

# CL-LAMAS 2019

Proceedings of the International Conference on Culture,  
Literature, Language Maintenance and Shift

Semarang, Central Java, Indonesia

13 August 2019



# **Proceedings of the First International Conference on Culture, Literature, Language Maintenance and Shift**

13 August 2019, Semarang, Central Java - Indonesia

*CL-LAMAS 2019*

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## **Preface**

Information era which strongly causes disruption in societies and the interchanging of literature and languages plays an important role in shifting the cultures of Asian societies. The language maintenance and shift that happens in Asian countries may have influenced the blossoming of literature and cultures moderately. Language as part of culture (Vermeer 1989) cannot exist unless it is used in the cultural context, and culture cannot exist without its core, the natural language structure (Lotman et al 1978).

Culture and Literature-Language Maintenance and Shift (CL-LAMAS) is the new version of the 8th Language Maintenance and Shift (LAMAS) Conference. It has wider scope than LAMAS. In order that more comprehensive discussion will be raised in the conference, CL-LAMAS will present various approaches to cultural identity changes due to industry revolution 4.0 or 5.0 advances. LAMAS conference was conducted annually but CL-LAMAS will be conducted biennially.

The conference proceeding consists of 28 articles that come from different studies in humanities science. We shared ideas to discuss the challenge of Indonesia to the global community especially Asian people from different perspectives. The discussion is based on the theme of the conference culture (including history), linguistics, and literature. This conference proceeding as a media for disseminating research among scholars, academia, professionals, and researchers to meet and share experiences in their own field. A broad approach is taken to look beyond horizons and invite speakers to engage with the colleagues from other fields of research. The interconnectivity of this theme requires insights from historian, linguists, geographers, anthropologists, theologians, and political as well as education scientist alike.

In this occasion, on behalf of the committee, I would like to express our gratitude to the Dean of the Faculty of Humanities, Diponegoro University, for giving facilities to make the conference run smoothly. Besides, I would like to express our thanks to all parties who have given supports to this conference. Please enjoy the conference and have a fruitful discussion.

Dr. Deli Nirmala.

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# Sociocultural System of Tambak Lorok Community, Tanjung Mas, Semarang City

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**Abstract.** This paper analyzes Tambak Lorok community as an entity group of people who forms patterns of activity and relationships between citizens. A set of patterns of activity and interrelationship is primarily organized through and in the form of livelihood and occupations. In accordance with the natural environment, namely coastal areas, livelihood and employment of many people of Tambak Lorok are fishing, carried out by fishermen as husbands or household heads, and accompanying activities such as processing and selling of marine products, mainly fish, by female fish processors and/or fish traders. This study aims to generate an analysis of the types of livelihood and employment, profile of the actors, and patterns of functional relationships in the socio-cultural system of the community.

**Keywords:** Sociocultural system, livelihood, fishermen, fish traders, urban coastal area, Semarang City.

## 1 Introduction

The area of Tambak Lorok, Tanjung Mas Village, East Semarang District, Semarang City, is a distinctive and interesting region, in the urban coastal environment, with communities that run livelihood and work as fishermen and activities relating to the capture, processing, and trade of fish and seafood, carried out by processors and/or fish traders. The importance of the area and community of Tambak Lorok is growing in the region since some years ago was built to become the area of *Wisata Kampung Bahari* (Marine Tourist Kampong) as a project with 3 (three) focuses namely (1) The improvement of Tambakmulyo Road, of 738 meters length, (2) The development of green open spaces, and (3) the development of traditional fish markets. The budget used reached 47 billion *rupiah* that was completed by the end of March 2019.

This study generates analysis of the types of livelihood and occupation, profiles of the actors of livelihood and occupation, functional and socio-cultural relationships of the actors of livelihood and occupation. The analysis was conducted to produce field descriptions of the people who work as fishermen and fish traders, with the main concern on the livelihood system and coastal community occupation of Tambak Lorok.

## 2. The Tambak Lorok Sociocultural System

The sociocultural system can be understood as "human population viewed... in its ecological context and as one of the many subsystems of a larger ecological system" as well as "the human population that is seen in his ecological relationships and as one of the many

subsystems of the larger ecologic system" [1] [2] [3]. The term "socio-cultural system" includes three concepts, namely society, culture, and system. Society is a number of organisms of the same species, namely humans, that are interdependent. Culture is the learning outcomes of patterned behavior that are carried out jointly by the citizens, along with material and immaterial products from the human behavior. The words "society" and "culture" combined together form the word "socio-cultural;" while the word "system" is a "collection of interconnected or interconnected parts to function as a whole unit" [2]. The term socio-cultural system is used to address society from cultural perspectives and socio-cultural analysis [3] [4] [5]. In Tambak Lorok's socio-cultural system, the residents of Tambak Lorok run activities and interact with each other with patterned functions so that it becomes a cultural building consisting of elements that become a way of life of the community. Culture or way of life in the socio-cultural system includes tangible cultural elements in the form of material or man-made objects and intangible ones such as values and norms, ideas, ideologies, and thoughts, [3] [4] [8] run by communities in Tambak Lorok. Marvin Harris [5] outlines the universal structure of the socio-cultural systems, namely "infrastructure" (production and population), "structure" (relating to human behavior, such as corporations, political organisations, hierarchies or levels in society), and "superstructure" (i.e. mental, such as belief, values, norms) [6] [7] [5] [9]. In the concept of Koentjaraningrat [9], culture in the socio-cultural system contains 7 (seven) universal elements, namely 1. Livelihood System, 2. Knowledge System, 3. Technology and equipment systems, 4. Society and social organizational system, 5. Religion and belief system, 6. Arts, and 7. Language. The seven elements of the culture are also present and become the way of life of the people of Tambak Lorok.

The research of the Tambak Lorok socio-cultural system focuses on the livelihood system, which contains the activities of the livelihood by the Tambak Lorok community in the coastal area. Very closely related to the coastal environment, the most important livelihood is catching or hunting, collecting, processing and trading the sea-results, especially fish. This study analyzes the life of fishermen, as actors who seek or hunt, and collect the results of the sea, especially fish; and fish processors and traders, which process and trade the sea-resources, especially fish [10] [11] [12] [13] [14] [15] [16] [17] [18].

### **3. Fishermen, Work Schedule and Income**

Tambak Lorok fishing village is a coastal area that is inhabited and accessed by about 400 (four hundred) fishermen. The fishermen were made up of people who had inhabited the village for decades on a hereditary basis, and newcomers, called the fishermen of *Adon*, who came from various other areas on the north coast of Central Java, such as Demak, Jepara, and Kendal. Some of these migrants live on board, rent a room, or board, in various aisles of the surrounding complex (*Rukun Tetangga*). Fishermen of Tambak Lorok are considered small and medium-sized fishermen.

Fishermen arrange work schedules and working relationships in carrying out their livelihoods. Fishermen are also associated with the problems of the capture equipment and the capture technology. In addition, as in the fisherman communities on the other areas of north coast of Java, fishermen of Tambak Lorok can also be divided into levels that are based on capital ownership and capture equipment. In general they are between 20 to 60 years of age.

Some fishermen of Tambak Lorok work catching fish in the sea only between 3-4 hours, such as Supaat, 33 years old, who states that he set out to work between 4-5 a.m. and return between the hours of 7-8 in the same morning, roundtrip, to and from the sea is about 2 miles or 3 km. But before departing he should prepare the departure of work, so that the

schedule can be more than 4 hours per day. I met and interviewed Supaat on Sunday (July 28, 2019) at the sugarcane-ice stall, after attending the ceremony and celebration of “*Sedekah Laut and Bumi*” (Sea and Earth Alms) at the end of the pier to take a boat to the sea to throw the buffalo head into the middle of the sea. Accompanied by his wife named Febri Ratnadewi, 28 years old, who worked as a store-keeper of household appliances such as buckets and school tools at MT Haryono Street, and his son named Mohamad Bisri, 9 years, grade 3 Elementary School, Supaat said starting became a fisherman following his father, after graduating elementary school, about 20 years ago; while his father is no longer at sea, because in the age of 60s, he feels too old to stay working as a fisherman. Supaat uses a crab fishing boat and a cage that is called the eco-friendly equipment. To leave for the sea, Supaat postponed until the fishermen of *Sodo*, who use a device of bamboo *sodo* with 1/2 to 2 inches hole, which he called eco-unfriendly and forbidden fish net, returned from the sea. Fishermen of Bamboo *Sodo*, work in the sea for a longer time, depart for the sea at 5 p.m. and go home from the sea at 4 a.m. in the following morning. Supaat called *Sodo* fishermen sweeping all kinds of fish and shrimp, large and small without size, in the shallow sea, depth of 1-2 meters, and tend to be "greedy." Fisherman using fishing nets which are environmentally friendly catching crabs, such as Supaat, feel better *mengalah*, to give in.

As a fisherman, Supaat admitted erratic income. "Yesterday (Saturday, 27 July 2019) only got the result of Rp. 80,000 from the sale of crabs and choking. The previous day, can even only had the result of Rp. 40,000. " According to Supaat, the earning of fishermen "is very uncertain, can be in the range of Rp. 0 to Rp. 200,000. It is rare to obtain results up to Rp. 400,000 or Rp. 500,000. All depends on the goodness of Nature, depending on the giving of Allah *Subhanahu wa Ta'ala* to fishermen. For example, in mid-June 2019, I got the result of Rp. 200,000 gross, from the sale of 2 kg of blue crabs (*rajungan*), 1 kg of red crabs (*kepiting*), and a number of *rucah* fish (a mixture of several types of fish). Such results were cut by 1.5 liters of gasoline Rp. 12,000, bread for breakfast Rp. 2000 and 1 pack of cigarette Rp. 22,500. I take Rp. 50,000 before I leave all on my wife to cook and the tuition of kid school."

#### **4. Working Relationship, Fish Traders and Fish Market**

Landing from the sea, Supaat is awaited by the fish traders who want to buy the catch, the crabs, and a *rucah*, which contains various types of fish. The most important business relationship of fishermen is with the processors and/or traders of fish, who buy the catch for sale in the market, both in the area fish market and other fish markets in the city of Semarang. Depending on the big or little size of the crabs or the fish, if the trader buy crabs from fishermen of Rp. 50.000/kg, she will sell it to Rp. 70,000/kg. While the price is very varied depending on the type and size of fish purchased from fishermen. Supaat sell the results directly to the fish traders, not through the Fish Auction Place (*TPI*), because the catch is too little. Only catches of fish, crabs, and shrimps or prawns that reach the weight of 1 quintal or more are sold through auctions in the *TPI* that take place at 7 to 11 am. Fishermen of *Adon* or fishermen who come other areas such as from Demak, Jepara and Kendal with larger boats, handed the catch on the *TPI* management to be auctioned that morning as well. The fish traders from the fish markets in Semarang since 6 a.m. have come to join the auction, buying fish and other sea-catches for resale in their respective markets.

The new Tambak Lorok Fish Market, two-storey, was inaugurated at the end of March 2019. On the first floor there are 72 stalls sized of 2 x 2 m, arranged in 6 lines, with each line containing 12 stalls, and only 63 new stalls occupied by the traders, the rest of 9 stalls are still empty even though there are traders who rent it. Of the 63 traders, 9 traders do not sell fish but

1 sells meat and chicken, 1 sells cut-chicken, 1 sells meat, 1 sells cut-chicken and smoked fish, 1 sells chicken and quail eggs, and 3 sell chicken and nine staples of food (*sembilan bahan pokok pangan* or *sembako*). In addition, there are 5 fish traders selling outside the market building but still inside the market complex and 5 merchants held their trades outside the market complex, on the roadside. The 2nd floor of the fish market is an open space without a partition of stalls, occupied by the sellers of vegetables and fruits, which have not even counted the fingers of the 2 hands.

Merchant schedules vary, some start selling at 6 or 7 a.m. to 1 or 2 noon, some are just coming at 2 noon when some traders want to go home, but some are selling until 4, 5, and 6 p.m.. The vendors who occupy the stalls in the fish market are subject to rent Rp. 3500/day, security charge Rp. 5000/day, and cleaning-waste charge Rp. 2000/day. The merchants in the fish market sell fresh fish and other sea products directly from newly landed fishermen or from *TPI*, through auctions.

## 5. Conclusion

In closing, I would like to state that Tambak Lorok community has formed its cultural values for a long and continuing time, by running coastal livelihood and occupation, and with this by shaping patterns of interrelations among the cultural actors of sea product enterprises such as the interrelations of the fishermen and the fish traders, whether using direct, person-to-person transactions, or indirect transactions through the auction place. By these behavioral ideas as well as practices, Tambak Lorok community has developed their ways of life, their cultural elements, within their sociocultural system since long long time ago.

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# English Learning for Folklore Maintenance in Pekalongan Tourism

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**Abstract:** This research aims to conduct the folklore-based English learning for the Pekalongan local tourism development. The role of folklore in the tourism development is very significant to improve the English competence for the tourism actors in Pekalongan. The research theories and methods used are the pre-research stage by conducting a preliminary study regarding the inventory of folklore in Pekalongan containing the potential material of learning English for the tourism development. The field research stage for the data collection is conducted with the interview method while the data processing stage is performed by conducting a folklore learning training of the English learning material. This research is expected to be a folklore-based English learning model for the tourism development that can be applied to empower the tourism villages in the Pantura Region in accordance with the master plan for development of Diponegoro University. In conclusion, the folklore-based English learning can be well accepted by the participants since the learning materials are suitable to the local wisdom of the Pekalongan people and are in accordance with the participants' level of competence. Besides, the materials can motivate the Pekalongan tourism actors to promote the Pekalongan tourism to the outside world as well. Indeed, composing a folklore-based learning module is needed so that the local tourism can be developed thoroughly.

**Keywords:** Folklore-based English; english learning; tourism; Pekalongan.

## 1. Introduction

This research is entitled "English Learning for Folklore Maintenance in Pekalongan Tourism." Studying folklore is an object of local literary research that is still very open and has not been widely used in applied research. This study aims to implement learning-based English folklore for the development of tourism in Pekalongan which can be useful for the maintenance of folklore in local tourism. Besides, it can empower the local tourism actors to be able to attract and increase foreign tourist visits to Pekalongan tourism.

Pekalongan City is chosen as a learning target. This city is known as the city of Santri and has a lot of local wisdom that can be designated as the insertion of teaching materials. Besides that, Pekalongan City also has folktales that are not yet known to many people. By raising folklore for learning English, elements of local culture can continue to be known.

The theoretical foundation used in this study refers to James Dananjaya, *Foklor Indonesia* (1984), Suwardi Endraswara, *Metodologi Penelitian Folklor* (2009). Local wisdom has various forms and can be realized in the form of clothing, food, authentic artifacts, music, dance, films, etc. [1]. Local wisdom can also be found in languages in the form of wise words, proverbs, songs, or narratives such as folklore, myths, legends, regional cuisine, etc. The first

narrative was an oral tradition containing local wisdom such as philosophy, norms, and behavior.

To improve the quality of education and the quality of teaching, it is necessary to pay attention to the process of developing teaching materials and making teaching material frameworks. Graves in Faridi (59-60) states that there are several things that become references in developing teaching materials, including finding the material needed for students, determining learning goals, selecting and developing material, determining the content and activities of activities in the classroom, doing evaluation of learning, as well as paying attention to the constraints and related reading resources.

Teaching materials used in the learning process vary, including those in the form of textbooks and some in the form of visuals. In general, teaching materials that are most widely used by teachers as supporting learning in the classroom are textbooks. There are two types of textbooks revealed by Cunningsworth [2] namely traditional textbooks and communicative textbooks.

## **2. Method**

The two methods of folklore research used are speculative empirical and subjective methods of speculation (Dundes, 70). The pre-research stage is carried out by using a library research method about folktales in Pekalongan. The field research stage for data collection began by interviewing the Pekalongan Tourism Office, local communities and local tourism actors in Pekalongan as well. The data processing stage is done by designing folklore as an English learning module for Pekalongan Tourism Ambassador Participants for local tourism development. The output stage of the study is carried out by writing articles for international seminars and publications in proceedings. And in the final stage, the writing of the research report.

In conducting research and development, the research team used several methods, including descriptive, evaluative, and experimental methods. The communicative method is used for teaching English in the form of pair work (in pairs) or group work (in groups). In addition, the method of interviewing between learning participants and the speakers was also used. Evaluative methods are used to evaluate trials of developing teaching materials that integrate folklore. Teaching material was developed through trials, and trials were conducted to evaluate the strengths and weaknesses of the product. From the results of the evaluation, improvements can be made to the teaching material.

## **3. Results and Discussions**

The participants who took part in this study were 22 Tourism Ambassador Candidates in Pekalongan City, the topic of local wisdom in Pekalongan was raised to be very relevant considering that prospective tourism ambassadors would promote Pekalongan culture as the main attraction. Participants, who graduated from high school, have various educational backgrounds such as businessman, bank clerk, government officials, etc. This condition makes it easy to choose teaching materials to fit the learning skills of the English participants.

English language training is given in 2 different types of productive skills, namely Writing and Speaking. The training was attended by 22 Tourism Ambassador Candidates in Pekalongan City, so that the topic of local wisdom in Pekalongan was claimed to be very relevant, considering that prospective tourism ambassadors would promote Pekalongan culture as the main attraction of the outside world [3]

The writing evaluation results show that the majority of participants still have difficulty in determining the form of To Be that must be used and the Past Participle forms that need to be used. Given the basic concept of using passive sentences is the use of To Be + Past Participle. It can be seen from the results of the evaluation that participants still experience difficulties when required to use the Past Participle of irregular verbs. This shows that the learning participants still need to be given guidance that focuses on the use of the Past Participle of irregular verbs and how to determine the To Be form that must be used in passive sentences.

Evaluation of the results of the speaking learning was carried out by an interview system, where participants were asked by the examiner to mention what materials were used to cook Pekalongan Tauto and how to cook it. At the end of the training participants were given a review of their abilities in English based on the materials given during the training, such as describing objects then how to cook and present and briefly retell the history of a culinary experience. The review topic in this training was about giant Lopis presented in the Syawalan tradition. This review runs from 12:00 to 14:00.

The evaluation results show that 10 out of 22 participants have been able to convey cooking instructions using English well. However, there are still some minor deficiencies such as the use of affixes-s / -es for plural objects. Each participant is observed for his ability and given a value in this review.

From the evaluation above, we can average the ability of the trainees as a whole, namely from the number of scores divided by the number of trainees, namely 1460 divided by 22. So the participant's ability on average is 66,036. In addition, some participants seemed still nervous about conveying their thoughts, and some still had limited vocabulary. This of course can hinder the development of their English language skills if they are not honed, so it is expected that this learning can add to the experience of participants as ambassadors of Pekalongan tourism in developing their English language skills.

In addition to evaluations based on assessment, researchers also conducted material evaluations using a questionnaire. Based on the results of the questionnaire the majority of students said that this learning provides new information and knowledge in reading and writing folklore in Pekalongan. This is due to the lack of knowledge about Pekalongan's original folklore and the lack of people who speak the original Pekalongan folklore using English. The majority of students also agreed that the material provided was suitable for learning to write and read folklore in English for the ambassador of Pekalongan tourism. Students also felt the need to insert Pekalongan folklore in learning because it was considered beneficial to them as ambassadors of Pekalongan tourism in promoting Pekalongan tourism to foreign tourists. This also causes students to support more English writing learning.

#### **4. Conclusion**

The process of folklore-based English learning can be accepted by participants due to the reasons as follow: This topic is familiar with the local wisdom of Pekalongan people. The material provided is in accordance with the competency level of the participants and can motivate Pekalongan tourism actors to promote Pekalongan tourism. It is necessary to develop folklore material for the preparation of learning modules to increase regional tourism.

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# The Linguistics Characteristics on the Gender Relations on Novel *Gadis Pantai*

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**Abstract.** This study aims to explain the gender relationship through the use of the Pramoedya Ananta Toer's *Gadis Pantai* (GP) novel diction. The novel describes the noble men (*priyayi*-Javanese) who wife (concubine) women from among ordinary people. Gender relations are described in terms of: leniency, authority, mobility, and attitude. The method of observation (*simak*) and the technique of note is selected as the means of data collection. Data are analyzed through stages: data reduction, data display, data verification, interpretation and theoretical meanings, and inferences of results. In the aspect of mobility, women from among ordinary people are not limited to such as slave, but as a slave of lust (husband). In the aspect of leniency, the diction used implies that a concubine does not dare to do anything out of the house without the blessing of her husband, even if only conveys her feelings. In the aspect of authority, a woman (concubine) has no power, even upon her. The use of diction in the attitude aspect, a concubine to be self-care, attention, mind to husband. Men's oppression of women is a link between leniency, mobility, authority, and attitude that becomes intersection oppression.

