

Representation of Javanese Culture in the Short Story “Kakang Kawah Adhi Ari-Ari” by Suharmono K.

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Abstract

Humans live in the midst of multicultural or multi-cultural diversity. People living in certain areas with a culture and characteristics that are able to distinguish one community with other communities. Cultural development efforts must lead to the progress of adab, culture and unity by not rejecting new materials from foreign cultures that can develop or enrich the nation's own culture, and enhance the humanity of the Indonesian nation. The author as part of the community has the ability to express ideas and ideas about cultural diversity through the resulting literary works. The collection of short stories of “Kakang Kawah Adhi Ari-Ari” by Suharmono K, which contains 32 pieces of stories reveal various social and cultural problems of Java in the middle of today's global culture. This collection of short stories will be examined from the perspective of literary anthropological approaches. The issue that will be revealed in this paper is “how representation Javanese culture that the author disclosed in the collection of short stories”. This issue will explore the positive and negative side of Javanese culture revealed in short stories by Suharmono K.

Keywords: Multicultural, Representation, Javanese culture, Short story

1. Introduction

Cultural change through acculturation, association, and adaptation must be done without leaving the identity of Indonesian culture. Everyone is emphasized to respect and respect every culture that exist in Indonesian society, regardless of the form of a culture must be accepted and respected by everyone without distinction between one culture and another culture. Literary work is not born from the author's void, but is a representation of the reality of the social life of society that he understands. The society that is divided into various tribes has diverse customs and cultures. The literary approach that links literary works with culture today is known as literary anthropology.

Keesing (in Endraswara, [1]) explains the concept of literary anthropology can be traced from the word anthropology and literature. Each science has its own meaning. Each is actually a discipline of humanistic scholarship. The subject of the study of literary anthropology is human attitudes and behavior through literary and cultural facts. Literary anthropology consists of two words of anthropology and literature. According Appadurai in [2] literary anthropology is an analysis of literary works in which contained elements of anthropology. In this connection it is clear that literary works occupy the dominant position, whereas anthropological elements are complementary. Because the discipline of anthropology

Article history:

Received (March 12, 2020), Review Result (April 19, 2020), Accepted (May 21, 2020)

is so broad, its relation to literature is limited to the cultural elements present in literary works. This is in accordance with the essence of literature itself is literature as a result of cultural activities. Another opinion expressed by Koentjaraningrat in [3], literary anthropology is the analysis and understanding of literature in relation to culture.

As a discipline, literary anthropology is not only about the culture, but also the habits of the people. As a new approach in the literary world, literary anthropology has a very important task to reveal aspects of culture, especially the culture of a particular society. Literary works, in whatever form, including works categorized as realist, never explicitly disclose the contents to be displayed, the anthropological features contained therein.

Furthermore, Appadurai in [2] describes literary anthropology to function; (1) complete extrinsic analysis in addition to the sociology of literature and literary psychology, (2) anticipate and accommodate new tendencies of literary works in which many issues of local wisdom (3) necessary in relation to the existence of the Indonesian nation, in which contained diverse various customs such as; mantras, maxims, motto, rhymes, most of which are also posed aesthetically in the form of literature, (4) a very appropriate container for tradition and oral literature that has been the boundary of the discipline of literary anthropology, (5) anticipating the contemporary trend of new multidisciplinary developments.

In analyzing cultural elements in literature, Holt in [3] limits the cultural element to seven parts. The elements of culture that are universal, called the main contents of every culture in the world are (1) Religious systems and rituals, (2) Systems and community organizations, (3) Knowledge system, (4) Language as a medium of communication, (5) Art, (6) Livelihood system, and (7) Technology and equipment system. Thus, the object of the literary anthropology literature is itself a study of the culture of society on a literary work. The study in this discussion uses the theory of literary anthropology, because in this study discusses the customs of a society in a literary work, which is a collection of short stories “Kakang Kawah Adhi Ari-Ari”.

“Kakang Adhi Ari-Ari Crater” is one of the Javanese belief that when man was born into the world not alone, but accompanied kakang crater (membrane) and adhi ari-ari (tembuni). After birth man will face various problems and challenges related to religion, culture, tradition which is part of human being as social creature. For the Javanese ‘culture’ is not a vague anthropological concept, but the essence of human beings as social beings and it is well realized. Righteous living is a Javanese life, knowing and showing polite behavior, speaking appropriate words, maintaining the existing order, man and things in their respective, predictable, uninterrupted places [4]. The life of Javanese society cannot be separated from the environment where he lives. They will always depend on and interact with their environment through a series of experiences and observations, either directly or indirectly and consciously or not. From this life experience, then obtained an environmental image that provides clues about what is and cannot be done for the good of his life.

