the literary landscape.

Moreover, a clear call is for more comprehensive teaching resources beyond textual analysis. It is suggested that teaching materials should encompass a broader spectrum involving literary works and the various actors within the literary sphere, including authors, readers, and other stakeholders. An example of such enriched teaching material is the exploration of contemporary literary figures like Wiji Thukul.

The study of Wiji Thukul's literary practice serves as a prime illustration. Through examining his work, students delve into strategic maneuvers employed by Thukul within the intricate fabric of the Indonesian literary arena. Thukul's approach to literature involves strategic investments, where he strategically disseminates his poetry through oral performances and utilizes poetry readings as forms of protest and advocacy.

Additionally, Thukul's engagement extends beyond the literary realm as he navigates the political arena. He shifts discussions from the literary to the political domain, effectively bringing literary issues into broader socio-political discourse. Conversely, he infuses political themes into his literary works, blurring the boundaries between the two spheres.

By studying Thukul's strategies, students gain a deeper understanding of literature's dynamic role within society and its intersections with broader socio-political contexts. This nuanced approach to literature education offers students a more comprehensive perspective, enriching their learning

experience and fostering critical thinking skills beyond textual analysis alone.

Symbolic Investment Strategy

1. Mobile Poetry Reading Movement (Ngamen Puisi).

Tempo magazine recounts how Wiji Thukul initially embraced the concept of singing poetry. To bolster the confidence of his students, including Thukul himself, Lawu, the theater teacher, encouraged them to perform on the streets of Solo. They ventured in and out of villages, reciting their poems to passersby. Lawu's initiative proved transformative for Thukul, who gradually developed the courage to perform publicly despite his initial lack of self-assurance. Consequently, Thukul emerged as one of the boldest members of the Jagat Theater despite his speech impediment. Eventually, Wiji Thukul embarked on his journey of singing poetry, departing from Solo.

In addition to his association with Cempe Lawu Warta, his mentor at the Jagat Theater, Wiji Thukul collaborated with Halim. Their travels, during which they performed poetry together, played a pivotal role in expanding Thukul's artistic and social networks. Tempo elaborates on Thukul's collaboration with Halim following the publication of his poetry book, "Pelo," around 1986. Halim, a cultural activist and a graduate of Gadjah Mada University's Faculty of Philosophy, served as a gateway to various artistic circles across Java.

Thukul, with Halim's assistance, commenced his poetry recitals across Central and West Java, starting from Solo and encompassing cities such as Yogyakarta, Semarang, Pekalongan, Tegal, Cirebon, Bandung, and Jakarta. Utilizing Halim's network, Thukul distributed poetry leaflets containing six socially critical poems on quarto paper. These leaflets were sold during Thukul's performances for IDR 100 each, which helped finance his travels and accommodations. Thukul's success was evident upon his return to Solo, earning around IDR 250,000, which was reinvested in reprinting the poetry leaflets.

Through his poetry recitals across Java and even abroad in countries like Korea and significant cities in Australia, Thukul gradually established himself as a prominent figure. This grassroots approach to promoting his work was Thukul's unique branding strategy. By directly engaging with the public through poetry readings, Thukul bypassed traditional mass media channels, positioning himself as a self-sufficient media entity capable of reaching his audience directly.

Thukul's practice of singing poetry was a strategic investment of his symbolic capital. Thukul aimed to establish direct connections with his audience by eschewing reliance on mainstream print media. This approach challenged the dominance of print media, particularly publications like the Horison literary magazine, in shaping literary legitimacy. Thukul recognized the importance of

garnering public recognition as a precursor to his future endeavors within the literary arena. Additionally, his street poetry performances served as a means to carve out his niche as a street poet, distinguishing himself from conventional literary circles.

2. Poetry Reading Movement for Demonstration

In the poetry anthology "I Want to Be a Bullet" (AIJP), Thukul recounted that after completing his schooling and later working as a laborer, he frequently participated in demonstrations by reciting his poetry alongside fellow workers. This served as a means of accumulating or investing symbolic capital. Thukul's demonstrations always incorporated poetry readings performed by himself or others. The anthology depicts Thukul's involvement in various protests, such as the 1987 demonstration concerning the construction of the Kedungombo reservoir, his participation in a 1992 protest against environmental pollution near the PT Sariwarna Asli textile factory in Jagalan-Pucangsawit Solo, and his involvement in the farmers' struggle in Ngawi in 1994.

