THE CONCEPT OF PATIENCE, RESPECT AND HARMONY IN JAVANESE CULTURE

Arianti Khairina and Nanny Sri Lestari
Faculty of Humanities Universitas Indonesia
pbintangpagi@gmail.com

Abstract

The Javanese people began to recognise the variety of western literature after printing media was introduced by the Dutch colonial government. Since then, a lot of Javanese literary works written by Javanese authors have been published through mass media. It was a different condition for literature to develop compared to the preceding traditional handwriting period. In Javanese literature today, works of prose are varied into several forms, such as fairy tales, novels and even stories that are widely known in mass media, among them are Panjebar Semangat, and Jaka Lodhang. In the mass media the form becomes short stories (carita cekak, jagating lelembut, wacan boy, carios pedhalangan). Each of these forms has its own fans. The purpose of this research is to trace the concept or principle of patience, harmony and respect in Javanese culture applied by an author in a story. This research explores the story of Lamtara-Lamtara Pinggir Desa. The story is written by Sri Setya Rahayu, a story writer who often writes stories in Javanese. Sri Setya Rahayu is an active writer as her short stories, such as Panjebar Semangat, Jayabaya, Kumangdhang, Djaka Lodang, and others, are often published in magazines or tabloids.

Keywords: Java, literature, culture, prose, novel

Introduction

In the world of research on Javanese literary work, literary works is referred to the result of thinking related to the method of universal thinking, human characteristics in all times and stages of development (Tarigan, 1984: 189). One of the many forms of literary works now widely known by society is prose. Prose is a literary work of fiction that is realistic, not actualistic. In Javanese literary works, prose is divided into two: old prose and new prose. The emerging genres are didactic-moral prose, travel story, biography or autobiography (Race, 2014: 299). New prose is present in the Javanese society as a result of the influence of western culture. A novel is a form of new prose.

Novels also include literary works that are fictional. The famous Javanese novel of the nineteenth century was a novel entitled Ngulandara by RM Sulardi (1920). Since then many written novels in Java began to tell about the life of Javanese society. The novel written by RM Sulardi was published by the publisher Balé Poestaka. The Javanese novel encouraged the printing of other
Javanese literary works such as *Mrojol Selaning Garu* by Poer Adhi P and others. Since then, the writing of literary works with new varieties, more and more were produced by Javanese authors. Many authors wrote literary works in the form of pocket books. This condition lasted until the 1970s. In the 1970s, the government through Balai Pustaka Jakarta began to try to help the writing of literary works from various regions, not only Java but also other areas. From there on, slowly but surely, changes in literary works occurred. Slowly, Javanese literary works began to rise again with the help of various parties. The authors who had already moved to write their work in the Indonesian language began to switch to Javanese. This condition gradually provided the opportunity for authors and their works to get the attention of the public.

This research explores the story of *Lamtara-Lamtara Pinggir Desa*. The story is written by Sri Setya Rahayu, a story writer who often writes stories in Javanese. It is important to know that the author uses the background of lamtara plants, which is mainly located on the edge of the village. *Lamta*ra (*Leucaena leucocephala lin*) is a Chinese petai plant that became known to the public in the 1990s. In the record Heyne (1937) stated that this plant originated from Mexico and Central America, then began to spread to various parts of the world. *Lamtoro* or local Chinese petai can easily adapt to its surrounding, which makes this plant easy to grow in various tropical areas, one of which is Java in Indonesia. Javanese people are more familiar with this plant as *lamtoro* or local Chinese petai. Aside of providing shade and preventing erosion, its wood and leaves and other parts can also be used as roadside crops. Benefits of the leaves and the fruits of lamtara plants are also often used as a traditional medicine by rural communities. Lamtoro survives in the lowland countryside to an altitude of 1500 meters above sea level. The story of *Lamtara-Lamtara Pinggir Desa* was written in the form of a modern but Javanese-language novel in 2017 in Bojonegoro, which is an area that has a rural natural background. The story in the form of the novel was published by Sanggar Sastra Pamarsudi Sastra Jawi Bojonegoro. This organisation in the form of sanggar (traditional art studio) is an example that many literary works are supported by its own supporting community. In summary this story describes the social life of modern Javanese society today that still has a close relationship with the rules of ancient Javanese society. One of the most prominent in this story is the social class differences measured by one's own property and position, or the difference between the rich and the poor social classes.

**Theoretical Conceptual Framework**

The concept or principle of patience, harmony and respect in Javanese culture can be examined by, firstly, understanding the description in the text of the story. The second step is to analyse the relation of the description with the social situations that exist in text, as well as its contextuality in the Javanese culture. This research uses the objective approach. According to Abrams (in Teeuw, 1984: 49) there are four kinds of approach, namely objective, expressive, pragmatic, and mimetic. This research uses the objective approach, that is the research which...
emphasises the literary work itself based on the analysis of character, characterisation, plot, setting, theme and moral message (in Teeuw 1984: 49-50).

