

EMPOWERING THE JAVANESE VALUES AS PORTRAYED IN MARCO KARTODIKROMO'S *STUDENT HIJO*

Suci Suryani*

Abstrak: *Luruh, trapsila, mardawa*, dan lain-lain adalah nilai-nilai kehidupan yang diwariskan oleh nenek moyang. Nilai-nilai lokal yang menjadi ciri khas budaya Jawa tersebut diabadikan di sebuah novel klasik berjudul *Student Hijo* karya Marco K. Sebuah karya yang tidak hanya menggambarkan tentang nilai-nilai Jawa dan penerapannya di tengah pengaruh kuat budaya asing, namun juga pengaruh diamalkannya nilai-nilai tersebut. Namun ironisnya karya ini tidak pernah diperhitungkan di zamannya. Maka sebagai upaya untuk memberi alternatif karya sastra Indonesia klasik yang telah sekian lama terlupakan, lewat tulisan ini, karya tersebut dihadirkan untuk diapresiasi. Untuk mengapresiasi novel tersebut, Cultural criticism dan Javanese values digunakan sebagai alat untuk mendapat gambaran tentang pemberdayaan nilai-nilai Jawa.

Kata kunci: *Student Hijo*, Empowering, Cultural Criticism, Javanese Values.

Introduction

This part describes background, cultural criticism, and Javanese values. Background, this presents the description of literature, one of literary works, the novel observed, and the reason why the writer is interested in writing empowering the Javanese values as portrayed in the novel. This part also discusses about the objectives, scope, and limitation of this study. To help the writer to come to the objectives, cultural criticism and Javanese values are applied as the theories on which this study based.

A. Background

Literature could not only entertain the readers but also open the readers' mind. The first typical of literature become the reason for the readers to prefer literary works to have relaxation. The next typical of literature become the significance consideration for the readers to choose literary works to enrich their knowledge and experience. Furthermore, when the two typical integrate into a literary product, readers will get two benefits in the same time; those are having fun and information.

One of literary products is novel. This product is produced by presenting various characters that experience various conflicts in the particular settings. These conflicts build also plots in this fictive story on which authors deliver their messages. These messages are framed in the stories containing particular theme.

One of novels which is going to analyze in this study is *Student Hijo* by Marco K. It was published at the first time in the year of 1918 on the daily newspaper *Harian Sinar Hindia* and at the second time in the year of

* Suci Suryani adalah dosen Program Studi Sastra Inggris, Universitas Trunojoyo Madura

1919 as a book. It was one of the pioneers of the colonial literatures describing the deceitful of the colonial. This is the reason why it was marginalized. However, it is republished in the year of 2000 to give an alternative reading of the classic Indonesian literary works so that it will be acknowledged by Indonesian. Furthermore, it is fully decorated by Javanese values and its influence towards the users that distinct it to the other literary works in the same period. Hence the publisher republished this novel as like as the original one except spelling changing.

Student Hijo, a novel written by Marco narrated a story of the indigene intellectual, named Student Hijo. His father really wanted him to continue his study to Nederland after graduating from HBS. His father hoped that he would be a doctor since he was sure that his son was a brilliant student. Hence he would show to Hindia people especially the government employees who considered that they had higher prestige than the businessman as like him that every people had the equal prestige. However, his mother did mind about her husband's plan. She really worried that her son would be tempted and would marry a Dutch woman. Fortunately, her husband could advice his wife that her worry should be deleted and she should pray to God that their son would be able to finish his study and returned to Hindia to marry his fiancée. Here, *eling* as one of the Javanese values is applied to help Student Hijo's mother to overcome her worry so that she permitted her son to go to Dutch to continue his study.

There are still many Javanese values explored inside the novel. In this case, it is very interesting to analyze empowering the Javanese values as portrayed in Marco K' s *Student Hijo*. Therefore, this study tends to describe how the Javanese values described, the values applied, and how the values influence the users. In line with the objectives, the scope of this study is the Javanese values in the boundary of cultural criticism. To help the writer to come to the objectives, this writing is focused on the characters' utterances and the author's narration that contain the Javenese values. The tools used to achieve the objectives are cultural criticism and the Javenese values.

