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**INDONESIAN LITERATURE'S DEPICTIONS OF PANDEMICS:
FROM THE CLASSIC TO THE CONTEMPORARY
(Gambaran Pandemi dalam Sastra Indonesia: Klasik dan Kontemporer)**

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Abstrak

*Dunia saat ini sedang menghadapi epidemi besar-besaran. Wabah ini dikenal dengan COVID-19. COVID-19 telah berdampak signifikan pada semua aspek kehidupan masyarakat, termasuk pendidikan, kesehatan, dan ekonomi. COVID-19, tidak seperti pandemi lainnya, disebabkan oleh virus SARS-Cov-2, yang membatasi semua aktivitas masyarakat. Segalanya dilakukan dari rumah. Makalah ini berfokus pada isu pandemik yang dinarasikan dalam karya sastra mulai dari masa lampau hingga masa kini (kontemporer). Oleh karena itu, permasalahan dalam makalah ini dirumuskan ke dalam bentuk pertanyaan: "Bagaimana pandemi digambarkan dalam sastra Indonesia klasik dan sastra Indonesia kontemporer? Kajian ini menggunakan pendekatan kritik sastra M.H. Abrams "The Mirror and the Lamps". Kritik sastra Abrams mengejawantahkan tiga fungsi karya sastra: sastra sebagai cermin, sastra sebagai lampu, dan sastra sebagai medium. Hasil temuan menunjukkan bahwa pandemi telah menjadi subjek karya sastra Indonesia, baik zaman klasik maupun zaman kontemporer. **Kata-kata kunci:** pandemi, sastra Indonesia, kritik sastra.*

Abstract

*The world is currently facing a massive epidemic. This outbreak is known as COVID-19. COVID-19 has had a significant impact on all aspects of people's lives, including education, health and the economy. COVID-19, unlike other pandemics, is caused by the SARS-Cov-2 virus, which limits all community activities. Everything is done from home. This paper focuses on pandemic issues that are narrated in literary works from the past to the present. Therefore, the problem in this paper is formulated in the form of a question: "How is the pandemic described in classical Indonesian literature and contemporary Indonesian literature? This study uses the literary criticism approach of M.H. Abrams "The Mirror and the Lamps". Abrams' literary criticism manifests three functions of literature: literature as a mirror, literature as a lamp, and literature as a medium. The findings show that the pandemic has become the subject of Indonesian literary works, both in classical and contemporary times. **Keywords:** pandemics, Indonesian literature, literary criticism.*

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INTRODUCTION

This study adds to the discussion of the pandemic in Indonesian literary works from the classical to the contemporary eras, with the assistance of

M.H. Abrams' literary criticism theory. The problems in this paper are expressed as the question, "How is the pandemic narrated in Indonesian literature, both classical and contemporary? This article's problem formulation aims to

describe a narrative of pandemic forms in Indonesian literature that is relevant to the current global situation. Readers are expected to gain full awareness of the pandemic phenomenon through Indonesian literary works, stimulating authors to respond by creating a literary work.

According to the author's observations and literature searches, research on global outbreaks or pandemics has been conducted in the field of literature. Farhah (2020) published an article called "Wabah Menular Dalam Karya Sastra." The main focus of the research was the Arab Egyptian writer Thaha Husain, who highlighted society's individual and social conditions during the outbreak of the infectious virus and after it had passed. This study aimed to describe, explain, and criticize the community's individual and social attitudes toward infectious epidemics. Various attitudes and behaviors presented in literary texts were primary research data. The data was then analyzed using a qualitative descriptive method, an analytical method that emphasized the description of qualitative critical analysis data descriptions rather than numbers as in quantitative research.

Furthermore, literary reception theory was used to answer the posed questions. In order to obtain objective and scientific analysis results, this literary reception theory was used to express research analysis using the text criticism method and secondary sources related to research. Thus, the research findings were exemplary individual and social attitudes that could be implemented in today's life in preventing, dealing with, and assisting one another in dealing with infectious virus outbreaks. Furthermore, the community could refrain from doing things detrimental to the social environment. Through this prior research, the author attempts to demonstrate the

difference by demonstrating the novelty through a brief explanation of the overall depiction of the plague in literary works from the past and present rather than focusing solely on one character.

