Sosial Act of Javanese Woman in Novel Dahuru Ing Loji Kepencil

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Abstract: This paper discusses the representation of women in a modern Javanese literary work entitled Dahuru ing Loji Kepencil (DILK) essay by Suparto Brata. This research uses the structural theory of figures and characterizations as presented by Panuti Sudjiman in his book Memahami Cerita Rekaan (1992). The method used is descriptive analytical method as proposed by Nyoman Kuta Ratna in his book entitled Teori, Metode, dan Teknik Penelitian Sastra (2004). It was found that Javanese women in the text are not in a subordinate position as in Javanese society. The women in the story are depicted strong, not subordinated by men, can even do things beyond what men can do. The view of women in the novel DILK has an important role as a family protector. There are three motivations behind the social action of Javanese women in the DILK story, namely sosiogenetic motives, biogenetic motives, and theogenetic motives.

Keywords: Javanese woman, social act, motivation.

1. Introduction

Literary works are reflections or representations of a community in real life. This is as stated by Damono (1984: 1). Related to this research, Javanese literary work in the form of novel which will be used as research object is Dahuru Ing Loji Kepencil (hereinafter called DILK) by Suparto Brata. This novel belongs to the class of modern Javanese literary works. About modern Javanese literature Suripan Sadi Hutomo (1975) says that the novel in Javanese that is considered a milestone of birth or the emergence of modern Javanese literary period is the publication of Serat Riyanto by R.M. Sulardi in 1920 published by BalaiPustaka.

DILK is a cerbung (serial story) published in Tabloid Jawa Anyar Kandhangdara Solo in 1993. Then this cerbung is recorded as a novel in 2015. This novel serves as the object of research because it gives a strong picture of Javanese women who are focusing on the element of figures and character. In contrast to the research that has been done, this research will focus on the discussion of the motivation of the social action of Javanese women in DILK novels based on the structural analysis of the figures and characterizations. In analyzing the structure of literature, the author based his opinion on the opinion expressed by Panuti Sudjiman in his book entitled Memahami Cerita Rekaan (1992). The research method used by the writer is analytical descriptive method as presented by Nyoman Kuta Ratna (2004).

Research on the motivation of Javanese women’s social action is important with the consideration that, in Javanese culture there are views which seem to subordinate women. This view, for example, is seen from the existence of phrases such as women only as kanca wingking (‘friend in the back’) for husband and his family, namely that women can only do domestic roles in the household. There is also a presumption that women can only do 4M that is macak (decorate), mangsak (cooking), mlumah (palms facing up), and manak (childbirth). In Javanese language, another term for perempuan (women) is wanita. The word wanita is often defined as a jarwa dhosok or acronym, derived from the word wani (bold) and ditata (arranged). It means that women are a society that can be arranged, or can
also be interpreted as people who are willing to be arranged. This is what causes women often to be perceived as weak, women who can be governed by men. Another phrase is that the woman is likened to *swarga nunut, neraka katut* (to heaven hitching, to hell carried). Which means that the fate of women or wives depends heavily on the husband. Women are just objects that can not determine their own lives. Still about the negative view of women, Wajong (1974: 29) also adds on the issue of subordination of Javanese women. Wajong says that in Javanese society, when a woman and man are engaged, then the men will give a gift called *paningset*, as a sign of bonding. Usually embroidered jewelry or clothing fabric *sapengadeg*, which is a complete clothing material from the tip of the foot up to the top, including cloth and *kebaya* (Javanese women’s traditional blouse). Giving *paningset* is defined as a tool to buy or commonly called a *tukon*, because as if the woman was bought by the male family.

Based on these matters, it can be deduced that in Javanese culture, there is an unequal relationship between women and men. The position of women is considered lower than men. Christina Handayani (2011: 3) even states that in the view of feminists in general, Javanese culture is a culture that does not provide a place for parallel between men and women. Related to that, this study will discuss how the view of the motivation of social action of Javanese women as represented in DILK novel. Is the view of Javanese women in the DILK novel similar to the views contained in the Javanese culture.

2. Motivation of Javanese Social Action in Novel Dahuru Ing Loji Kepencil

According to Damono (1984: 1), in literature presents a picture of life, and life itself is a social reality that encompasses interpersonal life, intercommunity with individual people, between humans themselves, and events that occur within one’s mind. Just as in the DILK story also contains a picture of life in a city and is a social reality, for example in the story depicted *Tretes* is in the area surrounding *Gunung Arjuna* (Mount Arjuna) and there are places of localization. Many young men and women spend the weekend with their date or with prostitutes in the cold-weather region. *Tretes* is a disguised localization and it is true to this day. Back to the discussion of women, the DILK story provides an overview of the power of Javanese women when her mind urges her body to protect the family without doubting her own ability because she has strong courage and determination to make her an unexplored woman in a subordinate position of men.