Tempo magazine described Thukul's leadership in a 1995 strike by PT Sritex workers. The atmosphere was tense along the road leading to the PT Sri Rejeki Isman Textile (Sritex) garment factory in Jetis Village, Sukoharjo Regency, approximately 15 kilometers from Solo City. On Monday, December 11, 1995, tens of thousands of workers took to the streets, refusing to work. Among them were Wiji Thukul, Chairman of the People's Arts Network (Jaker), as well as activists from the People's Democratic Party (PRD), the Center for Indonesian Labor Struggle (PPBI), and the Indonesian Student Solidarity for Democracy (SMID). The demonstration was met with aggressive resistance from authorities, resulting in arrests, beatings, and violent confrontations. Thukul, perceived as the orchestrator of the protest, became a primary target of the authorities. Despite attempting to evade capture, he was eventually apprehended and subjected to severe physical abuse.

Accounts of the demonstration reveal the harsh realities faced by activists, including Thukul, who endured brutal treatment at the hands of law enforcement. Thukul's participation in these protests exemplifies his strategic investment in accumulating symbolic capital. However, this trajectory led Thukul into the political arena rather than the literary one. From 1980 to 2000, writers like Wiji Thukul faced marginalization and lack of recognition within the Indonesian literary scene.

Arena Transfer Strategy

1. From the Literary Arena to the Political Arena

Wiji Thukul's transition from the literary to the political sphere is a nuanced journey marked by strategic decisions and ideological conflicts. Thukul Semsar Siahaan and Moelyono initially envisioned a cultural movement by establishing the Folk Arts Network (Jaker). Despite its unofficial

status, Jaker organized several activities in 1994, including art performances and exhibitions reflecting social themes. Jaker's composition extended beyond artists, encompassing individuals associated with political organizations like the Democratic People's Union, later evolving into the Democratic People's Party.

However, tensions arose as the political landscape intensified. Some activists attempted to align Jaker with the People's Democratic Party (PRD), seeking to harness its potential for mass mobilization. This move faced resistance from many Yogyakarta artists, including Thukul's associates like Semsar, Moelyono, and Hilmar, who remained adamant about Jaker's apolitical stance.

Despite initial reluctance, Thukul eventually embraced the PRD's political agenda, culminating in his involvement at the party's formation congress in April 1996. This decision sparked dissent among Jaker's founders, leading to disengagement from those who opposed its alignment with the PRD. Consequently, Jaker's identity shifted within the PRD framework, with Thukul assuming leadership as its coordinator.

Thukul's deliberate integration of Jaker into the PRD marked a significant departure from its original cultural roots, prompting debate among artists regarding the politicization of art. While some advocated for the autonomy of art from political entanglements, Thukul viewed practical politics as a means to effect societal change, even at the cost of alienating his literary peers.

Thukul's transition underscores the inherent risks of navigating divergent arenas governed by distinct norms and expectations. His entry into practical politics posed challenges, given his unfamiliarity with political intricacies, particularly within a partisan context. Despite these challenges, Thukul's presence was valued by political entities eager to leverage his influence.

Thukul's strategic maneuvering ultimately reflects a calculated effort to secure recognition and status within the political domain, driven by a desire to effectuate tangible change. However, this trajectory also highlights the complexities of balancing artistic integrity with political engagement, underscoring the dynamic interplay between art, activism, and societal transformation.

2. From the Political Arena to the Literary Arena

Two poetry books, 1) *I Want to Be a Bullet* (Thukul, 2017) and 2) *Grass Roots Song* (Thukul, 2004), were published after Wiji Thukul was declared missing during the change from the New Order to the Reform Order. This means that if this is considered a confession, the confession seems forced to fulfill the euphoric desire for a change of order. The figures and activists of 1998 are like heroes—all mass media points in that direction. So, a kind of "creation" of heroes was presented to society at that time. The state also took good notes, even recognizing the hero (Wiji Thukul). The government,

after the New Order, in its rhetoric, provided support for the Wiji Thukul case, the status of which is unclear until now.