Sunahrowi & Safitri (2020) conducted further research on "Memaknai Wabah dan Isolasi Dalam Roman *La Peste* Karya Albert Camus: Kajian Hermeneutika Paul Ricoeur." The study investigated the novel *La Peste*'s search for meaning about the plague and isolation. This study aimed to provide insight into the relationship between texts in literary works and to describe the contents of *La Peste*'s romance in light of life's realities. Through the descriptive method, this study applied Paul Ricoeur's hermeneutic study. The findings of *La Peste*'s romance analysis were divided into two categories: sense and reference. This analysis made *La Peste*'s novel easier to understand, both intrinsically and in terms of the text's relationship to life's realities. This previous study did not explore the pandemic's meaning in *La Peste*'s literary work. As a result, the author compensates for these shortcomings by providing a comprehensive description of the pandemic on occasion.

Mashuri & Alfin (2020) conducted another pandemic study titled "Genealogi Wabah Dalam Cerita-Cerita Dewi Sekardadu: Kajian Sastra Pandemi." The study looked into the genealogy of the plague in Dewi Sekardadu's stories. The Dewi Sekardadu story in question was the one found in the Javanese written tradition. This study aimed to describe the plague's origin and the power relationship of knowledge in Java in the story (Dewi Sekardadu) in terms of origin and meaning. The triangulation of folklore theory, comparative literature, and knowledge of archaeo-genealogy was used. The results are: a) almost all Javanese chronicles or chronicles always

include the story of Dewi Sekardadu because it was always mentioned in the narratives of Maulana Ishak or Seh Wali Lanang and Sunan Giri; b) the position and cause of the plague in the storyline of Dewi Sekardadu in the old writing tradition varied depending on the period of writing; and c) the genealogy of the plague in Dewi Sekardadu's stories could be traced back to earlier Javanese sources or literature, specifically stories of prophets, guardians, and pre-Islamic treasures in Java.

Based on these descriptions, this paper investigates pandemics as the primary focus in Indonesian literature on cultural products from a specific period. The Javanese and Balinese folklore "Calon Arang" were used as material objects in this study. The author's folklore has been translated into several forms, including the novel "Calon Arang" by Pramoedya Ananta Toer, the long poem "Calon Arang" by Toety Heraty, and the novel "Janda dari Dirah" by Cok Sawitri. Other texts include Bendoro Pangeran Aryo Panular's "Babad Bedhah ing Ngayogyakarta (100 pupuh in the form of a song)", Fandi Hasib's "Puisi Tanpa Judul," and Dee Lestari's Kaizen Writing Alumni's short story "Cerita Saat Jeda."

THEORETICAL FRAMEWORK

According to M.H. Abrams in "The Mirror and the Lamp," literary criticism is used to answer the problems formulated. According to Abrams (1971), literary works can be studied from four perspectives: expressive, mimetic, pragmatic, and objective. Literary works express themselves through the author's disclosure of experiences, thoughts, and feelings. In other words, literary works are creative and imaginative works intended to present beauty, according to the author. From an expressive

standpoint, literature is entertaining. Because of the author's creative and imaginative nature, it presents a fictitious story. The author created the story's characters, characterizations, and all supporting elements. Literary works are created as works of art by emphasizing the artistic aspect, precisely the aesthetic aspect. This aesthetic aspect is an attempt to entertain literary enthusiasts.

Mimetically, writers have carefully observed human life in the real world while creating literary works. Then, before pouring that life into their literary works, writers reflect on it. Thus, a literary work is essentially an author's reaction to his surroundings. This viewpoint contradicts the notion that literary works are a reflection of real life. This reflection is realized through imitation and blending with the author's imagination of natural or human life reality. In general, mimetic perspectives on literary works cannot be separated from Plato's ideas. Plato contended that all works of art, including literary works, are imitations. Imitation is a relational term that refers to two things that can be imitated. These two things can be seen in three categories: (1) the existence of eternal and unchanging ideas; (2) the presence of eternal ideas reflected in the form of an artificial world, both natural and artificial; and (3) the presence of reflection from the second category as seen in the presence of a reflection in the water, mirrors, and works of art (Abrams, 1971). Artworks can be used as material for reflection in a pragmatic sense. The novel, for example, is regarded as a model of human life. The pragmatic implications of this literary work are as follows: 1) good deeds such as honesty, heroism, and other positive attitudes; and 2) wrong actions such as arbitrariness, corruption, manipulation, greed, anxiety, stress, and illness (affected by reinforcements).