2. Data and methodology

2.1. Data

This research uses Javanese short story, “Kakang Kawah Adhi Ari-ari” by Suharmono Kasiyun. the results. Short story Kakang Kawah Adhi Ari-ari consists of 340 pages. This short story was published.

2.2. Method

The research methods using descriptive qualitative analysis. Qualitative research also requires flexibility during the analysis phase as well, with procedures developing in response to the ongoing analysis. Critical challenge is a key but sometimes overlooked aspect of qualitative data analysis, as the researcher uses constant critical (but not paralyzing) self-reflection and challenging scepticism with regard to the analysis methods and the emerging results [5].

3. Results and discussion

In representation of Javanese culture in the short story of “Kakang Kawah Adhi Ari-ari” by Suharmono K, Representation is the process whereby an object is captured by one’s senses, then it goes to the process for a process which results is a concept / idea that the language will be conveyed / revisited (<http://www.kompasiana.com>). Representation arises because in fact everything in the literary work is a reflection, picture, or imitation of reality (mimesis). In short, representation is the process of re-interpretation of an object / phenomenon / reality whose meaning will depend on how one expresses it through language. Representation also depends on how knowledge is owned by someone who does the representation.

Based on the understanding of hermeneutics and literary anthropology approach, the representation of Javanese culture revealed in the collection of short stories “Kakang Kawah Adhi Ari-Ari”. is grouped into 2, that is positive culture and negative culture.

3.1. Positive Cultural Representation in Short Story Collection “Kakang Kawah Adhi Ari-Ari” by Suharmono K

Positive culture revealed by the author in a collection of short stories “Kakang Kawah Adhi Ari-Ari” include

(1) Tenggara (Sign)

The sounds of kenthongan that played in the tradition of rural communities in some ancient East Java areas are usually used as a way of informing citizens about certain conditions. Big booms are usually always in the village hall. The officers of drummers are usually village officials called Jagabaya. How many kenthongan sounds played as a differentiator about the incident. For example kenthongan beating once as a sign of citizens must gather in the village hall, kenthongan beating two times in a row as a sign of fire, or something else. It has usually been a community-understandable agreement on a particular incident.

In Suharmono K’s cramped story, it is mentioned that when a child, when hearing the kenthongan be beaten four times, it is a sign of a fight with a sharp weapon (bacokan) with the victim still alive, but if it has been hit five times, it means that there is a victim dead fight. The sign by sounding this kenthongan is an old tradition that is the local wisdom of the villagers who have now disappeared with the advancement of communication technology tools. The sound of kenthongan is replaced by a speaker. It’s like a quote on the following “Warok” short story:

“...Nganti saiki aku isih apal banget tengara kenthong kang saben-saben ditabuh nalika aku isih cilik biyen. Yen kenthong telu. Aku ora sepira wedi amarga iku tengara menawa ana sapi utawa kebo ilang dicolong wong. Nanging yen ana kenthong papat, aku mesthi mlayu ing pangkone Ibu. Kenthong papat mujudake tengara menawa ana wong bacokan. Kenthong papat ateges korban isih urip, senjata tatu abot. Nanging yen kenthong lima kaya-kaya ambegan wae aku ora wani merga tengara menawa ana korban rajapati....” (Warok in Suharmono) [6].

(2) Ponorogo reog art

The barge player is a dadakmerak in the show Reog Ponorogo, usually played by warok who have grown and have strong power. It is impossible that small warok can lift barongan dadakmerak by biting wood across the barongan head. Young children are told to practice “menthul” first. That is, children are told to act as bujanganong who wear mask penthul. In the reog show there are usually two masks that complement, the mask Penthul and Tembem. One embodiment of the face whose nose is displayed as a penthul and the only cheek is smudged as stubborn. It’s like the following quote:

“...Warok cilik, kowe latihan menthul dhisik ya?” mangkono kandhane Pak Jati ing sawijining wektu, “besuk yen owe wis gedhe, wis kuwat nyakot barongan sing dipasang dhadhak merak, kowe oleh mbarang”.... (Warok in Suharmono) [6].

(3) Gupuh – Suguh

In the Javanese tradition generally in receiving guests there are its own way through three stages, “gupuh, lungguh, suguh”. The meaning is, (1) gupuh, the guests who come must be well received, welcome into the house (2) lungguh, the guests who come are welcome to sit comfortably in the house, and (3) suguh, usually as a complement, given a treat, at least served coffee or tea. Better if there is a snack accompanying tea or coffee. It’s like this text quote:

“....pancen adat kang lumaku, tamu iku yen bisa kudu disuguh lan ora gupuh. Saora-orane ora suguh yen gupuh.....(Mantu, in Suharmono) [6].