Wiji Thukul's transfer of arena from the political to the literary arena did not bring much significant shift or influence. For example, Wiji Thukul received recognition from senior national literary figures. Wiji Thukul still occupies his position as an activist writer, a people's writer, and so on, whose position is still below that of a writer whose position is not a people's activist.

The disappearance of Wiji Thukul has indeed become a momentum among literary agents to celebrate people's writers (artists) jointly. Folk artists in Indonesia have also become a world issue because they are related to chaos in all sectors of life, including the monetary crisis in 1998. Wiji Thukul's recognition as a national writer remains with a note. First, the literary arena does not fully recognize Wiji Thukul as a national writer. Something is preventing that recognition from being given. Confession is given, or consecration is given with particular frills. Second: This half-assed confession was given after Wiji Thukul "did not exist." This means that this confession was given after Wiji Thukul was declared missing and has not (not) returned until now. Moving from the political arena to returning to the literary arena is to gain recognition as a writer. Although, Wiji Thukul himself stated that he did not need recognition as a writer from anyone.

Wiji Thukul experienced a move back to the literary arena from the political arena after Wiji Thukul was "disappearing" by the New Order Regime. The case of Wiji Thukul's disappearance was a major national event that indirectly increased Wiji Thukul's symbolic capital. Apart from the disappearance cases above, Wiji Thukul accumulated his symbolic capital by receiving two awards in the political arena. So there are three essential points for Wiji Thukul in the political arena, namely: first, his activities in the Political Party (PRD), The case of Wiji Thukul's disappearance; and third, consecration or recognition in the form of awards received by Wiji Thukul in his social and political arena. Thus, the case of Wiji Thukul's disappearance was caused by his activities in the political party (PRD).

Wiji Thukul's activities and position in the political party (PRD) were described by Tempo. According to the Tempo, Wiji Thukul's name was repeatedly mentioned when the Mawar Team was interrogating kidnapping victims and had long been the target of operations. Nezar Patria (SMID activist) described and explained to Tempo the hunt for Wiji Thukul by the government (ruler). It seems as if the events of several years ago are still fresh in Nezar Patria's memory. It still rings in the SMID activist's ears when the kidnapping team tortured him repeatedly while asking Wiji Thukul:

"Kamu kenal Wiji Thukul? Di mana dia sekarang?" ketika Nezar tak menjawab pertanyaan itu, terdengar suara: buk buk, sejumlah pukulan melesak di perutnya. "Kamu kenal Wiji Thukul, kan?

Sejauh mana kau kenal dia?"

Nezar Patria lay face down half naked on a velbed with his legs tied with cables, and he still did not answer. His left hand was handcuffed. His eyes were bandaged with cloth. From above, the air conditioner sprayed bone-chilling wind. The voices shouted again:

"Di mana Wiji Thukul?"

"Wiji Thukul yang membuat pamflet-pamflet itu, ya?"

Sajak Thukul itu sebenarnya bagus, tetapi otaknya kotor."

The kidnapper's question made Nezar understand that Wiji Thukul was the target of the operation. They know about Wiji Thukul. In his heart, Nezar Patria asked, are they looking for or have they arrested Thukul?" The beginning of Nezar Patria's explanation regarding the possible arrest of Wiji Thukul was told to Tempo: That day, March 13, 1998, was Nezar's first night in the place of torture. He was picked up by soldiers from the Klender flats, East Jakarta. Nezar was taken with Aan Rusdianto. Mugiyanto was taken some time later. Aan and Mugi are Nezar's housemates at the Klender Flats. They have only been there for 10 days. The four of them and Petrus Bima Anugerah are SMID activists. They are some of several activists who were kidnapped and declared missing. It was later discovered that the kidnapper was a Kopassus member from Group IV, Sandi Yudha, who was part of the Mawar Team. The activists were taken to the Tactical Command Post (Poskotis) in the Kopassus Headquarters area, Cijantung, East Jakarta. Nezar was kidnapped almost at the same time as Mugi and Aan, so they were in the same cell. The three of them only recognized the voice because their eyes were covered with thick cloth. Mugi, whom Zulkifli also interviewed, stated that he heard Nezar and Aan scream while being tortured. Like Nezar, Mugi was also asked various questions. For two days and two nights, Thukul's name continued to be mentioned, apart from the name Andi Arief, General Chair of SMID (a wing organization of the People's Democratic Party), which was previously declared banned. At that time, Wiji Thukul was Chairman of the People's Cultural Working Network (Jaker), affiliated with the PRD. When questioned, Mugi and Nezar admitted they had not seen Thukul long. Mugi last met Thukul at the Bidara Cina flats, East Jakarta, in May 1997, when they lived there together. At that time, several artists from Solo were creating labor theater with activists from Australia (Suyono, S.J., Sunudyantoro, Yuliastuti, D., Nafi, M., Pratama, S.I., Aprianto, A., 2017).