**Keywords:** diction, leniency, mobility, authority, attitude

## 1. Introduction

Women's struggle against patriarchal hegemony is an issue that knows no time and space limits. Gender oppression recorded in language is already institutionalized. Such practices are passed on from generation to generation through instruments, ranging from religion, social, economic, cultural, and legal<sup>1</sup>. Even for women who are the victims of this practice, often no longer regard the thing that happened as a form of oppression<sup>2</sup>, sometimes they feel like enjoying it. However, from the 1990s other oppression and gender injustice began to be sued<sup>3</sup>, including in the use of Indonesian<sup>4</sup>, and<sup>5</sup> in various fields and media, such as mass media, textbooks<sup>6</sup> and literary works<sup>7</sup>; <sup>8</sup>; and<sup>9</sup>.

Because of that, the authors are interested in doing research on representation of gender oppression in the Indonesian language which is reflected in the literary works, especially the novel *Gadis Pantai* (GP)<sup>10</sup>. In this paper, gender relations are analyzed in four dimensions: mobility, leniency, authority, and attitude. The representation of gender relations in Indonesian on the literary works is examined using Norman Fairclough's critical discourse analysis (CDA)<sup>11</sup> approach which primarily focuses on the form of text (linguistic features).

The nobility man (*priyayi*) always represses the common people, especially women as slaves. Therefore, Pramoedya Ananta Toer offers an ideology of socialist realism against male feudalism and authoritarianism<sup>12</sup>. Meanwhile, the marginalization of women as occupied, workers, dominated by men, subordinated by fellow women is not entirely caused

by men but also by the power and backwardness of women<sup>13</sup>. In a different perspective, gender-based studies show that Indonesian speakers of ethnic Javanese are more gender biased than non-Javanese speakers.<sup>14</sup>

According to the theory of gender inequality, gender relations as a result of the relationship between the four aspects: the social construction of gender, the labor division of sex, the doctrine and practice of public and private spheres, and patriarchal ideology. The division of sex-based labor has divided production based on gender and space, namely public and domestic spaces. Domestic space is the responsibility of women, while the public space with its privileges is more accessible to men. The spatial relations of domestic and public are constructed by patriarchal ideology and sexism.<sup>15</sup>

Unequal gender relations will be apparent by measuring the four dimensions of gender that is mobility, leniency, authority, and attitude. Mobility is how women move in the public space. Leniency is whether the family allows her to work in the public sphere. Authority refers to the participation of women in household decision making. The attitude as the opinion of women about women's rights in society.<sup>16</sup>

The use of language is a reproduction of the phenomenon of social identity, social relations, and knowledge and belief systems in society. Discursive events are characterized by three dimensions of text, discursive practices (acts of language), and social practice. At the textual level, the first to do is the analysis of the form and the content or characteristics of the linguistic text.<sup>17</sup> The discursive practice is the stage of linking text with social practice. With other statements, the relation between text and social practice is mediated by discursive practice. Meanwhile, social practice relates to social organization: situation, institutional context, social context or more broadly. Language as a medium of communication practice to represent social practice, it is necessary to assist in the study of specific social practices studied. In this study, the science that can explain the social practice of gender relations is feminist theory (difference, inequality, and gender oppression)<sup>18</sup> and/ or intersectionalities<sup>19</sup>. In the analysis of this critical discourse, hegemony and ideology have a strong influence on each discursive event.<sup>20</sup>

## 2. Method

In this study, researchers at the same time become human instruments that set the focus of research, collecting data, selecting relevant data, assessing data quality, analyzing data, interpreting data, and summarizing the findings<sup>21</sup>. The novel titled *Gadis Pantai* (The Beach Girl) written by Pramoedya Ananta Toer in this study as a material object. Meanwhile, the formal object is linguistic characteristics, especially the use of diction. A method developed by recording technique was selected to capture data about the use of diction in the GP novel. Data analysis is done by data reduction, data display, data verification, interpretation and theoretical meanings, and inferences of results.

## 3. Result and Discussion

Women in the novel as a figure who only in the house (domestic space), take care of himself for the sake of men (husband). This is shown in the following diction usage, “ I am, Sir (*Sahaya Bendoro*), *Gadis Pantai* whispered by itself. You can not work at here. Your hands should be smooth as velvet. The main woman should not be rude” (GP, 32). Let alone work outside the home or in the public space, work at home alone is not allowed husband. Thus, women (concubine) only take care of the body to keep looking beautiful so attractive to

the husband. But women from among the common people are not limited to being treated as slaves, but more than that as slaves of lust.

In the dimension of leniency, the diction used shows a woman (wife) going out of the house if she gets the blessing of her husband, even to visit her parents. Because the wife is more as a slave (lust), then to convey his feelings are very afraid. This is shown in the diction dictionary below.

“Sahaya (I) *wants ... wants ... to see the my parents.*” “But why are you crying?”

“Sahaya is only begging to see the bright parents in the village, *Bendoro* (sir/master).

Sahaya is afraid of *Bendoro*'s wrath. “ You can go-when are you going? “

“If allowed tomorrow *Bendoro.*” (GP, 135-136).

The dimensions of authority are also similar to aspects of mobility and leniency, biased. A concubine is portrayed as a powerless woman, even to him, as the following quotation indicates, “And he no longer knows what fear is. Even want to *cry* even he was *afraid, think even fear*”. (GP, 31). By Pramoedya described that a woman will just *cry* and *think* just afraid of her husband, let alone doing activities in the public space as something impossible.

The fourth aspect of gender, attitude, together with three other gender aspects, a woman who became a concubine by Pramoedya described her total submissiveness to her husband. A good wife is a wife who only cares, her attention, her thoughts are only for her husband, as indicated in the following diction usage, “Can not have a *companion*, just *wait for orders*, Just may *command*”. (GP, 46).

#### 4. Conclusion

In the use of diction for all aspects of gender, a woman (concubine) is merely a slave to lust for man (her husband). A woman has no rights in mobility, authority, leniency, and attitude. They are only as property for the owner (husband) who can be treated at will, the jewelry that should always appeal to the husband, the entertainer who always pleases the husband even though he is sad and should not show sadness to her husband, serving the husband's lust whenever husband wants, may complain, and various attributes that show total submission to her husband.

This oppression is a relation among leniency, mobility, authority, and attitude. The low leniency of women will cause low mobility in the public space. With low mobility, the ladies lose opportunities and capital such as money, power, status, freedom, and growth opportunities. Due to the loss of self-capital, the woman loses authority over herself as well as wider control. In turn, women have no bargaining position at all against men. Because the condition of losing leniency, mobility, and authority continuously for a long time, then women's attitude about women moving in public space and having authority just become gender bias.

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# Bugis Adaptation Strategies in Karimunjawa Overseas Land

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**Abstract.** This article is the research result of Bugis life in Karimunjawa. Buginese or Bugis is one of the tribes in Indonesia with great enthusiasm to migrate. This study aims to examine the reasons why the Bugis migrate to Karimunjawa, the reasons they settle, the adaptation strategies they use to survive in Karimunjawa and the social changes in their lives. The used method in this study was a qualitative method, with the data collection through literature studies, intensively observation by observing community activities accompanied by detailed records, and structured or unstructured in-depth interview. The results showed that *Masompe* ' (wander off) meant as a high prestige for the Bugis. The philosophy of *Tellu Cappa* ("three tips") is the capital of the Bugis to migrate. The adaptation that has been done by the Bugis tribe brings changes to the Bugis environment and the surrounding community, so as to create harmony in interaction.

**Keywords:** Strategies, adaptation, Bugis, Karimunjawa.

## 1 Introduction

One of the tribes in Indonesia with a tendency to migrate is Bugis tribe. Further, related to this migration activity, Bugis recognize the term *sompe* ', meaning migration land and *pasompe* ' meaning nomads. Moreover, from several studies known that Bugis are actually not a group of people whose life is exploring the ocean, but farmers. This is in accordance with fertile South Sulawesi land and suitable for agricultural area. Bugis people development from farmers to maritime took place around the 18<sup>th</sup> century [1].

The Bugis migration activity to all areas of Indonesia began since Makassar was ruled by the Dutch Colonial Government on 1667. Then the Dutch Colonial Government limited Bugis trade activities causing many Bugis travelled across the sea to find new life resources to other regions throughout Indonesia and abroad [2]. In line with the statement by Lineton, *pasompe* ' spirit 'is based on the character of Bugis who highly integrate freedom and honor. The freedom that is always fought by Bugis is the freedom of expressing opinions, seeking life resources and strive, and living. If they do not obtain one of those freedoms, they chose to move to a place that do not limit their freedom [3].

*Sompe* ' initially it is a trading activity of Bugis to various regions of Indonesia even to foreign countries [4]. In the following decades, the spirit of migrating is also driven by the expectation of earning more income in work, trading, and achieving their education dream.

As *pasompe* ' (nomads) Bugis armed with *Tellu Cappa*. *Tellu Cappa* (*tellu* means three, *cappa* means tip) is a passed down philosophy by Bugis ancestors and is very useful in their migration life, they are *cappa 'lilae* (tongue's tip), *cappa' orowanewe* (penis' tip), *cappa 'kawalie* (weapons/*Badik*). *Cappa 'lilae* as an allegory of speaking, communicating, and diplomatic skills associated with their daily activities.

*Cappa 'orowanewe* is a metaphor for Bugis men who nomads, who are expected to be able to marry noble women from the upper classes for instance the daughters of local rulers.

While, *Cappa 'kawalie* is a metaphor for defense or self-defense for Bugis nomads who get insults or lowered their dignity. It is expected that *Cappa 'Kawalie* is not used frequently or as a last weapon if *cappa lilae* and *cappa orowanewe* do not work [5].

There had not been found the data of Bugis' *sompe*' activities to Karimunjawa. As the evidence that *pasompe*' has existed from long time ago, there is a Bugis village with typical Bugis characteristics in Kemojan village Karimunjawa. The Bugis live harmoniously and with the local people. This state indicates that Bugis can adapt well.

The research problem in this article is how the Bugis adopt the strategy adaptation on surrounding nature and environment. In addition, through the adaptation strategies perspective, this research is expected to be able to indicated the occurring changes in Bugis nomads to unite and become part of Kemojan Village community, and indicates their persistence in maintaining Bugis' identity at once.

## **2. Research Method**

The used research method was descriptive qualitative. It was aimed to understand the phenomena experienced by research subject as a whole, related to behavior, perception, motivation, action, etc., described in words and sentences descriptively [6].

Data collection was performed by literature review, observation, and in-depth interviews [7]. A literature review was required to explain the obtained data and compare the writing in the literature with the studied problems [7]. Through literature review, the information about Bugis-Makassar culture was found, as well as their migration history throughout Indonesia included Karimunjawa. Besides using books, this research also used data from the internet. Furthermore, the informants determination process was conducted by snow ball method, that was, chosen by the advice and information from the first informant and so on. The observation was conducted in Batulawang, Kemojan village, Karimunjawa. It was performed during cultural activities and in-depth interview [8]. Through in-depth interview, we could collect the data regarding their arrival, the reasons encouraging them to stay, how to adapt to the new environment, and what traditions have changed maintained. Through various methods of data collection, it was expected that there was sufficient data and analyzed through 3 (three) stages, namely: 1) data reduction; 2) display data, and conclusions, indicated by an analysis result description [8].

## **3. Bugis Tribe's *Pasompe*' in Karimunjawa**

Further, There are no historical sources and written evidences of Bugis tribe to Karimunjawa and settled in several areas. The information regarding the existence of Bugis tribe in Karimunjawa, mainly Kemojan Village was obtained through oral history interview with several community leaders and several predecessor descendants who have understood the information about their ancestors history in Kemojan Village.

From some literatures, it is known that in the XV century Bugis has migrated from their original place to various places in the archipelago. This migration was conducted at that time to save their live from an inter-conflict in South Sulawesi causing an unsafe situation for Bugis people. In addition, the urge to seek a more comfortable life was also the reason for Bugis to migrate [9]. A source informs that Bugis are sailed to Karimunjawa islands in the 17<sup>th</sup> and 18<sup>th</sup> centuries [10]. This information cannot be fully trusted because there is no supporting data that is able to provide an adequate explanation.

At the beginning of the journey, Bugis did not know about Karimunjawa, because this island was not the main destination. Their journey initially went to the Masalembu island, which was the area of East Java. Unfortunately, they found that the island was already crowded and there was no vacant land for them. From the fellow Bugis migrants information, they found that there was a large space for settlements, that was Karimunjawa Island, so, many Bugis sailed to Karimunjawa. Karimunjawa is considered a suitable place to settle and find new life resources, because, it does not have too many inhabitants, it has a calm nature and gives hope for a decent livelihood (Interview with Rusingi, March 2, 2019).

In Karimunjawa, Bugis are spread on several islands such as Parang, Genting, Nyamuk, and Kemojan Village. The largest number of Bugis people is in Kemojan Village. From several interviews with Bugis community leaders in Kemojan Village, it was obtained that the first Bugis arrived in Karimunjawa and lived at Kemojan Village was Leindra. It was estimated that the beginning of Bugis arrival in Kemojan in 1930, marked by the event of "*Babat Alas*" performed by Leindra. The following years Bugis tribe led by Garusang arrived, followed by Ali Caco. The Bugis in Kemojan today is the fourth generation of Bugis figures' descendants above. After the arrival of Bugis in Kemojan, the forests and bushes are opened into residential, agricultural, and plantation lands (Interview with Abdullah and Dupadu, March 3, 2019).

In general, Bugis people in Karimunjawa can live harmoniously with other tribes such as Javanese, Mandarese, and Madurese. The Bugis community still adheres to the life philosophy taught by their ancestors, "When in Rome, do as the Romans do". The meaning is Bugis people must be able to adjust to their environment and the local community. However, this philosophy is applied by the majority of Bugis people, so, their environmental adaptation is very easy for them (Interview with Abbas, March 4, 2019).

The Bugis adaptation of to the new environment harmoniously is also based on other characteristics taught by their parents, they are:

- a. *Sipakatau*, appreciation to others. it is emphasizing good behavior on fellow human beings.
- b. *Sipakalebi*, the attitude to give appreciation to other's greatness, for instance giving praise and pleasing others.
- c. *Sipakainge*, the open attitude to provide constructive input or criticism on other people as well as on himself/herself [11].

Although Bugis people in Kemojan Village always maintain a harmonious life with the community in a new place, they do not keep quiet if the people in their new environment demean them. Moreover, the problems that are triggering disharmony among the communities are usually related to *siri*. For the Bugis *siri* is their soul, self-esteem, and dignity [12].

#### **4. Bugis Adaptation Strategies in Overseas.**

Adaptation is a process of self-adjustment by living things to survive in a new environment. The efforts by humans to survive in the new environment are natural and cultural processes, so, they will be accepted and become part of that environment. Adaptation is required because this new environment is different from their origin place, for instance differences in the natural, social, and cultural environments [13].

Bugis tribes on overseas land can apply three important issues, that are knowledge, awareness and ability [14]. The knowledge possessed by Bugis migrants in Kemojan village Karimunjawa, made them aware that migrants must know themselves on overseas lands. They must be able to adapt themselves to different cultural environments, so, they are integrated

with the local community. Bugis migrants have a good awareness, so, they can place themselves and live in harmony with the local community without any disputes. Bugis migrants are able to understand and respect the local community culture and habits. This practice was balanced by introducing Bugis culture to the local community, such as language, food, the way of building Bugis houses, marriage traditions, birth tradition, and so on.

More important in Bugis adaptation strategy in Kemojan village, is the application of Tellu Cappa philosophy, which is very effective in adaptation process. *Cappa lilae* is applied in polite communication according to manners, mutual respect in their daily activities. *Cappa 'orowanewe* (penis tip) is conducted (in the ideal way) by marrying local rulers' daughter. In reality, if the idealized objectives are not achieved, many Bugis people marry local women from ordinary classes, both from local tribes and other tribes. *Cappa 'kawalie* (weapons/badik) can be said to be avoided most by Bugis in Kemojan. The Bugis will not use *cappa 'kawalie* if there is no hurtful excuse, degrading their self-esteem and dignity (Interview with Sakim, March 4 Maret 2019).

During their life in Kemojan, Bugis still retain some of their cultures, so, they do not lose their identity and cultural character. Bugis language is one of the characteristics maintained by Bugis in Kemojan. Bugis language is not only used by Bugis to communicate everyday, but also used by other tribes such as Javanese and Madurese. Among these three tribes, they understand each other's languages.

Bugis houses are maintained cultural feature on overseas lands by Bugis tribe. Even though not all Bugis people make Bugis houses, there are around 100 well maintained Bugis houses, so, when we enter the Kemojan area, we immediately understand this village is a Bugis village. Although, Bugis house in Kemojan is different from the original Bugis house in South Sulawesi proven by the lower pillars of Bugis house in Kemojan, but there are still distinctive features indicating Bugis houses characteristics. Bugis tribe try to introduce Bugis culture through tourism activities, by building cottages or a Home stay with a Bugis house model.

Bugis marriage in Kemojan, Batulawang, follows Javanese marriage rules and based on Islam. In the wedding ceremony, there are typical Bugis foods, including *Bingkat*, *Bolu Pecak*, *Sarikaya*. (Interview with Rosma, March 4, 2019). Moreover, In Bugis marriage system in Kemojan, known a Dower called *Sompak*. This money is given to the bride. Besides dower, when going to get married, the bridegroom gives dower to the bride's parents used for the wedding expenses. The stages in traditional Bugis marriages called *Mattiro*, is becoming a guest to get acquainted with the prospective bride and groom's family, then *Mapessek-pessek* stage to find detailed information about the bride and groom characters, *Mammanuk-manuk* stage is to send an envoy (Madduta Mallino) from the groom to meet the parents' bride to ask about the bride willingness to get married, Madduta Mallino stage which is sending envoys representing the prospective bridegroom's family to propose bride candidates, and *Mappasiarekkeng* stage, an agreement to determine Tanra Ezzo (D- day), *Balanca* (wife's spending money) / *Doi Menre* (spending money), *Sompa* (dower). The stages mentioned above are rarely performed, because Bugis realize that they do not live in their home region. So, the stages in marriage are more simple and flexible based on an agreement among the two prospective bride families (Interview with Maryam, March 4, 2019).

## 5. Conclusions

Sompe 'activities conducted by Bugis encouraged them to adapt on their new environments in the overseas, which are different from their original place. They are

successful in adjusting to the natural, social, and cultural environments in Kemojan, Karimunjawa. The factors supporting the adaptation strategy by Bugis migrants are their philosophies related to local wisdom to create harmony in interacting with local community members. Cultural changing is adaptation strategies consequence faced by Bugis in Kemojan.

The inter-tribal marriage do not fade Bugis's culture, instead, it is adding the wealth of cultural treasures in Kemojan. Finally, the marriage between Bugis and Javanese, as well as other tribes does not eliminate one party language, they communicate use Buginese language, Javanese, Madurese and Indonesian to make their daily communication becomes vary.

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## Informants:

No.	Name	Address	Occupation
1	Abbas	Kemojan village	Fisherman
2	Abdullah	Kemojan village	Entrepreneur
3	Dupadu	Kemojan village	Trader
4	Fatima	Kemojan village	-
5	Rosma	Kemojan village	-
6	Rusingi	Kemojan village	Fish seller
7	Sakim	Kemojan village	Fisherman

# Local Language Maintenance through Folklore Translation in Historical Tourism

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**Abstract.** Language is one of human civilization evidences reflecting the culture of its speakers. When it is dead due to the inexistence of its speakers or their language shift into another one, the culture is also endangered to be extinct. Language maintenance is needed to preserve it along with the culture. One of the ways to keep them is by using it in tourism business where it can be introduced and preserved. This research describes Cambodian local language maintenance through the translation on the information board and the live-recorded information played on the recording tool in a historical tourism site, The Killing Fields. The results shows how the information board and the live-recorded information were beneficial in introducing and preserving the local language through the written and oral translation of the original orthographic and sound of the language for tourists who are interested in cultural-historical tourism site.