The research method used in this research is analytical descriptive method, which is a method that serves to describe or give an idea of the object under study through the data or samples that have been collected as is without analysis and make conclusions that apply to the public (Sugiono, 2009: 29). Descriptive analytical methods are included in qualitative work. Qualitative research is a study that aims to understand the phenomenon of what is experienced by research subjects such as behaviour, perception, motivation, holistic actions, whose description in the form of words and language in a special context that is natural and by using various natural methods (Moleong, 2005: 6). Meanwhile, the theoretical framework in discussing the intrinsic elements in this research uses structural theoretical frameworks that are commonly used. The structural theoretical framework is used to look at the elements of the structure of literary works and see their relation to each other in giving meaning to the whole meaning of the literary work (Teeuw 1986: 114).

A story always has the most important values that serve as the main idea in the literary work. The main idea produces the theme of the story. Analysis of the story of Lamtara-Lamtara Pinggir Desa makes use of the opinion expressed by Tarigan and then makes use of the opinion of Sudjiman to complete the explanation. The theme of a particular life view or a particular feeling about life or set of certain values about life or set of certain values that form or build the foundation or main idea of a literary work (Tarigan, 1984: 125). According to Sudjiman, the theme can even be a factor that binds events in a single path (Sudjiman, 1988: 51).

A story as a whole always has the meaning or message the author wishes to convey in his work. The moral message is not always be explicitly disclosed as many authors express the moral message implicitly in a sentence. In analysing the novel Lamtara-Lamtara Pinggir Desa, this research explains in detail the moral message to be conveyed by the author in his work through some quotes on the novel. In the discussion section on the moral message, this research refers to the opinion of Tarigan (1984) and, to supplement that opinion, also uses the opinion of Sudjiman (1986).

A moral message exists in a literary work can be delivered implicitly or explicitly. It is done implicitly if the solution or moral message is implied in the behaviour of the characters before the story ends (Sudjiman, 1986: 35). It is done explicitly if the gives calls, suggestions, warnings, advice, suggestions, restrictions, etc., regarding the idea underlying the story in the middle or the end of the story (Sudjiman, 1986: 24).

Cultural Concept

In the discussion section of the cultural point of view of the author which is part of the Javanese society, we refer to the opinion of Tarigan (1984) and, to supplement that opinion, also uses the opinion of Sudjiman (1986). Point of view
is the relationship between the author and the fictional nature of the story, or between the author and the reader's thoughts and feelings (Tarigan 1984: 141). The writer tells the story from his own point of view. Different writers have different points of views and different angles produce different versions of the story (Sudjiman, 1988: 71).

The novel Lamtara-Lamtara Pinggir Desa does not only give a reading for entertainment alone, but the content in the novel has some messages that the author wants to convey to the readers. The message to be conveyed by the author certainly cannot be separated from the influence of the Javanese society itself. Novel Lamtara-Lamtara Pinggir Desa teaches that it is true that wealth takes a big control of our lives, but if we can remain as a good person and stick to the rules, beauty will come by itself. The problem of social class often becomes very common among society as social class is grouped according to their property and position. Surely it affects the daily life of the community. In the novel Lamtara-Lamtara Pinggir Desa, the author wants to convey his message how a young man who only works as an honourary teacher in the village and does not come from a wealthy family must undergo the twists and turns of his life because it is considered low by the family of the woman he loves. But after all the treatment he gets, it does not make him despair and does not respond in the same way. This clearly illustrates the Javanese society, although social class distinctions are obviously very prominent, but they remain primarily for living in harmony and respect for each other.

In the Javanese perspective, calmness and social harmony is a normal state that will exist by itself as long as it is not disturbed, as is the surface of the sea that is smooth on its own if it is not disturbed by wind or bodies that oppose the flow (Suseno 1984: 39). We have seen that the Javanese manage their interactions through two principles, the principle of rukun and the principle of hormat (Suseno, 1984: 69). Rukun means "in harmony", "quiet and serene", "without strife and contradiction", and "united in the purpose to help each other" (Suseno 1984: 39). The principle of harmony aims to keep society in a harmonious state. The principle of hormat means “respect”, which says that everyone, in the way of speaking and carrying oneself, must always show respect to others according to their status and position (Suseno, 1984: 60). Both principles have similarities as the story in the novel Lamtara-Lamtara Pinggir Desa.
Scheme 1:
Regarding how to identify the concepts in Javanese culture

**Explanation of the scheme:**
The first step is to identify the intrinsic elements of the text in *Lamtara-Lamtara Pinggir Desa* which consists of plot analysis, characters and characters, setting, theme and message. This is done to get the theme and the message to be conveyed through the text of the story. From the theme and the message contained in the text of the story, a cultural analysis is done to get the cultural value of the story.