According to the objective view of literary works, literary works are an autonomous world that can be separated from the author and the socio-cultural environment of his time. Literary works can be observed in this case based on their structure. The existence of literature based on prevalent literary conventions demonstrates this approach. The unanimity of meaning, diction, rhyme, sentence structure, theme, plot, setting, and character, for example, are intrinsic aspects of literature. The literary work's strength or value assessment is based on the harmony of all its constituent elements. The structural approach is another name for this objective approach. The explanation of the four points of view in studying literary works leads to the conclusion that M.H. Abrams' literary criticism consists of three literary works' functions: literature as a mirror, a lamp, and a medium.

RESEARCH METHOD

This study attempts to describe the data using words or sentences that are differentiated based on certain elements and parts related to the research objectives and to obtain research results. This study's data sources are Indonesian literary texts divided into classical and contemporary periods. The literary texts are Pramoedya Ananta Toer's novel "Calon Arang," Toety Heraty's long poem "Calon Arang," Cok Sawitri's novel "Janda dari Dirah," Bendoro Prince Aryo Panular's novel "Babad Bedhah ing Ngayogyakarta (100 pupuh in the form of a song)," Fandi Hasib's "Puisi Tanpa Judul" and Kaizen Writing Alumni Dee Lestari's short story "Cerita Saat Jeda."

The research data included both primary and secondary sources. The primary data are the texts found in Indonesian literary works, divided into two periods: classical and contemporary.

Classical Indonesian literary works include Pramoedya Ananta Toer's novel "Calon Arang," Toety Heraty's long poem "Calon Arang," Cok Sawitri's novel "Janda dari Dirah," and Bendoro Prince Aryo Panular's *Babad Bedhah ing Ngayogyakarta* (100 poems in the form of a song). "Puisi Tanpa Judul" by Fandi Hasib and the short story "Cerita Saat Jeda" by Dee Lestari's *Kaizen Writing Alumni Alumni* comprised the data set of contemporary Indonesian literary texts. Meanwhile, secondary data are available in the form of books, journals, written works, articles, and other materials that help to sharpen the analysis of pandemics in Indonesian literature.

Researchers use the listening method to collect data. The listening method is used in language research that involves listening to the use of language in the object under study (Sudaryanto, 1988). Because the author's material object will be in the form of text, comprehension of the listening method will be equated with repeated reading. The collecting of data consisted of 1) reading Indonesian literary texts ranging from classical to contemporary Indonesian literature; 2) performing data selection in the form of language identification (literary text); 3) recording data considered relevant to the research analysis; 4) performing data analysis following M.H. Abrams' theory of the Mirror and the Lamp, and 5) compiling research reports. The descriptive and explanatory method is used in the data analysis stage, namely by describing and explaining the pandemic that is narrated in several Indonesian literary works, including Pramoedya Ananta Toer's novel "Calon Arang," Toety Heraty's long poem "Calon Arang," Cok Sawitri's novel "Janda dari Dirah," Bendoro Pangeran Aryo Panular's novel "Babad Bedhah ing Ngayogyakarta (100 poems in the form of a song)", Fandi Hasib's

“Puisi Tanpa Judul,” and Dee Lestari’s Kaizen Writing Alumni’s the short story “Cerita Saat Jeda.”

DISCUSSION

The global outbreak of COVID-19 shocked the entire world on December 31, 2019. COVID-19, also known as Coronavirus disease 2019, is an outbreak that began in Wuhan, Hubei Province, China. The World Health Organization has directly confirmed this. COVID-19 is initially thought to be a flu virus family due to similarities to the Severe Acute Respiratory Syndrome (SARS) and Middle East Respiratory Syndrome (MERS) viruses. The similarity is based on the symptoms caused by COVID-19, which are nearly identical to those caused by the SARS and MERS viruses (Muakhir, 2020). Finally, it is discovered that the SARS-Cov-2 virus is to blame for the COVID-19 pandemic. The COVID-19 pandemic is both an event and an experience for all humans, particularly writers. It is a creative and imaginative stimulation for authors working on literary work. That is, the author has demonstrated sensitivity and responsiveness to an infectious disease pandemic because the pandemic is used as both the main ingredient and a supplement in the subject matter of a literary text.

