Abstract

The Javanese society has a very old cultural background. One of the cultural heritage that is still favoured by the people of Java until now is storytelling. A story is a manifestation of people’s dream about their ideal world. This dream depicts the characters of the story they would like to see. The idea of a desired character is illustrated by various stories composed by authors. This occurs to this day. There are so many modern-day authors who have written their works within the framework of the old storytelling ideas. An author is indeed part of his community. It is inevitable that the author’s thought is influenced by what happens in society. The image of the story created in his story certainly cannot be separated from all the things that exist in the community. Often a character of a traditional story becomes an inspiration for a modern author to create a character in the name and events in different packaging with no much difference in its sequence of events. Politik Tresna by Tulus Setyadi has a modern packaging of character and characterisation, but if traced deeply it turns out to be another form of character and characterization of well-known older stories.

Keywords: culture, function, role, character, characterisation

Introduction

Literary work is one of the works or results created by humans and has turned into a work that will always be appreciated. According to Indonesian Language Dictionary, literary work is a result of human creation in the form of literary results, either in the form of poetry, prose, or play. Literature is an oral or written work that has various special features such as originality, art, as well as beauty in its content and language (Sudjiman, 1986: 68).

Literature created by Javanese society uses Javanese language as its medium of delivery. Written Javanese literature that has been expressed until now in the society are classified into two, namely traditional and modern Javanese literature. Traditional Javanese literature is still bound to the standards that must be followed from generation to generation. Most of the traditional Javanese literature are created in macapat dimension (matra macapat). In the literature type of matra macapat, the author uses special poetic words (tembung kawi) and some types of archaic words. In addition, there are also variations of its readings which
use words of different levels in order to meet the intended rhythm and dimension (Ras, 1985: 3).

Modern Javanese literature is referred to as a new style of literature or, in Javanese, *sastra gagrag anyar*. In the beginning, modern literature in Java was not recognised as much as today because the new genres in the field of modern Javanese literature—novels, short stories, essays, or free poems—were adapted from abroad. Therefore, according to Javanese society at that time, modern literature was not as interesting (Ras, 1985: 8). The work of writing modern Javanese literature in the early days of its publication more likely used the genre of *travel* or *long stories*. There was a lack of speciality in the story itself which did not appeal to the Javanese people back then (Ras, 1985: 10).

A story has two story-building elements, namely intrinsic and extrinsic elements. The intrinsic element is the building element of a literary work, derived from within the work itself. The intrinsic elements of the story are seven things: storyline or plot, character and characterisation, setting, theme, moral message, point of view and style of language (Nurgiyanto, 2009: 23). Meanwhile, the extrinsic element of the story is the builder and supporting element of a literary work outside the literary work itself, which affects the production of the work but does not become part of the work itself (Nurgiyanto, 2009: 23).

Stories delivered in Javanese have one particular unique trait. This can be identified from the very Javanese setting of the stories, however, there is an attempt to address the today’s issues of life and lifestyle. Today, in accordance with the conditions of its time, the authors of Javanese stories must be able to answer the challenge by presenting a Javanese story that is very appealing to the young readers and others. Many of the Javanese storyteller artists are still known today among Javanese and Indonesian communities, among them are Suparto Brata, Sri "Trinil" Setyowati, Suripan Sadi Hutomo, Widodo Basuki, J.F.X Hoery, and others. It is these authors who have brought Javanese stories to popularity in its time, some even to this day. Many young Javanese writers are competing to create a story in order to achieve success in writing as well as in their career.

This paper discusses a Javanese story with certain specilities. This uniqueness can only be known after the story is read several times to understand the cultural background of the story. The story is arranged in the form of a new package, which is a novel, and is titled *Politik Tresna* by Tulus Setyadi (2017). In summary, this story uniquely describes the ins and outs of a woman's life who has a different view compared to the community where she lives in. Another uniqueness of the story is the series of events experienced by the character of the story. These are very difficult to predict even though readers may have already understood the cultural background. It seems that the author is able to create a series of events and hide conflicts within a unique or unusual network of events. Another uniqueness is the idea and description of characters in the story who seem to only live in the present due to the blurred depiction of the cultural background, but after a few readings it is known that it is part of the culture of the community.
In this condition, this paper will explore the function and role of certain characters in the story. Therefore, this paper will explore the whole structure of the story and see the relevance of the elements that build the story, as well as how the role and function of the main character in this story is built. The final part of this paper is a conclusion to know the meaning of role and function of the main character through the intrinsic element in the novel Politik Tresna, which can be identified from the relationship of the theme, characters and characterisation, plot, point of view, and moral message. Sources of data used in this paper is the text of the story or novel Politik Tresnas by Tulus Setiyadi. The novel was published in 2017 by Mekar Publishing.

Theoretical Conceptual Framework

The novel Politik Tresna has several elements of its story builders, which are called intrinsic elements. To know the meaning of the role and function of the main character in the novel Politik Tresna, this study uses structural theory (Panuti Sudjiman, 1988). Structural theory is concerned about the elements or structures that build literary works. Even every element of literary works can be explained, including the relevance of each element in the construction of the work. The structural elements of the work are usually referred to as the intrinsic elements of literary works. Structural theory discusses elements or structures of literary works such as plot, plot and character, setting, theme, moral message and point of view.