Deri Karnasih's character in the DILK novel is described as the woman who became the main character. She is a woman who keeps the norm, aggressive, firm, brave, clever, and alert who has power over her and the circumstances. Deri has full control over all policies and decisions concerning his life. By this, the important thing to know is the motivation underlying Deri's social actions in determining the policies and decisions related to his life. About motivation, W.A. Gerungan (1996: 141) uses motive terms. Motive is an understanding that covers all the movers, reasons, or impulses in the human being that causes him to do something. All human behavior has the essence of motive. Behavior performed reflexively and which takes place automatically, has a specific purpose even though that intention is not always realized by humans. To be able to understand and understand human behavior more perfectly, then we should understand and understand first what and how the motives of the behavior. In studying human behavior, we should know what it does, how to do it, and why it does it. In other words, we should know what (knowing something), know how (how to know something), and know why (knowing the reason of something) from human behavior.

Human motive is the drive, desire, passion, and other driving force that comes from within himself and from outside himself, to do something action. The motives give purpose and direction to human behavior. Further, W.A. Gerungan (1996: 142-143), also viewed from the point of origin, the motives in human beings are classified into three types, namely biogenetic motives, sociogenetic motives, and theogenetic motives. Biogenetic motives is a motive that develops in people and derives from its organism as a biogenetic creature, and the motifs derived from its cultural environment. Biogenetic motives is a motive derived from the needs of human organisms for the sake of biogenetic
life. Sociogenetic motives are the motive that people learn and derive from the cultural environment in which the person is situated and developing. The sociogenetic motives do not develop on their own, but on the basis of social interaction with people or the cultural outcome of the person. The theogenetic motives is the motive that surrounds the human motives as a divine being. These motives stem from the interaction between man and God as seen in his worship and in his daily life, where he seeks to realize certain religious norms. Man needs an interaction with his Lord to be aware of his duties as a human being in the multitudinous society. The following will discuss the actions of female characters in the DILK novel, as well as the motivation for such actions.

2.1 Deri's Actions Forbade Santanu to Rent Villas

Deri's action forbids his husband (Santanu) not to rent his villa when they are on their honeymoon there, it is motivated by sociogenetic motives because Deri does not want to be considered a prostitute. Deri wants to be considered a good woman because she is the woman who keeps herself from the bad guy. Only Santanu managed to marry her and was entitled to touch her. No other man allowed her to touch her other than her husband, so she confirmed to Santanu that the villa should be temporarily closed while they were honeymooning there. There are external factors that affect his thinking. He does not want to be badly judged by others. In society, prostitutes and immoral acts are regarded as a lowly matter.

In addition to sociogenetic motives, Deri's actions are motivated by a theogenetic motives. Idleness is a contrary act to religious values. In religion there is the concept of wrong and sin. Indecent acts committed by unmarried couples of men and women - commonly referred to as adultery - in religious concepts are considered as sinful acts. Because of such zina's deeds can cause sin. According to Deri, immorality is wrong and sinful. Another action from Deri, that is to admonish Santanu because Deri felt embarrassed when Santanu said in front of Mak Baiyah, that they would both bathe together. This is motivated by sociogenetic motives because in the Eastern culture, the expression of the form of a romantic bath together with a husband and wife is still considered taboo when heard by others. Deri also has a sense of shame towards others and feels that they will be judged to be unfavorable by others because of Santanu's remarks. The incident is illustrated by Deri's dialogue in the story telling the word saru (taboo) which in Javanese culture is used to rebuke someone who has done something that is still considered unusual or taboo. According to Deri, making out even only through words in front of people is less comfortable and make him feel shy, moreover, if it is a new person he once met.