B. Cultural Criticism

Tyson (1999: 294) defined that culture may change since it is a process and not a product. It could also be a portrait of one's experience because it is a lived experience, not a fixed definition. Then, he continues the definition that since it could describe one's experience in the life so it involves one's occupation, socioeconomic class, ethnicity, etc.

Since the definition is used in a literary text, he widens the explanation that more precisely, a culture is a collection of interactive cultures, each of which is constituted at any given moment in time by the intersection of gender, race, ethnicity, sexual orientation, socioeconomic class, occupation, and similar factors that contribute to the experience of its members.

Cultural criticism views oppressed people both victimized by the dominant power structural and capable of resisting or transforming that power structure. Cultural Criticism as I suggest is a multidisciplinary, interdisciplinary, pan disciplinary, or meta-disciplinary undertaking, and

cultural critics come from, and use ideas from a variety of disciplines. Cultural criticism can involve literary and aesthetic theory and criticism, philosophical thought, media analysis, popular cultural criticism, interpretive theories and disciplines (semiotics, psychoanalytic theory, marxist theory, sociological and anthropological theory, and so on), communication studies, mass media research, and various other means of making sense of contemporary (and not so contemporary) culture and society (Berger, 1995:2-3).

C. The Javanese Values

Values are important and enduring beliefs or ideals shared by the members of a culture about what is good or desirable and what is not. Values exert major influence on the behavior of an individual and serve as broad guidelines in all situations. Thus, values as the culture product would be the best guidelines believed by particular society to achieve the goodness in their lives.

Javanese values refer to the ways of life of Javanese. The values are originated from the advices of KGPAA Mangku Negara IV written in Serat Darmo Wasito. The values guide someone to have successful live. They are: *luruh*, *trapsila*, *mardawa*, *manut mring caraning bangsa*, *andhap asor*, *meneng*, *prasaja*, *tepa selira*, and *eling*. The values belong to the values that suggest someone to do the main attitudes.

Followings are the clarification of the five first main attitudes. The first main attitude is *luruh*. It suggests one to keep his or her view. It means one should see another when it is necessary. The second one is *trapsila*. It suggests one to be polite. It means that one should pay attention to his/her speaking and attitudes. One should ask for apologizing due to impolite speaking or attitudes he/she makes. The third one is *mardawa*. It suggests one to be kind and to be calm. It means that when one meets another he/she should treat another kindly and should talk to another calmly. The fourth one is *manut mring caraning bangsa*. It suggests one to have nationality point of view not ethnical point of view. The fifth one is *andhap asor*. It suggests one to be modesty. It means that one should not be arrogant people. The sixth one is *meneng*. It suggests one to be quiet. It means that one should not boast, but he or she should talk when the activity is necessary.

The rest of the main attitudes are clarified as follows. The seventh is *prasaja*. It suggests one not to have copious performance. It means that one should not have luxurious performance. The eighth one is *tepa selira*. It suggests one to be thoughtful. It means that one should consider another feeling. The ninth is *eling*. It suggests one to be devout. It means that one should always be remember the Almighty. The tenth is *ulat batin*. It suggests one to be pious. It means that one should build his or her spiritual to have the main way.

Discussion

In this part, the objectives of this study are going to be discussed. They are how the Javanese values described, how the values applied, and how the values influence the users. They will be discussed simultaneously.

The order of the values discussed will be based on the order of the description of the Javanese values stated in one of the subchapters of Introduction.

The first, one of the values described in the novel is *luruh*. This value is shown when it is narrated in the novel: Even though, R.M Wardoyo's eyes does not see R.A. Biru, but his heart always thinks her, the girl who is really nice (K. Marco, 2000: 90). This value is applied when R.M Wardoyo sits in his sister's room on which there is Biru with whom he is falling in love. He does not see Biru since the value, *luruh* guides him to see something when it is necessary. It is necessary for him not to see Biru since it controls his love feeling to Biru who also has the same feeling with him. It is narrated: Wardoyo's visit in the room shakes Biru's heart. Nevertheless, ... Yes, but...! (ibid, 90).

