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# Javanese ethnopoetics variant: A study on Indonesian literary works

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## Abstract

Indonesian literary works has been produced by East Javanese authors. However, the existence of this literary work is not widely known by both national and international readers. This study aims to reveal the existence of literary works by East Javanese authors, especially discovering the ethnopoetics. This study used a textual qualitative method, with literature sociological perspective. Literary textual data were studied analytical-interpretatively by deep reading, recording, and interpreting. The finding of this study showed that Indonesian literature ethnopoetics as a characteristic of East Javanese authors was colored with themes and aesthetics typical of East Java.

**Keywords:** Indonesian literary works; Javanese ethnopoetics variant; East Javanese authors.

# Variante etnopoética de Java: Un estudio sobre obras literarias indonesias

## Resumen

Las obras literarias indonesias han sido producidas por autores de Java Oriental. Sin embargo, la existencia de esta obra literaria no es ampliamente conocida por los lectores nacionales e internacionales. Este estudio tiene como objetivo revelar la existencia de obras literarias de autores de Java Oriental, especialmente descubriendo la etnopoética. Este estudio utilizó un método cualitativo textual, con perspectiva sociológica de la literatura. Los datos textuales literarios se estudiaron de forma analítica-interpretativa mediante lectura profunda, grabación e interpretación. El hallazgo de este estudio mostró que la etnopoética de la literatura indonesia como una característica de los autores de Java Oriental estaba coloreada con temas y estéticas típicas de Java Oriental.

**Palabras clave:** Obras literarias Indonesias; Variante etnopoética de Java; Autores de Java Oriental.

## 1. INTRODUCTION

Every Indonesian literary works created in a particular region has its own uniqueness. East Java is an area in Indonesia whose authors are highly productive in creating Indonesian literary works. Indonesian literary works of East Javanese authors have not been studied much, especially the ethnopoetics.

Ethnopoetics, as one of the characteristics of the literary works of East Javanese authors, has never been disclosed and, also, used in the development of literature in both national and international levels.

Likewise, it also happens to the the literary works, as SUMARDJO (1997) said, which are related to the authors, social conditions, and the readers. Indonesian literature, according KUSUMAWIJAYA (2008), also conveys the importance of knowing the development of cities or regions, as how East Javanese authors in his works understand their city or region.

In addition, the excitement of getting involved in literature in East Java is also motivated by the frequent conferences of authors that are significant for the growth and development of Indonesian literature in East Java. In fact, many conferences, an event to revive Indonesian literary works in East Java, have not been recorded. There are also large and small communities in various regions that contribute to intensifying the excitement of creating literary works have not all been identified.

The creation of Indonesian literary works by East Javanese authors has become a part of the tradition of Indonesian literature. Literary works created need to be studied because they completely represent the typical themes and aesthetics. Many are still hidden because not many people are concerned of bringing them to national and international levels.

In reality, the study of literature in various universities in Indonesia is still dominated by the works published in Jakarta. This is relatively acceptable, yet people also need to know that the Indonesian literary works published in other areas would probably be equally interesting. In these areas, there are many published literary works Indonesia that have good quality and are typical of East Java

(MANUABA, 2015). Therefore, as one of the areas that produce many literary works, East Java deserves recognition in literary production.

With these considerations, this study is considered important because: first, it would place Indonesian literary works of East Javanese authors as a part of a territory of Indonesian literature. Second, it would discover the ethnopoetics of Indonesian literary works of East Javanese authors as a characteristic that can later be used as a model for the study of other areas and bring them to national and international levels. Third, it would provide theoretical benefit in the development of literature, especially the sociology of literature; and practically, bridge the literature and the readers.

In analyzing Indonesian literary ethnopoetics of East Java authors, sociology of literature was used (especially the sociology of works) primarily to identify the structures and contents of the literary works. ESCAPRIT (2005) suggests that the study of the sociology of literature can involve a lot of relationships, such as the relationship with the author, era, society, and readers. In addition, it also specifically examines the social facts, literary aesthetics, and poetics.

FARUK (1994) states that the study of the sociology of literature can make an association from the the texts (structural) to the ideas of post-modernism (the development of thought) that is relatively dynamic. RATNA (2003) and HALL (1979) understand that, essentially, the study of the sociology of literature is a paradigm which opens opportunities for further studies related to literature.