**Keywords:** translation, Cambodian local language, language maintenance, tourism.

## 1 Introduction

Culture can be defined as the characteristics and knowledge of a certain group of people, covering language, religion, cuisine, social habits, music and arts [1]. Language, both spoken and written, as part of culture becomes an important one as it tells the culture of the language users embedded in religion, cuisine, social habits, music and arts. Without language, the culture cannot be passed down to the next generation. When the language speakers were gone leaving nobody who can either speak or understand the language and the language is no longer used, the language is dead. To keep the language alive, the speakers along with the whole community in a particular area who do not speak the language must support the use of the language and pass it down to the next generation both in conventional and modern ways to keep up to date with the latest technology. For example, the use of the language in modern art, entertainment business, or advanced technology.

One of many ways to maintain language, particularly the local one, is by using or integrating it in tourism business attracting international tourists who concern on cultural or historical tourism. On February 2019, along with the 15<sup>th</sup> Camtesol Event at The Institute of Technology of Cambodia, the writer visited one of many cultural and historical tourism sites in Phnom Penh, Cambodia. which utilized both conventional and modern ways of preserving Cambodian local language by using and translating the language written in the information board and to be listen from an audio tool in its cultural-historical tourism site visited by many international tourists, named The Killing Fields.

This tourism site offers visitors an audio tour, where they take a walk into 19 locations in Figure 1 [1] containing 19 Information in Figure 2. [2] related to the tragedy by taking an audio tool in Figure 3. [3] resembling a mobile phone to listen to certain explanation describing what happened in certain location they visited. The explanation were carried out in many languages visitors can choose based on their nationality or language choice at the entrance, like English, French, Chinese, and so on. Visitors can understand well about the tragedy without any help from the tour guide. However, some of the explanations were given in Cambodian local language along with its translation into the languages choices. This research shows how Cambodian local language (most of Cambodian use it along with French as their official language) is used to tell visitors about the history along with the folklore of the tragedy. The research exposes the benefit of the local language use to support Cambodian tourism business and to preserve Cambodian local language as part of Cambodian identity and culture.



Figure 1. The 19 Locations



Figure 2. The 19 Information



Figure 3. The Audio Tool

## 2 Method

This descriptive-qualitative research shows how a local language is used to tell people about the history along with the folklore aimed at supporting cultural-historical tourism and maintaining the language as part of the people identity and culture. The object of the research as the data source is selected using Purposive Sampling Method [2] to choose the most famous cultural-historical tourism site in a city using the local language. The data were collected from the information board and audio tool as the primary data source using Documentation and Note Taking Methods [3]. The stories were obtained by using Identification and Interpretation Methods [4] to get the most comprehensive sample and the meaning of the data [5].

## 3 Result and Discussion

The Killing Fields or The Choeung Ek Genocidal Center is a cultural-historical tourism site located in Choeung Ek Village, approximately 15 km southeast of Phnom Penh, the capital city of Cambodia. It is a memorial site of a mass killing tragedy of millions of middle class Kampuchean by Pol Pot regime who led Democratic Kampuchea (now Cambodia) from 1975 to 1979. At that time, the authorized regime Khmer Rouge cruelly imprisoned, brutally killed and inhumanly buried them in mass graves scattered around Cambodia including Choeung Ek Village known as the biggest mass grave with over 300 killing fields that made it as an official tourism site.

After the regime has been put down and Pol Pot was brought into international court, the victims' remaining corpses skeletons were excavated and thoroughly examined by Cambodian new authority -supported by the international world- to identify the victims' identity (age and gender) and to investigate the ways Khmer Rouge soldiers violently kill them. Some of the victims' remains were taken and buried by their families after being identified, but some of it, particularly their skulls were placed in a giant glass storage in Figure 4 [4] inside the Memorial Stupa in Figure 5. [5]) to remind us of the tragedy and to keep everybody alert of the rising of similar regime in the future.



Figure 4. The Giant Glass Storage



Figure 5. The Memorial Stupa

The tour covers 19 locations with 19 information or explanation in the form of a narration started from the time when Pol Pot along with his Khmer Rouge regime march into Phnom Penh City in April 17<sup>th</sup> 1975 and ended with a farewell to the visitors where the audio played a very touching instrumental and vocal entitled "Oh Phnom Penh" after the visitors left the Memorial Stupa. The tour can take as many time as the visitors want.

As it is cultural-historical tourism site to honor the victims of the tragedy, visitors were asked to dress modestly, speak quietly and not smoke around the site. To get into the Memorial Stupa, visitors were asked to take off their shoes and hat. After getting the ticket, visitors were asked to take an audio tool and choose the language they want to listen based on their nationality or simply language choice like Indonesian who choose English as Indonesian language is not available. The tour started from the entrance in front of the Memorial Stupa where visitors were asked to turn right to go to the first location and ended on the left side of the Memorial Stupa as the 18th location where they were invited to come in and see themselves some of the victims' bones along with particular signs showing its classification of age, gender and ways of killing.

The victims were taken randomly from infant to senior citizen of all sex including pregnant women. It is said that the regime were also rape the women at any age as there is a particular grave full of women without any clothes in Figure 6. [6]. The victims were taken with trucks with different reasons such as being taken for a better future, seeing their family or relatives who were taken before or simply taken without knowing why or where they were taken into. They were arrived in a place where many people were kept in a dark and gloomy detention far away from the people waiting for their turn to be executed. The regime also built an office for their soldiers who worked as the executioners, a chemical substance storage room and a killing tools storage room. The victims were killed by shooting/hitting their heads with particular killing tool, slaying their head off, poisoning them or simply beating and burrying them in the ground. When the time for the execution came usually at night, the regime played

a traditional Cambodian song outloud to hide the sound of the victims' moan, cry, or scream for mercy during the execution.



Figure 6. Grave of women without clothes



Figure 7. The Magic Tree

Far inside, there is an abandoned lake which is said to be the graveyard of the victims who were thrown away into the dark and gloomy lake full of wild and dead plants around and inside the lake. The authority decided to let them buried peacefully there since it is more difficult to take and then examine them. The traditional Cambodian song was played when visitors arrived on the lake to let them rest after a long tour before turning back and walking into the next location.

There is also the Magic Tree in Figure 7. [7] which was used to hang the loudspeaker playing the Traditional Cambodian songs outloud to cover the victims' scream to hide their killing activities. When the victims' corpses were found and planned to be excavated to be identified and examined, it was said that blood, skeletons, teeth and clothes were emerging from the ground containing thousands of victims with the smell of dead body spreading around the site.

Related to the use of Cambodian local language, this site use the language to give information on the information board using the original Cambodian letters resembling Javanese, Indian or Thai letters along with its translation in English. Unfortunately, it is not equipped with phonetic symbols so that visitors do not understand how to read or pronounce it well. Nevertheless, visitors still interested in the language as it serves as Cambodian people identity which is interested to be studied by visitors. The example of the language use in the information board can be seen in the sign board directing visitors to a certain location in Figure 8.[8], in the information boards in the graves in Figure 6. [6] and that of next to the glass box in Figure 9. [9], and in the glass board displaying the regime activities in Figure 10. [10].



Figure 8. The Sign Board

Figure 9. Sign on Glass Box

Figure 10. Glass Board

Some stories in the audio tool were also told in Cambodian local language along with its translation in any languages the visitors chosen. The example of the language use in the audio tools is the nine survivors' stories, the former prison director duch of Choeung Ek confession and the traditional Cambodian songs.

The use of the Cambodian local language on the information board and the audio tool, although not many visitors understand how to pronounce the word, read the sentence or understand the meaning, is beneficial to expose the local language into the visitors as one of tourism attraction, particularly in a cultural-historical tourism. It also serves as one of the ways of maintaining the local language beside using it as a medium of delivering the tourism information by the local tour guides together with the foreign languages the tourists need. Therefore, the local language will be maintained and can be taught to visitors who are interested in learning the language.

## 5. Conclusions

From the previous section, it can be concluded that Cambodia has an effort to maintain its local language through tourism business by using it along with the foreign languages needed by the foreign visitors. The language is used both written and oral in the information board using the Cambodian language letters along with its translation in English and in the audio tools using oral (direct) Cambodian narration together with its translation in any languages the visitors chosen when taking the audio tool. It means that the way of maintaining the language is quite comprehensive covering the orthographic, the written sentence and the direct speech. Further study can be done by taking different objects of research in different countries to see how they maintain their local language as part of their identity and culture.

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# Evaluative words in Youth's Views, Wants, and Expectations on "Kampung Bahari" Tambak Lorok as a New Semarang Tourism Destination, Indonesia

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**Abstract.** Changing world can cause changes in experiences embodied in human mind. The changes can be identified from the expressions used in views, wants, and expectations regarding the development of "Kampung Bahari" which can be a new potential tourism destination in Semarang, which can bring up social economy and even identity of the society. This paper is aimed to discover the youth's views, wants, and expectations regarding to the changing Tambak Lorok represented in the youth's expressions in their writing. Using inferential method, the author can infer the youth's views, wants, and expectations from the evaluative words which are mostly adjectives. The results indicate that the youth's views on Kampung Bahari tend to be positive. Their wants and expectations are that Tambak Lorok with Kampung Bahari will give better environment, economy, and education. This study can support the discussion about the relationship between language, thought, and culture.

**Keywords:** Tambak Lorok; Kampung Bahari; evaluative; views; wants; expectations.

## 1 Introduction

Studying evaluative words has been done by some researchers like [1], [2], [3]. They investigated evaluative words with different perspectives. For example, [3] studied children aged 3 – 6 years in using evaluative words regarding emotion in telling their happiness, sadness, anger, for example. Dealing sentimental analysis, [4] studied sentimental appeal related to paternity in two novels *Uncle Tom's Cabin and Oby-Dick*. However, what the current research focuses on has not been studied yet. It studies evaluative words used by the youth of Tambak Lorok in viewing, hoping, and expecting better life regarding to the development of Kampung Bahari. The current study investigates the evaluative words from cognitive linguistic point of view. The purpose of this research is to find out the use of evaluative expressions of the youth of Tambak Lorok regarding to the physical and social development of Tambak Lorok since it was designed as Kampung Bahari. This is important because of youth involvement in social movement.

Evaluative words are those realized with attitudinal lexis which can be characterized based on the judgment contained in the words. They may refer to positive or negative judgments. Positive judgment refers to situation which indicates enjoyment or comfort in life. However, negative judgment refers to discomfort or inadequacy. According to [5], evaluative words are considered as epithet of which it indicates some

quality of the entity. Epithet can be classified as an objective property of something, or it may refer to an expression of the speaker's subjective attitude toward it. It may function as experiential epithet and interpersonal epithet.

Language represents experiences, feelings, and thoughts [6]. The idea is supported by [7] stating that, in this case, what human has experienced, felt, and thought in their life are embodied and expressed through their words. In evaluation, someone uses his/her experiences, feeling, and thought whether it fulfills a certain standard expected or not. As mentioned earlier, the result of the evaluation can be grouped into positive and negative ones. Positive result refers to something that can be characterized that something has good performances. However, negative result may be some quality that we do not like, that it is bad, that it is inadequate.

## 2 Method

The data were the youth's writing on their views, wants, and expectations regarding to the new Tambak Lorok as Kampung Bahari. Collected using non-participant observation, the data were analyzed using referential [8] and inferential methods [9]. The kinds of evaluative words used in figuring out their changing environment and surrounding of Kampung Bahari can be classified based on their judgement. The referential method was used for finding the meaning of the expressions used, while the inferential method was used for finding out the proposition of the clauses containing evaluative words. It includes presuppositions contained in the expressions that may be triggered by the words leading to presuppositions like proper nouns indicating existential presupposition that shows something exists.

## 3 Results and Discussion

### 3.1 Evaluative Words in Views, Wants, and Expectations about Kampung Bahari

In Bahasa Indonesia, evaluative words are those containing evaluation or judgement that regards to condition, situation, status, or feeling that may refer to enjoyment of life which deals with positive or negative evaluation or judgement. As mentioned before, the judgement can be positive or negative. The positive judgement may refer to good or bad condition, existence or absence of entity, improvement, stability. In this study, the evaluative expressions may be realized as lexical items for positive judgement like *bagus* (good), *sempurna* (excellent), *memuaskan* (satisfactory), *nyaman* (comfortable), *meningkat* (increasing), *maju* (modern / developing), *berkembang* (developed). In using the expressions, the users give the ranges referring to low or high status, which are expressed with qualifying words like *sangat* (very), *cukup* (fair), *tidak* (no), *belum* (not yet) depending on the standards / criteria proposed.

#### 3.1.1 Views

Views regarding Kampung Bahari are expressed by the young people of Tambak Lorok using words or expressions dealing with several perspectives among other things infrastructure, environment, socio-economy, and dignity of the society of Kampung Bahari. In terms of its infrastructure, their views on the existing condition of Tambak Lorok are expressed through the expressions which can be categorized as positive or near negative evaluation such as *infrastruktur belum cukup baik*, *pembangunan belum stabil*, *belum terdapat peraturan yang dipahami masyarakat*. From the expressions *belum cukup*, *belum stabil*, *belum terdapat* can be

considered as negative evaluation about a certain condition. These evaluative words or expressions are based on their embodied experiences indicating the missing of or the disappearance of an entity. Since the youth of Tambak Lorok has visual experiences that indicate the adequacy of the infrastructure, their view can be influenced by the experience. According to Evans and Green (2006) language can express what people think, feel, and do. For example, from the expressions *infrastruktur belum cukup baik* (the infrastructure has not yet been good), the speaker uses the evaluative expression *belum cukup baik* based on his / her visual experience which can categorize whether something is good, fairly good, or bad. Kampung Bahari has positive or negative evaluation based on their experience in their life in Tambak Lorok.

### 3.1.2 Wants

The expressions used for indicating wants can be characterized from the words *ingin, keinnnginan, berkeinginan*. Sometimes wants are not explicitly stated. In evaluating the condition of Kampung Bahari, the respondents used the word *tambah banyak / sering dikunjungi wisatawan asing*. The word *tambah* can also be categorized as a qualifying word since the word can give qualification which indicate changes to be more / better / increase. In Bahasa Indonesia, the word *tambah* can be combined with adjective *indah, cantik, bagus, maju, tinggi, kaya, kuat, tua*, for instance. This implies that something changes from lower level to higher one, from being bad to good / beautiful, from being undeveloped to developed, etcetera.

### 3.1.3 Expectations

Similar to wants, expectations also happen in the future to exist due to something good. In connection with the development of Kampung Bahari, the youth of Tambak Lorok expects that Kampung Bahari can be a beautiful and clean place to visit not only for domestic tourists but also for foreign ones. The people will become prosperous. This expectation is also supported by other respondents. Moreover, To be a new tourist destination, Kampung Bahari should be free from garbage. It must be clean. It must also be green. The respondents also expect that people can work together to plant trees in order that the environment of Kampung Bahari can be green and beautiful. Besides, it can be protected from flood.

They expect that children education should be better. It is supported by the changing mindset that youth must become a pioneer as a social agent to change the society of Tambak Lorok. The expressions used for showing expectations in Bahasa Indonesia among other things *harapan saya* (my expectation), *saya berharap* (I expect that), *semoga*. The word *semoga* in Bahasa Indonesia cannot be translated lexically. It must be integrated in minor or major clauses like *semoga bermanfaat, semoga sukses, semoga lancar*. The expression can be expressed in English as I hope that Kampung Bahari will be beneficial for the society in terms of its economy in order that they can live prosperously. The expression *semoga bermanfaat* can stand alone as a full discourse. It depends on the expression prior to or the context surrounding.

## 3.2 Embodied Experiences regarding to Kampung Bahari

Embodied experiences, according to cognitive linguists, affect the words expressed since they are felt from maybe their visual experiences or physical experiences or behavioral experiences. These objectively can be witnessed by body that can be universally proven. For example, hot temperature can be measured using temperature apparatus. In a certain degree, someone can bare or not. On the other hand, cold temperature can also be felt or experienced..

This can be analyzed through the proposition contained in the expressions used by the youth. The expressions dealing with wants, expects, and expectations represent experiences happening in the past which had bad quality.

Using presupposition triggers [10] in analyzing the speaker meaning. For example, that the evaluative word *perlu* indicates that the roads are embodied that they are in bad condition. The word *perlu* (need) contains presupposition that the road is suggested to be fixed. The suggestion happens due to the existing condition of the road is not as expected. It is in the condition which does not meet the requirement for being good. Therefore, the respondent expected that the road should be better.

### 3.2 Values implied in Kampung Bahari

From the expressions presented by the youth, it can be seen that the values implied refer to togetherness, cleanliness of the environment, good education, and economic prosperity. The values can be inferred from the expressions containing evaluation in seeing the situation or condition of the housing area which was not proper for living. The society wanted the area to change in terms of infrastructure and social behavior especially in maintaining the area from garbage and slum. Being changed becomes a spirit of the youth of Tambak Lorok. The changes will happen if they collaborate in completing all the problems faced. The expression *saling bergotong royong* (collaboration) implies a value that collaboration among the social members is very important for reaching the goal that is to make the area greener or cleaner. Social participation is the key in making the area comfortable for living.

To be better becomes the spirit of the youth of Tambak Lorok. The spirit can motivate the youth in involving themselves to be a part of the social changes. They become a pioneer in creating an activity which can support the spirit. Ulil Abshor is the leader of the youth saying that the youth is the agent of change. Therefore, they must change the mindset to change.

## 4. Conclusion

Evaluative words in views, wants, and expectations can reflect the embodied experiences which may need improvement to make them better. This may imply that those become the input for the government in making decision regarding social development. Involvement of the society will create bottom-up policy which may create social involvement in sustaining the programs provided for them. This study can be a model of linguistic research that can give contribution to policy maker. In addition, this research may indicate the truth that happens to the society. This will be supported if the respondents should not have mentioned their names, meaning it must be anonymous.

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# Analyzing the Library Information of Semarang Special Education School

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**Abstract.** This study aimed at analyzing information needed, efforts of the students with disability in fulfilling their information need, and to find out the obstacles experienced. The study uses a qualitative method by having 7 informants: students with disability, parents, and teacher of Special Education School in Semarang. The methods of data collection are observation, interview, and documentation. The data sources are obtained from a primary and secondary data source. By analysing the data based on Miles and Huberman, it is found that, 1) Varied efforts used by students in fulfilling the information needs. Most of the students tend to use the information from teacher, parents, friends and also use audiovisual media like information technology and television in fulfilling their information needs. 2) Different obstacles experienced by each student with disability in order to fulfill their information need. However, the common obstacles are reading, listening, speaking and physical accessibility orientation.

**Keywords:** The information need, Disability, School Library, State Special School of Semarang.

## 1 Introduction

Information is a record of observed phenomenon or decisions made for supporting policy making [1]. The information need is always attempted to be fulfilled. Recently, the fulfillment of the information needs for students without disability is quite easy. As students in general, students with disability require many kinds of information to fulfill their necessity of life. However, with their disability, they will face obstacles in order to fulfill their information needs.

The history of the thinking and attention development towards people with disability in Indonesia begun when the activists of disability introduced the term "*disability*" in 1998. It was aimed to replace the term of disabled people which was contextually discriminate. Therefore, the term of disability derived from English prose "*different ability people*" would be more concern to the differentiation of abilities, instead of defect or imperfection.

Furthermore, the Indonesia Government ratified the Convention on the Right of Person with Disabilities (CRPD) on October 2011 into Indonesia Law number 19 year 2011 about Convention on the Rights of Persons with Disabilities [2]. In the Indonesia Law number 19 year 2011 is mentioned that people with disability possesses the right to acquire respect for their mental and physical integrity based on the equality with others, including the rights to acquire protection and social services.

It is hoped that the school library can help the students to obtain information about their necessity of life. The school library also should make a policy and a landing map that can provide guidance to store, collect books, mold materials and recording in particular. Therefore, the map can provide a school library in which every student has a right and chance to increase knowledge.

Most of the libraries in schools actually have not given proper facilities for students with disability. The existing libraries only provide old books and do not have a special service for students with disability. Therefore, this study is conducted to help the school library and the school itself in facilitating students with disability. Meanwhile, the reason why the study conducted is because of realizing the fact that people with disability has not been able to obtain information well. So far, the library does not have proper and accessible facilities, such as specific collections, service, and rooms with special design for people with disability. Based on the background above, the problem statements of the study are: (1) What is the kind of mapping information needs by the students with disability and how to fulfill the information needs of students with disability in the library of State Special School of Semarang? (2) What are the obstacles experienced by the students with disability in the library of State Special School of Semarang?

