

The Representation Of Protest Of Lower Socioeconomic Class Javanese People In Tiwiek S.A.'S *Carang-Carang Garing*

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Abstract.

Javanese literature can be categorized as modern literature with genres of novel, novella, drama and short story although researchers have not yet discussed Javanese literature in the same stage as Western literature. This paper analyses Tiwiek Suwignyo Adi's *Carang-carang Garing* by using theory of literary anthropology. Literary anthropology is a study that combines literary studies with anthropology, focusing on the relationship between literary works and their social, cultural, and historical contexts. Begin with narrating the morning life of a lower economic class Javanese family, Adi's *Carang-carang Garing* tells in a close and detail way about the struggle of lower economic class Javanese mpeople in facing the capitalist industry as the circumstance of Indonesian society in the 20th century. In this case what is faced by the main characters, Suyatman and Darmi is situation where there is a violation which breaks the harmony of Javanese society, Bambang does not want to admit his deed in impregnating Darmi and Suyatman feels jealous to his sister's family who always get riches in their life. Darmi kills Bambang and Suyatman kills his sister's son. Their evil to kill is not just a protest between members of Javanese people, as part of hierarchical order in Javanese society the protest is also the symbol of protest from lower economic class to the ruler who does not care to the lower economic class people.

Keywords: Protest; lower socioeconomic class; Mataraman Java and literary anthropology.

I. INTRODUCTION

It has been for long time since hundred years ago Javanese literature has been already known as traditional literature as it is more recognized in the genres of folktale or myth which are usually expressed for tradition. For ancient Javanese people, life is about spiritual faiths and values represented in traditional Javanese literary works (Pamungkas et al., 2024) [1]. Javanese literary works in the past time are valued as reference sources of historical memory (Barthes, 1975; Joshee & Sihra, 2009, in Pamungkas et al., 2024). High honour is properly dedicated to J.J. Rass as the successful publication of book of *Bunga Rampai Sastra Jawa Mutakhir* (1985) [2]. His earnest and conscientious effort to compile Javanese literature from 1950s to 1970s which means after the year of Indonesian independence, has brought Javanese literature to be discussed as modern literature for its various genres of short story, drama, novella, *parikan* (Javanese bound poem). After Indonesian country gets independence, Javanese literature has developed tremendously although it is still scarcely discussed. George Quinn (2021) is even very concerned with the existence of Javanese literature that he examines digital technology has altered the originality of Javanese literature over the last two decades, recently there is instant access that Javanese-language magazines – *Panjebar Semangat*, *Jaya Baya* and *Djaka Lodang* have appeared in small-circulation magazines, online distribution have suddenly increased many new novels, anthologies of *cerkak* (Javanese short story) and collections of *geguritan* (free-form poetry) [3].

Frans Magnis Suseno (1983), instead of appraising Javanese literature, he enthusiastically expresses his astonishing to the society of Javanese people as he publishes *Hormat dan Hak Etika Jawa dalam Tantangan* [4]. The book contains of compilation of discussions about tolerance and etiquette of Javanese people which are derived from many scholars like Niels Mulder, J.J. Raas, Anderson. Javanese literature indeed can be categorized as modern literature with genres of novel, novella, drama and short story although researchers have not yet discussed Javanese literature in the same stage as Western literature, for example to compare and examine seriously between Tiwiek Suwignyo Adi's *Carang-carang Garing* (2009) [5] and Emily Bronte's *Wuthering Height* (1847) [6]. Deriving from different countries, *Carang-carang Garing* is

created in Tulungagung, Java, Indonesia while *Wuthering Height* is in Yorkshire, London, United Kingdom, both authors have in common intention to tell about society where they live. As literary work is the platform of social life of people where and when it is made, it can be predicted that Adi's *Carang-carang Garing* presents the social life of Javanese people in the 20th century and Emily Bronte's *Wuthering Height* reveals the social life of English people in Yorkshire in the Victorian period of the British industrial revolution.