The research method used in this paper is descriptive method of analysis. According Ratna (2004: 53) descriptive method is a method that describes the existing data in literature, while the method of analysis is a method that describes or discusses the existing data in the literary work. Through descriptive method of analysis, the intrinsic elements in the novel are analysed using the structural theory. After the intrinsic elements are described, this research moves on to explore the meaning of the role and function of the main character in the novel Politik Tresna.

Research Methods

As explained in the previous section, this paper uses descriptive research method of analysis. Descriptive method is a method that describes the existing data in literary works. According Ratna (2004: 53) descriptive method is a method that describes the existing data in literature, while the method of analysis is a method that describes or discusses the existing data in the literary work. The approach in this study is 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).
In a fictional story, various events are presented in a certain order. The sequential event builds the backbone of the story, which is the plot. Events experienced by characters in the story can be arranged in order of the time of occurrence (temporal sequence). However, it does not mean that all the series of events in the story related to the lives of the characters are displayed in sequence, as it could be done in another way. Events displayed are chosen with due regard to its importance in building the story. Events that are not considered functional, meaningful or significant are left out, thus gaps in the set of events are often found. In a literary work, the character is a major element in the story development. A character is a fictitious individual who experiences an event or acts in various events in a story. The character in the story is also described as having birth traits and his inner nature and character for his character to be recognised by the reader; the personality of the character is the personal quality of the character, which is related to his or her reasoning, and so his identity can be distinguished from other characters. (Sudjiman, 1986: 16-58).

A theme is an important element in the story because it contains ideas or is a central concept that exists in a story. Hence, the formation of the story all starts from the theme of the story. The presence of a theme makes the work becomes more important than just readings for entertainment (Sudjiman, 1988: 50). The moral message can be said as a message conveyed by the author, through conflicts or characters in the story. The message of a story will usually be very clear on a story, so that what the author means can be conveyed to the reader. The message is the idea of the underlying ideas of literature; the message the author wishes to convey to the reader. In modern literary works, the message is usually implied (Sudjiman, 1990: 5).

From a literary work there can sometimes a moral teaching be raised, or a message to be conveyed by the author. That is what is called amanat or moral message (Sudjiman, 1988: 56). The message in a literary work can be implicitly or explicitly worded. It is done implicitly if the solution or moral message is implied in the behavior of the characters before the story ends. It is done explicitly when the author conveys calls, suggestions, warnings, advice, suggestions, restrictions, etc., regarding the idea underlying the story in the middle or the end of the story.
Details:

- Main central character
- Central character
- Anti-heroic central character
- Heroic central character
- Antagonistic central character
- Protagonistic supporting characters
- Antagonistic supporting characters
- Additional supporting characters
- Directly related and interact
- Directly related
- Have indirect relationship

Explanation about scheme 1:

The scheme above shows that the main character and her relationship with other characters of the story. The series of events shows that the main character of the story has so many events to go through which are associated with so many other characters. That means the whole series of stories is centered on one main point,
which is the main character of the story. Indeed, there are also other characters as shown in the picture, but the main character is only presented with one name. In addition to having a role as the main character, this character also serves as a driver of storyline. The series of events involves many interactions between characters, dominated by the main characters. In its function as a driver of the plot, the main character also has strong reasoning, which becomes the personality of the character.

Stories have become an important part of human life. In stories, there contains a variety of thoughts or ideas that the author has derived from the tradition of thinking or philosophy of society. The characters in a story that is packed in new form of literary work such novel will be very interesting to read if the description in the story is adapted from the tradition of storytelling in the society. The same thing goes for Politik Tresna, a novel written by Tulus Setyadi.

The Meaning of the Role of the Main Character in the Story

An individual as part of society lives side by side with other individuals and they interact in social life. Every individual has a different life experience. Every individual also has their own roles and functions in the society. In the general sense, individual comes from the Greek word "individuium" which means "undivided". Individuals are a limited unity as individual human beings rather than as whole human beings. Therefore, it can be concluded that an individual is a human who has a unique or specific role in his or her personality.

In everyday life this condition inspires the author to describe the role and function of individuals in the community. The author considers that events in society can be an inspiration to write literary works in the form of prose, poetry, or drama. The author acts omniscient in relation to a story he composed. For example, a literary work is like a novel. The author has a very important role, in determining the role and function of individuals who become characters in the story.

A literary work must have a major character in the story. The character can also be interpreted as a fictional individual formed on the basis of the author's own thinking. The main character in this story is Ardhini. As the main character in the story, Ardhini has two roles. The first role is technically as part of the story structure. In this case Ardhini plays the main character of the story. The second role is as a young woman who lives in the circumstances and society that are profound in Javenese culture. The role as a young woman in Javenese culture, Ardhini is portrayed as a story character representing a young woman with norms, values and rules applicable in Javenese culture. Ardhini's role is portrayed as a lively, sociable young woman who has many friends. In addition, Ardhini is described as a young woman from a small town and her parents belong to the lower-middle economy family. As a lively, beautiful and sociable young woman, Ardhini is well liked by many people. Unfortunately, Ardhini is used a medium of...
transaction between her parents and a very rich businessman in his town. Under this condition, Ardhini fights for the rights. Ardhini is then expelled by her husband and father-in-law without being given a chance to defend herself. Ardhini's parents only realised their mistake after this happens. With her ability in social skills, at the end of the story Ardhini can be free of economic pressure that corners her parents and eventually chooses to return to live together with them.