In addition to verbal, another action from Santanu is to kiss Deri in front of Mak Baiyah who finally reap a reprimand from Deri. Deri admonishes Santanu for his deeds considered saru. Deri's actions are motivated by sociogenetic motives because Deri feels embarrassed when Santanu kisses her in front of Mak Baiyah, even though they are both married and are legitimate couples in the eyes of law and religion. However, in Eastern cultures, intimacy like kissing is still taboo when done in public. It can interfere with the comfort of others. Deri's action scolds Santanu because Deri is worried to make Mak Baiyah uncomfortable seeing his intimacy along with Santanu and Deri also feel uncomfortable intimacy witnessed by others. It is related to the expression in the Javanese language, namely amemangun karyenak tyasing sasama which means doing something that can make people comfortable, both attitude and word. Need to be self-control to make this happen, then Deri scolded Santanu which he said had used inappropriate words and inappropriate behavior.
2.2 Action of a Woman (Wife) in Respecting Men (Husband)

Deri calls her husband *Mas*. Deri's actions are motivated by sociogenetic motives because the word "*Mas*" is a gentle and respectful greeting in it. The term can be used to greet an older man or a greeting to the husband. Deri respects and appreciates her husband, so Deri calls her husband that name, not just calling her name alone. Deri's respectful attitude was also seen when he asked Santanu to help Pak Dulkarim and Mak Baiyah argue with the rogue young men in the vestibule of the villa. They forced Mr. Dul and Mak Baiyah to rent out their rooms that night. Deri's actions are motivated by sociogenetic and biogenetic motives. The sociogenetic motives for Deri appreciates and respects Santanu as the head of the family who should be the protector of the family and assures Santanu that he must defend everything he has with hesitation. Deri did not want to overtake or take over the role of Santanu, so he asked Santanu to act and he accompanied her husband to face the rogues. The action is also based on biogenetic motives because Deri realizes that he is a woman who can not fight much in the event of attack and violence. Deri's physical may not be as strong as the henchmen, so he asks Santanu to help solve the commotion in the vestibule of the villa in order to avoid an unwanted thing. He still has the instinct to be protected by the husband.

2.3 Deri Karnasih's Defense Against The Bad Youth Gangs

In the story there is an action Deri replace the husband's position faced with a bad young man named Pandran, because the husband slowly moved to the back side of Deri. It was as though Deri had been shielded by him. Santanu did it because he had seen Pandran staring at him angrily. He avoided fights with Pandran because he was not a man who used to fight like Pandran, even physically, Santanu's muscles were no bigger than Pandran's muscles. This was done by Deri because of the sociogenetic motif. Santanu as the head of the family has not been able to carry out his duties and obligations to protect the family, so Deri takes over the role of the male as the leader and the protector of the family from threats. Deri did not hesitate when to replace Santanu and not afraid to deal with Pandran because he felt right. Deri feels the need to protect his family and defend the truth even though her husband is not much help in that. She sincerely and willingly put her position in an unsafe position can even endanger himself.

Santanu action that does not want to fight Pandran is related to the expression in Javanese culture, *wani ngalah luhur wekasane*. The word *wani* means `brave' and *ngalah* means `to succumb'. *Luhur* has `a noble' or `noble meaning' and *wekasane* comes from the word `*wekas*` which means `in the end` (Poerwadarminta, 1939: 655&660). The phrase can be interpreted if brave or willing to succumb, then in the end will get the glory or nobility. Someone who is upset will get good. Santanu is described as a person who does not like to fight and avoid conflict. Perhaps the phrase can describe the attitude of Santanu when facing Pandran. However, according to Deri, Santanu's action is not right because succumbing to Pandran is a futility that can harm himself and his family.

There is another action from Deri in the story in his quest against Pandran. Deri took action against Pandran because he was physically assaulted. It is motivated by biogenetic motives because Deri has the instinct to defend himself. Santanu was not portrayed as helping Deri when attacked by Pandran. Deri tries her best to protect herself from getting hurt and defending herself from threats. Deri fight off as much as possible from using nails to claw face, legs to kick Pandran, and teeth to bite Pandran's nose. The fight was so great because it was mentioned that Pandran was a big, sturdy man, so his strength was certainly bigger than Deri who was a woman and never described as an expert in fights like Pandran. Pandran called Deri for underestimating women. Deri's act was unexpected because Deri was a woman who looked beautiful and did not see any masculinity of her. However, when attacked by Pandran it turns out Deri has a strong resistance that is not illustrated from her physique. The exact phrase in Javanese culture that represents Deri in that case is *Janma tan kinira kinaya ngapa*. *Janma* means `man', *tan kena* means `can not', *kinira* is derived from the word *kira* (guess) with an *in* insert that gives the passive meaning of work or in place of the prefix *di*, so *kinira* equals with *dikira* which means `predictable`. Similar to *kinira*, *kinaya* has similar meaning to *kinira*. **4**
The word *ngapa* is derived from the word *apa*, that means `something`. *Ngapa* gets an additional nasal sound in front of it and the nasal sound does not affect the meaning of the word `apa`. So, it can be interpreted that human can not be predicted like what, meaning every human being no one can guess someone will be like in certain circumstances. Just as Deri does not appear to have physical strength outwardly, but it turns out that when she is threatened, she turns into a mighty woman in various ways and with all his might against his enemy who has a greater physical than himself. In this case, Pandran's attitude that Deri had underestimated as a woman related to the expression in Javanese culture is *aja kumalungkung* which means `feeling more` (Poerwadarminta, 1939: 234). So the phrase contains the meaning do not feel themselves beyond anyone else. Pandran feels that Deri is an ordinary woman and he is stronger than Deri, so he dares to degrade Deri through his words and deeds. He did not hesitate to attack Deri because he felt he would win from it. However, in reality he lost to DeriKarnasih. Pandran got a scar on his face from scratches and his nose pounded from being bitten by Deri. That thing he accepted because he felt he had something that exceeds the self Deri.