Both authors give their superb creation through their works as Bronte expresses Gothic atmosphere in *Wuthering Height* (Qiao, 2021) [7] and Adi, instead of providing conventional one with happy ending narrative, he presents a plot twist by emerging tragedies in his characters. There are four authors who are regarded as Javanese great authors in the 20th century as they have got awards of *Rancage*, namely Suparto Brata, Narko Budiman, Tamsir A.S. and Tiwiek S.A. All of them are Mataraman Java authors as Suparto Brata was born in Solo while Narko Budiman, Tamsir A.S. and Tiwiek S.A. were born in Tulungagung. Through this paper the writer has purpose to show evidences that Javanese literature today can be counted as qualified literature since it has criticized Javanese social life sociologically, psychologically and economically. This paper focuses on Tiwiek Suwignyo Adi's *Carang-carang Garing*. Born in Tulungagung regency, East Java in 1948, Adi has many pseudonyms namely Gambiranom, Palgunadi and Nuruls. His real name is Suwignyo Adi and his popular pseudonym is Tiwiek S.A. His beginning carrier is a teacher and he becomes a principal from 1996 to 2002. He is known as a very productive writer, starting to write since 1972 and finishing it in 2000 he has produced 250 literary works with his other works are *Gora Gurnita* (1981), *Luput Ing Panyana* (1983), *Murtini*, *Tumbal Tali Telu*, *Nalika Rembulan Panglong* etc. (Arli, 2024).

Begin with narrating the morning life of a lower socioeconomic class Javanese family, Adi's *Carang-carang Garing* tells in a close and detail way about social, economic and psychological condition of the main characters. From the title *Carang-carang Garing* in Javanese language which means 'the dried branches' Adi wants to depict the struggle of lower socioeconomic class Javanese people in facing the capitalist industry as the circumstance of Indonesian society in the 20th century. Sudikan (2008) [8] comments that *Carang-carang Garing* 'nggambarake kasangsarane wong cilik kang tansah dadi kurbanane panguawasa' which means describing the suffering of lower socioeconomic class people who always become the victim of power authority of the ruler. In this case the writer uses an approach to the perspective of literary anthropology to know deeply about Mataraman Javanese culture as the setting of the story to find the reasons of emotions and angers from Mataraman Javanese commoners at that time which emerge tragedies in the story as the symbol of protest to the power of ruler.

II. METHODS

This paper analyses Tiwiek Suwignyo Adi's *Carang-carang Garing* by using theory of literary anthropology. Literary anthropology is a study that combines literary studies with anthropology, focusing on the relationship between literary works and their social, cultural, and historical contexts. The aim of literary anthropology is to understand how literature reflects and shapes culture, and how culture influences the production and interpretation of literary works. Endraswara (2018; 2020) [9] defines literary anthropology as a study of the reciprocal relationship between literature and culture. In line with this view, Ratna (2011) describes literary anthropology as the analysis and understanding of literary works in relation to culture [10]. The close connection between literature and anthropology is undeniable—literary anthropology emerged from the abundance of literary works rich in cultural values (Ahimsa-Putra, 2003; Endraswara, 2020) [11].

III. RESULT AND DISCUSSION

In this discussion it should be started from the setting of the story in order to confirm that the theme highlights Mataraman Javanese culture. Mataraman Javanese culture derives from culture which is formed and developed by Mataraman Kingdom from the past Javanese history, namely Yogyakarta and Surakarta in Middle Java which then expand to East Javanese area namely Pacitan, Ponorogo, Madiun, Trenggalek, Tulungagung (Saryono, 2008) [12]. Bubar mbayari sopir Dawut, Darmini banjur nyegat kendaraan jurusan Tulungagung. Kapinujon ana bis liwat, Darmini gage ngendheg. Sedhela maneh wis katut bis ngulon, bis