Therefore, starting from the thoughts of sociology of literature, this study would be focusing merely on the literary texts itself but also

identifying its relationship with what is outside the texts. Basically, texts are examined as a complete work and have regional peculiarities in their poetics by applying the theory of sociology of literature (sociology of work).

## **2. METHODOLOGY**

This study used textual qualitative research method by using an approach to the sociology of literature because it examines objects of literary texts. With this approach, the study would be directed more into the sociology of work so that this study was more focused on the works that would reveal the literary phenomenon.

To assess the existing literary texts, directly and deep reading methods were highly required and then followed by the ethnopoetics analysis, studying it from the themes and aesthetics of the works. The objects of this research were Indonesian literary texts created by East Javanese authors, such as prose, poems, and drama texts, literary works in the form of prose, poetry and drama texts.

The orientation of this study was to study the ethnopoetics. This means that the texts were examined through the themes and aesthetics of the works related to the social life of the society. In the analysis, researchers used an analytical-interpretive way to express ethnopoetics as a characteristic of Indonesian literary works of East Java authors.

## **3. RESULTS and DISCUSSION**

## Ethnopoetics as a Characteristic of Indonesian Literature of East Javanese Authors

To discover ethnopoetics in Indonesian literature, there are two important things that can be used here, namely, the thematic and aesthetic works.

### 1) Thematic Indonesian Literature

Ethnopoetics in a work can be seen from how the themes used in the works of literature written by East Javanese authors. The themes of the works highlighted were from three types of work, namely, prose, poetry, and drama texts.

#### (a) Thematic Indonesian Prose

One marker that forms the characteristic of Indonesian prose created by East Javanese authors is on the themes raised by the authors. In prose created by East Javanese authors, typically all events in East Java regional culture are revealed—that in East Java itself is divided into various subcultures—which inspire the birth of Indonesian prose, including Chinese subculture.

Many prose works use the theme about conditions and habits of people in East Java, including the tradition of the flood that has happened since several years ago. One short story "Tilgram kepada Abu Nawas" by Muhammad Ali, brought out the theme "the flood situation that has been going on for a long time". Flood condition has become a habit of the citizens as seen on the following excerpt: "... banjir kan bencana nasional, tapi ini cukup genangan air, bencana tak dikenal, yang melanda Blok Utara kompleks perumahan Bulbul

yang selalu digenangi air setinggi lutut, kadang-kadang lebih tinggi lagi, setiap musim hujan. Apa itu bukan malapetaka?”

[... the flood is a national disaster, but this is quite a puddle, an unknown disaster, which hit the North Block of the Bulbul housing complex which is always flooded with knee-high water, sometimes higher, every rainy season. Is that not a disaster?] (in HUTOMO, 1991).

From that short story, the author implicitly wished that despite becoming a habit, of course, there should be an effort to overcome it. It is obviously disastrous flooding that harm people.

In addition to flooding problems, there is also the theme of "the importance of promoting a reading culture in society", which is expressed through the short story "Layar Terkembang" by BRATA, S.: "Andi membuktikan bahwa dia bersungguh-sungguh ingin pandai membaca. Ia rajin belajar. Melihat kerajinan ini, timbul pikiranku hendak membuatnya orang yang lebih berguna bagi masyarakat". Aku bermaksud memasukkan pengetahuan-pengetahuan yang berguna baginya. Dan begitulah sesudah belajar membaca, aku lalu bercerita macam-macam..." ["Andi proved that he really wanted to be good at reading. He studied hard. Seeing this craft arises, my mind to make him a person who is more useful to society". I intend to include knowledge that is useful to him. And so after learning to read, I will tell stories ... "] (in HUTOMO, 1991).

Through this short story, the author was trying to propose the idea that the culture of reading was an activity that should be made into a tradition so that a nation could be better. Without reading,



people will not have limited insight and could not increase their knowledge. The theme of "good exemplary for children" also marks the ethnopoetics of literary works created by East Javanese authors. This example can be seen in the short story "Seorang Anak" by SUMOWIJOYO, which in the style of irony recounts how a father who is not kind and not a good role model: Di balik itu, ayah Edi adalah orang yang rakus-haus harta benda. Bukan hanya tembakau kopi saja yang disedotnya dengan setia, melainkan juga harta orang lain. Rumah warisan di Pasuruan dimakannya dengan pengambilalihan secara sepihak tanpa seizin para ahli warisnya. Rumahnya direbutnya, meskipun ia tidak berhak

[Behind that, Edi's father is a greedy person. He not only sipped coffee tobacco faithfully, but also other people's assets. The inheritance house in Pasuruan was eaten by unilateral takeover without the permission of his heirs. His house was captured, even though he was not entitled] (in HUTOMO, 1991).