Meanwhile, the limitation of the study is the information needs required by the students with disability in the library of State Special School of Semarang which is reviewed based on the context of social environment, social roles and personal aspect or personal aspect, information sources, or media used in order to fulfill the information needs. Then, the obstacles which appear related to students with disability in fulfilling their information needs.

## **2. Method**

Interview, observation and documentation study are the techniques used to conduct the study. The data source which is obtained from primary and secondary data source is analyzed using the analysis of Miles and Huberman. The research method will discover and provide data on what kind of information needed and also mapping or creating the flow of information needs of the students with disability.

## **3. Results and Discussion**

### **3.1 SLB Negeri Semarang**

State Special School of Semarang was officially opened since 2004. In order to increase the educational service for children with disability in Central Java Provincial Government, Departement of Education and Culture finally established Semarang Special Education School located at Jl. Elang Raya 2 Semarang. Based on the Regulation of Central Java Governor number 6 year 2005 Special School of Semarang became a unit of special education system in Central Java. State Special School of Semarang has some levels of education system such as, TKLB (Special School for Kindergarten), SDLB (Special School for Elementary School), SMPLB (Special School for Junior High School) and SMALB (Special School for Senior High school). State Special School of Semarang handles children with special needs, such as children with visual impairment, hearing impairment, speech impairment, intellectual disability, physical impairment, and autism.

### **3.2. The Condition of State Special School of Semarang's Library**

According to [3], there are four levels of information needs. They are visceral need which means actual but unexpressed information, conscious need which means explicable needs, formalized which means formal statement of the needs, and compromised which means the question which is presented to the information system. Taylor [4] stated that there are four kinds of needs toward information: (1) Current need approach is an approach intended to the user toward an up to date information; (2) The users need constant interaction towards the information system. Therefore, they can increase their knowledge; (3) Everyday need approach is a specific and fast approach toward the user needs in which the information is familiar with the user; (4) Exhaustive need approach is an approach toward the user needs in order to obtain deeper information. The users usually tend to have a high dependency towards relevant, specific and complete information; (5) Catching-up need approach is an approach intended to the users toward a brief and complete information, especially talking about the latest progress of a certain subject and relevant matters.

Based on the study, there are some library collection and facilities supporting the library. (1) The area of library's room of State Special School of Semarang is 117 m<sup>2</sup> located on 2nd floor of Block B. It is in the same location with ITC (Information Center Technology) room which has 17 units of Personal Computer; (2) The library is recently managed by an officer working as a technology expert who had participated in library training. By the presence of library officer, hopefully the library supervision such as services, administration etc. can be more systematic and correspond with the applicable rules and the standard; (3) The library in State Special School of Semarang has the printed collection like books, magazines, textbooks, books for upgrading skills, newspaper and the unprinted collection like CD (Compact Disk), audio CD, globe, and map. Those collections are completed with book tag, book card which had been arranged based on the DDC (Dewey Decimal Classification); (4) Every class is provided with mini-library to ease the students related to their mobility and also to decrease their dependency towards others. The mini-library was established based on the idea of visual impairment teacher in collaboration with the library officer. There are some collections of the mini-library, such as braille books and braille Al-Qur'an with approximately 90 copies, textbooks, 10 CDs audio. There are also a certain cabinet to store paper and braille typewriters and a computer completed with JAWS.

### **3.3 Mapping The Information Needs of Students with Disability in The Library of State Special School of Semarang**

Based on the research, the informants stated that the important information needs in the form of textbooks will give more benefits for their learning process. The benefits can be a raising of their standard of living, helping in teaching and learning process and also increasing a specific knowledge. However, the obstacles can come up when the government has not provided a standard and proper facilities for students with disability yet.

The informants also explained that information from textbooks is basic needs for students. The teaching and learning process is not only supported by the existence of textbooks but also the existence of special learning tools such as Stylus, Slate and JAWS Screen Reader. Stylus and Slate are tools used by person with visual impairment to write text and then read it without assistance and JAWS (Jacob Access With Speech) Screen Reader is a tool used by person with visual impairment to read a screen in computer. Then, students with disability also require a general information in the form of reading materials.

### **3.4 Reading Materials Supporting Need**

Reading materials have a purpose as an entertaining tool. For example, books which contain things out of lesson or newspaper using braille. [5] claimed that need is related to the individual itself. The informants stated that the individual characteristic is related to the fulfillment of cognitive factor, affective factor and the fulfillment in obtaining entertainment (escapist needs).

Affective needs is a need required to increase knowledge and information about surrounding in which obviously, each of the children has different characteristic. According to the librarian, there is a special magazine namely Gema Braille which was intended to students with disability. The obstacle in fulfilling the cognitive factor in State Special School of Semarang is the lack of textbooks availability, especially math textbooks in which math is one crucial and complex knowledge.

Therefore, it is very required in the learning process. Then, to fulfill the entertaining aspect, there is also found an obstacle. It is about how to produce content in multi-platform and single platform. In producing a content, multi-platform and single platform have different patterns.

Multi-platform involves the collaboration between divisions in every platform to share and reproduce the main content based on the uniqueness of every platform. The multi-platform worker must have a multitasking skill, like converting interview transcript into an initial script and then it is processed into audio or video content [6].

### **3.5 Information Technology Supporting Needs**

Information technology is an important aspect in everyday life, especially when people use the internet to fulfill their needs. The informants explained that the existence of internet actually helps them in order to find information which supports the teaching and learning process. Yet there are some obstacles coming up toward this issue such as the lack of internet access. According to the librarian, the difficulties in accessing internet caused by some factors.

Then, as the function of learning process or entertaining facilities, information can be obtained through TV (television), radio, internet or even the chitchat or conversation happened in school. However, for students with visual impairment, it is kind of troublesome them because they can not see the object well.

The recommendation in the study is the use of a tool called "Talk". The tool can be used to decrease the limitedness and the lack of internet access when the students want to obtain information. Talk can be installed in students' mobile phone and it will help students in searching for information. The information not only about knowledge related to the lesson in school or teaching and learning process but also about basic information for everyday life.

Next, the accessibility toward convenient road access when the students want to go outside with or without control. Therefore, they can search for information about mobilization access through the organization they join. Actually, it can simplify them related to mobilization and decrease the dependencies toward others.

### **3. Recreational and Accessible Supporting Needs**

The needs can support the recreational and informative means for example, the use of television by students disability in receiving information. Sometimes the students experience

the obstacle because some students just can listen without seeing the reality of condition displayed on television.

Another example of entertainment aspect required by the students with disability in State Special School of Semarang is the information about music in which can increase their knowledge and reference toward their extracurricular (additional non-formal lesson), especially music group. Moreover, the information about technology and internet simplifying the students in finding and obtaining information or just playing and the information of fiction stories are also the examples of supporting needs required by the students in State Special School of Semarang.

However because of the facilities in State Special School of Semarang have not accessible yet, the students with disability can not access information based on their necessity easily. The example of some school facilities which have not accessible and acceptable yet such as an accessible sidewalk, means of recreational points, buildings, and school parks.

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# Cultural Values' Dimensions of Tambak Lorok Fisheries Community

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**Abstract.** This study is about categorizing Tambak Lorok fisheries community based on the cultural values they share. The community is unique because even though they live in suburb area near metropolis city, based on the observation, the social practice articulated by the community show that there is influence of the traditional Javanese values. This interests us to do serious research, because the finding will be benefit for making policy regarding their social roles. Data are text produced by five informants selected randomly. To collect the data, depth interview is used. The result shows that Tambak Lorok fisheries community tends to be the community that are harmonious, collective, hierarchical, and have high power distance. This is different from the cultural values shared by general fisheries communities. This may be influenced by the valued shared by the Javanese community in general. The abstract needs to summarize the content of the paper.

**Keywords:** cultural values dimensions; small-scale fisheries community; Javanese

## 1 Introduction

The fast increase of technological development in the fourth industrial revolution era has an impact on many aspects of social life, including human attitude. People give different response to the social change. Some may adapt the condition, so that they change their way of life, leaving their previous values. Some others may change certain values and maintain the other ones. However, there are also people that are not influenced by the social change, and keep the values that have guided their life from generation. The way people response the social change may be reflected through their discourse practice. As mentioned by Fairclough<sup>[1]</sup>, in producing discourse, people are conditioned by not only linguistic non-rules, but also socio-cultural constraints, such as norms, values, and knowledge that control the society of which the people are members.

Considering the close relationship between discourse practice and its context, it is interesting in exploring the cultural values shared by a society through the discourse of their members. In this study, the researchers concern to explain the cultural values shared by the members of the fisheries community in Tambak Lorok area. Some studies regarding the fisheries societies show that the small-scale fishing communities have similar cultures as a result of their adaptation to marine ecosystem<sup>[2]</sup>,<sup>[3]</sup>. They are also open communities, meaning that they are adaptive to other cultures. On the other hand, research regarding the relationship between cultural values and environmental adaptation showed that cultural values are products of their adaptation and exploitation<sup>[4]</sup>. Based on the explanation, there is assumption that members of the Tambak Lorok fisheries community do the social practices that reflect the

adaptive and open culture using certain shared cultural values as a control. This study needs to know their shared knowledge regarding the nature, their social, economic, political, and religious organization, and their adaptation to global culture. It will help other people to understand them and cooperate with them. It is also significant for the government or the policy maker, because it is necessary to understand the cultural values of the community before they apply policies to the community.

## **2 Method**

The subjects of the study are members of the small-scale fisheries community living in Tambak Lorok, North Semarang. The Tambak Lorok fishing community are Javanese people who work as fishermen or families of fishermen who live in Tambak Rejo village, Semarang. Data of the research are texts produced by the five informants representing all levels of adult community members. To collect the data, we conducted in-depth interview to the five informants using concepts of cultural dimension from Hofstede as a guideline <sup>[5]</sup>. In the interview, the researchers let the informants produce narratives to express their idea. The cultural values of the fisheries were expressed explicitly or implicitly. Therefore, the researchers used the concepts of explication and implicature to analyze the data. As mentioned previously, when producing texts, a speaker will measure information owned by his/her interlocutor. When a speaker assumes that certain information is generally known by people, he or she may presuppose it, rather than expressing explicitly. They may also implicitly or indirectly express the general information based on the assumption that the information is shared generally <sup>[6]</sup>. In this case, the researchers used the concept of presupposition to identify the cultural values that were assumed as common knowledge by the informants. Data were analyzed using Hofstede's cultural dimensions, those are individualism vs. collectivism, masculinity vs. femininity, power distance, and uncertainty avoidance <sup>[5]</sup> and Schwartz <sup>[7]</sup>. The analyzed data were then compared to the general characteristics of small-scale fisheries communities found by McGoodwin <sup>[2]</sup>. As a part of broader community, McGoodwin <sup>[2]</sup> argued the fisheries communities are open communities that politically, economically, and socially are shaped by other values in constructing the organization. They are categorized as non-fishing specialist, that do not catch fish during the whole year, and the motivation of fishing is merely to fulfill the family need, rather than for commercial purposes. However, they are proud identified as fishers with characteristics as self-reliance and risk-taking persons. Fishing is not merely for fulfilling their daily needs, but as representing their identity.

## **3. Result and Discussion**

Using the parameters of cultural dimensions proposed by Hofstede <sup>[5]</sup>, the researchers found that Tambak Lorok Fisheries community is a community that is hierarchical, collective, embedded, masculine, restrain, and harmonious. Other characteristics are accepting uncertain condition and keeping status quo. The deep discussion of the above characteristics can be seen in the following explanation.

First, the Tambak Lorok fishing community is a community that accepts an unequal division of power. The Tambak Lorok fishing community has shared knowledge of groups that have the capital to control economic activities, namely ship owners, capital owners, and

buyers of catches. The group has the capacity to regulate the role of individuals in fishing groups, daily workers on land, and when fishermen have to go home in order to sell their catches. Communities that do not have capital become coolies both at sea and on land. This unequal relationship becomes communal knowledge agreed upon in the community as reasonable knowledge.

Second, the Tambak Lorok fishing community is one that emphasizes collectivity. The characteristics of collectivity are shown by an attitude that attaches importance to the familiarity and retention of traditions that have been carried out from year to year. Religious events are not merely the praxis of vertical relations between humans and the Creator, but also a means to build togetherness. The easy attitude of forgiveness, high awareness of the mistakes of others, and better silence are manifestations of the values of collectivity that they hold. In addition, the practice of maintaining tradition is an effort to maintain togetherness.

Third, the Tambak Lorok fishing community is a community that avoids uncertainty. The value of avoiding this uncertainty is indicated by the less courage of Tambak Lorok fishermen in taking risks in trying something new, such as changing fishing tools, colliding with migrant communities that have the potential to cause conflict, and changing professions other than as fishermen. Another manifestation of this characteristic feature of the community is the attitude of accepting the situation as it is. They are grateful for whatever they face and accept. This can be seen from how they respond to the catch. They don't feel angry or disappointed when they get a little catch, and are not proud and arrogant when they get a lot of catch. They assume that fortune has been arranged by God, so whatever they receive must always be grateful. With this attitude, their lives are quite calm and not overwhelmed with envy or hurt against fellow fishermen. This attitude also makes the atmosphere of harmony between fishermen possible. The attitude of accepting this situation is also seen in their motivation to work as fishermen. For most fishermen, working as fishermen is something that must be accepted because they assume there is no other choice in working other than as fishermen. This surrender makes them less interested in other jobs, which for them require various adjustments. They feel comfortable with the conditions they face and accept, even though they often get inadequate income. The attitudes have in common with the general characteristics of small-scale fishing communities in developing countries, namely: (1) only a small proportion of fishermen work throughout the year, (2) their existence is influenced by the global economy, (3) the existence of very strong kinship relations between them [2].

Fourth, the Tambak Lorok fishing community is a masculine society. They have shared knowledge about the division of labor and responsibility based on gender differences. For the community, working as fishermen in the sea is a man's job. Activities at sea are very heavy and very risky, so they are only done by men. Father is the head of the family who is responsible for fulfilling all the needs of family members and in charge of finding fish in the sea, while the mother is responsible for raising children and selling fish catches. Men's social organizations are oriented towards improving welfare in the economic sector, while women's social organizations are oriented towards improving the quality of children and helping men, rather than taking over the responsibilities of men. Women in the fisheries communities have double tasks, doing households and processing, marketing, and distributing fish.

Fifth, the Tambak Lorok fishing community is a community that has a short-term orientation that only acts for short-term interests, namely the interests faced at that time, not the interests that will be faced by their children and grandchildren. They do not encourage their children to become fishermen because at this time being a fisherman is a hard job with mediocre income. The generation of fishermen now and their successors do not think about the sustainability of fishing communities in the Tambak Lorok area.

Sixth, they are able to control themselves and want to be controlled by other parties. The community is easily adapted to outsiders. Various government regulations relating to the use of fishing gear are always adhered to, even though that does not benefit them. Following rules is the attitude put forward, rather than protesting against a policy.

Seventh, the community upholds harmony, shown by religious tolerance, maintaining natural balance, and harmony with others. They are generally Muslim and have a high tolerance for followers of other religions. This can be seen from a very harmonious life between them, both among followers of the Islamic religion or with adherents of other religions, both from the local community and the immigrant community. A harmonious life is also reflected in social activities, such as regular meetings that discuss various social issues, such as recitation meetings, neighborhood meetings (RT). This shows that the community has a very high togetherness value. The harmony is also indicated by a passive attitude in the face of change. They tend to accept what employment opportunities and fortune they get. They do not want to try more because they are principled that fortune already exists.

Eighth, the fishing community is generally adaptive to changes in nature and the environment. This can be seen in their attitude towards seasonal changes and the availability of fish in the sea. There are certain seasons, such as the *Kewolon* season (the 8th season in the Javanese calendar), where they will go fishing and get lots of fish. However, there are also certain seasons, such as the *Pura ura* season (strong winds) where they do not go to sea because there are not many fish. The adaptive attitude of fishermen is also evident from changes in fishing grounds. The arrival of large ships, such as *cantrang* in their area, made the availability of fish very limited, and even they often did not get fish in the shallow places they used to go through. However, this does not reduce their enthusiasm for fishing in the sea, because they think that there are fish in the sea. For that, they moved to the middle of the sea to find fortune in fishing using *Sopek* boat. Although fishermen are adaptive to the natural environment, they are less adaptive to new technologies. The arrival of new technologies such as millennium nets, which are considered to have advantages compared to ordinary nets (nylon nets), are less acceptable for various reasons. First, they consider that the millennium net is quite expensive, so they are reluctant to spend money to buy the net. Second, they are still difficult to adapt to the use of the millennium net. In addition, they assume that with ordinary nets they can still get fish. Their old habits are using *arat* nets (tiger trawlers), which the government has banned, they cannot stop. They feel comfortable with their old habits, even though they conflict with government regulations. This shows that changes in working patterns to adjust to new technology, are still being done. Even the government's efforts to provide training in the use of millennium nets have not produced significant results.

In addition to the above characteristics, some cultural characteristics of Tambak Lorok fishing community show the characteristics of the general small-scale fishing communities [2]. They are open and adaptive. The adaptation and exploitation are represented in their religious belief, ritual, cultural values, and other social practice. On the other hand, other cultural aspects of Tambak Lorok fishing community is different from small-scale fishermen in general [2]. Tambak Lorok fishermen are generally not interested in other jobs other than as fishermen, so their economic level is almost the same. This is different from the characteristics of small-scale fishermen in general who can have different economic levels depending on their interest or motivation in part-time work other than as fishermen [2]. This difference in attitudes is also related to the Javanese culture of the Tambak Lorok fishing community who have the attitude of accepting the situation as it is, so they are quite difficult to accept changes. Another difference between the Tambak Lorok fishing community and small-scale fishermen generally lies in the motivation to find fish. In the Tambak Lorok community, the purpose of

fishing is to get money from the sale of fish (commercial purposes), and they spend the money to buy daily necessities. This is different from the motivation of small-scale fishermen in general who have non-commercial goals in fishing. Generally they are looking for fish to be eaten or exchanged for goods from their neighbors. They do not bring fish to the market for commercial purposes.

#### **4. Conclusion**

From the results of the analysis, it can be concluded that Tambak Lorok fishing community tends to emphasize the value of harmony and collectivism rather than mastery and individual. This value is reflected in the behavior of religiosity, community, and work. The community prioritizes harmonious condition, so that if there is a problem that creates social friction among their members or between the community and the other, they tend to solve through communication. This value is different from universal values in the small-scale fishing communities in general, which tend to be aggressive. The harmony and collective values reflect the value of the Javanese community, rather than the fishing community.

Other cultural values possessed by the community are hierarchy and a high-power distance. This means that the community accepts shared knowledge that there is a power hierarchy that is not equal. They naturally accept that a wider society is governed by groups or institutions that have capital. The rules set by the authorities are accepted as a consequence of the conditions of the hierarchical society. They obey the rules set by both the government and investors. This value is also a reflection of the cultural values possessed by Javanese society in general. Regarding the hierarchical value, Tambak Lorok fishing community also shows an embedded value instead of being autonomous. This value is reflected in their attitude that depends heavily on nature and tradition. They are passive and accept the consequences of social change in society and changes in nature. They also have an attitude of avoiding uncertainty, so they prefer stability, rather than trying something new that contains risks.

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# Ledjar Subroto: An artist and *Dhalang* of the *Wayang Kancil*, 1947-2017

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**Abstract.** This study discusses Ledjar Subroto's legacy as an artist and *dhalang wayang kancil* in the biographical form at the same time. This research was carried out by applying historical methods and using biographical approach. Topical biography is a biography that only addresses one aspect of life, in the context of Ledjar's life as an artist. He is known as a reliable *wayang* painter (*penyungging*). His abilities as an artist include the ability to create *wayang kulit purwa*, *wayang topeng*, *wayang kancil*, and *wayang kreasi*. As an artist, Ledjar has gained much recognition both from national and international. His career did not stop as an artist; he was also a *dhalang*. His work as a *dhalang* began to be known to the expand community when he decided to become a *dhalang wayang kancil* (mouse deer-puppet puppeteer). As *dhalang wayang kancil*, Ledjar brought a story that contains awareness to love the environment.

**Keywords:** Ledjar Subroto, *Dhalang*, *Wayang Kancil*, Javanese Puppetry.

## 1 Introduction

*Wayang kulit* is an indigenous culture of the people in Nusantara that existed even before contact with other nations. J.L.A. Brandes in his article entitled *Een Jayapatra of Acte van eene Rechterlijke uitspraak van Saka 849*, TGB 32/1889, as quoted by Haryono (2006:3) and included in a book entitled *Wayang Kulit dan Perkembangannya*. They states that before the Hindu influences, Javanese people had ten items of original cultures, including puppets, *gamelan*, *tembang*, *batik*, metal technology, currency systems, shipping, astronomy, irrigation, and bureaucratic systems [1].