jurusan Trenggalek sing mengkone genah ngliwati prapatan Tamanan Tulungagung. [13] [After paying the driver Dawut, Darmini then intercepted a vehicle heading towards Tulungagung. Suddenly, a bus passed by, Darmini stopped. A short while later, a bus heading west followed, a bus heading towards Trenggalek which soon passed the Tamanan Tulungagung intersection. Bis sing dinunuti Darmini terus mbandhang ngulon. Kutha kecamatan Sumbergempol wis kliwat. Sedhela maneh mlebu wewengkon Plosokandhang, Jepun, wusana Tamanan.

[14][The bus that Darmini was following continued heading west. The city of Sumbergempol sub-district had passed. A short while later, it entered the Plosokandhang area, Jepun, and finally Tamanan. The illustration above describes the setting of the story of Adi's *Carang-carang Garing*. The character of Darmini lives in a village of Kalidawir in Tulungagung. She purposes to go to the downtown, the distance is rather far. Firstly she goes by colt to get a bus then she goes by bus. In the way to her destination, she passes other villages of Sumbergempol, Plosokandhang, Jepun, Tamanan which all of them are villages which are found in Tulungagung before coming to Trenggalek. The language which is used is Javanese and the dialect is Middle Javanese although Tulungagung is located in in East Java, so it refers to Mataraman Javanese culture. Depicting chiefly about a lower socioeconomic class Javanese family, how the parents and children experience and feel their days from morning to night, the story of Adi's *Carang-carang Garing* contains not only of their deeds, emotions and sad feelings but profoundly telling the dynamic Javanese social life. Javanese people have hierarchy which makes them to always aware of their duties. Frans Magnis Suseno (1983) discusses in his book, *Hormat dan Hak -Etika Jawa Dalam Tantangan* Suseno about two main concepts of Javanese people namely tolerance and etiquette. The etiquette of Javanese people is revealed and practiced in every aspect of life Geertz explains about Javanese people etiquette which means respect, Geertz says, respect means only the recognition of superior rank by means of the appropriate etiquette (Geertz, 1976) [15].

In the novel of Adi's *Carang-carang Garing* the respect and etiquette are depicted through the characters in a family, Darmini the main character, as the daughter and Suyatman also the main character, as the father and Darminah as the wife of Suyatman. Beda karo padatan, dina iku isih esuk banget Darmini wis tangi. Bubar saka pakiwan age-age cethik geni kanggo masak. Wong tuwane sakloron wis wiwit repet-repet mau budhal makarya. Bapake budhal menyang kutha narik becak dene simboke menyang pasar dodol bumbon. Ing omah kono mung kari dheweke lan adhine loro sing wektu kuwi isih turu. [16] [Unlike the usual, Darmini woke up very early that day. After finishing her work, she lit a fire to cook. Both of her parents had already started to hurry up and leave for work. Her father went to the city to pull a rickshaw while her mother went to the market to sell bumbon. Only she and her two younger sisters were left at home, who were still asleep at that time. The quotation above shows that the situation in the morning is full of activities of the members of the family in which they always do their duties and respect to the superior one. Darmini as the daughter and the first children of Suyatman is the protagonist of the story. In the very early morning Darmini has woken up to cook. The cooking is done in a traditional way, with a kitchen stove namely 'tungku' in Javanese language which contains of bricks and firewood in the middle. Her father, Suyatman has already gone to work as a pedicab driver and her mother has also already gone to the market for selling spices while her little brothers still sleep. It explains that a father in Mataraman Javanese family is the head of family who has responsibility to seek money for the family needs.