East Java is an area that is known to have a distinctive culture, which marks the East Java characteristics. In East Java community, ludruk has an important contribution to cultural struggle. "The spirit of struggle for culture" is written in the short story "Awak Ludruk" by Shoim Anwar, in which tells the story of the old crew of ludruk who were brave to fight against the Japanese invaders for the sake of upholding the culture of Indonesia. As a result, Cak Durasim, as one of ludruk crew, was imprisoned by the Japanese because his ludruk speech "Pagupon omahé doro, melok Nippon tambah sengsoro."

(Pagupon is a pigeon house, following Nippon makes people more miserable) (in HUTOMO, 1991). This typical expression has been used as a "monumental expression" that is often expressed in the forums by the humanists, as the involvement and cultural awareness to the community. to honor the struggle of Cak Durasim, his name is, later, immortalized in a cultural building in the Cultural Park called "Gedung Cak Durasim".

Another prose work, which is a collection of short stories entitled *Limau Walikota* (Kumpulan Cerita Pendek), exposes much around the theme "the lives of the poor and the weak" (Muhammad Ali in the short story "Sarinah"), and also a matter of religious observance as seen in the work of M. Fudoli Zaini entitled "Burung Putih", and also SUNYOTO in his short story "Malam Keakraban". Then, in this collection, Billy wrote about the "world of the artists" in his short story "Orong-orong" and HARDJONO in his work "Patun and Cicilan", and SUWITO, in his work "Sri Panggung". The following is the example of text excerpts of a short story "Sri Panggung": "Saudara-saudara, saksikan pertunjukan perdana orkes misri Citra Baru di Gedung Wonokromo, dengan cerita romantis Transaksi Cinta... Armaji terus berteriak di atas becak promosi dengan pengeras suara berenergi accu... Kemat yang mengayuh becak melaju menyusuri Ketintang, Gunungsari, Wiyung, sampai ke Lidah" ["Ladies and gentlemen, witness the premiere of the Citra Baru missile orchestra in the Wonokromo Building, with a romantic story of Love Transactions... Armaji keeps shouting on promotional pedicabs with battery-powered loudspeakers ... Kemat who pedals a pedicab driving

along Ketintang, Gunungsari, Wiyung , to the Tongue "] (in ANWAR, 1993).

Loindong in "Pada Suatu Siang" depicts the theme of "the lives of people in the port", which he considers needing a concern from the government so that they can live properly. Furthermore, in this short story collection, SOEHADI in his work "Cangkring" depicts the theme of "medical and sex", according to his background as an author and a doctor. In the last short story, there is also the theme of "criticism and irony in life" which is expressed in the short story "Tikus" by SUMOWIJOYO.

"Racial riots" also becomes the theme that signifies the ethnopoetics of literary works created by East Java authors. East Java, especially Surabaya, is an extremely heterogeneous area where racism needs to be minimized. Erawati in her novel *Prosesi: Jiwa yang Terpenjara* wrote about the racial riots, as seen in the following excerpt: "...banyak kenangan tercecce, yang pada kenyataannya makin memperjelas sosok rapuh dari diriku sendiri. Sejak kecil Ayah menyuruhku mengenal seluruh yang ada di dalam rumah dirinya. Ia memasukkan aku ke sekolah khusus Tionghoa, dan secara implisit memaksaku meninggalkan dunia Ibu, meski hal itu terlalu sulit kulakukan".

[... a lot of memories are scattered, which in fact clarifies the fragile figure of myself. Since childhood, Dad told me to get to know all that was in his house. He put me in a Chinese school, and implicitly forced me to leave my

mother's world, even though it was too difficult for me to do.] (ERAWATI, 1999).

It conveys the notion that although East Java is a heterogeneous region, racial issues still occur in various areas. This indicates that the understanding about humans who are supposed to be equal still needs to exist in society. There has been no comprehensive understanding that the "difference" as the "wealth"; otherwise, "difference" is often viewed as a "threat."

