

Representation of Cultural Values and Javanese Aristocracy In *Para Priyayi, Canting, And Gadis Tangsi* Novels (Study of Culture , Hegemony, and Character Education)

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Abstract: *Para Priyayi, Canting, and Gadis Tangsi* novels represent cultural values and Javanese aristocracy, hegemony and character education. The novels were analyzed using a cultural approach pertaining to the Kluckhohn's framework developed further by Koentjaraningrat, and a hegemony approach developed by Raymond Williams, and educational approaches developed by Ki Hajar Dewantara. The results showed that Javanese aristocracy was unable to cope with life problems. Instead, it solely worked to locate the position and living. In perceiving time, it also dealt with time efficiency, recreation, and rituals. However, it tended to respect the rank and favor of the ruling group particularly in aristocracy education, habituation, discipline, and teaching in the perspective of both inner and outer experiences.

Keywords : representation , Javanese aristocracy, hegemony, pragmatics

1. Introduction

Authors pursue the content of novels that represents influences over the environment and socio-culture life. For sure, literature in this context, was not born in a vacuum of culture [1]. On this basis of statement, *Para Priyayi* (The Aristocracy) by Umar Kayam [2], *Canting* (a V-shaped copper used to process Batik art) by Arswendo Atmowiloto [3], and *Gadis Tangsi* (The Barrack Girls) by Suparto Brata [4] are contemporary literary works dominated by matters relating to cultural values perceived by aristocracy groups.

Gentry life represented by Umar Kayam, Arswendo Atmowiloto, and Soeparto Brata actually conceptualize cultural values, for example, a view of the customs and ethics offered by the authors to the readers. Umar Kayam represents the cultural concept of intellectual aristocracy, and Arswendo Atmowiloto highlights the aristocratic nobility represented by the perception of ordinary people's eyes. Soeparto Brata emphasizes the core meaning through which the perception of values ingrained in cultural aristocracy remains existential.

Cultural values in question become normative guidelines for either noble people or Javanese community leaders. As a result, the cultural values used by the colonial government, as one of the instruments of hegemony to Javanese aristocracy groups, pave the way for the preserving administration. Javanese cultural values depicted in the three novels have pragmatics aspects related to character education through the views and behaviors of the characters.

Representation

Representation as a mirror meaning of objects, people, ideas, events and functions of language in the real world reflect something in given meanings. It can be regarded as a representation of the linguistic and cultural systems to construct meanings communicated [5]. Thus, representation is an expression of the authors' ideas concerning events and objects that exist in the reality of cultural environments.

Cultural Values for Javanese Aristocracy

Cultural values consisting in conceptions live in the minds of most citizens, and for worthy matters they consider the most valuable in life. Therefore, a cultural value system usually serves as the supreme guideline for human behavior [6].

In analyzing cultural values of the Javanese aristocracy, the Kluckhohn's framework is constantly used with five principal issues to consider: 1) the universal problem of the nature of life; 2) the universal problem of the nature of work and human effort; 3) the universal problem of the relationship between man and nature; 4) human perception of time; and 5) the universal relationship between humans and each other [7].

Hegemony

Hegemony is a class and its members exercise the power of the classes below it by force and persuasion or by way of control and consensus. Functions controlled by a means of ordering to comply with the ruling class must internalize

values and norms of the authorities, but they have to give approval to their subordinations. It is through this strength that the stable power of ideology, politics, and economics leads to moral, educational and cultural authorities. To carry out the necessary intellectual hegemony, Javanese cultural environments, intellectual groups consisting of aristocracy (government employees) and nobles [8] are involved considerably.

Williams, in applying Gramsci's theory of hegemony, distinguishes between cultural traits involved in power or dominant hegemonic culture, rising or emergent culture, and culture sediments or residuals [9] in distinctive contexts.

Residual group is a group that is still developing ideas, making ancestors' inheritance parts of a tradition followed by a group of nobles or aristocrats. However, due to the development of ideology, some of the residual groups rose to empower. The group, referred to Williams including emergent groups issued by the dominant group, is backed up by the residual group in carrying out the hegemony [10].