2.4 Deri’s Action in Arresting the Bad Youth Gangs

In DILK’s novel, Deri Karnasih’s action in arresting the youth by designing traps for her enemies is an action motivated by sociogenetic motives for love and affection for the family, so she feels she should be able to protect her family even without the help of her own husband. Her husband had been made helpless by the rogue youths that made Deri have to dominate in making decisions even an absolute decision from Deri’s person and she executed her decision alone. Deri also decided to keep the arresting plan from her husband because, she thinks that her husband has no ability to help her out at that condition.

Deri seeks to bring about justice for her family. She desperately wanted to sue youths for unhappy behavior against his family. For Deri, violence must be reciprocated with violence, both physical and mental violence even if the action is not done directly by Deri Karnasih’s hands. Deri is very clever, she understands that she is only a woman who does not have enough strength to fight the four youths, so she tries to design traps with simple tools such as rope, crowbar, bird hoop, and oil. Deri’s own act of arresting the youth was related to the expression in Javanese culture, namely *nglurug tanpa bala*. The word *nglurug* means `attacking or invading enemies`, *tanpa bala* means `without troops` (Poerwadarminta, 1939: 412). So it can be interpreted to attack the enemy without troops. Deri attacked the youth through the traps she designed. She designed it alone without anyone helping her. She felt capable of attacking the henchmen because he felt he had to protect her family.

Another phrase that denotes Deri’s attitude is the *sadumuk bathuk saknyari bumi dilabuhi tekaning pati*. The word *dumuk* means `touching with the finger`, while *bathuk* means `the front side of the head or forehead` (Poerwadarminta, 1939: 33, 96). For the Javanese community the head is a respectable part of the body, not just anyone can touch the heads of others. The prefix *sa* in the word *sadumuk* means `one`, then *dumuk bathuk* means `one touch in the head`. The word *saknyari* is derived from the word *`nyari* and the affix *`sa*` meaning `one`, then *saknyari* means `an inch` and *bumi* means `earth or land` (Poerwadarminta, 1939: 53). *Saknyari bumi* means `an inch of earth`. *Dilabuhi* is meant `to be lived or defended` and *tekaning* is derived from the word *teka* which means `coming`, *pati* means `starch or die` (Poerwadarminta, 1939: 254, 476, 599). Thus, the *sadumuk bathuk saknyari bumi dilabuhi tekaning pati* can mean that if our honor is harassed even though only as small as a touch of a finger on the head or like a span on the ground, then the honor should be defended until the age close. Just as Deri defends the honor of his family that has been harassed by the young men, even though he has to fight alone. She does not give up to defend and protect his family even in an unusual way. Deri’s success in bending the henchmen gives us an idea that karma still prevails in life. As the expression in the Java language *sapa gawe nganggo, sapa nandur ngunduhuh*. Whoever makes it will use it, whoever plants it, will harvest the results. The meaning of the phrase
describes the delinquents who have made a fuss at Deri’s villa and have harassed Deri’s family getting rewarded for their deeds. Three of the four youths were hit by a trap made by Deri Karnasih.

3. Conclusion

Javanese women in the DILK novel are portrayed as the main character who keeps the norm, aggressive, firm, brave, clever, and alert so as to have power over him and the circumstances. She dominated the policy and made her decisions. In every action, she is addressing the circumstances surrounding her, she has three underlying motivations for his actions. These motivations are sociogenetic motives, biogenetic motives, and theogenetic motives. Of the three motives, the sociogenetic motive is the most dominating motive. The view of women in Javanese society that gives the impression that women have a role only in domestic and subordinated areas by men does not appear in the DILK story. Female figures in the DILK story are portrayed as having an important role as family protectors and having equal status with men.

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