There have been literary works that present pandemics as elements and main issues throughout the history of literature, including poetry, prose, drama, and novels. For example, in the sixth century BC, Homer's *Iliad* (written in the sixth century BC) and Sophocles' *The Oedipus King* (*Oedipus Rex*) narrated the problem of infectious disease epidemics (written in the fifth century BC). In the first century AD, the pandemic was also the subject of Continental European literature, including Giovanni

Boccaccio's *Decameron* (1353), Daniel Defoe's *in the Plague Journal* (1722), Mary Shelley's *The Last Man* (1826), and *The Masque of the Red Death* (1842) by Edgar Allan Poe. Furthermore, contemporary fiction—both in America and Europe—tells the story of the global epidemic of infectious diseases, such as Albert Camus' *Plague* (*La Peste*) (1947), Michael Crichton's *The Andromeda Strain* (1969), Stephen King's *The Stand* (1978), Richard Preston's *The Hot Zones* (1994), Jim Grace's *Blindness* (1995) and *The Pesthouse* (2007), Garcia Marquez's *Love in the Time of Cholera* (1985), Philip Roth's *Nemesis* (2010), and Namwali Serpell's *The Old Drift* (2019).

To some extent, Indonesian literary works depict the pandemic of infectious diseases. Contemporary Indonesian literature, for example, mentions the plague. For example, Subagio Sastrowardoyo's poems “Sodom and Gomorra,” Taufiq Ismail's poem “Balada Nabi Luth,” Darmanto Jatman's short story “Wabah,” Joni Ariadinata's poem “Lumpur,” and Honest Prananto's poem “Wabah”. Readers can learn about the responsiveness and sensitivity of literature to events or human experiences narrated by the author by reading these various literary works.

Previously, the researchers explained that this research questions the forms of pandemics narrated in Indonesian literary works, categorized into two periods, namely classical and contemporary. The issue of pandemics in literature is a form of the author's response as an effort to reflect on events that have been or are currently taking place. The following are the results and discussion of the main issues formulated and the theory used to answer these problems:

Pandemics in Indonesian Classical Literature

Heraty (2012), in her prose "Calon Arang", illustrated that the plague that spread throughout the Daha kingdom was caused by the magic of Durga, the Goddess of Destruction. Calon Arang's wrath manifested itself in the form of this disease outbreak. She was enraged because no single man wanted to propose to her lovely daughter. To defeat the evil of Calon Arang, the King sought the assistance of an ascetic named Empu Barakah. Another type of plague narrative in literature is the defeat of Calon Arang by Empu Baradah.

In the story, Calon Arang was a widowed woman who lived in the Daha kingdom's Girah village. The widow was portrayed as a woman able to perform evil magic or witchcraft. She used her magic to cause havoc so that no man dared to approach and propose to her lovely daughter, Ratna Manggali, which made her enraged. She then begged Durga, the Goddess of Destruction, to help her vent her rage by spreading the plague throughout the kingdom. In order to overcome this plague, the King sought the assistance of Empu Baradah, an ascetic who possessed a wide range of spiritual knowledge. In short, Empu Baradah's story succeeded in defeating the supernatural power of Calon Arang.

In the past, Calon Arang were based on folklore legends from Java and Bali. This legend was thought to have historical elements and occurred in certain circles of Balinese and Javanese society. Calon Arang influenced writers to create poetry, drama, and novels. Calon Arang appeared in Pramoedya Ananta Toer's novel *Fairy Tale of Calon Arang* (1957) and Cok Sawitri's novel *Janda dari Girah*.

His novel "Dongeng Calon Arang" (Ananta Toer, 1957) tells the story of the

plague through the main character Calon Arang. Calon Arang was portrayed as a powerful and evil widow shaman. She was a widow who sucked human blood and owned black tea. She enjoyed persecuting others, killing, robbing, and injuring them. She has a lot of magic that she can use to kill people. Students were also forced to wash their hair with human blood. They were like a herd of wild beasts when they partied. An integrated operation led by Empu Baradah finally ended this crime. Empu Baradah can restore people's lives in turmoil to the right path, allowing them to live better and calmer lives.