The ethnopoetics of literary works written by East Javanese authors in Indonesian literary works also reveal the theme of "the strong belief of people in Santet (black magic)". Santet is a typical culture in East Java, especially in Banyuwangi, which can be read in the short stories collected in *Bermula dari Tambi: 30 Cerita Pendek dari Jawa Timur*. The belief can be observed from the excerpt of a short story "Santet" by Beni Setia: Kami menarik nafas panjang dan rawan. Kami merasa ada dalam sangkar dan ditilik oleh mata jahat yang tak terselami karena cuma bersandar pada senenge dewek. Dulu kampung ini padang dan aman. Hidup sederhana.... [We breathe deeply and are vulnerable. We felt like we were in a cage and were looked at by an evil eye that was unscathed because we only leaned on the goddess's grunt. This village used to be Padang and was safe. The simple life....] (in ANWAR, 1999). The short story shows the social reality that in the community there is a local culture that is still familiar, and used by the community.

Still related to the themes of culture in the novel *Kerudung Santet Gandrung* that elevates the theme of "endangerment of

traditional culture". The culture threat is associated with the foreign view that cultural traditions were loaded with negative things.

Later, Fang's work entitled *Laki-laki yang Salah* (Kumpulan Cerita Pendek) is a work that is not uniquely revealing East Java, but about the "psychology of female leaders" to men who often makes them confused. Could this female psychologism East Java be considered representing women in general? This is the question that remains unanswered. It can be seen in the following excerpt: "Bahkan harus kuakui, ia laki-laki terbaik yang pernah kukenal. Ah, betapa naifnya aku..., bukankah ia satu-satunya lelaki yang masuk ke kehidupanku? Bagaimana aku bisa membandingkannya dengan lelaki lain?" ["I even have to admit, he's the best man I've ever known. Ah, how naive I am ..., isn't he the only man who entered my life? How can I compare it to other men?"] (FANG, 2012).

The themes of psychology, especially the psychological conflicts that people confront, are also expressed strongly in Mashuri's novel *Hubbu*, in which the human psychological conflicts are revealed in the life inside the Islamic boarding school and outside the school. This psychological fluctuation portrays typical conditions in East Java, which is common for people who want to be *santri* (a student of Islamic school) or *nonsantri*. Here is the excerpts of *Hubbu*:

Dari Wak Tomolah aku kenal tentang Jawa dari sisi yang berbeda, lebih pada soal yang berbau klenik, atau sebenarnya bukan klenik, tetapi warga desa menyebutnya demikian. Aku juga diajari patigeni, ngbleng, mutih,

ngalong juga berbagai hal termasuk juga ilmu silat berlandaskan ilmu-ilmu Jawa.

[From Wak Tomolah I know about Java from a different side, more about occult questions, or actually not occult, but villagers call it that. I was also taught patigeni, ngbleng, mutih, ngalong as well as various things including martial arts based on Javanese sciences.]  
(MASHURI, 2007)

In this novel, the author interestingly presents the upheavals of a figure, as a reflection of the realities that people face in the world of santri. An author, Ibrahim in her novel *Pecinan Kota Malang* reveals the theme of "ethnic assimilation", especially the Chinese in Malang, which is also quite heterogeneous. The theme becomes ethnopoetics in literature authors East Java representing people's conditions. Especially in Surabaya, the city is already very complex and heterogeneous, resulting in a fusion of cultures, cross-cultural, that marks this city as a modern city. The following is an excerpt of the text that talks about the ethnic assimilation: Di rumah, kami berbahasa Indonesia dan aku tidak punya nama Tionghoa. Kalau ada hubungannya dengan Tionghoa lain, cuma hubungan antara dokter dan pasiennya... Papiku sering bilang, "Kami warga negara Indonesia" Kakak papi ada yang gugur ketika melawan Belanda dalam Agresi Pertama...[At home, we speak Indonesian and I don't have a Chinese name. If it has something to do with other Chinese, only the relationship between the doctor and his patient ... My father often says, "We are Indonesian citizens." There were some brothers who

died when fighting the Dutch in First Aggression ...] (IBRAHIM, 2008).

#### **4. CONCLUSION**

Indonesian literature ethnopoetics as a characteristic of East Javanese authors was colored with themes and aesthetics typical of East Java. The themes that are widely carried in the creation of the literary are various and closely related to lives and their daily problems. Indonesian literature aesthetics created by East Javanese authors is mostly formed through the use of diction, metaphor and analogy, as well as figurative language. The most dominant diction is culture, place, name, and city ethnological. Not only is the diction prominent, but also metaphors and analogies and figurative language, and the orientation of poetics works that reveal about the social life of the people of East Java.

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especially in the development of the study of the sociology of literature.

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