Pragmatics

Pragmatics approach is important to support how societal development, and dissemination of information can be perceived through literature. The function of pragmatic approach is to give the readers [11] essential values. By the nature of the illocutioner's actions, fiction encourages readers to realize the messages contained in them [12]. In this context, pragmatics approach can lead to education values in the form of literature as it permanently has ethical impacts on the readers. Thus, literature constitutes a means of moral education [13]. According to Ki Hadjar Dewantara (the founding father of Indonesia's education), in pursuit of the so-called moral education or character education, it is necessary to put forward good manners or characters as the unification movement of thoughts, feelings, and wills that cause power. Teaching manners by way of understanding (moral knowledge), sensing (moral sense) and implementing (moral action) [14] are of paramount importance.

The today's term "character education" is popular amid the hidden force of corrupt education and corrupt government elites, but because of its power, the national education sets to propose six points to ponder in terms of the national identity awakening: 1) giving an example (voorbeeld) through good governance, 2) shaping habituation, the act of living in a culture-rich and civilized nation, 3) teaching by examples, 4) establishing commands, coercions and punishments, 5) incorporating behaviors and 6) outer and inner experiences [14].

2. Cultural Values of Javanese Aristocracy in *Para Priyayi*, *Canting*, and *Gadis Tangsi* Novels

Aristocracy Perception of Life

In facing problematic events that cannot be coped with, Javanese aristocrats generally have no choice but to resignate. Everything is left to God because people can only

live in the world. This dictum represented at the time of Noegroho's death is partly acceptable because he could not stand Dutch troops' bullets during the battle [2], whereas to surrender is another visible fact at the time of Mr. Bei particularly when Mrs. Bei was facing death. Mr. Bei's children alleged that the cause of their mother's death was her attitude that obviously stood in total contrast to the family members'. However, Mr. Bei advised that death was the will of God [3]. To surrender is also shown through the Princess Parasi figure. As her illness never recovered, she passed away [4].

Perceptions on the Nature of Work and Aristocracy Work Ethics

The nature of work for an aristocrat is intended to find the position and to make a living. In search for the position, an aristocrat trying diligently to work is assessed both by superiors. They are always ready to carry out all tasks without daring to hold a protest. How to work as an aristocrat is shown in Sastrodarsono's performance [2] and Captain Sarjubehi' [4]. Sastrodarsono used to run a good job to have a top notch as ordered by Martoatmodjo to replace teachers who are considered defying the Dutch government [2].

In contrast, Mr. Bei worked as an entrepreneur. He became a boss of batik inherited by his family and it was managed by his wife later. Mr. Bei was a veteran who had a position as a guerrilla captain seizing the opportunity to occupy the government position, but he neither wanted to become an officer nor took the opportunity from his former comrades to use armed forces facilities in running business. In fact, he wanted to be a donor for the construction of Jakarta-based National Monument (MONAS), but he did not want to be a donor for the liberation of West Irian, so he was isolated from his comrades [3].

Aristocracy Perceptions on Human Relations with Nature

Javanese aristocrats view nature as something sacred and magical, so they try to live in harmony with nature. In fact, something related to the mythical nature occurred in a hall (*pendapa*) at Wanagalih district where villagers took firewood from the forest. It was believed that the firewood brought a smart way to appeal to the village guardian [2]. Nature revealed in the *Gadis Tangsi* novel was almost the same with the one disclosed in the nature of aristocracy, but it was from the standpoint of ordinary people. This is expressed through Teyi, the restless figure when he first saw people having sex in a public bathroom in the barracks. Unfortunately, naked perpetrators of adultery did not see him as he climbed a tree. Coming home, his penis was painfully bleeding. He thought that the pain was caused by evil creatures in a large tree [4]. Nature is also seen as a place of recreation for the aristocrats. Mr. Bei and his aristocratic friends met in the Ronggo Warsito Jurug Park every Friday night to enjoy the recreational hedonism [3].