"...aku, Empu Baradah, sanggup membatalkan teluh janda dari Girah yang bernama Calon Arang itu. Sembahkan juga bahwa penyakit pasti akan tumpas dan rakyat akan hidup aman kembali...." (Ananta Toer, 1957)

"...I, Empu Baradah, have the authority to dismiss the widow's complaint from Girah named Calon Arang. Please also pray that the disease will be eradicated and that people can live safely again..." (Ananta Toer, 1957)

The plague depicted in the works of Toeti Heraty and Pramoedya Ananta Toer had similarities, namely the plague that originated from *teluh*. Both stories were inspired by legendary mythical stories among Javanese and Balinese people. Pram used *Teluh* as a symbol to demonstrate the source of the outbreak. The presence of this *teluh* symbol was a philosophical step toward making the outbreak's causal relationship more easily interpretable. According to Herniti (2012), in Javanese belief, *teluh* or magic was negative energy that could cause harm and death. *Teluh*, also known as witchcraft, is a person's attempt to harm

another person remotely through black magic. Calon Arang, as told by Pram and Toeti Heraty, used the help of spirits to spread a plague throughout the Daha kingdom.

Pram and Heraty's description of the Calon Arang story differed from that of Cok Sawitri in her work "Janda dari Jirah." Sawitri (2007) recasts Calon Arang as a Kabikuan priest who establishes a village near Kabikuan. Throughout the story, Jirah residents are described as calling Calon Arang with the mother's call. Because it was intended as "Mother the source of life" with several quotes, the "Mother" meant superior. Sawitri regarded Calon Arang as a source of regulations that bound all aspects of human life in Jirah and the kings of the Isyana dynasty, including Airlangga.

"Namaku, telah lenyap sejak putriku dilahirkan. Aku lebih dikenal sebagai ibu Ratna Manggali dan mereka yang sangsi, hanya mengingat kematian suamiku, menyebutku Rangda ing Jirah, Jirah adalah kelahiranku, tanah Kabikuan di wilayah Medang." (Sawitri, 2007)

"My name has been lost since the birth of my daughter." I am better known as Ratna Manggali's mother, and those who are unsure remember only my husband's death; call me Rangda ing Jirah; Jirah is my birthplace, the land of Kabikuan in the Medang area." (Sawitri, 2007, pp. 51—52)

The author's alteration of Calon Arang's character in "Janda dari Jirah" is part of a parody based on Linda Hutcheon's viewpoint. Hutcheon (on Mulyawati, Meilinawati Rahayu, and Iwan Saidi, 2017) defined parody as a component of intertextuality theory. The parody was defined as funny, witty, and entertaining in modernism. Postmodernists considered parody a term

to be reckoned with and taken seriously. The parody text was written as an irony to convey facts that were separate between the past and the present, not to insult the previous text.

Calon Arang, the inversion parody in "Janda dari Jirah", was an influential and respected priest in Kabikuan Jirah who prospered among the people of Kabikuan Jirah by upholding Kabikuan manners. Kabikuan etiquette was a rule that bound the inhabitants of Kabikuan Jirah's villages and the kingdoms surrounding Kabikuan Jirah. It may not be traversed for war or any other type of assault. If the King sells the lands of the Isana dynasty, Kabikuan Jirah may purchase them. In Kabikuan ways, the rules regarding land were unambiguous.

"Dalam tata krama Kabikuan, perjanjian suci raja dan pandita; tidak ada alasan apa pun yang mengizinkan raja membolehkan pejabat-pejabatnya memasuki dan melewati Kabikuan, terutama apabila itu dimaksudkan untuk melakukan pembunuhan, sekalipun atas tujuan membela negara. Semua raja-raja di pulau ini tahu hal itu. Apabila melanggar, mandala akan kehilangan padmanya, dan Siwa dan Budha tidak lagi berlingga, bagai raja merobohkan tahtanya bila melanggar tata krama Kabikuan." (Sawitri, 2007).

"The sacred covenant of kings and priests; there is no reason for the king to allow his officials to enter and pass through Kabikuan, especially if it is intended to commit murder, even to defend the country." All of the kings on this island are aware of this. If it is broken, the mandala loses its lotus, and Shiva and Buddha lose their lingas, just as a king loses his throne when he breaks Kabikuan etiquette." (Sawitri, 2007, pp 96—98).

Sawitri (2007) depicted Calon Arang using supernatural abilities to defend the residents of Kabikuan Jirah Village in the novel "Janda dari Jirah." Calon Arang's supernatural abilities were not *teluh* but the power of magic and tantric yoga. Calon Arang's supernatural abilities took the form of a parody of inversion used for good. Calon Arang's magical powers were used to protect the Kabikuan villages, making it difficult for outsiders to reach Jirah. Calon Arang became a powerful priest who could face and fight opponents thanks to the power of tantric yoga.