This section discusses the structure of the story contained in the story *Lamtara-Lamtara Pinggir Desa*. The structure of this text story is, in fact, no different from the text of the other story. Inside the story structure is the main storyline containing a series of events that can then show the main character of the story is Mardika, which also shows other supporting characters, among them are Pratiwi, Daruslan, and Hadi Martono. Inside the story line, the description of each character interacting with Mardika is clearly illustrated. In addition to the series of events in the storyline, characters and characterisations also contain the background story. The storyline reinforces the series of events in the story. All elements of this story structure are built to support the theme and message of the story.

The theme is the reason the author wants to present the story of wanting to put forward an idea. The story is composed of 12 parts that are interrelated so that it becomes a unified whole story and has a central idea to be conveyed through some parts of the story. The following are themes in the 12 parts.

The first part is the *introduction* between the characters, Mardika and Pratiwi. The introduction between Pratiwi and Mardika happens when they meet under the lamtara trees at the outskirt of the village. Then both get acquainted and become friends. It is the beginning of the whole story of the novel.

The second part brings the theme of *conflict* between Mardika and a young man which describes the beginning of the dispute between Mardika and a young man. This also explains Mardika's feelings when he knows there are other men who like Pratiwi.

Third is Mardika's *courage* to lie for good. His lies are deliberately done to cover up his feelings in order to avoid the emergence of new problems.

The fourth part brings up the theme of *romance*. Although Mardika looks happy with the success he has achieved, deep in his heart he still expects the presence of Pratiwi by his side.

The fifth part illustrates the theme of *success* achieved by Mardika. This happens when Mardika's friends congratulate him and when he gives the opening speech at the event where Mardika serves as the chairman of the committee.

Sixth is the theme of *bad news* received by Pratiwi which picks up the beginning of a small dispute between Pratiwi and Daruslan.

The seventh part talks about the theme of *reunion* between Mardika and Pratiwi.
Eighth, the theme of returning to the village is brought up when Mardika meets with the Principal in his village and Pratiwi's family.

The ninth part addresses the theme of the news of accident which occurs to Daruslan's character.

Tenth, the theme of parting between Pratiwi and Daruslan.

Eleventh, the theme of the beginning of a new life for both Pratiwi and Mardika.

The twelfth part illustrates the happy ending theme of the life of Pratiwi and Mardika.

The conclusion of the discussion on this theme is that the story Lamtara-Lamtara Pinggir Desa has 12 main themes in which each has a smaller associated theme. The themes are introduction, conflict, struggles and sacrifice, strength, success, romance, success, bad news, reunion, happiness, accidents, separation, new life, happiness and sincerity. Sometimes some of these themes are not logical at a glance, but if they are put together with another theme, it will create a unity of the whole story line.

The moral message can be said to be part of the experience of characters in a series of events as a whole. The moral message in a story is not always explicitly expressed, sometimes implicitly expressed. It is usually inserted in the story to convey advice that has a good purpose for one's life. The message can be expressed explicitly or implicitly in a single story. An example of this is the quote below:

*Nanging nyatane bandha pancen luwih kuwasa. Kuliahe gugur amarga bandha sing cumpen. Lan saiki, katresnane uga ka palang dening bandha. Ah…* (Rahayu, 2017:12)

**Translation:**

But in reality, wealth is more powerful. He had to stop going to university due to the lack of wealth. And now, his love has to lose to wealth. Ah… (Rahayu, 2017:12)

In the above quotation it is clearly stated that wealth is powerful. This is also true among rural Javanese society. In the above quotation the author clearly wants to convey that a person's wealth affects the person's life. For example in the phrase “Kuliahe fall amarga bandha sing cumpen. Lan saiki, katresnane uga ship dening bandha,” that a person's wealth affects life both in terms of education and love life.

Next is an explicit message from the narrator's perspective. The quote below clearly shows that the author wants to convey his message to his readers that truth is beauty. In the quotation below, it is clear that a truth is a beautiful thing, and certainly not easily obtained. Although it must pass through many obstacles, the beauty will be seen. The moral message on the quotation below illustrates the twists and turns of the journey that Mardika faces in the story.

Translation:

Beauty is one of truth, and truth is beauty, it is real. Everything can be felt after finding the right one. Living on the right path is beautiful. Before it looks beautiful, there are risks, many obstacles. One example is, a life being abandoned, where hopes are held back. It is common. At first, what is wrong will be considered true, the path is blocked, when things are hit, all will shout "Ooo ..." (Rahayu, 2017: 68)

Another explicit message from the narrator's perspective is a message delivered through a parable that we often encounter in everyday life. Wheels that keep spinning are like the journey of human life, sometimes we are at the bottom and sometimes at the top. Humans do not always feel happy because like a wheel that rotates, humans experience moments of fall and rise. Such message is in the quote below.