From the series of events experienced by the main character of the story as well as her role as a young woman in Javanese culture, the meaning that exists in the role is to maintain balance in living life. The role of a young woman is not easy because one wrong step in social life with the wrong friends may lead to misbehaviours. However, in this story, Ardhini as an adolescent has a major advantage that is her skills in migling or diplomacy. Ardhini has a friend named Arifin. Arifin is her trusted friend to discuss in facing the problems that she faces. With the help of Arifin, Ardhini can overcome her family and personal problems in order that she can live with the man of her choice, Angga.

The Meaning of Functions of the Main Character in the Story

In relation to the function of the main character in the story, Ardhini as the main character of the story has two functions. The first function is technically the structure of the story, Ardhini has a function as a storymaker. In relation to Javanese culture, Ardhini has a function to remind people of the values, rules and norms prevailing in Javanese culture. Ardhini has a personality unlike most common women. The main emphasis is placed on the character Ardhini as a teenage daughter who has a strong personality. As a young woman, Ardhini is described as having a high awareness of the social and cultural situation of his
family and society. It is as if Ardhini is a perfect character who is able to deal with all sorts of issues that a young woman must face. The second function is Ardhini as a young woman member of society in Javanese culture. In the Javanese culture, a young woman is required to have a polite attitude or *andhap asor* in social life. There is a high demand of norms, values and rules in Javanese culture that must be met by a young Javanese young woman. One of them is the politeness and obedience to parents under any circumstances. This also goes for society politeness in the community as well as politeness in the family, especially against parents and family members who are considered older. This politeness can actually be misused by people who are not wary of worldly needs. One of them is Ardhini’s own parents, who unwittingly have made her the victim of misused politeness. On the other hand, the character of Ardhini is described as being able to accept her condition with *narima* (acceptance) and *pasrah* (submit to fate), but at the same time being able to become a young woman who has a strong thinking attitude. In the description of the function of Ardhini, the author asserts through several events that there is an example the behavior that should not done either by Ardhini’s parents or by Ardhini herself. Such behavior is the behavior of directly breaking the rules, or in the Javanese language is *nerak angger-angger*.

The results of examining the role and function of Ardhini in the story is that the author seems to have been inspired from the puppet story character named Srikandi. Srikandi is considered to be a woman who is meek, beautiful, firm, courageous and responsible. Even the character of Srikandi has until now been identified as a strong woman. Ardhini as a young woman has two sides, one hand as a gentle woman, but on the other hand, she is able to have a very decisive attitude. Ardhini’s fighting spirit has had an impact on her family life with Agung, but at the same time shows her strong attitude. It is from Ardhini’s strong attitude that Ardhini is able to expose the crimes of Agung’s parents, because Ardhini’s marriage to Agung is only intended to raise the name of Agung’s parents as a councilor.

After this embarrassing incident, Mr. Arjo realises that his condition has been exploited by Pak Ahmadi, the councilor, for political purposes. However,
Mr. Arjo himself is not able to solve this problem, and finally Ardhini's friend, Arifin, who manages to solve this problem and returns Ardhini to Angga, the man of Ardhini’s choice. By giving the function as a brave young woman Ardhini can be regarded as a character that fights against injustice from the parents and against the pleasure of Mr. Arjo as a councillor who wants to take advantage of Ardhini and her family. Ardhini and her family seem to have been helped by Mr. Arjo when Mr. Arjo takes advantage of Ardhini family’s poverty for his political campaign interest.

Conclusions

Every story is built on elements of the story that are related to each other. The simplest story element is, plot or series of events, characters and characterisations, setting, theme and moral message. All of these elements build the story structure and make the elements of the story mutually supportive of one another. In general, each story has a point of view from the narrator or storyteller. Some stories use first-person point of view “I”, and others use third-person point of view “he/she”. However, both are used to support the storyline.

In this story of Politik Tresna, the author uses the story character as a bridge so that the reader can understand the story he intends to illustrate. The role of the main character of the story are not merely to be the main character of the story, but beyond that. The main character of the story has a role as a Javanese young woman who must fight for rebellion against her family due to being oppressed becoming the transaction medium of political campaigns. The function of the main character of the story reminds the public that the attitude of andhap asor or politeness that is highly respected in Javanese culture cannot be taken advantage of for political interests as it is depicted in this story.

In other words, behind a political campaign of a very ambitious councillor, there are people who are deliberately sacrificed for the success of that interest. In this story, the person to be sacrificed is a young woman with her family. The councillor takes advantage of the values, norms and rules that apply in the culture to achieve his goals. Fortunately, his bad intent is immediately found by the young woman and as a result of a violent collision, the young woman succeeds to make her way out of the situation.

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