Bendoro Pangeran Aryo Panular's *Babad Bedhah ing Ngayogyakarta* (100 pupuh in the form of a song) also tells the story of the plague. This chronicle documented a global outbreak or pandemic of cholera in Java, particularly in Central Java, throughout 1821. The cholera pandemic killed at least 125,000 people or roughly 7% of Java's population. Cholera was caused by *Cholera Asiatica*, a type of bacteria brought to Semarang by seafarers from Pulau Pinang and Melaka. It was said that up to seventy people died daily in Surakarta, giving rise to the phrase "isuk urip," or slow afternoon.

It is possible to conclude from the four literary texts that plague is narrated in classical Indonesian literature in several forms, namely plague as a form of judgment of lousy behavior; epidemic outbreaks (such as disasters, deaths, and diseases); and crisis moment forecasts. The plague story in literature was a form of reflection or reflection of events occurring in the socio-cultural environment in actual or symbolic form. Readers would thus gain not only imaginative satisfaction but also knowledge of various pandemic disasters in the past.

Pandemics in Indonesian Literature Today

Literature, as a fictional work, addresses various issues concerning human life and humanity. Essentially, literature is a cultural product with values and functions the author wishes to convey. Contemporary literature, like the classical period, narrates the outbreak, particularly in the era of the COVID-19 pandemic, which is currently endemic. In response, the author manifests the global COVID-19 outbreak in literary works. Fandi Hasib, a reporter for a private television station, wrote a poem titled "Puisi Tanpa Judul" as an example.

*tidak satu, tidak dua, mereka pergi
bergerombol
dalam gelombang bernama kematian
kita pernah terkunci dalam sepi
kita pernah terperangkap
ketidakpastian* (Hasib, 2021)

They come in groups in a wave called death
in a tidal wave known as death
We were once imprisoned in silence
We have been caught up in
uncertainty (Hasib, 2021)

Fandi Hasib (2021) photographed the conditions people face worldwide, particularly in Indonesia, in the four-line poem. COVID-19 first appeared in Indonesia on March 2, 2020, through two 31-year-old female Indonesian citizens and their 64-year-old mother. At a Jakarta club, the 31-year-old woman met a Japanese citizen. Eleven days later, the COVID-19 outbreak spread to several Indonesian provinces, including Jakarta and West Java, where 69 people were confirmed positive, four died, and five were declared cured.

*asal kalian tidak membawa ego
bergerombol di sana sini
berhaha hihi mengabaikan yang
diatur
sungguh elok jika kalian peduli atas
nama kemanusiaan (Hasib, 2021)*

as long as you do not have an ego
swarm here and there
haha hihi disregard the set
good if you care about humanity
(Hasib, 2021)

The above poem quotation exemplifies Fandi's persuasive steps to halt the spread of the SARS-Cov-2 virus. Fandi's appeal for preventive measures in his poem is to lower each individual's ego so that they do not congregate outside the house. Fandi also stated that he is unconcerned about government regulations. It is in line with the government's efforts to keep the COVID-19 pandemic at bay. With this step, namely the formation of a COVID-19 tasks force team or COVID-19 Task Force, the President appealed to all regional governments to create policies for all students, students, and workers/employees throughout Indonesia to study and work from home.

Furthermore, the President directed that all residents perform worship activities at home and that all citizens should be followed the health protocols such as wearing a mask if forced to do activities outside the home, washing hands with soap or hand sanitizer, and maintaining a minimum distance of two meters. The Kaizen Red Ant Community, in addition to Fandi, has responded to the COVID-19 pandemic. They tell the story of the global COVID-19 outbreak in "Cerita Saat Pause," an epic short storybook. The book is 154 pages long and contains twenty-seven stories about the ups and downs of life during the COVID-19 pandemic.

"Pada awal tahun 2020, pandemi COVID-19 menyerang dunia. Serangan segera dan telak mengubah ritme hidup di seluruh dunia. Saya yang tinggal di perkotaan, merasakan perbedaan ritme kehidupan yang mencolok. Awal hari yang begitu sibuk dan berlomba-lomba dengan waktu untuk menuju tempat kerja berubah menjadi pagi hari yang lamban. Pekerjaan saya sebagai pekerja lepas bergantung pada 'proyek' yang mengharuskan bertemu dengan banyak orang dan bepergian ke tempat-tempat tertentu. Seperti sektor industri lainnya, pekerjaan saya pun kena imbasnya. Beban pekerjaan berkurang drastis dalam waktu yang singkat, hingga dalam beberapa waktu saya tidak mendapatkan pekerjaan sama sekali." (Alumni Kaizen Writing Dee Lestari, 2020)