_Urip kala-kala pancen kaya dolanan. Kaya ubengen rodha, kala-kala ana ndhuwur kala-kala ana ngisor, mangkono sateruse._ (Rahayu, 2017: 20)

Translation:

Life is sometimes like a game. Like the rotation of a wheel, sometimes at the top and at the bottom, like that on and on. (Rahayu, 2017: 20)

The quotation below clearly shows the moral message that the present life must be full of struggle and sacrifice. More and more people are ambitious to win by justifying everything. But there are also some people who fight for the victory in accordance with the way that should one of them is Mardika.

_Sing bisa gampang golek menang. Sing ngerti taktike, sing duwe pirantine, Kamangka ing tetandhingan kalah lan menang iku wis lumrah. Sing menang bungah sing kalah angles. Lan cara sing licik kaya wis dadi ketentuan kanggo nggolek kemenangan. Sing ora_
seneng licik ya kudu jembar pangapurane. Klebu priya mudha saka kutha sing jeneng Mardika iku. (Rahayu, 2017:20)

Translation:

Those who are capable find it easy to win. Who understands the way, who has the tools, whereas in the game losing and winning it is normal. The winner is happy and the one defeated is sad. And a cunning way seems to have become a condition for winning. Who does not like the cunning way must have a big heart to accept it. Including the young man from the city whose name is Mardika. (Rahayu, 2017: 20)

The quote below shows the author conveying his message through a Javanese parable that sadness and joy in one's life always come and go during the day and always change by the day and night.

Kaya unen-unen, ana rina ana wengi, ana seneng ana sedih, pancen bener. (Rahayu, 2017:29)

Translation:

Like unen-unen, there is noon there is night, there is happy there is sad, it is true. (Rahayu, 2017: 29)

The quote below shows the author conveying his message through a Javanese parable that sadness and joy in one's life always come and go during the day and always change by the day and night.

Antarane kanyatan lan pepenginan iku kadhangkala sok geseh, nanging uga sok tansah iring-iringan, ngetukake jangkahe. (Rahayu, 2017:40)

Translation:

The reality and desire are sometimes different, but they also always go together, following his steps. (Rahayu, 2017: 40)

The quote below shows a moral message to convey that the desires and the reality that a person faces are sometimes very different from one another. It is the same as the events experienced by Mardika. Mardika has to accept that his desire to be with Pratiwi does not match the reality that he has to face. But with his patience and sincerity until the end of his struggle, Mardika finds the happiness he never imagined. In this section the author wants to convey to his readers that humans often experience the gap; what is expected sometimes does not match the reality. However, the challenges that humans face at first is something that must
be passed for the sake of obtaining happiness or good things for his or her life someday in the future.

*Nasib kang padha, rasa kapang kang padha, ana ing paran kang adoh sanak sedulur, ndadekake anane iketan ing pamitran lan rasa pasaduluran kang jero.* (Rahayu, 2017:47)

**Translation:**

The same fate, the same empty feeling, is in a place far from relatives, making a deep bond of friendship and a deep sense of brotherhood. (Rahayu, 2017: 47)

The quotation above shows a moral message that when someone is away from his family, meeting someone who has the same fate and life makes the friendship to be deepen.

Some of the above quotations prove that the *Lamtara-Lamtara Pinggir Desa* story reveals a message explicitly expressed in the middle and at the beginning. A message is delivered explicitly if the writer gives calls, suggestions, warnings, advice, suggestions, restrictions, etc., regarding the idea underlying the story in the middle or the end of the story (Sudjiman, 1986: 24). In the quotation above, the advice written on the novel concerns all about human life. The lesson in life is that man must always remember what his initial goals, and must always remember that life is like a wheel that is rotating. So, we must keep doing good things and remain within the limits of the rules that have been determined.

**Scheme 2:**

Regarding the connection of the relationships between characters, in order to distinguish the main characters from the supporting ones

<table>
<thead>
<tr>
<th>Keterangan Gambar:</th>
</tr>
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<tbody>
<tr>
<td>: Two-way connection between characters</td>
</tr>
<tr>
<td>: Only connected</td>
</tr>
</tbody>
</table>

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Indirect connection:

Protagonistic central character:

Protagonistic main character:

Antagonistic supporting character:

Supporting characters:

The image in Scheme 2 above explains that there is a connection between characters in the story. The characters in Lamtara-Lamtara Pinggir Desa which are Mardika, Pratiwi and Daruslan are closely linked and this is evidenced by the involvement of the two main and supporting characters in some events involving the central character in the story. The main character is Pratiwi, the supporting character is Daruslan, and both have a link with Mardika. Then other supporting characters also have a direct connection to the Mardika. The picture above shows that the character Mardika as a central character that has a connection with all the characters.