A mother as a housewife usually helps the husband to earn money and has responsibility to educate children. Darmini, becoming an adult woman, has also been aware of her duties to cook and take care of her little brothers. Regarding Javanese culture, Koentjaraningrat (1985) introduces 'gotong royong' which means mutual cooperation which belongs to traditional Javanese people. According to Koentjaraningrat, the spirit of 'gotong royong' contains three main themes of thought: (1) a person must be aware that, in essence, they are always dependent on others in life; therefore, they must always strive to maintain good relationships with others; (2) a person must always be willing to help others; (3) a person must be conformist, meaning they should always remember not to try to stand out or appear superior to others in society"

(Koentjaraningrat, 1985) [17]. The hospitality of 'gotong royong' to help each other among Javanese society is also seen in the story when Darmini strives to meet Bambang, her boyfriend.

"Kang Man..." panyapane Darmini. Kuli sing lagi ngayak pasir iku noleh.

"Oh. Kowe Dar. Karo sapa tekamu?" tumanggape si kuli gupuh. Anggone ngayak pasir leren, nuli mara nyerak.

"Dhewekan. Sing nggarap gedhong iki Mas Bambang ya?"

"Hiya. Pengin ketemu pa? Yuh, dakterne. Wonge ana kok, kae lagi neng kantoran." [18]

["Kang Man..." Darmini greeted. The laborer who was sifting sand turned around.

"Oh. You are Dar. Who are you with?" the laborer replied in a panic. He stopped sifting sand, then came running.

"It's you. The one who works on this building is Mas Bambang, right?"

"Hiya. Do you want to meet me? Well, I understand. He's in the office, isn't he?"

The address of 'kang' in the dialogue shows the relation of familiarity which is usually used for addressing relative, although in this case the man is Darmini's friend. Respecting each other is clearly seen when the man stops his working to answer and pay attention to Darmini. The man also asks with whom Darmini comes which reflects his worry then he helps Darmini to meet Bambang. The dialogue between Darmini and her friend, Man, shows the atmosphere of dialogue of Mataraman Javanese society. It expresses 'gotong royong' which means always have willing to help others. It has been introduced by Sudikan (2008) that the theme of Adi's *Carang-carang Garing* is the suffering of lower socioeconomic class people who always become the victim of power authority of the ruler [19]. It expresses about the tormenting and anguishing of the main characters, Darmini and Suyatman as the portrayal of lower socioeconomic class people in the 20th century, which means in the era of capitalist industry.

During this era, without capital or financial resources, people cannot afford their goal. Suyatman is a pedicab driver and Darmini is Suyatman's daughter, so they come from lower socioeconomic class which means they have no financial resources. The story does not merely describe the harmony of Javanese society, even instead of harmony which refers to peaceful, Adi's *Carang-carang Garing* tells about envy, jealousy and hatred. Clifford Geertz confirms that Javanese people occupy different social ranks and maintaining hierarchical order is a value in itself (Geertz, 1976) [20]. On the other hand, Niels Mulder argues that because the obligation to show respect is so strongly emphasized, situations that demand respectful behavior often create significant emotional pressure (Mulder, 1996) [21]. In this case Niels Mulder even further speaks of Javanese intolerance that in Javanese society, anyone who deviates from social norms may provoke feelings of envy, resentment, or suspicion (Mulder, 1996) [22].

"Huh, ra idhep isin! Dhasar wadon lonthe! Aku iki sapa? Aja waton ndakwa! Tangismu ra bakal nglunturake welasku! Dakakoni, aku pancen tau ngumpul kowe. Ning dhasare rak kaya andhok neng warung. Kowe sing dodol, aku sing tuku. Waton wis mbayar rampung. Prekara saiki kowe meteng, iku dudu urusanku! Ora prelu kowe luru tanggungjawabku!" [23]

["Huh, don't be ashamed! You're a prostitute! Who am I? Don't accuse me! Your crying won't make me feel sorry for you! I'll tell you, I really did pick you up. After all, it's like a stall selling rice. You're the one who sells, I'm the one who buys. I've already paid for it. The matter of you getting pregnant now is none of my business! You don't need to be my responsibility!"]