Aristocracy Perception on Time

Javanese aristocrats used the time to work, rest, and enjoy recreations for pleasure. They either worked every day or took a morning stroll to the town square in Wanagih every

morning [2]. Morning time was also used to feed and care for the animals. As a hobby, Mr. Bei told Jimin to feed pets, clean cages, and water the plants every morning [3]. For an aristocrat, Captain Sarjubehi blew a bugle in the morning and then he rushed to get around the headquarters of the company and the boarding soldiers [4].

Princess Parasienjoyed time on the sidelines of her pain to sew, embroider, read Dutch books and magazines [4]. Mrs. Bei used her morning time to prepare the fabrics, pack and take them to Klewer Market. Furthermore, the fabrics were sold [3]. Teyi used his morning time to start selling fried bananas until afternoon. He learned at noon, particularly at rest time after all the fried bananas were sold out [4]. The master assistant, Kedungsimo used his time to work from morning until late afternoon. Later, he chatted with his family in the gazebo in the evening [2].

Aristocracy Perception on Human Relations with Others

Aristocrats strongly upheld and respected parents and ancestors. This was done by Sastrodarsono when he married Ngaisah arranged by his father Atmokasan. Hardoyo was also obedient to their parents; he was not allowed to marry Dik Nunuk because of religious differences. Hardoyo's Brother and sister named Noegroho and Soemini were obedient to their parents although they were well-respected people [2]. Mr. Bei's children also obeyed Mr. Bei and Mrs. Bei's rules. Mr. Bei also respect his parents and ancestors despite his marriage to Mrs. Bei was non-aristocratic caused controversy [3]. Princess Parasi was also obedient to her parents and devoted to loving them. Teyi who had non-aristocratic parents adhered to the advice of his parents even though they treated him unjustly [4].

Aristocrats treat seniors with dignity. All orders deriving from the superiors are carried out well. All senior counselors complied with obeying orders from the superiors. This was done by Sastrodarsono who worked diligently. His performance was assessed by government immediately a job promotion. He was aware that he entered into the aristocracy world because his parents used to be the boss called *Ndoro Seten* Kedungsimo. He was required to obey his superiors because reports said that aristocratic friends did not like *Ndoro Seten* Kedungsimo who hampered his career to become a district officer. Sastrodarsono's friends, Soedradjat and Rama Jeksa became physicians. They were aristocrats loyal and obedient to their superiors, so it was sustainable [2].

Mr. Bei did not have a boss, but he had a boss culturally, that is, King Pakubuwono and elders of kingdom gentry. He was very respectful to the higher-ranking aristocrats because of the feudal tradition. He remained polite to Gusti Harjan although he spoke to him sternly, but he insisted on his opinion that the walls of the palace and sacred *Sitihinggil* could be collapsed amid flash floods [3].

Captain Sarjubehi also had a high adherence to his superiors because he was a feudal aristocrat and an officer company. In terms of doing the job, he was absolutely obedient. For the sake of a passion, he got ready to go anywhere even though his wife was suffering from a chronic pain [4]. Compliant

aristocrats are loyal to superiors and this fundamental behavior was aristocracy-oriented in nature [15].

The glory of aristocracy embodied in a big house as a symbol of luxury in the form of newest vehicles, jewelries, and feasts. Aristocrats were capable of doing things regarded as the aristocracy of civil guard because they had sufficient properties. Those who could not show such extravagant life would be unabashed in the presence of other stern aristocrats.

Sastrodarsono realized values of the civil cases to build a great house made of *gebyok* (teaks) that could accommodate his brothers [2]. Mr. Bei [3] and Prince Jayaningrat were aristocrats who occupied a large *joglo* (a traditional Javanese mansion of aristocratic architecture) in the palace, so the house looked dignified [4]. Aristocrats were very respectful when they seemed to live in luxury and had a great influence. To be respected by other aristocratic family could sustain the image, but the precious life in the presence of other people could mean "equality" in luxury. Self-esteem was always a characteristic of the aristocratic attitude of nobles [15].