The results of the analysis conducted on the plot, character and characterisation, setting, theme, and the message in Lamtara-Lamtara Pinggir Desa story has a unified structure of text that is solid and intact. It has been proven through several previously mentioned citations that the elements of the story have a link to form a whole story. Mardika who becomes the central character in the story Lamtara-Lamtara Pinggir Desa has a personality that is wise, calm, friendly and described as a young man who is dashing and smart. The twists and turns of his life are mostly due to his social status problems that he does not belong to a wealthy family, but Mardika goes through them sincerely. When Mardika has achieved his success by earning a Bachelor of Education degree, Mardika proves that success does not always have to be gained by pushing other people aside or troubling others. Mardika prefers to be reconciled with his enemies, in other words, preferring the attitude of harmony and mutual respect. This is to be conveyed by the author as part of the Javanese community which certainly cannot be separated from the Javanese culture attached to him.

The Concept of Patience, Respect and Harmony in Javanese Culture

Literary works have a certain uniqueness, one of which is the fact that a literary work is an imitation of the real world. In literary works there are some ideas from the author of the story itself which in this case is part of the Javanese society. From the series of 12 themes in the story, the presence of three moral messages to be conveyed by the author, namely patience, respect and harmonies can be identified in the 5 quotations below. As a Javanese writer, he knows these values cannot be separated from everyday life in Javanese culture. Therefore, in the story Lamtara-Lamtara Pinggir Desa was originally written in the Javanese language. The author's idea of the concept of patience, respect and harmony is the author's view of the moral teachings that exist in his culture. Patience means an attitude of self-control to accept a condition that is very unpleasant both
physically and mentally (in the heart) without having to fight violently (F.M. Suseno, 1984: 30). Respect is an attitude of self-control to acknowledge others regardless of any differences that exist in the person. Harmony is maintaining the attitude that refrains from offending others. (F.M. Suseno, 1984: 27).

A story or problem will have a different meaning for each person and it is because every human being has a different thought to what he reads or views under certain conditions. It certainly affects the author of Lamtara-Lamtara Pinggir Desa, Sri Setya Rahayu, who comes from Bojonegoro certainly has a distinguished view because it becomes part of the Javanese community and Javanese culture is such a strong attachment for her.

Javanese people often refer to a situation where a group of Javanese tribes who inhabit a separate island and live together which then the emergence of a society's rules are done from one generation to the other. The Javanese only inhabit the central and eastern part of the entire island of Java (Koentjaraningrat, 1982: 4), to emphasize this opinion, the Java-speaking region is exactly Central Java and East Java. Another thing that is related to the existence of Javanese society there must be a rule or norm binding, the rules are often referred to as a Javanese culture.

Culture is seen as something more dynamic, not something rigid or static (Van Peursen, 1976: 11). Culture is something that at any time can change according to the circumstances or situations of society at that time, because the dynamic nature of the culture is created also adapted to the human condition itself. The author of Lamtara-Lamtara Pinggir Desa comes from Java which is part of the Java community. As the author's background is Javanese, her daily life is influenced by Javanese culture in general. Javanese society is prone to distinguish a person or a certain group seen from the low or high social class where the person belongs to. This is depicted in her writings in the story Lamtara-Lamtara Pinggir Desa. The language style also shows the social class of a person, then the position and property in possession are also very much a priority for the Javanese people to judge which group they belong to. Here is an explanation of the cultural viewpoint of Javanese society in the opinion of Suseno, Koentjaraningrat and Van Peursen.

In this section there needs to be an explanation in advance about the Java society through the opinion of Suseno (1984). As it is known, Javanese society is defined as a group of people or groups who live in Java Island and use Javanese language in their daily life. This is the same as the opinion expressed by Suseno, that a Javanese is the person whose mother tongue is the real Javanese language (Suseno, 1984: 11).

The life in Javanese society also has a social class order which is divided into two groups. The Javanese distinguish between two social groups: (1) the orang kecil, composed mostly of the peasant masses and the low-income inhabitants of the city, and (2) the prijaji which include salarymen and intellectuals (Suseno 1984: 12).

The above explanation can be interpreted that the author of Lamtara-Lamtara Pinggir Desa story is part of the Javanese community because she lives

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in the area of Bojonegoro, East Java. This has allowed her to grow in a close environment with Javanese culture. The author's view as part of the Javanese community in Lamtara-Lamtara Pinggir Desa story is delivered through the following quotations:

Nyatane pancen bener, yen ditaker bandhane wong tuwane Mardika, ora ana amput-ampute karo bandha donyane kulawarga Hadimartono. (Rahayu, 2017:6)

Translation:

In fact, it is true, if the wealth of Mardika’s parents is counted, it does not worth the wealth of the Hadimartono family. (Rahayu, 2017: 6)

The above quotation clearly indicates that the author wants to convey his judgment on the Javanese society which until now still distinguishes the social class based on the wealth and property of a person.