In its development, there have been many types of puppets that developed in the middle of the community, one of them is the *wayang kancil*. Bo Liem first created this type of puppet in the village of Secoyudan, Surakarta [2]. After a long fading, *wayang kancil* then reappeared in Surakarta in the 1970s with *dhalang* Blacius Subono. Subono became *dhalang wayang kancil* since taking education at the Karawitan Conservatory (KOKAR) Surakarta. However, the continuity of the *wayang kancil* in Subono's hands did not last longer and began to fade through time [3]. In the 1980s, *wayang kancil* reappeared under Ledjar Subroto. He is a reliable artist who has been a *penatah* (sculptor) and *penyungging* (painter) puppet of the Nartosabdho collection while studying under his care. In its expansion, he studied *pedhalangan* (puppetry arts) from Nartosabdho. Under of Nartosabdho's guidance, Ledjar Subroto generated into a professional artist who had an identity and character.

The study of Ledjar Subroto's art creativity has been carried out by several scholars, including Pursubaryanto (2005) discussed the intricacies of *wayang kancil* using the performing arts perspective as a scientific basis. Kristanto (2017) discusses the *wayang kancil* performance that has relevance to psycho-socio-cultural children's education. Meanwhile, Hermawan (2015) explored Ledjar's creativity from Bourdieu's perspective. Among the studies that have been carried out, no one has discussed Ledjar Subroto's career background from a historical perspective.

This paper discussing Ledjar Subroto's career as an artist as well as a *dhalang wayang kancil*. In order to get a full discussion, this paper firstly explains both family and education (formal and non-formal) of Ledjar Subroto, as well as his process in studying with Nartosabdho. Subsequently, this study discusses his career as an artist; and ends up with a discussion of Ledjar's working experiences as a *dhalang wayang kancil* in regional, national, and international levels.

## 2 Method

This study was carried out using historical method that included four stages, such as heuristic, source criticism, interpretation, and historiography. Heuristic is collecting and selecting sources that relevant to the research topic. Furthermore, source criticism is critical examination to prove the credibility and authenticity of the sources. Meanwhile, the interpretation of the facts provided the relations between facts. Furthermore, the last stage is historiography which is to compiling facts into a historiography (Notosusanto, 1978: 36). The primary sources came from Ledjar Subroto's paint works which help the author to understand deeper about the ideas and technique behind the work creations. In addition, the author uses written sources such as, articles printed in mass media, journals, and reports that discuss about Ledjar Subroto and the results of his works. These sources contain a lot of information of the Ledjar Subroto's life stories, ideas, works, roles, and his contributions in the world of contemporary arts, so the authenticity of these sources can be recognized.

In addition, the author also uses oral sources obtained from interviews with several figures who have close relations with Ledjar Subroto. The figure is Ananto Wicaksono, who is the grandson of Ledjar Subroto. Ananto was the closest person to Ledjar and often accompany Ledjar for developing the performances. Furthermore, interviews were also conducted with Sulastri who is the nephew of Ledjar Subroto. The last informant is Taufik, he was Ledjar's personal assistant which often helps him in puppet making works. Interviews were conducted to find out more the image of Ledjar in the eyes of the closest people.

## 3 The Trail of Ledjar Subroto's Life

Ledjar Subroto was born on May 20, 1938, in a village of Sapuran, Wonosobo, Central Java. Ledjar's father named Budiman from Wedi, Klaten. He was an art activist, especially *gamelan* art, and had the ability to teach *karawitan*. Besides, Budiman was also a member of the traveling *kethoprak* group in his village. Ledjar was first introduced to the world of art by his father. He often followed Budiman when performing with his roving *kethoprak* group. Ledjar's formal education was taken at Sekolah Rakyat which graduated in 1953. During his education at Sekolah Rakyat, Ledjar's abilities in the art world began to appear. He often drew

puppet figures on slate media and made *klikan* puppets (puppets made of bark). During its development, Ledjar's father migrated to Semarang and joined the Ngesti Pandowo *Wayang Orang* group (WONP). Because of the relationship between his father and WONP, Ledjar finally became acquainted with Nartosabdho and became his student. During his time as a Nartosabdho's student, Ledjar was trusted to sculpt and paint Nartosabdho's puppets collections. In addition, Ledjar was also asked to follow wherever Nartosabdho went to go for *dhalang* performs (*mendhalang*) (Interview with Ananto Wicaksono on April 5, 2018). Under the nurture of Nartosabdho, Ledjar developed into an artist who had an identity and character, so that it could be said that the role of Nartosabdho was influencing the development of Ledjar to become a professional artist.

After the end of the trip under the nurture of Nartosabdho, Ledjar then decided to instill self-reliant on himself and migrate to Yogyakarta in the 1970s. Then in 1975, he was able to build an art kiosk at Mataram street, Yogyakarta. This art kiosk became a creative space as well as supporting Ledjar's economy while living in Yogyakarta. He became a Surakartan style puppet artist in the center of the city. However, this fact attracted of the public interest, so that they flocked up to order Ledjar's works.

## 4 Ledjar Subroto As An Artist

### 4.1 *Wayang Kulit Purwa* Artist

Ledjar's career journey as an artist began as an artist of *wayang kulit purwa*. His expertise as a *wayang kulit purwa* artist was well-honed under the upbringing of Nartosabdho. The criticisms and suggestions which came from Nartosabdho were well recorded in Ledjar's memories and implemented in the process of establishing his works. According to Ledjar, the "spirit" or "life" of a puppet is reside on its *ulat-ulatan* (the face). The reason is that the *Ulatan* part is an essential part that involves *wanda* or puppet characters. As Nartosabdho's favorite sculptor (*penatah*) and painter (*penyungging*), Ledjar was always sued by Nartosabdho so that his inlay on every part of the puppet was carved small (*ngremit*) and smooth, especially when the process was *ambedhah rai* (sculpted the face part). The coloring puppets process occupies a central position in an effort to make puppets more "alive." According to him, not all painter (*penyungging*) are able to pour "life" on each puppet, there must be precision and patience in painting puppets. Ledjar himself had advantages over other artists, the advantages of which were patient and thorough. He was known as a reliable puppets painter (*penyungging*) by the community because of innovative color mixing techniques and high levels of accuracy [4].

### 4.2 *Wayang Topeng* Artist

Since the beginning of opening a kiosk at Mataram street in 1975, his works had been sold in the form of classical and creative masks. Unfortunately, not all of the masks sold were Ledjar's creation, artists entrusted some of them from Piyungan, Gunung Kidul. The quality of the mask assigned by artists from Piyungan was not so good compared to the mask of Ledjar's work. Therefore, many of the entrusted masks were not sold and scattered at the Ledjar kiosk [5].

As time goes by, Ledjar created not only classical masks but also animal masks. The creation background of animal masks came from his consternation about a large amount of unused household waste around his house, especially tissue waste. Incidentally, next to his

house, there was a food stall that produced tissue waste every day. Besides, there were also many unused, damaged masks at his kiosk. The tissue waste was converted into dough mixed with wood glue. This idea of utilization was inspired by a wooden patchwork who patched a wooden hole with putty. Instead of repairing a broken mask, Ledjar developed the mask into a new work that was different from the original shape. He initially only restored the mask with the dough of the tissue. However, over time, Ledjar created an animal mask figure from the broken wooden mask. Ledjar's masks were not only sold but also used for performance purposes at certain events such as carnivals and commemoration of holidays. The performance was usually from children who are guided directly by Ledjar [6].

### **4.3 Wayang Kancil Artist**

The creation of *wayang kancil* by Ledjar began in 1978 during his meeting with Rien Baartmaans a Dutch *dhalang wayang kulit purwa* (puppeteer). He came to Ledjar's kiosk by bringing a sketch of a puppet with a mousedeer figure and asking Ledjar to *menatah* (sculpted) and *menyungging* (paint) the sketch. This meeting then led to the creation of *wayang kancil* by Ledjar. In its cultivation, Ledjar and Baartmans often engaged in discussions which eventually resulted in the exploration of *wayang kancil* form in a more experimental direction, namely by adding motion effects to each figure [7]. During 1978-1980, Ledjar has created many animal puppet characters to complete his collection, such as deer, tigers, buffaloes, elephants, and horses. There were also human characters, such as farmers and figure of himself. It had become a habit, Ledjar used to minimize the amount of unused waste. Also, in the making of *wayang kancil*, he was still able to use remaining leather to decorate supporting performances such as trees, and grass.

### **4.4 Creator of Creative Puppetry**

In addition to developing *wayang kancil*, Ledjar also created creative puppets. Puppets created in accordance with the order. As an artist, Ledjar was a smart figure in cultural preservation strategies. Many of the traditional artists, whose names and works were not heard and were drowned out by the hustle and bustle of modernization. It does not seem to apply to Ledjar. He had his strategy in keeping his works sustained. The strategy was to make his artworks as a worthy art commodity to buy. The puppet creations consisted of *wayang sultan agung*, vehicle puppet, samurai-X, *wayang revolusi*, *wayang willem van oranje*, Obama puppet, and *wayang diponegoro*.

## **5 Ledjar Subroto As Dhalang Wayang Kancil**

At the beginning of the 1980s, not long after Ledjar finished collecting a set of *wayang kancil* figures, there arose the desire to perform this puppets collections. This desire grew stronger when Ledjar saw the reality on the society that children began to leave the *wayang kulit purwa* shows and switch to cartoon and idolize superhero figures compared to puppet characters. Therefore, Ledjar wanted to use *wayang kancil* as guidance to reintroduce the *wayang kulit purwa* to the children. This desire was realized in 1983 when Ledjar presented *wayang kancil* as *pucukan* (prefix) at *wayang kulit purwa* show for a cleaning village event at Nanggulan,

Maguwoharjo, Sleman with Cermosutardjo as the *dhalang*. In the next stage, Ledjar conducted a literature study to expand the aspect of the *wayang kancil* show to be more attractive for the audience.

Furthermore, Ledjar's performance received a positive response from the community. His career as a *dhalang wayang kancil* progressed until finally he was widely known in regional, national, and international scope. Surprisingly, after Ledjar Subroto's passed away on September 23, 2017, his prestige as a *dhalang wayang kancil* still remembered by the wider community, especially the people of Yogyakarta.

## 6 Conclusion

According to the life process of Ledjar Subroto, a periodization or development phase of Ledjar's career could be formed into five stages. The first stage is between 1938-1947, the childhood of Ledjar Subroto. The author suspects that at this point, Ledjar was educated about the basic understanding of art by his father.

The second phase is between 1947-1959. This phase classified as the stage of education and Ledjar career pioneering. The beginning of this period was marked by the origins of Ledjar's talent in the arts when he was educated at Sekolah Rakyat. Hereinafter, the process of education under the care of Nartosabdho was very influential in the formation of character and identity of the artist in Ledjar's self and life.

The next period is between 1960-1970. This period is the stage when Ledjar began to build self-reliance in pursuing a career as an artist. This period was marked by Ledjar's decision to marry and migrate to Yogyakarta and gradually be able to stand alone without interference from Nartosabdho. Furthermore, 1971-1979 was a period when Ledjar's career as a professional artist experienced in a golden age. He was well-known in the community as a reliable artist.

The last round is from 1980-2017. This is the period when Ledjar Subroto made history as an artist because of the awards and recognition from the community he received. Therefore, in this period was classified as a golden period in the actions of Ledjar Subroto as an artist. His actual works and enthusiasm in the world of arts became a legacy that Ledjar handed on for the next generations.

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# Religious Tolerance According to the Forum for Religious Harmony (FKUB), Central Java

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**Abstract.** Religion in social life, presents peace, while presenting the potential for social segregation. This is a logical consequence of various religions as well as diverse religious communities. Many causes, but this study focuses on the issue of religious tolerance. What do you think of the religious leaders, the administrators of the Religious Harmony Forum (FKUB) in Central Java? The results show that (1) intolerant attitudes and actions still arise among followers of the religion itself; but (2) efforts to be tolerant have been made. The FKUB's task in the field is (3) to change the religious perspective, from a theological and sociological perspective in a balanced manner. (4) FKUB conducts ongoing socialization in the form of dialogues, discussions, seminars, and preparation of books. (5) Efforts to do so are often constrained by low funding from the local government.

**Keywords:** religion, tolerance, perspective, dialogue.

## 1. Introduction

Until now, the intolerance of religious groups is still common. This condition indicates that in the life of a pluralistic society, religion for followers, can present two sides: conflict or harmony. It is reasonable that the Forum for Religious Harmony (FKUB) is campaigning for a tolerant attitude between religious communities.

Based on this phenomenon, this study will examine the views of the Central Java FKUB administrators about what tolerant religious life is like. How are the conditions to foster a tolerant attitude in a pluralistic life in the Central Java region? What has been done by the FKUB administrators in each region (district / city) in Central Java?

To understand the issue, the data was extracted in the form of discussions, seminars, and regional coordination meeting documents (*Rakorda* FKUB). Discussions and seminars are conducted repeatedly in different places: Solo Raya, Semarang, and Pekalongan.

Henceforth, the data is analyzed qualitatively to find religious views, religious maturity, and religious actions. Such studies are used to mark the characteristics of religious maturity in a pluralistic society.

## 2. Discussion

### 2.1 Issues of Religious Views

To assume that all religions are true, or that only the religion that is embraced is true, is equally untrue. Why? Because the first is to position religion secularly even though religion is sacred. Whereas the second is seeing with the ethnocentric self-religion.

In other words, the religion is really true, aimed at its adherents, not for the followers outside. This means, if we say that "the religion we choose is true", then at the same time I have to give "them" space to say "truth" to the religion that is adopted. This is the understanding to base life together in differences. Therefore, the key word for interfaith believers to live side by side peacefully is if they are able to respect the degree in disagreement.

To be mature in religion, it is not easy. Why? because "so far", the process of religious socialization carried out by religious leaders, often ignored the importance of coexistence with various adherents of different religions. Especially if the public media does not care to reduce it.

How is it ideal? First, understand that 'the religion that we embrace is true in our opinion, so they also have the same right to declare the truth according to them'. Second, if they 'disturb' our religion, they are actually tarnishing their own religious glory. Similarly, if we disturb their beliefs, in fact we also tarnish our own religion.

Here there is a moral message, namely religious belief is the right of the individual to deal with God. Being looking at those who are of different religions as brothers is part of our expression of conscience as civilized human beings. So, our job is to make Indonesia a big building, where each person can feel comfortable living in it.

Such expectations are a challenge for religious people, including religious leaders. The question is, what about religious conflicts precisely because of the views and attitudes of the religious leaders themselves? This is the duty of the FKUB to design religious life in harmony with plural societies such as Indonesian society.

## **2.2 Variety of religious life of the community and its excesses**

If religious life in a plural society occurs in harmony, or causes symptoms of intolerance, then it can happen for several reasons.

Data from a number of discussions, seminars, and coordination meetings (*rakorda*) of the FKUB, they believe that intolerance can be caused by several reasons: (a) In each religion, there are indeed teachings that give the adherents an opportunity to be alert, suspect, and even negatively judge religion and followers of other religions; (b) Attitudes suspect that they can come from adherents, not from religious teachings. This happens for several reasons. There is suspicion for followers of other religions behind building a place of worship. Places of worship are seen as a means, for example: Islamization or Christianization. Though the choice of religion according to their respective adherents, is related to the fate in the hereafter later: placed in heaven or hell; (c) religious conflicts are deliberately created by outsiders, by politicizing the teachings of religion itself. In other words, incoherence often arises when there is politicization of religion.

## **2.3 The stages of dialogue are differences**

How to find the beauty behind religious differences? One of them is by dialogue. To traditionalize dialogue in order to realize harmony, both internally and among people, can be expressed in three stages of dialogue, namely (1) daily dialogue; (2) dialogue as a social obligation of religious followers; and (2) faith dialogue.

**Daily dialogue** can be done both personally and communally, in spontaneous, non-formal, or in planned dialogues that are communal.

This is on local wisdom that "if you don't know, you don't fear". It is from "knowing" that we can begin to share our understanding of ourselves and others, while reducing our suspicion and hatred.

An **dialogue as a social obligation of religious followers** describing ourselves as believers is obliged to improve life together. Mutual cooperation to cope with disasters, for example, is an important moment as a believer and as a citizen to help. In mutual cooperation, we do not discriminate against the religion that is embraced. From mutual cooperation, it will present a positive view as a characteristic of religious people.

If the first and second dialogs have gone well, then dialogue on faith matters can begin. The **dialogue of faith** is not to justify which religion is true and which religion is wrong, but precisely how to learn to understand and find positive values behind differences in religion and religious teachings.

From the dialogue of faith, born the attitude: "to respect to the others, only be presented after we understand them". From this point of view, FKUB believes that differences are beautiful, and the duty of religious people is to find the beauty behind differences itself.

### **2.3 The principle of being Indonesian**

To say that "I am a citizen of Indonesia, adherents of a religion (Islam or Protestant or Catholic or Buddhist or Hindu or Confucian)", it seems more showing nationalism as a very strong Indonesian citizen. Such an attitude is positive for prioritizing the integrity of Indonesia. That way, means as a sign of being able to cooperate with people of different religions. This is different if you say "I am a follower of religion (Islam or Protestant or Catholic or Buddhist or Hindu or Confucian) who lives on Indonesian soil (because it happens to be a resident of Indonesia)".

In general, FKUB members, as workshop participants, prefer the first statement. If there are still many Indonesians out there choosing the second statement, it means that there is still homework to be done to build tolerance. Homework to build such tolerance, is certainly not easy, not as easy as turning your hand.

## **3. Conclusion**

We must dare to be honest that "religious" conflicts, similar to diseases, can never be completely eliminated. What can be done is reduce it. Reducing the potential for religious conflict by developing "cultural" tolerance as a measure of maturity in religion. Why? Because, the tolerance is one of the characteristics of religious maturity itself. For this reason, teaching religion to followers (adherents), it is not enough to just introduce religious teachings without teaching how to live religiously in the context of a pluralistic society

The ability for religious leaders to teach tolerance, requires that they know the meaning behind religious texts (if in Islam: the Qur'an and al hadith), and know the meaning of their social texts and context. Religious texts are not subject to or subjugated by modernity (as a representation of the dynamics of social texts including submission to the advancement of modern science and modernization) but the religious texts are condemned. Such religious reasoning (reading: understanding) is important. From this point the function of religion became a source of superior civilization. Not the other way around, positioning religion as an artifact item that is only needed by archaeologists or philologists for the object of study.

So, understanding religion to its followers is positioning religion as a "compilation of civilizations". For this reason, humans can find that in religion, there are found the peaks of

civilization: high work ethics, honesty, discipline and achievement because they bear the title that humans are "*kholifah fil ardli*".

For this reason, the issue of religion should not be limited to the realm of mysticism, not to entertain the losers, and not as an endorser of violence for angry people. Religion is a means to be able to live together tolerantly.

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# Thematic Village Development for Creative Economy Improvement of Semarang City Residents

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**Abstract.** This article is the result of a study of the formation of "thematic villages" in Semarang. This research is based on historical methods, starting with heuristics, source criticism, interpretation, and historiography. Until now in Semarang there are 16 sub-districts, covering 177 villages with their uniqueness. Semarang faces a serious urban problem which is the limited supply of infrastructure such as clean water, sanitation, electricity, and others. In addition, health facilities, houses of worship, schools, sports and social facilities are inadequate. The Mayor of Semarang has created a program to reduce urban poverty. One of the main programs is the Thematic Village. This program is structuring the village to raise the village's potential and identity. The conclusion is that community participation and village potential in the form of culture, tradition, and local wisdom can be a capital for Thematic Village development. Thus it is hoped that the people's economy will increase.

**Keywords:** Thematic Village; Creative Economy; Semarang City Residents.

## 1 Introduction

Indonesian cities are generally started from villages and spread throughout the cities. Village is a term for traditional settlements before the modern settlements exist. The Ministry of Public Works and Housing reported that in 2009 there was 70 percent of villages on the overall of urban area and became the settlement for around 70-85 percent citizen. Villages still become settlements for most cities in Indonesia [1].

It becomes a source of civilization, creativity and city culture. By exploring the potential social, economic, cultural, and character of living in villages, it will become a basis of new paradigm in planning a more qualified city space [2].