Furthermore, in its investigative report, Tempo stated that Thukul's name, according to one of the generals at the time, was on the list of targets for intelligence operations. The stamp attached to Jaker, led by Thukul, is an incarnation of the People's Cultural Institute, an artists' organization

affiliated with the Indonesian Communist Party. The PRD is considered the incarnation of the communist party.

Due to being hunted by the authorities, Thukul disappeared. At his house in Kampung Kalangan, Jagalan, Solo, intelligence only found Sipon, his wife. Sipon was then interrogated at Jebres Koramil, Solo. Thukul's younger brother, Wahyu Susilo, also did not escape the hunt. Wahyu was "taken" by authorities in the early hours of August 31, 1996, at his office, namely Women's Solidarity, in East Jakarta. Initially, Wahyu was taken to the Kalibata ABRI Intelligence Agency (BIA) office and then transferred to the Ragunan shelter. For 24 hours, Wahyu was interrogated and beaten. His ears almost broke from being slapped by a zinc bucket. This migrant worker activist was questioned about the whereabouts of Thukul and Daniel Indra Kusuma, another PRD activist. At that time, Thukul had already gone to Kalimantan (Suyono, S.J., Sunudyantoro, Yuliasuti, D., Nafi, M., Pratama, S.I., Aprianto, A., 2017).

Tempo investigated the disappearance of Wiji Thukul. However, Wiji Thukul himself is a mysterious figure. Wiji Thukul never contacts anyone when he is in one place. That is why, when other activists came out of hiding after Suharto fell, news about Wiji Thukul remained silent. PRD activists consider Thukul to be under family protection. On the other hand, the family thought that Thukul was hiding the PRD. When TNI Headquarters announced the results of the Officer Honorary Council's findings regarding former Danjen Kopassus Lt. Gen. Retired Prabowo Subianto. Until the conference at the military court regarding the ancestry of activism, it was still not revealed where the traces of Thukul and dozens of other activists were. Where is Thukul? Unclear. A Tempo source in intelligence said Thukul was "picked up" in Central Java around May 1998. However, at that time Thukul called Sipon. The confusion in information led Mugi and his friends to form the Association of Families of Missing Persons in September 1998. The PRD also formed a tracking team under the leadership of Jacobus Kurniawan. According to Jacobus, it is possible that Wiji Thukul disappeared in an extensive intelligence operation carried out in Solo several weeks before the 1998 MPR General Session, as happened to Leonardus Gilang, a busker and PRD activist in Solo. Kidnapped in Solo, Gilang's body was found on the side of the road in Magetan, East Java. A conclusion similar to Kontras' findings in April 2000. There were rumors that Wiji Thukul was "back." For example, in 2006, Mugi heard news that a person looked like Thukul in Depok, West Java. When traced, the person only looked like Thukul. Sipon also said that one day he received a call from a number starting with 024 (Semarang telephone code). The caller asked Sipon to stop looking for Thukul, but Sipon ignored him. Sipon still believes that Wiji Thukul will return (Suyono, S.J., Sunudyantoro, Yuliasuti, D., Nafi, M., Pratama, S.I., Aprianto, A., 2017).