In the short story “Mantu” is also described ‘gupuh’ or family hassles that get a Dutch son-in-law. Fear of how to behave and communicate with a son-in-law or brother-in-law who a foreigner keeps busy. In the Javanese culture of marriage custom process through complicated stages, starting from application and others, can be imagined when having menucents of foreign people who have different languages, cultures and customary procedures of marriage, would need more thought, energy and cost that adds complicated. But the picture of the complexity of having a son-in-law of caucasians disappeared instantly, because it turns out that the law of caucasians actually understood the customary Javanese culture, clever beating gamelan, Javanese language is very good, and clever nembang macapat. It’s like the following:

“...Nduwe mantune saliyané wong Jawa wae wus ribet, wiwit lamaran lan sapiturute nduwe aturan dhewe-dhewe sing ora padha karo adat Jawa. Ndadak saiki nduwe mantu bule. Kamangka anake iku adat jawane wus mbalung sungsum, Nabuh sawernane gamelan wus ora kidhung. Basane mlipis, uga nguwasani sawernane tembang macapat... (Mantu, in Suharmono) [6].

(4) Life is good and there is not good (Urip iku ana enake lan ora enake)

In view of Javanese culture, the way of looking at life there is the view that life is “sawang - sinawang”, meaning the assumption of life is nice and bad it depends on the person who saw it. Even though the reality of the good and bad things will come back to those who live the life itself. In the short story “Nalika Pesawat Mumbul Ngawiyat “ disclosed a model of life is seen by others very good, because to and fro on the plane. But for the model man, it’s the same. The issue of work as a model and singer who must go always on the plane because of the demands of work, to satisfy his fans. As a public figure if it does not obey the taste of fans, will be abandoned. It means the pamor is lost, as well as turn off the source of his fortune.

“...Enak slirane, mabur mrana-mrene sakepenake.”

“Kabeh padha bae. Ana enak lan orane. Manawa aku ora nekani undangan iki, ateges aku nguciwakake penggemarku ing Medan. Lan bisa uga jenengku enggal kasilep dening peragawati utawa penyanyi anyar kang ekeh dha muncul wektu iki. Jenengku ilang pamore. Ateges mati sandhang panganku...

(Nalika Pesawat Mumbul Ngawiyat, in Suharmono) [6].

(5) Life can not be deployed in the dictionary (Urip ora bisa digelar ana ing kamus)

The reality of life is sometimes not as expected. In Javanese culture there is an expression that the problem of “fortune (rejek), soul mate (jodoh), and death (mati)” is God’s secret. Man can only hope and pray, and only to Almighty God we lean and plead. Life is not like a mathematical formula whose outcome must be appropriate, because it is subject to the formula. Likewise life is not as it is written in the dictionary. In the short story “Andheng-Andheng Ngisor Lambe” illustrated the journey of the fate of the Lastri figure who came from a wealthy family who eventually became a prostitute because of the circumstances. It’s like this text quote:

“.... Urip nyatane adoh saka kang jinangka sadurunge. Urip dudu ilmu matematika kang tundhuk marang rumus. Urip ora bisa digelar ana ing kamus....” (Andheng-Andheng Ngisor Lambe, in Suharmono) [6].

The fact that life can not be described in the dictionary is also revealed in the short story “Sepi Tengah Ratri “. The phrase man only plans, but fate in the hands of God is true. Understanding of one’s maturity can be seen from the way they receive the fate line that must be lived. Every human being has a fate that is not the same, so if there is a problem that befell us do not blame others. Accepting the fate that befell us is considered as a maturity. The line of destiny that exists in Lastri and Mamiiek is a picture of one’s life journey. It’s like the following quote:

“.... Manungsa bisa ngrencanake kanggo urip tembe mburine, nanging nasib kang bakal nemtokake....” (Andheng-Andheng Ngisor Lambe, in Suharmono) [6].