The value is also shown when it is narrated: After reading the letter, Biru put the letter on the tale immediately and she doesn't see R.M Wardoyo, neither (ibid, 196). The value works when Biru has finished reading Hijo's mother's letter to her son, Hijo in Den Haag about her planning to marry Biru to Wardoyo and Wungu to Hijo. She does not see Wardoyo since the value, *luruh* lets her to keep her view so that she could manage her love feeling to Wardoyo.

The value helps Biru and Wardoyo to prevent their love until their parents or their uncle and aunt agree with their love. It is because Biru is the fiancée of her aunt and uncle's son, Hijo. Fortunately, Hijo's mother, Biru's aunt plans to marry Biru with Wardoyo and Wungu, Wardoyo's sister with Hijo and Biru's uncle and Wardoyo's parents agree with the plan. Hence, in the end of the story R.M. Wardoyo will marry with R.A Biru. It is showed: Wardoyo has been regent in Jarak to replace his papa's position and he lives happily with R.A. Biru (ibid, 212).

The second, one of the values described is *trapsila*. This value is showed when it is narrated: Since Hijo considers the politeness, he must fulfill their request. It is because European thinks that a man must respect women (ibid, 32). This value is applied when the three Dutch woman ask him to accompany them to see the scenery when their ship is tied up in Sabang before she continues to Nederland, "Do you like to accompany us to see the scenery?" one of the young lady asks to Hijo. "With a pleasure," Hijo answers politely (ibid, 2000: 32). The value guides him to be polite man so that Hijo is willing to accompany the three Dutch women to see the panorama.

The value is also described next, "How do we should walk, Miss?" Hijo asks politely with smile face (ibid, 2000: 33). The value works when Hijo who accompanies the three Dutch women to see the panorama considers European politeness asking about the way to walk among the three women. The value influences him to be polite man so when he will walk among the three women first he offers a question of how he walks among them politely so that he will require European politeness.

The next utterance describes the value, "Have you observed that the Hindia custom is ten times politer than the general European (ibid, 180). It is applied when controleur Walter says to Sergeant Djepris that Indonesian custom is politer than European. The speech proves that it is because the

value teaches one to be polite so that Hindia people is well known having polite custom. The next evidence: I know well that the Javenese custom is smoother than the general European (ibid, 182) also strengthens that there is *trapsila* that guides one to be polite.

The third, one of the values described is *mardawa*. The value is elaborated when it is narrated: ... Hijo also joins with the other passengers. He acquaints all the passengers in the same class (ibid, 2000: 28-29). The value works when Hijo enjoys tea time with the other passengers at the ship. He introduces himself and the others also introduce themselves. This proves that the value, *mardawa* influences Hijo to be a kind man. Hence, even though he is among the Dutch passengers he likes to introduce himself and recognize the others.

The next, "It doesn't matter," Hijo answers and holds the young lady hands asking for his help to find out the dry road (ibid: 34) also shows the value. It is showed when Hijo tries to help the young Dutch woman to find out the dry road when they see the panorama. The value lets him to be kind man so that he helps the young man who needs his help to find the dry road to keep her shoes and dress clean and sparkling.

The next, "If you see a flower, would you please take it for me?" Ann asks with coquettish manner. "Yes, I will," Hijo answers and walks (ibid, 37) presents the value. It is applied when An, the young Dutch woman asks for Hijo to get the flower when he walks to the higher place. The value makes him to be a kind man who realizes the woman request even though he do mind with her request: Hijo says in his mind, "You are Dutch ..." (ibid, 36).

The next proves the value, "Javanese is stupid, hell," Anna says... "Do you angry with me?" Anna asks with full of love. No, I do not angry," Hijo answers patiently (ibid, 40). The value is applied when An, the young Dutch woman insults Hijo, Javanese man. She then asks whether Hijo is angry with her insult that Javanese is stupid. The value supports Hijo to have good attitude so that he answers politely that he does not angry with her.

The narration: Frequently, Hijo is called *onzijdig* (the one who is not a man or a woman) by Anna. Hijo only smiles hearing the statement (ibid, 57) shows the value. It is applied when An, the Dutch young woman tempts Hijo to have his love but Hijo does not have the same feeling with her. The value guides him to be a kind man so that even though An gives the predicate to him like that he does not angry. He does not want to reply her bad statement. He keeps smiling knowing her bad statement for him.