In the story of Lamtara-Lamtara Pinggir Desa is also very clear and emphasised that the level of Javanese society is noticed when someone plans to get married or even to put herself while socialising with the environment. This is evidenced in the following quotations:

Pratiwi didadekake temanten Daruslan dish, lawyer of kutha court.  
(Rahayu, 2017: 20)

Translation:

Pratiwi is allowed to become Daruslan's bride, a court clerk in the city.  
(Rahayu, 2017: 20)

The above quotation clearly indicates that the author wishes to convey that the Javanese people still believe that by marrying off their son or daughter with someone who has the same or higher social status will raise the social status of their family. This is clear with the statement that Daruslan works as a court clerk in the city, "court clerk in the city”. The prijajis were highly respected and they were still trying to raise prestige by marrying into noble families and by trying to imitate the lifestyle in the palace (F.M. Suseno, 1984: 13).

After several explanations related to the opinion of F.M. Suseno that the existence of several levels that differentiate the class in the life of Javanese society, then he links it with Javanese culture that concerns about Javanese ethics. Are there values we can make out of the judgments and norms that guide the lives of the Javanese? What underlies Javanese views of obligations and responsibilities is why harmonious attitude is judged as positive and stubborn attitude as negative (F.M. Suseno, 1984: 1).
This is also clearly portrayed in the story Lamtara-Lamtara Pinggir Desa. The author describes Mardika as a young man who prefers harmony and shows mutual respect. Here are some excerpts on the story of Lamtara-Lamtara Pinggir Desa:

*Maaf saudara, saya tidak suka kekerasan, tidak suka bertengkar. Saya tidak mencari musuh.* (Rahayu, 2017: 8)

**Translation:**

Sorry sisters, I do not like violence, I do not like to quarrel. I'm not looking for an enemy.
(Rahayu, 2017: 8)

The quote above shows that the author wants to convey to his readers that the Mardika in the story as a central character shows what a person should behave when faced with a problem. Mardika prefer to solve the problem without having to quarrel.

*Mardika mung manthuk-manthuk ning sabenere ora nggatekake babar pisan karo omongane Mr. Hadi.* (Rahayu, 2017: 21)

**Translation:**

Mardika just nods but actually does not pay any attention at all to Hadi's discussion. (Rahayu, 2017: 21)

The quote above shows Mardika still honouring Hadi even though his heart is upset. This is done to honour Hadi who is older and respected by the villagers.

*Mardika kuwawa meper ati panase, kep saik kebak rasa pangrengkuk pustuluran marang Daruslan.*

**Translation:**

Mardika is strong enough to resist his anger, now a sense of brotherhood towards Daruslan arises.

The above quotation indicates that the Mardika prioritises the sense of brotherhood, although the relationship between Daruslan and Mardika was not very good. The author of the novel shows that Mardika is keeping the harmony by forgetting his anger and preferring the sense of friendship that he thinks must be maintained.

*Kanggo tetep njaga, Mardika ora nate dolan menyang omahe Daruslan samangsa wonge lunga utawa dhines outside, senajan*
Daruslan kandha dikon nyambangi omahe rikala left behind lunga dhines outside.

Translation:

In order to take care of the situation, Mardika never visit Daruslan's house when the man is away or goes on duty, although Daruslan gives him permission to go to his house when he leaves for the office.

The above quotation is also another example which shows that the Mardika respects Pratiwi by maintaining Daruslan's trust. Mardika who had once fallen in love with Pratiwi still considers that Pratiwi has become the wife of Daruslan and Mardika respects it.

Some of the above quotations strongly indicate that the main characters in Lamtara-Lamtara Pinggir Desa story really reflect the ethics of the Javanese. For several times, Mardika shows an attitude to succumb to the harmony of his relationship with Pratiwi, his family, as well as with his enemy first when they quarrel. In the Javanese perspective calmness and social harmony are the normal state that will exist by itself as long as it is not disturbed, as is the surface of the sea stays calm on its own if it is not disturbed by wind or bodies that oppose the flow (Suseno 1984: 39). Mardika's character is more of a humble character not because he cannot do anything, but it is because he aims to maintain good relations with his surroundings. Mardika also respects Hadi when he chooses to be silent and nods his head, although his heart is upset. It reflects the Javanese's respectful attitude of honouring an older person while speaking. As Suseno (1984) has pointed out in the Javanese Ethics book has also been said that the Javanese have two principles to maintain harmony. Javanese regulate their interactions through two principles, the principle of harmony and the principle of respect (Suseno, 1984: 69).

Another thing that stands out in the life of Javanese society is not solely based on social class, there are some who argue that differences in the life of Javanese society can occur due to a culture or language attached to a particular environment. The elements of culture that most represent the Javanese symbolic classification system are language and communication, art and literature, religious beliefs, rites, occult and petangan, as well as some institutions in their social organisation (Koenjataraningrat 1984: 428).