Based on the description and explanation above, 1) the change in Wiji Thukul's arena from politics to literature occurred when Wiji Thukul disappeared. This change automatically occurred because Wiji Thukul disappeared, so the symbolic investment took place. It is a different matter. If Wiji Thukul does not disappear, then the symbolic investment will not work because Wiji Thukul will stop in the political arena. This long-term symbolic investment cannot necessarily be converted into economic capital because it depends on constructing relationships between arenas. For example, the case of Wiji Thukul's children who also entered the arts arena. To this day, Wiji Thukul's children still stand in the shadow of Wiji Thukul's popularity. Even though there is a desire for the child to escape from his father's shadow, 2) Wiji Thukul's disappearance, like Wiji Thukul's entry into the literary arena, then into the political arena, and becoming a hero. This means that someone who usually only listens becomes the one who is talked about. When he disappeared, Wiji Thukul was discussed, including those who took advantage of the loss of Wiji Thukul as a commodity, whether political, business (capital), or cross-conversion between them.

Not receiving recognition in the literary arena, Wiji Thukul entered the political arena. Once in the political arena, they gain recognition and power (symbolic capital). After leaving the political arena, Wiji Thukul returned to the literary arena. So, Wiji Thukul's trajectory goes back and forth between literature to politics, from politics to literature again.

The change in arena risked capital, which each of Wiji Thukul owned. Wiji Thukul's habitus supports this capital. Both symbolic capital and social capital in entering the political arena, as well as symbolic capital and social capital in returning to the literary arena. Even though Wiji Thukul does not have the habitus of being a practical politician, at least his activities in demonstrating can be an additional habitus apart from the habitus of writing. However, Wiji Thukul's main habit is writing. Even when he entered the PRD, Wiji Thukul played more of a role as a writer. For example, writing leaflets, the PRD manifesto, etc.

However, before he could turn his strategy back from the political arena to the literary arena, in the political arena, Wiji Thukul faced utterly different rules of the game from the literary arena. The case of Wiji Thukul's disappearance during the 1998 incident was due to his activities in the practical political arena. When Wiji Thukul disappeared, his name became a news item. Wiji Thukul became a political figure, a symbol of resistance to this day. This is symbolic capital that Wiji Thukul can use to return to the literary arena. Wiji Thukul's symbolic capital becomes stronger when it is "needed" in resistance to power. So, based on the description above, the name Wiji Thukul is immortal in an ambiguous situation, between Wiji Thukul as a political activist and as a writer or writer whose recognition or legitimacy was given after Wiji Thukul did not exist or disappear.

Wiji Thukul's literary practice, which includes symbolic investment strategies and arena-moving strategies, is divided into strategies for traveling poetry reading, reading poetry for demonstrations, moving the literary arena to the political arena, and moving the political arena to the literary arena again. These strategies are to maintain recognition as a writer or author. The conditions above are not used as teaching material for literature learning in universities. Most lecturers' teaching materials focus on the cult of the author and his works only.

Below are three studies related to literature learning in higher education. First: research by Juwati. This research stated that in literature learning, teaching materials for literary theory courses can be developed using the Kvisoft Flipbook Maker application (Juwati et al., 2021).

Second, research written by Rumasi Simaremare states that there are problems in learning literature in universities that are caused by a lack of creative freedom. According to Simaremare's research, several experts stated the weaknesses of literature learning. For example, views, approaches and teaching methods that are considered verbalistic and theoretical. The solution is to combine the inquiry model, reader response, and collaboration theory in a literary learning model so that it can avoid verbalistic and theoretical learning (Simaremare, 2020).

Third: research conducted by Aprinus Salam and Saeful Anwar. This research states that until the 1990s, literary research focused more on the intrinsic issues of literary works. Even though there began to be several studies in the 2000s that expanded the field of literature into the sociological realm, these studies only displayed fixed sociological data in literary works. Aprinus Salam and Saeful Anwar also stated: First, the study of literary works needs to expand itself to the context that gave birth to literary works while also specifying that context. This means that research is not only trapped in the broad context such as politics, society, and economics which covers the birth of literary works, but specializes in the context which will later be called the literary arena. Second, the world of literature is still a vague and arbitrary formula imposed by certain parties or groups. The world of literature should be distinguished from the world that gives rise to literary works and the world that exists within literary works. So far, research in the sociology of literature still assumes that there are only two worlds. Before it becomes the world in a literary work, the world has been processed in an arena of its own. Several people later identified this as the world of literature. This also impacts the writing of literary history, which tends to be centralized (Salam & Anwar, 2015).