To organize the villages in Semarang, Mayor Hendrar Prihadi created an innovation by establishing Thematic Village program. Thematic Village is actually the existing village with its unique characteristics which then being repaired and managed according to its characteristics. In addition, the name of Thematic Village is according to its uniqueness. By launching this Program, Semarang Government expects to reduce poverty and unemployment, improve the quality of settlement environment, raise local wisdom in managing potential and solving the environmental problems, and add tourism destinations.

Thematic Village as an innovation of Semarang Mayor has been implemented to 32 villages from 177 villages in Semarang. Some villages implementing Thematic Village in this article are *Batik Village* in *Rejomulyo* Urban Village, *Art Village* in *Palebón* Urban Village,

Photography Village in *Pendrikan Lor* Urban Village, Chicken Rice Village in *Panggung Kidul* Urban Village, Alam Malon Village in *Gunungpat* Urban Village.

## **2. Method**

This article was a research result related to Thematic Village Development for Creative Economic Improvement of Semarang City residents. According to the problem and research objectives, it is used qualitative method. Qualitative method is the process of researching social phenomena and problems facing humans. Researchers can make a picture of oral information, notes about the views of respondents and can analyze the situation they experienced [3]. Qualitative research aims to explain phenomena through deep and complete data collection [4].

Qualitative method was used to deeper understand the problem and meaning of the phenomenon, understand social interaction between parties, develop theories, determine data validity and examine the history of studied object [5].

The data collection process was conducted through several techniques, namely observation, independent interview, focus group discussion (FGD) and literature studies. Observation was conducted by taking field notes related to the occurring events and studied objects' behavior at the research site [6]. Observation is an activity of observing the occurring phenomena in the field and recorded systematically [7]. It was conducted at several Thematic Villages related to the environmental situation and community activities and social interactions among the residents. *In-depth interview* was conducted to individual respondent using an interview guidance. The selection of respondents was determined using snowball sampling and purposive sampling. Literature studies were conducted to obtain data from literature, official documents, newspapers and other written records.

Data analysis was conducted in several stages, namely data reduction, data presentation, conclusion and verification. Data reduction was conducted by researching and selecting data to obtain related important data to the research. These data were then arranged and presented in the form of narrative causal relationship and chronological sequences. The non-related data was reduced or discarded. Finally, conclusion and verification were conducted as the result of research and research problems solving [8].

## **3. Background of Thematic Village**

Indonesia has three types of settlements, which are well-planned type with structured infrastructure and complete facilities that can be accessed by motor vehicles. The second type is small village with houses, yet cannot be reached by car or motorcycle. This type is an old type of original cities in Indonesia. The third is squatter, spreading in many marginal city spaces [2].

Urban villages were originally formed as native villages in the cities during the colonialization. Urban villages were residential environments growing in urban areas without infrastructure planning and city economic network [9]. In high-populated urban villages there are various issues related to the physical environment and socio-cultural condition of the residents. Despite the disorganized appearance of urban village, it keeps its own dynamics [10]. Urban villages are the settlements in urban areas developed by spatial concept in a very long time by indigenous and homogeneous people [11]. Urban villages are settlements developing in urban areas without infrastructure planning and urban economic network (Wiriyomartono and Bagoes (1995). [9] The development of urban villages is affected by

various aspects, such as socio-cultural, economic, political, technology and nature. These aspects may eliminate the initial characteristics of a city. However, they may also enrich the old cities characteristics, so, the urban areas emerge with different characteristics according to the affecting culture.

A city area will always experience development, either in physical, cultural, political, economic, and technological aspects [12]. In line with the development and problems faced by urban villages, especially in Semarang, the Regional Government has launched a program for handling urban villages. Semarang Government program through Thematic Village aims to alleviate poverty and elevate featured potential in each small village in the urban village.

The Thematic Village launched by the Semarang City government since 2016 began to be implemented in 2017. Based on the field data in 2016 from 16 sub-districts in Semarang, there were 30 small villages registered as Thematic Villages, which were chosen based on their unique and potentials.

#### **4. Development of Thematic Village for Creative Economy Improvement of Semarang City Residents**

After the establishment of these thematic villages in Semarang, there was a change. The change is on the environment, the residents behavior, and economic changes that are emerging as creative economy. Creative Economy is a concept of placing creativity and knowledge as the main assets in driving the economy [13]. These changes can be seen in several Thematic Villages as follows:

- **Kampung Batik** [Batik Village]. It is located on Rejomulyo urban village, East Semarang Sub-district, which is an old village established alongside the development of Semarang [14]. Before 2011, it was a slum and unsafe area because it became a criminal hideout. After it was established as a cultural preserve based on Regional Regulation No. 14 of 2011 by Local Government, Semarang Batik Village began to improve and organize. Batik village was improving greatly during Mayor Hendrar Prihadi who designated Batik Thematic Village in 2016. The village turns into a clean, safe, and organized village. In line with Semarang batik production which began to increase, the economic condition of Batik Village's residents has also increased. The development of Batik Village gave a positive impact on the residents of RT 02 and RW 04 of Batik Village who took the initiative to renovate the village into a *Djadoel* (old style) Village. Their creativity to repair and rebuild their village was performed by creating beautiful murals about Semarang history on the walls and reliving Semarang culture. The management of Batik village can be called as community management since most of the residents take the initiative and create for the development of their village. As Batik Village and *Djadoel* Village go vibrant, the people from various cities and foreign countries are interested to visit the sites. Their creativity to attract tourists, raising the creative economy aspects of the resident by presenting several attractions at certain times in the form of art, culinary, batik courses and batik stores. Recently, Batik Village and *Djadoel* Village become tourist destinations in Semarang.
- **Kampung Alam Malon** [Alam Malon Village]. It is located on Gunungpati Urban Village, Gunung Pati Sub-district. It is widely known since inaugurated as a Thematic Village named Alam Malon on May 12, 2017. The designation is based on its potential of plantation products such as longan and durian, art, and as the center of Semarang batik industries. The art is pioneered by people who actively practice dance and traditional

- music at *Padepokan Ilir-Ilir*. This village has been the center of Semarang batik craft since 2010, when the husband and wife Maherno Jayanto and Zazilah settled in Malon Village. Marheno and Zazilah fostered community members to become batik artisans using natural dyes from plants such as mahogany, indigo, mangrove. Recently, there are 20 independently artisans. Marheno and Zazilah do not only make batik, they developed Eco-Print with natural motifs and coloring. Alam Malon has become one of the domestic and foreign tourist destinations. In line with tourist visits, unique culinary and arts in Alam Malon are also developing. The tourism activities lift the economy of community.
- **Kampung Nasi Ayam** [chicken rice Village]. It is located on Panggung Kidul Urban Village, North Semarang sub-district. As its name implies as Chicken Rice Village, most of its residents sell chicken rice in this area. At the past, there was a chicken rice seller from Klaten called by Mbah Arjo in this village which was originally named West Brotojoyo Village. Initially there were around 30 people selling chicken rice, but then there were only 16 traders. After being designated as a Thematic Village with the name Chicken Rice, there was a change in the physical environment and social life. The environment improvement was conducted by mural painting and drawing on the walls. Their social life is increasing by the recognition of Chicken Rice Village.
  - **Kampung Fotografi** [Photography Village]. It is located at Jl. Abimanyu V, Pendrikan Lor Urban Village, Central Semarang Sub-district. It is called as Photography Thematic Village since there are many people working as photographer. Initially, there was only 1 (one) person who was working as a photographer, Siswanto. In the 1980s, the village at Jl. Abimanyu was not organized yet and many of the locals were often drunk and did not have permanent jobs. At that time, there was someone who wanted to study photography from Siswanto for his livelihood. Siswanto provided photography knowledge to residents on condition that the people would no longer get drunk and live in an orderly manner. After successfully developing residents into photographers, until finally in 1990 there were about 20 young people who managed to become photographers and they made a living to other cities such as Magelang, Kendal. At present in Abimanyu V Village there are still around 20 people who open a photography business with the innovation of creating interesting photo spots. After being designated as Thematic Photography Village, Abimayu Village began to be organized and addressed. Community participation is very high in the arrangement of villages, namely arranging the sidewalks, roads, environmental cleanliness and so on. The economic improvement of the community members has also increased along with the popularity of this Photography Village
  - **Kampung Seni 29**. It is located on Palebon Urban Village, Pedurungan Sub-district, Semarang. It is called as Seni 29 Village because it is located at RT 02 and RW 09. Since 2010, this village has developed many forms of arts, for instance puppets, Javanese music performance, ketoprak, drama, painting, etc. The art activities are funded by the community independently. In 2016, this village was included in Thematic Village program based on potentials developed by the community. Seni 29 is an education-based village and the activities cover arts, crafts and environmental subjects. The craft produces patchwork flowers, calligraphy from aluminum, crafts from bamboo waste, etc. In the environmental field, they produce compost fertilizer. The potentials of Seni 29 Village have economic value to increase the community income. Therefore, community participation in managing and development of their village raises a creative economy with a positive value.

## 5. Conclusion

Semarang Government program in the form of Thematic Village since 2016 has produced good benefits. Most of the villages designated as Thematic Villages are organized and do not longer have slum area. In addition, community participation in developing the potential of their village gives a bright side for creative economy and enhances the economy. It gives effects on the increasing planning, management, and development.

The sustainability of Thematic Village requires the roles of community leaders as a promoter, organizer, and mentor to always introduce innovation for the development of the village and its community. One important issue is the government participation in improving community welfare in all villages in Semarang by providing stimulants in the form of funds and assistance in structuring activities of thematic village.

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# The Shifting of Ecotourism in Tegal Regency

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**Abstract.** This research deals with the shifting of ecotourism in Tegal Regency, Central Java, Indonesia. The purpose of this research is to investigate the shifting of ecotourism especially in Tegal Regency. This research uses ecotourism theory, and applies library research methods to collect informative data about ecotourism and fieldwork to collect data by interviewing the informants of tourism in Tegal Regency. By applying the theory and the methods, it is found that Tegal Regency has mountain ecotourism, park ecotourism, river ecotourism, lake ecotourism, and beach ecotourism. On the one hand, ecotourism relates to natural tourism objects; on the other hands, it relates to sport tourism and cultural tourism. The ecotourism in Tegal Regency becomes the prime tourism attractions that are able to attract local, domestic, and foreign tourists.

**Keywords:** ecotourism; mountain eecotourism; river ecotourism; lake ecotourism; beach ecotourism.

## 1 Introduction

This paper is the result of research on ecotourism in Tegal Regency. Ecotourism in Tegal Regency is spread in several districts. Not all sub-districts have natural attractions. This study aims to inventory, classify, and examine changes that have occurred in ecotourism in Tegal Regency. Inventory is done to record how many ecotourism objects in Tegal Regency. Classification is done to classify the types of ecotourism. The research on shifting is carried out to investigate how ecotourism in Tegal Regency has changed.

## 2 Method

Ecotourism may be a sort of tourism impressed primarily by the explanation of a vicinity, as well as its native cultures and wherever a typical theme in most definitions of tourism is accountable tourism in natural areas ready to facilitate conservation objectives and able to promote environmentally property development and conservation.<sup>[1]</sup> This research uses library research methods and field work. Library research methods are conducted to explore information about ecotourism in Tegal Regency. Field work is conducted to explore the information by conducting observations and interviews with local informants.

## 3 Results and Discussion

Tegal Regency has 18 districts: Keramat, Suradadi, Warureja, Dukuhturi, Talang, Tarub, Adiwerna, Pangkah, Kedungbanteng, Dukuhwaru, Slawi, Pagerbarang, Lebaksiu, Jatinegara, Margasari, Balapulung, Bumijawa and Bojong.[2]

However, not all districts of Tegal Regency have ecotourism objects. Up to now there is no ecotourism object in five districts such as Warureja, Dukuhturi, Adiwerna, Dukuwaru and Pagerbarang.[3]



Fig. 1. Tegal Regency Map[4]

Ecotourism objects in Keramat district are Maribaya jasmine field, Karang jeruk conservation, Larangan beach, and Dampyak beach. Ecotourism objects in Suradadi district are Purwahamba indah beach and Suradadi beach. Talang district has Red bridge ecotourism object. Tarub district has Kabukan reservoir. Pangkah district has Cacaban reservoir. Kedungbanteng district has Sigowang waterfall. Slawi district has Yogya Waterboom, Poci park, and Antelope breeding. Lebaksiu district has Mt. Tanjung and Kaliwadas waterfall. Jatinegara district has Wrayan view. Margasari district has Beko lake and Seven waterfalls. Bojong district has Karangpring, Banyumudal springs, and Batunyana hill. Ecotourism objects in Balapulang district are Batu Agung hill, Danawarih suspension bridge, Rangkok hill, Lawet cave, and WKJ Kalibakung.

Ecotourism objects in Bumijawa district are Guci hot water, Guciku hot waterboom, Sulaku park, Tea field Agrotourism, Baper hill, Cepu hill, Star hill, Guci forest tourism, Cantel waterfall, Jejeg waterfall, Luhur waterfall, Twin waterfall, Bride waterfall, Cawitali bride waterfall, Princess waterfall, Sentul waterfall, Gung waterfall, Jedor waterfall, Kaliawu waterfall, Kalidiang waterfall, Kaliputih waterfall, Monkey waterfall, Longan waterfall, Sigayong waterfall, Cempaka lake, Kaliwangun lake, and Kemadu lake.

### 3.1 Ecotourism classification

Ecotourism objects in Tegal Regency can be classified into mountain ecotourism, park ecotourism, river ecotourism, lake ecotourism, and coastal ecotourism. Mountain ecotourism is described as tourism which does not reduce the natural and cultural settings of the mountainous region, provides economic, environmental and social benefits for the mountainous people (local residents), and offers high-quality expertise to guests.<sup>[6]</sup> Mountain ecotourism in Tegal Regency consists of Baper hill, Cepu hill, Star hill, Batunyana hill, Guci forest ecotourism, Karangpring, Batu agung hill, Rangkok hill, Tea field Agrotourism, WKJ Kalibakung, Mt. Tanjung, Wrayan view, Antelope breeding, and Maribaya jasmin field.

Amusement parks as products include three things that contribute to each tangible and intangible part of the amusement park as factory-made merchandise and destinations. Regarding management, competitive methods, tourist trade and inventive industries are classified as amusement parks as industries. Regarding the design of the city and also the original economy it is classified as an amusement park as a city infrastructure. The park seems to not only complete the functions of the city but is part of the city's infrastructure.<sup>[7]</sup> Park ecotourism in Tegal Regency consists of Poci park and Sulaku Park.

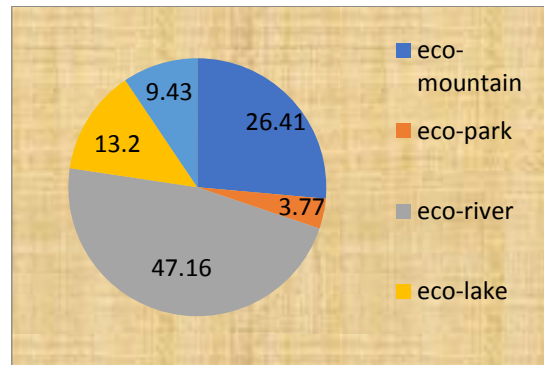
River is a significant ecotourism resource in providing spectacular settings, recreational opportunities, urban district landscapes in several centers of ecotourism business interests, transportation methods and water supplies that are important for human consumption. Beautiful rivers in the world have long made tourists interested and even in previous days provided a backcloth for traveling. It is clear that except for mountains, beaches, caves, lakes and different ecotourism businesses, rivers are one of the most attractive ecotourism business resources to choose from.<sup>[8]</sup> River ecotourism in Tegal Regency consists of Guci hot water, Guciku Hot Waterboom, Yogya waterboom, Cantel waterfall, Jejeg waterfall, Luhur waterfall, Twin waterfall, Bride waterfall, Cawitali bride waterfall, Princess waterfall, Sentul waterfall, Gung waterfall, Jedor waterfall, Kaliawu waterfall, Kalidiang waterfall, Kaliputih waterfall, Monkey waterfall, Longan waterfall, Sigayong waterfall, Kaliwadas waterfall, Seven waterfalls, Sigowang waterfall, Lawet cave, Red bridge, and Danawarih suspension bridge.

Lake is described as a reservoir of fresh water which is usually surrounded by land and without direct access to the sea. A lake can be isolated, without direct direct water input and often without direct output. Lakes may occur anywhere in the river flow. There are lakes like water lakes that have no flow contribution but are supported by the entry of several small tributaries, especially from the flow and entry of groundwater. The lake is famous for its high value to the indigenous people.<sup>[9]</sup> Lake ecotourism in Tegal Regency consists of Cempaka lake, Kaliwangun lake, Kemadu lake, Beko lake, Kabukan reservoir, Banyumudal springs, and Cacaban reservoir.

Beach ecotourism is the earliest trendy tourism style and principal of an ecotourism business that is usually regarded as the result of the inevitable attraction to the coast, but connections are one where business and leisure are an integral part of the need for coastal formation. As an ecotourism destination, this beach fits in with contemporary business talent which can partly occur because the coast is an attractive vacation home after defeating the danger sentiment and oddity through gradual rediscovery as a beach resort and playground for pleasure.<sup>[10]</sup> Beach ecotourism in Tegal Regency consists of Karang jeruk conservation, Larangan beach, Dampyak beach, Purin beach, and Suradadi beach.

Tegal Regency has 53 ecotourism objects that can be classified into mountain ecotourism 26,41%, park ecotourism 3,77%, river ecotourism 47,16%, lake ecotourism 13,20%, and beach ecotourism 9,43%. Ecotourism in Tegal Regency is dominated by river ecotourism 47,16%.

**Table 1.** Percentage of Ecotourism types in Tegal Regency



### 3.2 Ecotourism shiftings

The shiftings of ecotourism in Tegal Regency occur in several tourist attractions which include mountain ecotourism, river ecotourism, lake ecotourism, and beach ecotourism.

The shiftings in mountain ecotourism take place at Guci forest ecotourism. These shiftings occur because of a combination with sport tourism such as outbound, flying fox, pintball play, hiking, etc. Besides, there is a shifting of ecocultural tourism called *ruwat bumi* of Guci. The shiftings in the Baper hill occur because it is used as campsites.

The shiftings in river ecotourism take place at the Guci Hot Water Bathing and Guci Hot Waterboom. These shiftings occur because the use of hot water is not only to be a bathing place, but also a place for playing hot water and swimming. The river ecotourism that has shifted is Sigeyong waterfall, where the flow below becomes a place for mini rafting and tubing.

The shiftings in lake ecotourism occur at Beko lake, Cacaban reservoir, and Cempaka lake. At first Beko lake was a former excavation using a tractor called *beko*. Then the excavation of the land is flooded like a lake, and is called Beko lake. The shiftings in Cacaban reservoir occur in boathing and ecocultural tourism called *sedekah bumi*. At first Cempaka lake was a source of water used by local residents to irrigate the surrounding fields; then the lake is managed as one of the beautiful natural attractions. On the outskirts of the lake there are several gazebos and swan boats to surround the lake.

The shiftings to the beach ecotourism occur at Purwahamba Indah Beach. The beach has become a beautiful water recreation area.

## 4 Conclusion

Tegal Regency has 53 ecotourism objects that can be classified into mountain ecotourism, park ecotourism, river ecotourism, lake ecotourism, and beach ecotourism. Ecotourism in

Tegal Regency is dominated by river ecotourism, especially in Bumijawa District. Most of the ecotourism objects are still natural; and a small part has undergone a shifting due to a combination of sports ecotourism and ecocultural tourism. These changes provide added value to local ecotourism. The combination of ecotourism with sports tourism mutualistic symbiosis occurs so that ecotourism not only presents natural beauty, but also presents healthy sport games. This phenomenon leads to be an ecosport tourism. Similarly, the combination of ecotourism with cultural tourism provides added value to the local culture in carrying out tourist attractions pleasing to local natural attractions. In other words, there are shiftings from pure ecotourism becomes ecosport tourism and ecocultural tourism.