"I dhewe ora understand, Gus. Ana news yen Pratiwi proposed wong sugih Kulon kana village. Pratiwi ora gelem. Flood disrengeni ora karuwan karowan karo bapake. Iki want dheweke nyolong-nyolong anggone mrene, kepentin see your slir. I dhewe ya kuwair yen nganit followed by bapake. Took a chance to meet your slave, sajake ora kuwawa nyritakake sakabehane. At first semparet mlayu, betheke anggone ngempet pangrasane taste. (Rahayu, 2017: 10)
Translation:

"I do not understand it myself, Gus. There is news that Pratiwi was proposed by a rich man from the western village there. Pratiwi did not accept it. Then she was scolded by his father. Here she is stealing some time to get here, wanting to meet you. I'm afraid myself to be caught up by his father. Meeting with you, surely makes her too sad to tell everything. At first she had run away for a moment, but then she held back his feelings."

In the above quotation, it is explained what kind of Javanese culture exists in the countryside through the Pratiwi characters and the event that the match-making without the daughter’s consent itself as is commonly done. Most parents who still follow the culture in the area who still want their children to get a successful life partner in terms of material (wealth).

The above quote also shows the use of different languages to call someone younger or older. "Gus" denotes the language used to call a younger person in Javanese society.

“That’s it, let’s just run away. I do not want to marry Darus. I’m coming with you, Gus,” said Pratiwi confidently. “Now you go home first, later in the afternoon I come to see father and mother,” told Mardika gently. But in fact, Mardika’s heart is not confident. In his heart he can imagine what will be said by Pratiwi’s father. It’s just that he tries to calm his lover, that afternoon Mardika arrives at Pratiwi’s house. (Rahayu, 2017: 14-18)

The above quotation reflects the attitudes and actions each man should perform. Asking for permission and sticking to the prevailing rules would be better than having to marry in secret, and most importantly on the quotation is the attitude shown by Mardika in Lamtara-Lamtara Pinggir Desa that honesty is a noble character that must be upheld by every person. Mardika in the above quotation shows that he is not presumptuous and still obey the rules of the Java community. The principle of harmony and respect demands that in all forms of
interaction open conflicts should be prevented and that in every situation the status and position of all parties concerned must be acknowledged through appropriate respectful attitudes (Suseno 1984: 69-70).

_Urip kala-kala pancen rich dolanan. Rich ubengen rodha, kala-kala ana ndhuwur kala-kala ana ngisor, mangkono sateruse._ (Rahayu, 2017: 20)

Translation:

_Life is sometimes like a game. Like the rotation of a wheel, sometimes at the top and at the bottom, like that on and on._ (Rahayu, 2017: 20)

The text of this novel illustrates that life is constantly rotating, sometimes places us at the top or down. The message to be conveyed by the author through writing in this novel reminds everyone who reads it to maintain the right attitude because men do not always stay at the top. This does not only happen to Javanese society, but it also happens to everyone who lives a life. The quotation is a life lesson that can be given to the next generation as a cultural heritage.

According to Van Peursen who explains culture in his book entitled Culture Strategy (1988), culture also includes traditions and "traditions" can be translated as inheritance or norms, mores, rules, treasures. It can also be said that culture is something that can be inherited for the next generation either in the form of wealth and values that must be maintained in order to create a harmonious life. But over time the values in society began to disappear because of the influence of western culture. Future ethics must teach how we can discover new rules and norms (Van Peursen, 1988: 179). In accordance with the opinion of Van Peursen, questions often arise concerning the best attitude to address the presence of western culture that is present in the midst of Javanese society today. Here are some excerpts indicating that the norms of the Javanese society that are still practiced to date:

_Sing can be easy to win. Sing ngerti taktike, sing duwe pirantine, Kamangka ing tetandhingan los lan won iku wis commonplace. Sing won the lion sing lost the angles. Lan way sly sing wis dadi provisions kanggo nggolek victory. Sing ora seneng cunning ya kudu jembar pangapurane. Klebu priya mudha saka kutha sing Jeneng Mardika iku._ (Rahayu, 2017: 20)

Translation:

_Those who are capable find it easy to win. Who understands the way, who has the tools, whereas in the game losing and winning it is normal. The winner is happy and the one defeated is sad. And a cunning way seems to have become a condition for winning._ Who
does not like the cunning way must have a big heart to accept it. Including the young man from the city whose name is Mardika. (Rahayu, 2017: 20)

It can be concluded that some of the messages conveyed to Lamtara-Lamtara Pinggir Desa story not only reflect the attitude and behaviour of Javanese society, but also are still closely related to the attitude of the people who live in urban areas to date. Mardika in the above quotation also points out that confronting cunning people needs a big heart in order to accept them.