Aristocratic luxury in celebrating a party represented how Uncle Mukarom organized a wedding ceremony of Sastrodarsono and Ngaisah. Similarly, luxury is a part of the celebrating party held by Noegroho when his daughter married just to cover his shame because she was pregnant before marriage [3]. Prince Jayaningrat also held a ceremony for his daughter's *sruwatan* (ritual), princess Parasi and her brother were in luxury [4]. Mr. Bei's family did the same thing [3]. Even princess Parasi held a ceremony to release her daughter's spirit some time after death in luxury [4].

3. Hegemony in the *Para Priyayi, Canting, and Gadis Tangsi* Novels

The position of aristocracy group as a residual group in the *Para Priyayi, Canting, and Gadis Tangsi* novels have a tendency in common, but each character in them depicted various aristocratic cultural values in the face of a ruling class hegemony. Within the three novels was an undescribed group pre-liberty ruler at the time. They described aristocracy hegemonic powers in general particularly the Dutch East Indies, and Japan during the revolution that ended in the early days of the New Order Regime. *Canting* told about a hegemony on the days after Indonesia's independence and at the beginning of the New Order Regime. Power on the days of the Dutch East Indies was not disclosed in detail because the author did not experience life in the days of the Dutch East Indies. *Gadis Tangsi* described a disclosed hegemony of power on the days of the Dutch East Indies, or on the days pre-liberty.

The ethics of aristocratic culture as a residual culture is ingrained in the group of intellectual aristocracy that makes the adjustment with the dominant group easier. At the time of the Dutch East Indies government, the intellectual aristocrats supported the ideology of colonialism brought by the colonial government. Aristocrats who were loyal to the colonial boss became subordinate government. The figures that represent a subordinate government on the days of the Dutch East Indies were Uncle Mukarom, doctor Soedradjat,

Supervisor of Opium, and Romo Jeksa. They were all the traditional intellectuals. Instead, the leader who opposed the policy of government was Martoatmodjo, an organic intellectual figure, while other figures held consensus were Sastrodarsono and Lantip.

Sastrodarsono was a figure who was willing to work hard. This aristocracy mentality is based on the honesty and loyalty to superiors. Likewise, Lantip was an aristocratic figure who had earned the status of equality with Sastrodarsono's way of life. Both Lantip and Sastrodarsono were from the village; they were proletariats who became aristocrats because they wanted to work hard to help people who had become aristocrats. Sastrodarsono made himself to be an aristocrat because his parents assisted others to look for connections at school in the village primary school and teacher aides made a subordinate to the ruler. Lantip was an assisted and educated aristocrat because of Sastrodarsono's family. As an aristocrat, he was loyal to the New Order government. Sastrodarsono was loyal to government [2] as well.

Mr. Bei was facing the hegemony of the ruling bold when Sastrodarsono and Lantip were independent socio-economically. Whereas he was not a government employee, he was free to give criticism to the hegemonic policy of the authority [3]. However, Sastrodarsono and Lantip were government employees. They found it difficult to face their own government policy [2]. When the three figures were compared with Captain Sarjubehi, they had differences. Meanwhile, Mr. Bei had the same equality to Captain Sarjubehi in terms of the status as noblemen close to the King Pakubowono. However, King Pakubowono found that Captain Sarjubehi still had the power under the hegemony of the Netherlands [4]. At the same time, the King faced Mr. Bei who had no power under the hegemony of Sukarno's government [3].

Values in the aristocratic culture were important to Mr. Bei's hegemony of the dominant group of the state and the palace. Mr. Bei brought change into the palace in a sense that he adjusted to the dominant hegemonic environment implemented the policy candidly [3]. In addition, he found that the hegemonic dominant groups still believed in the existence of a myth. Gramsci called it *lila lila verstandor* popularly called a revelation in Javanese. Achieved a revelation, someone needed to work hard by placing the common interest ahead of personal interests, giving rise to loyalty to superiors where he devoted himself to serving.