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# The Role of Mothers in Media Literacy Assistance to Digital Native Children in Semarang

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**Abstract.** The presence of technology of information and communication in Indonesia is astounding when it comes to the improvement of performances in various sectors. However, the information technology appears to progress beyond the ability of Indonesian society to embrace it, especially for children and mothers. The objectives of this research are: to analyze mothers' role in assisting digital native children's use of mobile phones, to identify the characteristics of digital native children in Semarang, to describe the form of mothers' assistance to digital native children in Semarang, and to formulate a model of strengthening the role of mothers in assisting digital native children in the coastal region. Mother role in assisting children in using the native digital media/mobile phones in terms of supervision, manufacturing agreements, and assistance on any matter that is accessible to children. The characters that appear on digital native children in Semarang become responsible, open, communicative. The impact of the use of information technology in the digital native children in Semarang has more friends, does not miss any information, and friendship. The mother form of assistance to the digital native children in Semarang is in the form of questions, giving directions, and strengthening the activities of children associated with mobile media.

**Keywords:** Media Literac; Mothers; Digital Native; Semarang.

## 1. Introduction

The presence of technology of information and communication in Indonesia is astounding when it comes to the improvement of performances in various sectors. However, the information technology appears to progress beyond the ability of Indonesian society to embrace it, especially for children and mothers.

The phenomena of cyberbullying, online games addiction, psychological disorders, and children's achievement deterioration are some of the adverse effects that concern mothers. Media literacy competencies, thus, have to be acquired by mothers. Mothers' assistance in media consumption is a necessity. Mothers need to actively control children in consuming the media such as television, mobile phones, and computers (Awaluddin, 2009).

The public's awareness of media literacy needs to be raised starting from the family institution. Therefore, the next generation will be strengthened and will not perceive information technology as a threat to national and intellectual values. On the contrary, it will bring them closer to a better civilization.

The problem is, the lack of communication between mothers and children is caused by the use of technology that leads to selfishness, individuality, and a decrease in social sensitivity. It can alter the national attitude into selfishness, individuality, and impunity. In the coastal region, most mothers are occupied with work so that their children receive less parental assistance in their use of technology. The objectives of this research are (1) To analyze mothers'

role in assisting digital native children's use of mobile phones; (2) To identify the characteristics of digital native children in Semarang; (3) To describe the form of mothers' assistance to digital native children in Semarang; (4) To formulate a model of strengthening the role of mothers in assisting digital native children in the coastal region.

## **2. Method**

This study used qualitative research methods. Methods of collecting data are through interviews, observation, and literature. The subject of this research is mothers who have children up to the age of eighteen. This research carried out in Semarang.

## **3. Literature Review**

The media is a mass communication device, solely for convenience reasons. But in relation to media literacy, the media are interpreted as: (1) Tools and material for transmitting information; (2) Medium for recording and protecting information; (3) Information or messages distributed in the media.

Media literacy is conceptualized as "... the ability to access, analyze, evaluate and create messages across a variety of contexts (Livingstone, 2003)." This concept is applied to a variety of ideas that seek to explain how the media convey their messages, and why. Rubin in Prihandini (2007) explains three definitions of media literacy. First, the ability to access, analyze, evaluate and communicate messages. Second, namely knowledge of how the media function in society. Third, namely understanding culture, economics, politics and the imposition of technology in creating, producing and transmitting messages.

The concept of media literacy was first thought to emerge in the 1980s, and has now become a standard topic of study in schools in various countries. Logically understandable, this concept did not emerge from the media, but from activists and academics who were concerned with the adverse effects of mass media controlled by capitalist forces to deny the public interest. The thought of a number of prominent communication-philosophers led to the birth of the concept of media literacy. Sonia Livingstone (2004) noted figures such as Canadian communication theorist Marshall McLuhan, American Critical linguist Noam Chomsky, French philosopher Jean Baudrillard, US communications critic Neil Postman, and a pioneer of American media education: Renee Hobbs.

The theoretical foundation of media literacy itself comes from the tradition of left thinking, which developed in cultural studies (Leftist Cultural Studies). As Livingstone (2004) stated, media literacy is "... a synthesizer of media education projects dating back to 1920s ... act as an umbrella term for teaching practices that make students aware of the constructs of mass media." Media literacy is often mistaken for media education. Indeed, media literacy needs to be distinguished from media education. Media literacy is not media education, although the latter is often part of the first. Media education views the media in a function that is always positive, namely as a site of pleasure in various forms. While media literacy using the inoculationist approach seeks to protect children from what is perceived as a bad effect on the mass media.

The use of media and media products as part of the teaching and learning process, for example learning how to produce independent films or using newspapers as a source of data tracking, belongs to media education. The media literacy goes further than that. With a more critical approach, media literacy not only studies aspects of production, but also studies what

possibilities can arise due to the power of media. Media literacy teaches the public to use the media critically and wisely (Astuty, 2007).

Meanwhile Silverblatt's (in Baran 2012) defines five elements of media literacy; 1) Awareness of the impact of mass media on individuals and society, 2) understanding of the process of mass communication, 3) Development of strategies to analyze and discuss media messages, 4) Awareness of media content as texts that provide input for contemporary culture and ourselves, 5) Processing pleasure towards the media, understanding and appreciation of media content. The key elements in media literacy are media literacy is not limited to one medium, requires skills, requires a certain type of knowledge and is always related to Potter's values (in Adiputra, 2009).

#### **4. Results**

According to the data, in Semarang, the digital native children in using their gadget/phone and for children who are also used to carry cell phones, they tend to still converse with friends. Seeing those conditions, the role of a mother in terms of mentoring teenage boys turned out anyway the mothers want. The results of this study have shown that these mothers stay with their children in a way to watch what they can do with their gadget/mobile phone. The surveillance also did by asking what they can do with their gadgets. Usually, children will actually tell you a lot and show whatever news they get from the media.

The mentoring role of the mother is seen in the making of agreements they make with their children. For example, one of the informants said that he allowed his son to bring his gadget but he still has to focus on his school and does not decrease his school achievement. The mothers also restrict their children's access to their gadgets. They are only allowed to use the gadget after school.

As for the characters that appear on digital native children in Semarang, the character is an attitude that comes from the pattern of the caring and education that the children get in the process of development. Characters that appear on the digital native children in Semarang tend to be more open. The children often show their mothers what they can do or see from their gadgets. The children convey the status of their friends and even the status of other mothers who live in Semarang along with their sisters. It occurs in one of the informants as the informant does not have the gadget.

The digital native children tend to be more open, making communication between mothers and their children are more intensively. Mothers can monitor and direct their children in the use of their gadgets. Thus, the relationship between mother and child becomes warmer and closer.

The other character that appears is the responsible attitude. One of the informants stated that their children have gadgets for the result of their own savings. It turned out to affect the way the child maintain and use such gadgets. He was more cautious in using gadgets.

The impact of the use of media gadget/phone in children in Semarang is that information technology can be used to access the information, one of which is the gadget. The digital native children in Semarang access information related to their lessons and some social media used by friends and some residents of the region. This resulted in an increasingly broad friendship. Children can get to know more closely with their friends and neighbors. Another impact of the use of these gadgets is that their friendship or kinship is tightened so that the relationship is improved. One of the informants said that their children often break the news about their friends and their neighbors in the region.

Another thing that is obtained is that children are more updated information. They do not miss the homework or an update of the news of and they convey them to their mothers.

The form of mothers' assistance towards digital native children in Semarang is visible from the mothers who often asked or saw any of their gadgets. One of the informants stated that children are mostly viewed as pictures of friends or relatives. The mothers also do a reinforcement to their children. As their children play with their siblings in their home, the mothers also remind them of the time of their test/exam and they should pay more attention to their lessons. The scheme codes of the digital native children are: (1) Tend to be more open in cyberspace; (2) Free but controlled; (3) Has character of unlimited socio-communal; (4) Individualist in the real world. Meanwhile, scheme impacts of media/mobile phones for children are: (1) Access negative information; (2) Plenty of information; (3) Closer communication links; (4) Children apathy towards the environment; (5) The dependence on gadgets.

## 5. Conclusion

Mothers' role in assisting the digital native children in using mobile phones in terms of supervision, manufacturing agreements, and assistance on other matters that is accessible to children. The characters that appear on digital native children in Semarang become responsible, open, communicative.

The characteristics of digital native children in Semarang are they have more friends, do not miss the information, and friendship. The mother form of assistance to the digital native children in Semarang is in the form of questions, giving directions, and strengthening the activities of children associated with mobile media.

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# The Type of Indonesian Language Phoneme in “Minimal Pair”

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**Abstract.** The existence of 'minimal pairs' is functional, which is a method of proofing a phoneme to be categorized as an individual and phonemic phoneme, so the function of 'minimal pairs' can be used according to the accurate number of Indonesian phonemes. There are 33 phonemes existed: seven vowel phonemes, three diphthong phonemes, and 23 consonant phonemes. The theory applied in this research is the linguistic theory of the phonological branch of the phonemic subfield. The method of providing data starts from the application of the referral / listening method with the recording technique on the data card. The data analysis method is based on the internal structure of words with substitution techniques. The final results can be proven that the 33 phonemes are truly individual and phonemic phonemes. In order to examine the actual words' meaning paired in 'minimal pairs', the existence of the *Kamus Besar Bahasa Indonesia* is crucial.

**Keywords:** *Phoneme; Type of Phoneme; 'Minimal Pair'*

## 1. Introduction

The problem of contrasting the meaning of words due to pairs of two or more words, for most Bahasa Indonesia speaker is always associated with antonym / antonym events, because what is called an antonym is, "Lexeme which is paired antonymy," and what is called antonymy is, "Opposition meaning in lexical pairs that can be stretched, for example in height: low 'not high' does not mean 'low'." The notion of the problem of pairing two or more words which results in the contrast of the meaning of words is not only found in antonym / antonymy events, because apparently the problem of contrasting the meaning of words can occur also due to the phoneme change in the word of 'minimum pair'. For example: Based on the presentation of the example above, it is clear that the contrast of the meaning of the word in the word pair does not always only apply to antonym / antonymy events; but it can also be due to the change (one) of the phonemes in the word pair (which is paired). The case of the contrast of the meaning of the word for the pair of words due to the substitution (one) of the phonemes in the word internal can be stated to have never been studied by an expert or observer or of Indonesian language enthusiast before. Starting from the fact that the problem of contrasting the meaning of words due to substitution (one of the phonemes in the internal word) has never been studied (by anyone), then finally it can be said that studies that focus on phonemes as the cause/contrast of word meanings can be said to be interesting and necessary. The basic reason for the study effort relates to the question, "Is it true that the notion of phonemes as the smallest unit in the language as a sign of meaning does apply?"

the Evidence that the existence of phonemes as the cause of the contrast of the meaning of the word in 'minimal pairs' has never been reviewed by anyone, so the literature review below can be said as a basis for proof.

It should be noted here, that the object of the study in this article is part of the results of the study entitled "Functional Properties and Benefits of 'minimal pairs' Phonemes in Indonesian Language Phonology Learning" [2].

Based on the results of these studies, convincingly that the existence of phonemes in Indonesian is 33; seven vocal phonemes, three diphthong phonemes, and 23 consonant phonemes, are indeed phonemic; so that the results of the study can be presented with efforts to prove Indonesian and Javanese Language "[3], the problem of phoneme types has been mentioned, namely there are three: 1. vowel phonemes, 2. diphthong phonemes, and 3. consonant phonemes.

The results of the study turned out to be limited to these problems; phoneme types, phoneme abilities in forming clusters and sequences, and only at a glance questioned the existence of phonemes as the smallest units in the meaning-differentiating marker language in 'minimal pairs'. The existence of these three types of phonemes has not been explicitly said to be phonemic phonemes in 'minimal pairs', so there are no discussion and examples of evidence related to the existence of the three types of phonemes in 'minimal pairs'

The other reading sources that discuss phonemes in 'minimal pairs' can be found in a book entitled Introduction to Linguistics [4]. In the book, the phoneme problem and 'minimal partner' have not received deep attention. The discussion subject is only limited to examples of phoneme abilities in 'minimal pairs', and given an example: forget and form. The existence of phoneme replacement / l / with phoneme / r / is functional, because it results in different meanings (he said).

Kentjono in a book entitled *Dasar-dasar Linguistik Umum* [5] in one section of the chapter has alluded to the existence of phonemes. It's just that the functional nature problem in the 'minimal partner' has not yet received deep attention. Only given an example: *bila* dengan *bela* without further explanation.

The book entitled *Tata Bahasa Baku Bahasa Indonesia* [6], the existence of phonemes in 'minimal pairs' has indeed been alluded to. The discussion is only limited to the example: *tari x dari, pantai x pandai, cari x dari, acar x ajar, kalah x galah, akar x agar*.

Based on a book entitled *Fonetik and Fonemik* [7], the discussion on "minimal pairs" is only briefly mentioned. In the book, 'minimal pairs' is called the minimum set term. The discussion was only on the example: *paku x saku, kaku x laku, baku x daku, batik x batak, batuk x batok*.

Cahyono in his book entitled Indonesian Language [8] the existence of phonemes in 'minimal pairs' is only alluded to as an example of proof: as a result of the change of phonemes in the internal words can change the meaning of the word paired. For example: *pola x pula, barang x parang*.

Based on the article "Indonesian Language Phonology" [9], which basically refers to Verhaar's opinion, the discussion is only limited to the example: *lupa x rupa, putra x putri*; and it has been explained that what is meant by 'minimal pair', 'A set of words that are the same, except in one sound'. The term "minimal pair" is termed "contrasting word".

Kridalaksana in the Linguistic Dictionary [1] the problem of 'minimal pairs' is given a definition, "Two syllables in which one element is different, two elements are the same except for one sound; eg. forget and look".

Reading resources from (Scientific) Journal Languages entitled "Realization and Phonetic Variants" [10], the existence of phonemes and "minimal pairs" are only given examples: *kapan x kafan, kita x gita*. The definition of 'minimal partner' is explained, "The pairs of the smallest and meaningful forms in a single language or word that is ideally the same, except for one distinct sound".

Starting from a number of reading sources above, it is clear that the phoneme study in 'minimal pairs' has not received deep attention and specifically studied.

## 2. Method

The theory used regarding the study of phoneme types in 'minimal pairs' is the linguistic theory of the phonological field of the phonemic subfield. Because the focus of the study departs from the phoneme as the smallest unit of the meaning-differentiating marker, which is simultaneously related to the proofing device that the result of phoneme substitution in 'minimal pairs' is capable of changing the meaning of the word. The method applied concerning the study of the object in question starts at three strategic stages as applied by linguistic research in general [11].

The first stage is presenting the data. At this stage a written data source is needed, resulting in secondary data. Thus the data is obtained from several reading sources that discuss phonology based on Indonesian because the sources of oral data that produce primary data are relatively difficult to find. The method used in connection with the data presenting is the listening/listening method, which is balanced with the application of the recorded technique to the data card. Recording data on the data card is important, because of the ease of classification of data found.

As a result of the provision of data starting from the written data source - which produces secondary data - the problem of checking the truth of contrasting word meanings in 'minimal pairs', the existence of a Large Indonesian Dictionary [12] plays a role. Thus the existence of the dictionary in question serves as a check for the correctness of the meaning of words that are lexical in nature.

The second stage relates to data classification and data analysis. At this stage, the effort to classify the data rests on the fact that the ability to install two or more words in 'minimal pairs' is based on the principle: the result of phoneme replacements in the internal words (must) can change the meaning of the paired word. The data analysis departs from the application of the phonological theory of the phonemic subfield, that what is called a phoneme is, "The smallest sound unit capable of showing contrast of meaning; ...; / b / and / p / are two different phonemes because father and father are different in meaning. ... [1]. The method used in connection with data analysis is to depart from the internal structure of the paired word, based on the application of replacement (phoneme) techniques.

The third stage is the preparation / writing of the report. At this stage it is the final stage, because it has led to the preparation / writing, so that at the last stage this is related to efforts to express the results of the study of data analysis.

## 3. Results and Discussion

There are three kinds of phonemes in Indonesian which have been mentioned before: 1. three vowel phonemes: / a, i, ê, é, è, u, o /; 2. three diphthong phonemes: / ai / ay, aw, oi / oy /; and 3. 13 Consonant phonemes: / b, p, t, d, k, g, q; c, j; m, n, ŋ; f, s, z, ʃ, x, h; l, r; w, y /. The number of all phonemes in Indonesian is 33 (phonemes).

Based on the research sources mentioned above, it turns out that the 33 phonemes can be proven in 'minimal pairs' so that they are truly phonemic. As a result of the 33 phonemes that are a separate phoneme, then finally the existence of each type of phoneme that exists can be

made 'minimal pairs', which in turn due to efforts to pair two/more words in 'minimal pairs' affect the existence of different meanings paired word.

The basis of conceptual proof of each type of phoneme that really exists as the smallest unit of meaning-distinguishing markers are: (a) phonemic if a 'minimum pair' can be made which has the effect of having different meanings; (b) the issue of proof in the 'minimum pair' of each type of phoneme is only one pair because the most important thing is that the two words paired with phoneme substitution refer to different meanings; and (c) attempts to pair two words in 'minimum pairs' must be in one language material, namely Indonesian. The truth is a kind of reinforced effort to check in the dictionary.

#### A. Vowel Phoneme

Evidence that the seven vowel phonemes, namely: / a, i, ê, é, è /, are truly phonemic can be seen in the following 'minimum pair' presentation. Example:

*Dari* x *duri*

*ikal* x *akal*

*pêrang* x *pirang*

- (1) *kakak* x *kakèk*  
*dada* x *dadu*  
*kota* x *kata*  
*keré* x *kerai*

It should be noted here, that the 'minimum pair' data which has a relatively limited number of vowel phonemes applies to vowel phonemes / è /.

#### B. Diphthong Phoneme

The presentation below proves that the three diphthongs: / ai / ay, au, oi / oy / phonemic in 'minimum pairs' as in the following example.

*pantai* x *panti*

- (2) *pulau* x *pula*  
*asoï* x *asa*

It should be noted here, that the 'minimum pair' data with diphthong phoneme elements which are relatively limited in number apply to the diphthong / oi / oy / phoneme.

#### C. Consonant Phoneme

The proof that all the thirteen consonant phonemes are truly phonemic can be seen in the 'minimal pair' presentation below.

*kabur* x *kapur*

*dadah* x *tadah*

*panah* x *panas*

*kado* x *gado*

*khafan* x *kapan*

- (3) *jarang* x *carang*  
*manah* x *nanah*  
*ngeri* x *nyeri*  
*quran* x *kuran*  
*syarik* x *farik*  
*ruas* x *luas*  
*raya* x *rawa*  
*azal* x *asal*

It should be noted here, that the data associated with the offerings minimal pair is minimal 'phoneme / q, j / the number is relatively limited.

#### 4. Conclusion

Based on the presentation explained above, it can finally be concluded that 33 phonemes in Indonesian are truly separate phonemes because they are phonemic. Such statements are supported by the data in 'minimal pairs'.

The problem of the certainty of a separate phoneme and phonemic must be able to make a 'minimum pair' because the existence of 'minimal pairs' is a proof of phoneme said to be phonemic.

Language dictionary, *Kamus Besar bahasa Indonesia*, for the actual different meaning of two words paired purpose is absolutely needed.

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# Ideological Battle of Socialist Realism Against The Ideology of Feudalism Religious in Novels of Pramoedya Ananta Toer Study of Hegemony Gramscian

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**Abstract.** Literary works are a means for authors to offer various ideologies to their readers. Through literature, the author can influence the views of life or the reader ideology. This short article intends to reveal the ideological struggle in the novel **Gadis Pantai** and the novel **Midah Simanis Bergigi Emas** by Pramoedya Ananta Toer using the analysis of Gramsci's hegemony. The results of the analysis show that the novel **Gadis Pantai** and novel **Midah Simanis Bergigi Emas** offers three ideologies namely the ideology of feudalism (which controls), the primitive ideology of coastal culture (which is mastered), and the ideology of socialist realism (which is championed). As the two contrasting cultures in the novel are seen as an unfavorable culture, the culture of socialist realism is the most ideal according to the author.

**Keywords:** Coastal; Hegemony; Ideology; Priyayi; Socialist Realism.

## 1. Introduction

Literary work is a tool to fight for a particular ideology, namely the ideology that is understood and believed by the author. The emergence of conflicts that build literary works is more a battle between the dominant ideologies with the hegemonic ideology chosen by the author. The appearance of the ideology that is fought for is caused by awareness or a clash between sedimentary ideologies and the dominant or powerful ideologies. Regarding the issue, Mussaif (2018: 69) revealed that the fight of ideological in literary works needs to be studied more deeply.