"Do you like to go with us to see the scenery?" Betje asks to Hijo. "Of course," Hijo answers happily. Actually, he is lazy to go to see the scenery, but he doesn't want to make the two girls upset (ibid, 66). The quotations show the value, *mardawa*. The value works when Betje, the daughter of the house owner with whom he stays in Den Haag asks Hijo to accompany her to go sigh seeing. Actually, Hijo does not like to go outside, but the value makes him to be a kind man so he is not able to refuse the request.

The fourth, *manut mring caraning bangsa* is the next Javanese value. It is showed when it is narrated: ..., how extraordinary the moment is, since at this moment Hijo can instruct Dutch, who are very arrogant in Hindia (ibid, 58). The value works when Hijo who has arrived at the harbor in

Amsterdam instructs the Dutch harbor coolie to carry his baggage. The value makes him finally realizes that the Dutch is very arrogant in Hindia, the Nederland colony. Now, his arriving at the harbor in Amsterdam will reply his irritation.

It is narrated: Based on the reason, Hijo smiles to see the similar condition, since he remembers that Hindia is insulted by Dutch (ibid, 58). The value is shown when Hijo is served by the Dutch room boy well. The value influence Hijo to have a national point of view so that he always thinks the Hindia who are colonized by the Dutch.

The next, "If Dutch are only like this, is it correct that Hindia must be instructed by Dutch," Hijo says in his mind (ibid, 59) indicates that the value applied. It is used when Hijo comes to hotel and see by himself about the condition of Nederland and the Dutch who colonizes his nation, Hindia. The value influences him to have freedom spirit to release the insulation due to be colonized by the Dutch.

The next proves, "... For me it's appropriate, since actually there is no difference for each human, that is the Bumiputera or the Dutch, etc (ibid, 134) that the value is present. It is described when the Dutch controleur who actually loves the Hindi regent's daughter asks to the regent whether the intermarriage is good. The value guides the regent to answers that each human has equal prestige so that no colonial is conducted.

"But, Sir," R.M Tumenggung continues his utterance, "an intermarriage will be good, if the couple have equal prestige, power, belief, etc. If it is not, I think it is difficult to have good relationship" (ibid, 134). The quotation proves the present of the value. It is applied when the Hindia regent clarifies the Dutch controleur about the intermarriage. The value guides the regent to have national point of view that the intermarriage will be good if the couple have equality in all aspects. He does not agree with the intermarriage of the Hindia and the Dutch since it seems like the association of the slave and the boss.

The last proves the present of the value: Each has purpose that the Islamic Association would make Hindia better (ibid, 160). It is applied when Islamic Association's member debate each other to make Hindia is better than before. The value guides the member to have national point of view so that each has his or her argument to make their country improve.

The fifth, *andhap asor* is the value described in the novel as follow, "You will be the engineer, Sir?" the young lady asks. "May be," Hijo answers (ibid, 2000: 30). It is described when one of the passengers asks Hijo about the purpose to go to Delft, Den Haag. The value influences Hijo to have modesty. Hence he only replies the question with may be that show an arrogant statement.

"Are you stupid, Sir?" Anna asks. "Yes, I am stupid," Hijo answers with smile (ibid, 40). "It is correct that even though you will be an engineer candidate, but you are a stupid man," Anna says with a sarcastic smile. The quotations show the present of the value. It works when Anna who has already asked about the purpose to go to Delft, she continues her asking with the insulation as it usually done by the Dutch to their colony, the

Hindia. Surprisingly, Hijo agrees with Anna's idea that he is stupid. It is because the value guides him not to be arrogant man.

"No, the brown skin is dirty," Hijo says politely and with smile (ibid, 70). The utterance proves that the value presents inside the novel. It is applied when Hijo ensures Betje who offers a question to Hijo whether he loves to be the Hindia or the Dutch. He states that since he has brown skin he loves to be the Hindia. Betje agrees with his answer. Even she clarifies that the brown skin is beautiful. Since, the value guides Hijo to have modesty so he argues that the brown skin is dirty.