Gadis Tangsi romance tells about a dominant group or a group of Dutch hegemony allowing the measurement to the extent of the native nobility in terms of developing aristocratic culture. The nobles were mainstreamed to adore – devotees to feudalistic traditions of their own ancestors and were too paternalistic with the myth owned by the indigenous local knowledge. By developing local knowledge about values - loyalty to superiors willing to work hard and believe myths, the Dutch could strengthen its control by utilizing aristocratic culture charismatically.

The strong hegemony of the Dutch government caused no war between the position of the dominant group and civil

society groups as controllers carried out by the Dutch government who got no resistance at all of the people. Indeed almost every indigenous person amazed reluctant fears and wanted to be the Netherlands. However, because they were generally uneducated and were organized by the Netherlands, they lived only in accordance with the lap time. The only dream indigenous women wanted to achieve was to be Dutchmen's wives, and the indigenous men wanted to become rich like figure called Raminem.

Indigenous people who wanted changes should be a way from home to work hard ; they neither liked gambling nor womanizing as described in the lives of the people in the barracks hallway of Belawan. Such circumstances were experienced by the character called Teyi and other figures who had experienced selling things or intellect and etiquette things related to Princess Parasi to be the one who had the ability to negotiate to whomever they wanted to. Teyi did not want to be rich because he had been able to live with his own money as the result of hard working. He was a hard worker if compared to women in the barracks hallway of Belawan [4].

4. Character Education Values in *Para Priyayi, Canting, and Gadis Tangsi* Novels

Literary work is part of the art that has a beautiful and useful element to readers, so it can be said that literature contains an element of beauty and education to help people become more civilized and educated. The characters in *Para Priyayi, Canting, and Gadis Tangsi* novels educated their children and foster children them using character education strategies, for example, habituation, teaching, commanding, coercion and punishment, behavior, internal and external experiences [14].

Giving Examples

The novels show exemplaries through Sastrodarsono figure, Mr. Bei, and Princess Parasi. The example shown in each of the novels is related to a group of aristocrats who helped ordinary people to fit into the environment. Sastrodarsono provided an example for the next generation to help those who were less fortunate life in a way that held them in Sastrodarsono's place [2]. Mr. Bei helped the lives of his workers by providing them services seriously, taking their children to the employed wives, and helping others at the time [3]. Princess Parasi was a model character who taught Teyi character education, so she could live as a female intellectual equivalent to the nobility [4].

Habituation

The learning process in character education can change a person's behavior at the same time, but it requires a process called habituation to realize. Habituation pertains to manners of speaking and behaving since children as shown by the characters called Lantip [2], Tuginem (the first name of Bu Bei) [3] and Teyi [4]. Each novel has character variations. Lantip is a teacher figure who taught at an Old Elementary School, home to Sastrodarsono's people. Tuginem is a figure who helped his parents since childhood by assuming responsibility as a batik worker at home; Mr. Bei's parents and all noble parents were trained to behave appropriately at all times, motivated aristocrats to behave properly. Teyi is a

figure who learned to behave properly and sold bananas in the barracks of VOC company officers.

Teaching

Character education in the three novels is in the form of teaching principles done formally and informally. In fact, Sastrodarsono informally taught Lantip and children at home through puppet stories. His children went to elementary school where the colonial government organized indigenous people's children and Lantip's nephew went to a public school where Sastrodarsono worked [2]. Mr. Bei sent his children to formal education, but he taught them ethics and traditions of aristocracy through counselings at home. Meanwhile, since her childhood, Mrs. Bei never attended formal education, so that she became illiterate, but she used to learn aristocracy etiquettes and was keen to pursue self-taught batik management [3]. Princess Parasi taught Teyi to read and write Dutch and Javanese language and aristocracy etiquettes informally, and Teyi with her intelligence was able to know, feel, and live on the science and cultural norms of aristocracy [4].

Before getting education from his parents, Lantip had followed (Javanese: *nenger*) Sastrodarsono's family. He was patient in dealing with his school friends' taunts, and was sincere and diligent in handling work [2]. The same thing happened to Tuginem and Teyi. Tuginem helped her parents to become batik workers and advised them to keep learning manners that the aristocrats [3] practiced. Teyi gave lessons to her parents to live independently in seeking kosher fortune, and should not accept gifts (grafts) from others without providing services to providers [4]. This is in line with the teachings of Ki Hajar Dewantara emphasizing that parents are teachers or guides; as a general obligation, parents are ready to force themselves to perpetuate customs or traditions. They not only educate their children, but also people's children in the villages. They educate them with the best possible effort to get progress [14].