The quotation expresses the arrogance of Bambang when he does not admit his deed of impregnating Darmini. Bambang does verbal abuse toward Darmini, he uses his power authority to do verbal violence toward Darmini. Bambang who is a contractor, has much money. He underestimates Darmini, even insulting her as a whore.

"Aku kokpadhakake lonthe? Oh, cilaka tenan awakku! Ning umpama ora kok bujuk nganggo janji-janji palsumu ora kira aku gelem nglakoni! Huh, getun tenanaku, jebul priya sing katone kinurmat, sugih, jebul patrape ngluwihi bramacorah!" [24]

["Why are you calling me a prostitute? Oh, what a shame! If you hadn't persuaded me with your false promises, I wouldn't have done it! Huh, I'm so sorry, it turns out that a man who seemed respected and rich, turned out to be more than a bramacorah!"]

Then Darmini feels very painful and tormented. She regrets in accepting Bambang as her boyfriend and her sorrow becomes hatred when she says Bambang's attitude is worse than recidivist. On the other hand, Suyatman has a sister who becomes the wife of sub-district head. Suyatman strongly envies to his sister that he and his family have no opportunity to be rich people.

"Nek Tutik ora duwe turun, mbesuk kabeh bandhane sing lanang mesthi tiba neng Darmono kabeh. Darmono rak wis diseksekake dadi anak angkat. Ning yen Tutik duwe turun? Huh, tanggeh lamun Darmono kebageyan. Ora! Pokoke aku ora senengyen Tutik meteng!" [25]

["If Tutik has no children, all of his male property will go to Darmono in the future. Darmono has already been adopted as his adopted son. But what if Tutik has children? Huh, what if Darmono is happy? No! I don't like it when Tutik gets pregnant!"]

The quotation is the dialogue between Suyatman and Darminah, when Darminah asks to her husband about his unhappiness on the news of his sister's pregnancy. Suyatman feels strongly jealous to his sister, Tutik. His intention is very evil. Suyatman hopes that his son, Darmono, who is adopted by her sister will get wholly treasure from his adopted father so he intends to abort his sister's pregnancy. In this case what is faced by Suyatman and Darmini is the situation where there is a violation which breaks the harmony. Bambang has disobeyed by rejecting to marry Darmini and with his power authority he does verbal violence to Darmini. While what happens to Suyatman, behind his hatred to his sister's family there is a hopeless feeling that he never becomes rich in his life. The situation in the era of capitalist industry provides privilege to people with financial resource, then there is unfair situation, there is violation. As Mulder states about Javanese intolerance when anyone deviates from social norms (Mulder, 1996), Darmini and Suyatman do the Javanese intolerance when Darmini kills Bambang and Suyatman kills his sister's son [26]. Their evil to kill is not just a protest a protest of Darmini to Bambang and Suyatman to his sister's husband, as part of hierarchical order in Javanese society the protest is also the symbol of protest from lower economic class to the ruler who does not care to the lower economic class people.

IV. CONCLUSION

Begin with narrating the morning life of a lower socioeconomic class Javanese family, Adi's *Carang-carang Garing* tells in a close and detail way about the struggle of lower socioeconomic class Javanese people in facing the capitalist industry as the circumstance of Indonesian society in the 20th century. In this case what is faced by Suyatman and Darmini is the situation where there is a violation which breaks the harmony of hierarchical order, which means etiquette in Mataraman Javanese society. Bambang rejects to marry Darmini and with his power authority he does verbal violence, while behind feeling hatred to his sister's family, Suyatman feels hopeless that he never becomes rich in his life. The situation in the era of capitalist industry provides privilege to people with financial resource, there is unfair situation. The story of *Carang-carang Garing* end with tragedy, Darmini kills Bambang and Suyatman kills his sister's son. Their evil to kill is not just a protest between members of Javanese society, as part of hierarchical order however the protest is also the symbol of protest from lower economic class to the ruler who does not care to the lower economic class people.

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