Further the quote below shows the ethics of interacting with someone who is respected or older. Mardika greatly respects Hadi who is none other than Pratiwi's father. When Hadi introduces with his whole family, Mardika can only be silent and smile, although his heart aches and he is disappointed to know the fact that Pratiwi has become the wife of another man. Here are some excerpts that show the ethics of speaking in Javanese life:

Sakjane ki piye ta ya wong bapake wis ngundang nak guru, how is is ditlesihake. Gek olehe takon diterusake ngethuprus chapter kagiyatane nalika dhek ana campus, kahanane chapter of the students, chapter sanctuary singing sarwa wah. Mardika mung mesem, ora nanggapi babar pisan, ora plaque occasions nyelani nyongani talk. (Rahayu, 2017: 22)

Translation:

Actually, how should I say… our father had invited (you) the teacher, but we wonder why still get questions that go on about his activities while on campus, about the conditions of the students, about the various circumstances. Mardika just smiles, does not respond very much, because there was no chance to speak. (Rahayu, 2017: 22)

The quote above shows respect when talking to an older person, it is shown by the attitude of Mardika who still choose silence and accept all the words spoken by Hadi. The values and ethics in Javanese society are still done in the life of today's society.

Translation:

Beauty is one of truth, and truth is beauty, it is real. Everything can be felt after finding the right one. Living on the right path is beautiful. Before it looks beautiful, there are risks, many obstacles. One example is, a life being abandoned, where hopes are held back. It is common. At first, what is wrong will be considered true, the path is blocked, when things are hit, all will shout "Ooo ..." (Rahayu, 2017: 68)

The quote above shows that the author wants to convey a message to his readers through the story of Lamtara-Lamtara Pinggir Desa, that beauty will be obvious to those who do it on the right path. Previously it has been portrayed through Mardika who prefers harmony and mutual respect, although his journey to achieve what he wants go through many twists and turns and turns not as expected. In the end Mardika finds his happiness more than expected. The overall analysis of the characters and the moral message of the novel is a reflection of what the novel author thinks of the Javanese community. In other words, Lamtara-Lamtara Pinggir Desa story is the author's perspective as part of the Javanese society. The author considers that distinguishing people by their social class differences still occurs in her neighborhood and the differences are based on the amount of wealth of the person. Furthermore, through the moral messages written in the Lamtara-Lamtara Pinggir Desa story, the authors also indirectly conveys that the problem of social class differences can still be resolved properly because the Javanese people have the principle of patience, respect and harmony in living everyday life. According to Javanese society, social harmony is necessary to create a harmonious state.

Conclusion

After going through several stages of discussion of Lamtara-Lamtara Pinggir Desa story, it can be concluded that the main character of the central character in Lamtara-Lamtara Pinggir Desa is Mardika. The character Mardika depicts a young man who is hardworking, patient, sincere, and wise in dealing with the problems he faces. Mardika is also a sincere character to accept the reality even though achieving success must pass through long twists. One of the events depicting Mardikas in Lamtara-Lamtara Pinggir Desa story is that the character prioritises the principle of respect and harmony to maintain social harmony.

Mardika, as the main character, is illustrated to be accepting all the treatment from Hadimartono and Daruslan with sincerity. In this case the author has the view that Mardika's attitude describes the Javanese people in daily interaction. Mardika has patience, which means to accept with sincerity. It is also commonly shown by the Javanese to respect others. This principle of honour is
also not taken for granted. When someone listens to a command, it does not mean the person will directly carry it out. It just gives a sign that the Mardika has a tolerance to respect the person who speaks. It is the same as that of the Mardika People, in honour of his father Pratiwi he prefers to silence and nod. But that does not mean Mardika admits all these words as they are. The author of the Lamtara-Lamtara Pinggir Desa story wants to convey to his readers that evil should not always be avenged with evil, but can be responded with a kindness. Mardika shows that he can prove success without having to insult anyone else. The author of Lamtara-Lamtara Pinggir Desa story indirectly wants to show readers how Javanese culture is very attached to Mardika. As has been said before, the culture of Mardika in the Lamtara-Lamtara Pinggir Desa also reflects how a young man should behave, that is to be firm but still obedient to the rules in accordance with the existing customs.

In addition, this study addresses the life of Javanese society which until now still has the inclination to differentiate the social class in the environment. Lamtara-Lamtara Pinggir Desa is a story of the struggle of romance between a village youth named Mardika and a girl from a wealthy family named Pratiwi. Mardika is described as a character from a simple family who then began to face various kinds of conflict precisely because of his low social class. According to the Javanese author's opinion, the social class in the village is still dominating in the community and according to some social class groups, this is considered to determine what kind of life one will go through in his environment.

However, despite all the problems that arise in all walks of Javanese society, they keep the ethics of the Javanese in their daily social life. This means that through this novel the author wants to convey to his readers that, although the social class problem is very prominent and present in the midst of society, the Javanese people still prioritise ethics of respect and puts more priority in harmony. This is reflected of Mardika in the story Lamtara-Lamtara Pinggir Desa. Mardika reflects the ethics of the Javanese in living life while socialising in the midst of society.

References