Based on this research's findings, Wiji Thukul's literary practice, starting from production, circulation, to consumption, can be used as teaching material for literary learning in universities because literary phenomena can be described thoroughly. The three studies above, especially the research written by Aprinus Salam and Saeful Anwar, align with the theory initiated by Pierre

Bourdieu that cultural science studies always assume three operations which are always connected as three levels of social reality. First, analyze the position of the literary arena in the arena of power and its evolution over time. Second, to analyze the internal structure of the literary arena, a universe that obeys its laws of function and transformation, which means the structure of object relations effectively applies between the positions occupied by individuals and groups placed in situations of competition for legitimacy. Third, analysis involves the origins of the agents' habitus, disposition systems (which are related to strategy), and their trajectories (Bourdieu, 1995).

Teaching materials in literature learning should be used to answer the problems behind literary practice. For this reason, Pierre Bourdieu's theory of literary sociology or constructivist structuralism is considered suitable or relevant to explain this problem. Bourdieu states that in the social world, and not only in symbolic systems (language, myths, etc.), there are objective structures independent of the consciousness and will of agents, which can direct and constrain the practices or representations of agents. Meanwhile, through constructivism, Bourdieu stated that there are two-pronged social origins. On the one hand, social origins are in the form of schemes of perception, thought, and action that form what is called habitus, and on the other hand, there are origins in the form of social structures, especially what is called arenas (Bourdieu, 1990)

Habitus is defined by Bourdieu as a system of dispositions that lasts a long time, can change, a structure that is arranged to influence as a constituent structure, namely as principles that produce and organize practices and images that can be adjusted objectively to obtain results without requiring awareness of final goal or specific mastery of necessary operations to achieve that goal (Bourdieu, 1990).

However, habitus underlies and operates in an arena that Bourdieu and Wacquant define as a network or a configuration of objective relations between various positions (Bourdieu, 1996).

For Harker, the arena intended by Bourdieu is where the struggle for positions occurs. The struggle for these positions cannot be separated from the capital agents' own in an arena. The actors (or agents) occupy their respective positions (in the arena) (Harker, Richard, Cheelen Mahar, 2009).

Based on research findings, also related to other relevant research, and the theory initiated by Pierre Bourdieu, it is possible to think about literature learning in higher education from Bourdieu's perspective. Thus, Wiji Thukul's literary practice can be an alternative teaching material for university literature learning. The substantial layer of the effects of learning literature from Bourdieu's perspective in Wiji Thukul's literary practice can touch the ethical layer. A concept of equality that is often overlooked. That is where what is called domination often runs actively. Ethical is moral, an attitude or habitus that can be designed together in an educational institution through continuous

nurturing so that positive values are internalized.

The literary learning model in higher education from Bourdieu and Thukul's perspective can also become a kind of pillar for various learning models. For example, it can be a pillar of teachers for inquiry learning models, contextual learning models, expository learning models, problem-based learning models, cooperative learning models, project-based learning models, Paikem learning models, quantum learning models, integrated learning models, multi-class learning, structured assignment learning model, portfolio learning model, and thematic learning model (Hadi, 2023).

CONCLUSION

This research aims to describe Wiji Thukul's literary practice as literature teaching material in universities. Based on the research and discussion results, it can be concluded that the teaching materials for studying literature in universities are still not optimal, especially when related to contemporary literary issues. This is because, so far, literary learning teaching materials still focus on literary works as objects. Even though it is viewed from a sociological approach, literary works are still the main object. As a teaching material, literary learning does not involve authors, readers, and other literary agents.

Based on the above, Pierre Bourdieu's literary sociology approach is considered appropriate as teaching material for studying literature in universities. Wiji Thukul's literary practice teaching materials involve authors, works, readers, publishers, critics, literary figures, and arts institutions - literature, schools, and universities, in the literary arena. Apart from that, Wiji Thukul's literary practice has the right reason to be used as teaching material for literature learning in universities because it intersects with political perspectives in literature, including politics in the context of practice or practical politics.

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