The sixth, one of the values described in the novel is *meneng*. It is shown by the author's narration that Hijo is a man who loves to learn, he is also a silence man, and he is not as like as the common man. Therefore, the author describes that Hijo is called as Pandito by his friends (ibid, 6-7). The following three quotations strengthen the present of the *meneng* in the novel: Raden Ajeng Biru states many times that Hijo is like a deaf man. However, Hijo only replies, "Alright! It's better to keep silence rather than says nonsense", ... "If you ask me, I will answer it. I can't start the dialogue" (ibid, 7), "... So do I, even though I don't like to say nonsense" (ibid, 20), and "Papa, mama, and my brother like Hijo since he is a clever and polite man. He only says when one offers him a question. He is really a quite man" (ibid, 50).

The value guides Hijo to be silence man. He only says when it is necessary. Therefore he states to Biru, his fiancée that he can not open the dialogue (ibid, 7). He loves to be speechless rather than to be talkative so that Wungu's parents and brother love his attitude (ibid, 50).

The seventh, *prasaja* as one of the Javanese value described in the novel is showed as follow, "Will you go to see the scenery? Betje's mother asks to Betje and Hijo as she sees they are wearing their clothes neatly (ibid, 120). It is applied when Betje's mother asks to Betje and Hijo where they will go when the mother sees her daughter and Hijo has been wearing neatly. The value influences Hijo to have appropriate performance so that even though he stays in Nederland and should accompany Betje to see the panorama, it is narrated that Hijo is wearing the apparel neatly.

Only in the particular occasion there is the utterance indicating that he is wearing the good coat, belt, and new shoes "This day you look so amazing: wearing the good coat and belt and new shoes?" R.A Biru asks Hijo by seeing his cloth (ibid, 14). It is because he wants to say something to his fiancée. It means that the value guides him to wear something appropriately. It is really appropriate when he is wearing the good coat, belt, and new shoes since he invites his fiancée to see the carnival in Sri Wedari and says his depart to Nederland to continue his study.

The eight, *tepo seliro* is showed next, "No, tomorrow I will come back here, in Nederland, and we will meet again and ...," Hijo says to Betje (ibid, 211). The value works when Hijo tries to make Betje happy when she has heard that he is going to return to Hindia. The values teaches Hijo to be thoughtful so that after explaining to Betje that he will return to Hindia immediately he ensures Betje that he will come back again to Nederland to meet her. He does it since he considers Betje who feels sad due to his returning to his island.

The ninth, one of the values elaborated in the novel is *eling*. This value is shown when Hijo's father says, "Oh, we should not think the death," Raden Patronoyo answers, "Since the one's life and death are God's authority" (ibid, 3). This value is applied when Hijo's father advises Hijo's mother who feels worry if a hurricane will destroy a ship since her son will go to Dutch to continue his study by a ship. Hijo's father advises Hijo's mother to delete her worry. It is because the value, *eling*, teaches them to remember to the Almighty who has an authority towards the servant's life and death. So, no need to be worry anymore and let God bless their son.

This value is also shown when Hijo's father says, "No, honey, don't be afraid, our son's fate should be entrusted to God," said Raden Potro, "You pray to God so our son may come back for the seven years later to be the engineer". At that time, we will be happy since we will see that Hijo will marry to Biru" (ibid, 5). The value is applied when Raden Potro, Hijo's father advises his mother who worries about the possibility of her son marries a Dutch woman when he will stay in Dutch. Hijo's father advises Hijo's mother that she should pray to God so that their son will return to Java and marry to their son's fiancée, Biru. The value, *eling* navigates them to remember to God to help their son to finish his next study in Dutch so that he will marry to his fiancée in Java.

"...based on the reason, you also pray to God so that I will not be tempted by the Dutch women," Hijo says (ibid, 21-22). The quotation shows the value, *eling*. The value is applied when Hijo asks for Biru to pray to God so that he is not tempted by Dutch girls when he will stay in Nederland. The value influences Hijo to remember the Almighty so that he tries to release his fiancée's worry about his departure to Den Haag by suggesting Biru to pray for him. He also suggests the family to pray to God for his departure to Nederland so he will be success. It is narrated as follow: Everyday, Hijo and Raden Ajeng visit their family to request that they pray to God for Hijo's departure to Nederland (ibid, 25-26).