“...Kowe paham ta Dhin? Aku ora serik marang Mamiiek. Mbokmenawa pancen iki wis garis u

ripku. Kowe saiki wis dewasa Dhin, kowe bisa mikir kanthi dewasa uga...: (Sepi Tengah Ratri, in Suharmono) [6]

3.2. Negative Cultural Representation in a Collection of Short Stories “Kakang Kawah Adhi Ari-Ari” by Suharmono K

In addition to a positive culture in the lives of Javanese people, there is also a negative culture that is inappropriate for us to follow. Some negative cultural expressions are represented in a collection of stories, among others:

(1) Dhendham Kesumat

The issue of resentment in the heart is difficult to eliminate, let alone the revenge of hostility between nations. Old wounds about hostility between nations if left unchecked will still cause resentment. To eliminate it requires understanding and sincerity. The depiction of the difficulty of removing revenge and old wounds is still very much felt by Narto when he meets his different nationals.

“Aku ora ngira Umi, yen isih ana rasa pangigit-igit ing teleng atine bangsamu, malah wong tuwamu dhewe.” (Tatu-Tatu Lawas, in Suharmono) [6].

Narto bali nyawang kenya kang lungguh ing ngarepe. “Apa gunane aku bali mreng Umi, yen tekaku ing kene isih dianggep kaya tekane musuh bebuyutan” (Tatu-Tatu Lawas, in Suharmono) [6].

(2) Demonstrasi

Demonstrations or demonstrations are carried out when there is no agreement to experience a deadlock between the two sides. So that the demonstration was carried out as a pressure of “coercion” of the will to the DPRD.

Why should demonstrations, even though there is still room used for consensus deliberations?

“...Cah-cah demonstrasi nyang DPRD, Pak,” Kandhane sanadyan dheweke durung kober takon.

“Demonstrasi?” dheweke negesake kanthi rada gela. Tiwas kesusu-susu, jebul padha demonstrasi.... (Tumbal, in Suharmono) [6].

(3) Wanita lanyah

The depiction of “wanit lanyah” or prostitutes is always associated with the black world. This means that the world is not reasonable with life generally full of moral norms or custom of modesty. For example for low-grade prostitutes women are usually in a dimly lit place, behaving seductively to men, laughing mischievously, and dressing up in inappropriate that exceeds the limits of reasonableness. In short, prostituted women are portrayed as not innocent women, because their entire bodies are deliberately “sold” or to attract the sympathy of men who are thirsty for romance.

“...Saka panggoan kang peteng jumedhul wanita nyedhaki aku. Aku mandheg jegreg. Wanita iku ngguyu nakal.... “Biyuh wedhake olehe merok-merok....” (Wiramane Lagu Dhangdhut, in Suharmono) [6].

“...Rasane ora rila yen kenya kang biyen katon lugu lan criwis iku jebul dadi wanita tuna susila.... Lan aku dadi wanita kang panggaotane adol raga marang wong lanang kang ngelak asmara....”(Andheng-Andheng ngisor Lambe, in Suharmono) [6].

(4) Kumpul kebo

Gathering is a term for men and women who live in one house, have sex like a husband and wife but without marriage ties. Because of the absence of this marriage bond, then when there is no match, between men and women iki also separate. Surely this behavior is not in accordance with religious guidance.

In one of Suharmono K’s works, it was illustrated that there was one person who carried out *kumpul kebo* behavior for five months.

“...Dheweke nyawang dharatan kang katon ijo royo-royo, banjur caturan kaya tumrap marang awake dhewe. “Pancen ik (Bs.Landa: aku) tau kumpul kebo watara limang sasinan karo dheweke...”Barong dabce Sahadewa in Suharmono).

The problem of infidelity always puts the child from the affair who bears the consequences. Infidelity is not justified in religion.

“...Perih, bocah kang sorene nuduhake makame ibune marang dheweke iku, kang lair kanthi suci ora duwe dosa, uga melu nanggung dosane wong tuwane. Agus, jenenge bocah iki. Bocah kang lair saka bibit kang ditandur ing rahime Mamiék sisihane. Nanging bibit iku dudu bibite...” (Sepi Tengah Ratri, in Suharmono).

4. Conclusion

From the works of Suharmono K in a collection of short stories “*Kakang Kawah Adhi Ari-Ari*” this can be obtained a picture of the situation and problems, and the behavior of a person and society captured by the author then disclosed a short story. Suharmono K mostly describes the cultural wisdom and grandeur of Javanese philosophy. Through the description the reader can absorb what is implied and written in every story.

As a person who is surrounded by a strong Javanese culture, Suharmono in his works always insert the cultural values of both positive and negative Javanese culture. Through the works of Suharmono K. want to convey the message of cultural values so known to the reader and expected to be understood the values to be conveyed by the author.

Acknowledgements

Researchers would like to thank the parties who helped carry out this research, namely Suharmono K, the novel writer, Surabaya State University who facilitated our reference book and family.

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