Command, Coercion and Punishment

Dr. Seni, whom the researcher interviewed on August 25, 2013, states that discipline is a tangible order that must be obeyed and sanction patterns for disciplinary violations are implemented in the character education just to help individuals assume responsibility and accept punishments resulting from negligence. Furthermore, such disciplines were conducted by Sastrodarsono when he brought up his children to obey the family rules [2]. Mr. Bei encouraged his batik workers to be disciplinary and honest in doing their work [3]. Teyi's parents also directed him to work diligently for fortune could not come suddenly and they would always be angry at him if he disobeyed their advice [4].

Conduct

Character education strategies implemented by showing behaviors or by leading examples are set to help aristocrats know, feel, and live according to the rules of aristocratic moral teachings. Sastrodarsono had no choice but to resist behaviors irrelevant to the purpose of life called a prime concern to dedicate himself to sending his brothers to school and opening a private school to apply their knowledge to the public. The behaviors shown by Sastrodarsono were identical to the ones Lantip carried out sincerely and patiently, so she

got out of family difficulties [2]. Similarly, Mr. Bei showed behaviors to reduce conflicts and uphold honesty consistently. He also devoted himself to supporting the nation through struggles and good managements for batik workers [3]. Princess Parasi implemented behaviors to advance her qualities and practiced them for others [4].

Birth and Inner Experience

To teach good character requires physical and spiritual experiences that support the education. Mr. Bei, Sastrodarsono, Princess Parasi possessed outer and inner experiences in teaching good character education at the time. Mr. Bei who never obtained formal education spoke foreign languages, had profound cultural knowledge, mystical knowledge, fighting experience against the Dutch. Amid all pros and cons, he was able to educate his children to become honorable. Like Princess Parasi, he had experience in formal education and cultural knowledge. The two figures are different from Sastrodarsono whose intellectual aristocracy background is closely related to a farmer's family, not the royal one. However, they almost have the same experience. They never obtained formal education, but had a passion for educating children and others.

Outer and inner maturities resulted from experiences with teachers will produce good learners. Sastrodarsono's learners brought up their own children and Lantip [2]. Mr. Bei was able to educate his children and wife to become productive aristocrats because they had the same fate. In addition to educating his wife, he managed to educate his workers to be grateful and be clever candid. For his workers and children, he was a role model [3]. Likewise, Sastrodarsono was a role model for his children, grandchildren, nieces, and Lantip [2]. Princess Parasi was also a role model for Teyi [3]. With considerable inner and outer experience, an educator can be a role model for learners. It is in line with a statement that character is composed of moral knowledge, moral feelings, and moral action [18].

5. Conclusion

As a principle, aristocracy in the real life context can not resolve problems. Nonetheless, its work ethic deals with hard working that paves the way for the position, wealth, and high fidelity to superiors. In terms of time management, aristocrats always perceive a timetable for work, rest, recreation, and rituals. They believe that nature has a magic force and it is a place for recreation. In dealing with loyalty and dignity, they respect parents or superiors. They are equal to others and friends with whom they tend to have high prestige and show luxury. In dealing with the underlying aristocracy status, they tend to help and protect.

Pertaining to hegemony, the three novels depict the intellectual aristocracy in a Javanese community group. As a residual group, it always seeks to help the dominant group grow in power through cultural values of hard working and loyalty to superiors or hegemonic groups. By providing cultural values, the aristocracy power will be able to maintain its presence through services (work) in the community.

The valuable character education expressed through different characters in the novels can be a way to educate children and foster them through learning stages to know, to feel, and to live a life of positive characters in society. Most importantly, strategic leaders are expected to lead by giving good examples, habituations, teachings, penalties, coercions, commands and behaviors, inner and outer experiences.

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