"..., except all pray to God, may Biru and Hijo will be live together as it is dreamed by Hijo's parents (ibid, 23)". The quotation shows the value. The value works when Biru tells to her parents about Hijo's departure to continue his study to Delft, Den Haag. They can not do anything even though they are very sad hearing the news except they pray to God for Hijo's safety and success.

Rarely, the young lady tempts Hijo extraordinarily, but he always remembers that he should not do negative activities that make the other person and himself find difficulties (ibid, 57). The narration shows the value. The value is applied when Hijo is at the sheep that brings him to Nederland and on which there are so many Dutch girls who always tempts him without considering the politeness. The value guides him to remember God so that he remember his intention to study not for joking as stated next: ..., but he must remember that his coming in Nederland is not for joking... (ibid, 69). The value reminds him not to do the bad that will make him experiencing the difficulties due to playing with the Dutch girls neglecting the politeness.

"If I continue my behavior, the next day I'll disappoint my parents, and ...and... finally. How I could avoid the danger. How about Biru's life?; How about Wungu's life; What will be happened to Betje; and How about

my own life... Oh, it is really difficult!" (ibid, 130). The last evidence shows the value, *eling*. The value works when he has received the letter from R.A. Biru, R.A. Wungu, R.M. Wardoyo informing their condition and asking Hijo's condition. The letters recalls his mistake as shown next: "Could I have one bedroom for two persons? Hijo asks to the receptionist"... Hijo and Betje come in the bedroom. What happened next inside the room, imagine by yourself (ibid, 122). The value invites him not to continue the mistake. He should stop the forbidding love with Betje. The value guides Hijo to go to the silence places to muses the mistake he makes with Betje and refresh his mind and his love for his parents, family, Biru, Wungu, and Wardoyo. It is showed at the next narration: Live in Amsterdam make Hijo thin, but his mind is fresher, and his love to his parents and big family grow better, moreover his love to Wungu, Biru, and Wardoyo (ibid, 131).

The tenth, one of Javanese values explored in the novel is *ulat batin*. It is showed when it is narrated: During the time he always fasts, that is the lesson he gets from his parents that one who loves fasts God frequently grants his or her requests (ibid, 131). The value works when Hijo tries to avoid the danger he makes by himself with Betje. The value teaches him doing fast as the spiritual building.

CONCLUSION

As conclusion, novel may be as the product to familiarize something that may be unpopular due to the particular thing. It means that when the Javanese values were written on *Serat Warsito Darmo* in 18th century, the values can not be known by young generations easily even though they are as the culture property inherited by Javanese ancestor. Fortunately, when the values are *luruh, trapsila, mardawa, manut mring caraning bagsa, andhap asor, meneng, prasaja, tepa selira, eling, and ulat batin* immortalized by the novel, *Student Hijo*, they will be easily known and applied as well by young generation. Each value described in the novel has various applications and functions. The values were not appropriately suggested in the 18th century but these may also suggested to the next generations due to the well suggestions containing inside. Here, empowering Javanese values will be understandable.

References

- Barry, Peter. *Beginning Theory: An Introduction To Literary and Cultural Theory*. New York: Manchester University Press, 2002.
- Bartens, Hans. *Literary Theory: The Basics*. New York: Routledge, 2001.
- Berger, Arthur Asa. *Cultural Criticism: A Primer of Key Concept*. United Kingdom: Sage Publication Inc, 1995.
- Geertz, H. 1961. *The Javanese Family: A Study of Kinship and Socialization*. New York: Free Press of Glencoe.
- Greenblatt, Stephen. *Culture: Critical Terms for Litrerary Study*. Chicago: U of Chicago P, 1995.
- Kartodikromo, Marco. *Student Hijo*. Yogyakarta: Yayasan Aksara Indonesia, 2000.

- Koentjaraningrat. 1957. *A Preliminary Description of the Javanese Kinship System*.
- Magnis-Suseno, F. 1988. *Etika Jawa: Sebuah Analisa Falsafi Tentang Kebijakan Hidup Jawa*. Jakarta: PT Gramedia.
- Southeast Asian Studies, *Cultural Report Series*. New Haven, Conn.: Yale University.
- Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. New York and London: Garland Publishing, Inc, 1999.