"The COVID-19 pandemic struck the world in early 2020". The swift and decisive attack altered the global rhythm of life. I notice a significant difference in the rhythm of life as I live in cities. The start of a busy day race against the clock to get to work became a lazy morning. My freelance work is based on 'projects' that require me to meet many people and travel to various locations. My work, like that of other industrial sectors, was impacted. My workload was drastically reduced in a short period, and I could not find work for some time". (Dee Lestari Kaizen Writing Alumni, 2020, p. 33)

The quotation above reflects the author's way of thinking about the negative impact of COVID-19 on the fabric of life. He reflected on his fate as a temporary worker disadvantaged due to time constraints. Aside from time constraints, the COVID-19 pandemic has limited movement and the intensity of

meeting large groups of people in person or face-to-face outside the home. As a result, he lost his job in a brief period of time. COVID-19 undermines not only workers but also students and university students. The following quote demonstrates this.

Asriva Paramita is inviting you to a scheduled Zoom meeting.

Topic: Pengenalan Farmasi

Time: Apr 13, 2020 07:30 AM

Bandung

Join Zoom Meeting

Meeting ID: 876 0804 5795

Password: 044510

Gaes! Itu invitationnya ya! Besok siap! Buas bilang kita harus sudah siap, sudah rapi. Sudah mandi, anggap kuliah beneran! Video on!
(Alumni Kaizen Writing Dee Lestari, 2020)

Asriva Paramita is inviting you to a scheduled Zoom meeting.

Topic: Introduction to Pharmacy

Time: Apr 13, 2020 07:30 AM

Bandung

Join Zoom Meeting

Meeting ID: 876 0804 5795

Password: 044510

Guys! That is your invitation! Prepare for tomorrow! Buas says we must be prepared because it is tidy. Consider a real college if you have already showered! On with the videos!
(Alumni Kaizen Writing Dee Lestari, 2020)

The quotation exemplifies Indonesia's situation and learning conditions during the COVID-19 pandemic. Previously, classroom learning was done from home in a virtual online room using the Zoom meeting application. Students miss out on wearing neat, clean, and fragrant school uniforms;

they miss out on meeting friends, teachers, or lecturers; they miss out on the noise in class, and they miss out on the warmth of eating lunch together in the school canteen or on campus. Everything becomes monotonous and uninspiring. Based on the analysis, it is possible to conclude that the COVID-19 outbreak is narrated in contemporary Indonesian literature. It reflected current events around the world. It impacted all aspects of life, including social, economic, political, and educational issues.

Based on the results of the two analyses that have been presented, the relevance of illustrating pandemics in classical and contemporary Indonesian literature lies in the form of epidemics narrated in classical Indonesian literature in the form of plagues as a form of judgment for bad behaviour and epidemic outbreaks such as disasters, death and disease. Meanwhile, the plague narrated in modern Indonesian literature is an outbreak that was deliberately created from certain viruses or bacteria and used as a biological weapon for certain individuals as a form of declaration of war, especially between countries. There are significant differences between the two depictions of the pandemic, namely the causes of the outbreak and how to deal with it. In the era of classical Indonesian literature, the plague spread as a form of revenge for actions committed by a person or group who used *teluh* (black magic). In contrast to contemporary Indonesian literature, epidemics originate from developments in technological science. This outbreak is thought to be a real manifestation of a proxy war. A proxy war is a confrontation between two great powers using substitute players to avoid confrontation for the reason of reducing the risk of direct conflict, which risks fatal destruction (Basundoro, 2020; Suprihanto et al., 2023).

CONCLUSIONS

The preceding description leads to two conclusions that deviate from the axis of the problem formulated in this paper. First, the global epidemic or pandemic has become the main subject of Indonesian literary works from classical to contemporary times. The pandemic is revealed in Indonesian literature as a reflection of events or events experienced by the author, manifested in symbolic representations (such as *teluh* or magic) or absolutes. Second, the depiction of a pandemic in literary works is a disaster that occurred during a specific period and a form of reflection. The pandemic is described in several ways, including as a form of human lousy behavior judgment, an epidemic outbreak (such as disasters, deaths, diseases, and job losses), and a global epidemic with a specific name (COVID-19).

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