The author's ideology is influenced by the author's educational background, religion, ethnicity, language, mass organizations, and political organizations. Even, this ideological similarity can be joined in groups of authors. Such conditions have occurred in the history of Indonesian literature. The presence of groups of arts and cultural institutions such as LKN, Lesbumi, and Lekra at the beginning of the independence of the Republic of Indonesia is a proof of the existence of groups of authors who are united in the certain school or understanding or even political parties.

One of the influential and most consistent figures of Lekra, with the understanding of socialist realism, is Pramoedya Ananta Toer. In addition to his commitment to his institution and his strong belief in the understanding he followed, even though his life was spent in prison in the Sukarno and Soeharto regimes, he did not stop writing novels (2018: 68-69).

In most of his works, Pramoedya Ananta Toer offers an ideology of socialist realism which he thinks is the most ideal for society. In the novels he created, he always showed that socialist realism was better than other ideologies, both feudalist, capitalist, and faith-based ideologies. Because, according to him, the ideology of socialist realism imposes equal humanity in social classes, including gender (cf. Mussaif, 2014; Mussaif, 2018).

Starting from these thoughts, the researchers wanted to reveal the ideological landscape in two novels by Pramoedya Ananta Toer which are not his main novels. The novels are *Gadis Pantai* and *Midah Simanis Bergigi Emas*. The novel will be examined using a sociological approach to literature, specifically the perspective of Gramsci's hegemony. The reason is that Gramsci considers that the world of ideas is not only an expression of class structure (infrastructure) that is material but becomes one of the strengths of the material itself (Faruk, 1994: 61).

Literary work is a world of ideas written by authors who live in a certain era and place. As a complex social person, automatically, the ideas are expressed in the form of the work are strongly influenced by the ideology that is followed or believed. Gramsci considers that the world of ideas, culture, superstructures are not only a reflection or expression of a class structure that is becomes one of the strengths of the material itself (Faruk, 1994: 61-62).

In line with Gramsci, Raymond William asserted that hegemony is a process, not a form of domination that exists passively, but something that must be constantly updated, recreated, maintained, and modified. He said that ideology in the literature can be categorized into three, namely the dominant ideology; risen ideologies; and residual ideologies that existed before being dominated by dominant ideologies (Faruk, 1994: 78-79).

## 2. Method

The material object of this study is two novels of Pramoedya Ananta Toer's titled *Gadis Pantai* and *Midah Simanis Bergigi Emas*, with its formal object is the ideological issues in both the novel. The study perspective is based on the sociological approach of literature, namely an approach that focuses on the relationship of literary work with social values that apply to authors and readers (Damono, 2010 cf. Faruk, 1995). Because this research only focuses on literary works, this research is classified as library research. After the data is collected, the data are analyzed carefully using the sociological approach of literature (Wellek and Warren, 1990; Faruk, 1995; Ratna, 2004; Damono, 2010).

## 3. Results and Discussion

### 3.1 Primitive Ideology: Culturalism

The primitive ideology that appears in the novel *Gadis Pantai* is the ideology of culturalism, which is an ideology that has lasted for generations. Because the figure of *Gadis Pantai* lives in the coastal community, the prevailing cultural ideology tends to be egalitarian, transparent, the language tends to be rude and likes to help each other. On the other hand, the culture that applies to Bendoro's character is very different. He was born from the *priyayi-santri* class. The underlying primitive ideology is feudalism, individualism, and elitism with the use of subtle language as applicable to palace culture.

The primitive ideology that appears in the *Midah Simanis Bergigi Emas* novel is the ideology of Javanese-*santri* culturalism, which is an ideology that has lasted for generations. In accordance with the names of the novels namely Midah, Haji Abdul, Riah, Ahmad, Rodjali are culturally names that have an Islamic background that lives on Java. Such a culture of

society is commonly called the Javanese-*santri* faction. The Javanese-*santri* term here refers to the figures who embraced Islam, obeyed worship, and even songs that were played every day in Arabic songs. The family of the main character is classified as high social status and very religious. However, the character's nature changes when Midah has a younger brother. At first, his father, Haji Abdul, is very fond and pampering Midah. After the presence of the boy, her father becomes very fond of the boy and does not pay attention to Midah. Even when Midah acts rebellious such as going out until late, she does not get noticed.

This patriarchal culture is built by a down-to-earth Javanese culture coupled with religious dogma which is seen to be siding with patriarchy. It is in this *Midah Simanis Bergigi Emas* novel that Pramoedya strikes a cultural ideology and feudal ideology that is considered to be less ideal at the level of social life.

### 3.2 Dominant Ideology: Feudalism

The dominant ideology in the novel *Gadis Pantai* is Feudalism. This ideology is voiced and played by a duchy of Rembang called Bendoro. He has power over the "Palace" and his working area. According to the rules of the royal system (absolute monarchy) that applies, a king (read: aristocrat/leader), especially those who are a chief of an area (e.g. Duke/regent), must be authoritative in front of the community which they lead. He must have more skills than the community he leads. These skills are the skill of intelligence (higher education), managerial skill, spiritual skill, and physical ability (*kanuragan*).

Related to the problem of skilled leaders over the people it is an inevitability. However, with the skills over the people, the leader feels powerful over his people so that the relationship between the leader and his people changes into a relationship: the smart and the ignorant, the *priyayi* and those who are servants, as well as those who are powerful and who are controlled. This is what later, culturally and genealogically, fosters feudalism and authoritarianism in the state system (kingdom).

In the novel *Gadis Pantai*, Pramoedya Ananta Toer explicitly describes feudalism and authoritarianism as the dominant ideology in the system of government (*priyayi*) in Java. Through the *priyayi* (Bendoro) figures who were clever, pious, rich, and powerful, Pramoedya showed that the *priyayi* were displayed as "haunted" and very powerful over their people. This figure occupies a high social class as well as the position of the boss and his workers.

This position is so high, it becomes increasingly strong and dominant when the *priyayi* figure is displayed in a religious and spiritual force. The reason is that Pramoedya completes the *priyayi* figure with the character of a religious *santri* such as knowledge and good deeds of Islam. *Priyayi* was described as a person who diligently prayed, recited, loved charity, taught religion, and even mentioned doing hajj twice.

The appearance of the *priyayi* figure wrapped in religious *santri* in this novel is always displayed as an antagonist, that is a figure who adheres to feudalism and authoritarianism. This figure is shown as a figure who must be worshiped and praised and must be followed. In managerial terms, the *priyayi* figure is described as a very authoritarian figure.

The dominant ideology in the *Midah Simanis Bergigi Emas* novel is feudalism-religious. This ideology is voiced and played by Haji Abdul, a Javanese ethnic shopkeeper who is devoted to worship. He is the head of the family who is always praying, love family and obey worship. As a family leader, he also regulates the family which are his wife and child according to the culture and understanding of the religion he adheres to.

In the novel, the figure of Haji Abdul is described as an unfair and authoritarian person in leading the family. This character's injustice is apparent after he has a son. Midah, who is initially very loved and pampered and educated in Javanese-religious nuances, are not cared

for and tend to be left alone. Even though Midah violates the rules like going out of the house and coming home late at night, her father does not care.

The character's unfair attitude resulted in an authoritarian attitude that increasingly strengthened the repression of female leaders in his family. Using religious dogma, as a patriarchal leader, Haji Abdul became a very strict family head. All family members must follow their wishes and orders.

The authoritarian attitude of the patriarchy can be seen in the character of Haji Abdul in arranging and marrying his daughter, Midah, with a man who is unknown and dear to her. In this novel, Midah is matched with a middle-aged, wealthy people, has hajj title, and many wives. This father's authoritarian attitude is clearly demonstrated in this novel. Midah, as a child who is obedient and afraid of her father, she cannot resist it. She obeys her father's orders, married Haji Terbus of Cibatok who is not single and has many wives.

### **3.3 Awaken Ideology: Socialist Realism**

In an effort to arouse the ideology of socialist realism, Pramoedya Ananta Toer voiced it through marginal figures, children of poor fishermen, uneducated, namely *Gadis Pantai*. The girl featured in the novel is originally a young girl who is still innocent and childish. After being married to a Bendoro who he had never seen or known, she is escorted by the family and the head of her village to the Bendoro "palace" in Rembang.

Arriving in the "palace" environment, *Gadis Pantai* seems to be alienated from the rules and systems of manners that apply in the *priyayi-santri* world. She cannot immediately meet with her husband, but she has to be educated and dressed first by a maid. She has to learn the dress codes, manners, how to talk, how to eat and drink, and other small aristocrat things she has never gotten in her village. Faced with the problem that greatly restrained her, *Gadis Pantai* is aware of her position. Although she becomes a primary woman of a Bendoro, she is nothing more than a slave who must always serve her master. Likewise in matters of property, family, decision making, and sex issues, she must follow Bendoro's wishes. *Gadis Pantai* considers the aristocrat world to be biased, unjust and looking down on the common people. Seeing this imbalance, *Gadis Pantai* rebelled against feudalism and autocratic *priyayi*.

Not much different from the novel *Gadis Pantai*, the novel *Midah Simanis Bergigi Emas* is also the same. In an effort to arouse the ideology of socialist realism, Pramoedya Ananta Toer voiced it through figures who lived among Javanese *santri* families, the children of a devout pilgrim, namely Midah. The girl featured in the novels initially very loved by her father and mother, Haji Abdul and his wife. Changes in the attitude of parents to her begin when she is nine years old and has a younger brother, she is not cared for and even tends to be left alone. Because she feels left behind, she fights in her own way like going out, going home late at night, and to learn to sing *Keroncong* songs. Even though her father forbade him, she still enjoyed and loved Javanese ethnic songs influenced by Europe.

Opposition to the authoritarian attitude of the patriarchy also appears in the attitude of Midah to a husband whom she doesn't like from the start. After having one child, she leaves his husband's home with her child to seek freedom. She does not return to her parents' house but seeks her own life as a street singer and *Keroncong* singer.

Through this *Midah Simanis Bergigi Emas* novel, the author clearly stands for the ideology of socialist realism and sees it as the ideal ideology. In this novel, the author shows that the dominant ideology which is very negative religious feudalism because the ideology represses women in unfair and authoritarian ways.

#### 4. Conclusions

From the analysis of Gramscian hegemony on the novel, it can be concluded that the two novels reveal three contrasting ideologies, namely the cultural ideology that is dominated (common people, women), the dominant ideology that controls (priyayi santri culture), and the ideology that is fought for (socialist realism). Because the cultural feudalism and religious feudalism in this novel are described not as ideal cultures, the authors offer the best ideology that is the ideology of socialist realism because it promotes equality and rejects feudalism.

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# Directive Speech Acts in the Poems of Lanang Setiawan, A local Poet of Tegal

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**Abstract.** Poems can be used to express the writer's response to the issues emerging around his social life. This paper aims at finding out how the language is used in the poems of Lanang Setiawan in Javanese of Tegal. The source of the data is three collections of his poems entitled *Tegal Sumbu Pendek*, *Tegal Melawan* and *Ndoro Binyak*. The collected data are in the forms of utterances analyzed based on speech act theory proposed by some experts. The finding shows that directive speech acts in the poems are realized both directly and indirectly. The direct directive speech acts are expressed in the forms of imperative sentences, while the indirect directive speech acts are realized in the form of declarative sentences with the expression of need, desire, and expectation. The factors influencing the directness of the directive speech acts are the distance and power between the speakers and the hearers.

**Keywords:** Literary work; directive speech act; Javanese of Tegal.

## 1 Introduction

Javanese of Tegal dialect, more commonly called Tegal dialect, is one of the Javanese dialects used by the people living in Tegal City and Tegal Regency and the area adjacent to the two regions, namely Brebes Regency, Pemalang Regency. In addition, Tegal dialect is also used by Tegal people who migrate or settle in other areas spreading across various regions in Indonesia. According to statistics [1][2], the residents of Tegal City and Tegal Regency amounted to 262,127 and 1,392,260 people respectively.

Tegal dialect is used by more than one million five hundred thousand speakers. The research on the use of Tegal dialect, however, has not much been carried out. This study examines the use of directive speech act in Javanese of Tegal used in poems written by a local writer, Lanang Setiawan. As a writer, he is quite well-known in the literary community in Tegal City. As a local writer, Setiawan has written a lot of literary works, both in the form of poetry, novels, and dramas both in Indonesian and also in Javanese of the Tegal. Because of his efforts, Setiawan was awarded the Rancage Award in 2011.

Some experts and researchers have been involved on similar topics. The following experts [3][4][5][6] have discussed directives speech acts. Other researchers have carried out research on the topic [7][8][9] and some researchers have also had Javanese as the object of their study [10][11][12]. As far as the author's knowledge, pragmatic research with the object of Tegal dialect is still very little. For this reason, the author feels the need to conduct this research in to enrich the Javanese pragmatic research, especially the Tegal dialect.

This research focuses on the realization of directive speech acts used in Lanang Setiawan's poem collected in three poetry anthologies as mentioned above formulated as

follows: 1) how directive speech is realized in the poems, 2) what factors influence the directive utterance.

Speech acts theory was first put forward by the Austin[3] in 1962. Austin's idea was later developed by Searle[4] (1972) which states that speech acts can be classified into five, namely assertive or representative speech acts, directive speech acts, expressive speech acts, commissive speech acts, and declaration speech acts. Directive speech act, the topic of this research, is one of the types of speech acts in which the speaker has an intention that the hearer is to take action as stated in the utterance.

Edmondson and House as cited by Aijmer[5], added that in request, the actions intended are the speakers' interests which is more beneficial for the speaker than the hearer. This request speech act is different from suggestion which is more beneficial for the hearer. Trosborg[6] added that the exposition of requests was carried out before the event (pre-event) while complaining is said after the event (post-event).

Directive speech acts can be expressed directly or indirectly. An example of directive speech act expressed directly in Tegal dialect is "*Tulung, jukutna bukune nyong ning meja!*" Please, get my book on the table. The utterance is called direct because the use of imperative is indeed to instruct the speaker to take action. In every day life, however, directive speech acts are also expressed indirectly. An example of indirect directive speech act is the utterance "*Rika duwe dhuwit, Kang?*" Do you have money, brother? It is called an indirect speech because the form of the utterance is questioning while the intention of the speaker, is requesting some money.

According to Searle[4], there are more than five kinds of utterances that are conventionally used to realize directive speech acts indirectly, namely through utterances in relation to the speaker's ability, wishes or desires, the desires or willingness of the addressee to take action, the reason for the need for an action, and utterance which is a combination of several utterances and incorporation of explicit directive illocutionary verbs with one of the groups above.

## **2. Method**

The data of this research are directive utterances found in three Tegal poetry anthologies by Lanang Setiawan entitled *Tegal Sumbu Pendek* [13]), *Tegal Melawan* [14]) and *Ndoro Binyak* [15] There are 26 poems selected randomly; those are 6 poems from [13], 11 poems from [14], and 9 poems from [15]. Data collection is carried out by examining each directive utterance speech found in the poems. Each utterance having illocutionary act of directive is then identified and classified by taking into account the context and situation of the utterance. Data analysis was carried out inductively. The collected data are then examined more closely with regard to the factors that influence the use of directive utterance in the poems.

## **3. Results and Discussion**

### **3.1. Types of Directive Utterance Found in Lanang Setiawan's Poetry**

The directive speech acts found in the Lanang Setiawan's poem include both direct and indirect directive utterances as seen in the following table.

**Table I.** Types of Directive Utterance found in Lanang Setiawan's Poems

No	Type of Directive Utterance	Amount	%
1	Direct utterance	37	78
2	Indirect utterance	10	22
Total		47	100

According Table 1 above, it can be seen there are as many as 37 utterances (78%), or more than two-thirds of directive speeches are expressed directly, and only 10 utterances (22%) or about one third are expressed indirectly.

Some examples of directives speech acts expressed directly can be seen in the followings: (1) *Dadia wong nomer siji, aja dadi nomer loro*. 'Be number one, don't be number two'; (2) *Tulung, aja tembenglar, aja gawe ewonan rakyat keler-keler*. 'Please, don't be ignorant, don't frustrate thousands of people'.

In the above utterances, directive utterances are expressed directly using imperative sentences. In Javanese, the imperative utterance is indicated by the addition of the *-a* suffix in the word *dadi* into *dadia* as found in utterance (1). The addition of sound *-a* in the word indicates that the sentence is a command sentence or imperative categorized as direct directive speech. In addition to the positive form of imperative, in the data above there is also negative imperatives, or prohibiting as found in utterances (1) and (2). In the utterances there is a word *aja* 'do not' as in the utterance of *aja dadi nomer loro* and *aja tembenglar*.

In addition to direct utterances, in the poems are also found indirect directive utterances as seen below: (3) *Kekuasaan pancen butuh musuh*. 'Power does require enemy'; (4) *Kanggo dheweke, poliandri dadi impiane*. 'For him, polyandry is a dream' (5) *Lan enyong ngenteni kibrahe kowen*. 'And I'm waiting for your efforts' in the utterances from (3) to (5), directive speech acts are expressed indirectly. In utterance (3) the directive utterance is expressed by the use of the word *butuh* in the utterance. Furthermore, in utterances (4) and (5), directive speech acts are also indicated indirectly by expressions of desire, namely the word *impiane* 'dream' in utterance 4), the word *ngenteni* 'waiting for' in utterance (5).

### 3.2 Factors Influencing the Forms of Directive utterances

To know the factors influencing directive speech acts, it is necessary to describe the setting. As mentioned earlier, when these poems were written, the socio-political situation in Tegal City was in disharmony, especially between the Mayor of Tegal, Mashita, and her subordinate officials including the Deputy Mayor. This situation prompted Lanang Setiawan to make some efforts through literary works.

Based on the background, basically there are two social factors that influence the forms of directive speech acts found in Lanang Setiawan's poems, namely power and distance. As a resident Lanang has less power than the Mayor, who is the head of the region. The Mayor has a role as a parent of all citizens. As a Javanese, when writing poetry, Lanang Setiawan should use the utterances showing respect to the Mayor. In this kind of situation, Lanang Setiawan should use *krama* instead of *ngoko* variant to show respect. In fact, Lanang Setiawan, mostly use *ngoko* language. The choice of this variant may indicate that Lanang Setiawan wants to show his feeling of anger. By writing the poems, he is trying to insult the mayor in purpose in the hope that the mayor will be aware of her fault.

In some poems Lanang Setiawan also uses terms of addresss showing as if he were her child by using the word *Mane* 'my mother'. It means that Lanang Setiawan considers the mayor as his parent and sometimes he also uses the utterances without mentioning the addressee. The latter tends to be directed toward common people, not to a certain person. In this situation, the utterances are not addressed directly to the mayor. In such a situation it cannot be said that speaker has higher power than the hearer or vice versa. This situation can be seen from the utterances below: 7) *Mane wong wadon, donge nganggo surasa.* 'Mom, as a woman you should think of your feeling'; (8) *Kaeh delengen Mane.* 'Look at that, Mom'; (9) *Eling Mane: utang pati nyaur pati.* 'Remember My Mom: death is answered by death'.

In the utterances above, Lanang Setiawan uses ngoko variant, a variant of Javanese that is usually used for people who are in equal status. In utterance 7), 8), and 9), Lanang uses terms of address *Mane* 'mother' referring to the mayor. It means that he considers that the mayor is his mother and in Javanese it is considered inappropriate talking to someone with higher status or older using ngoko instead of krama. In addition to power factors, social distance also appears in data 7), 8) and 9). In these data the author uses the word *Mane* 'mother' which also shows how the speaker considers the mayor as someone who has a close person or is a family member, namely as the mother. In other words, the close relationship between the speaker and the hearer influences the choice of language variant.

When the speaker writes utterances directed to common people, other than the mayor, the speaker tends to reveal the utterances of directives in the forms of invitation as seen in the following utterances; (10) *Takjaluk sedulur-sedulure enyong gemredeg maju maring gelanggang laga.* 'I request you all of my relatives to come to the arena for fighting; (11) *Aja mangmang aja bimbang, nglawan penguwasa maksiat.* 'Don't hesitate, don't be afraid of fighting against the immoral ruler.'

In utterances (10) and (11) the poet uses directive speech in the form of invitation to others to fight against the mayor. This means that what was done by the mayor at that time was considered out of conduct, so the people needed to do something to change the administration of Tegal Municipality.

#### **4. Conclusion**

Based on the discussion above, it can be concluded that directive speech acts in Lanang Setiawan's poems are expressed both directly and indirectly. The direct one by using imperative, while indirect speech act is expressed by declarative sentences. There are two factors influencing utterances, namely the power and distance. Based on the power factor, the poet does not consider the mayor as his boss who needs to be respected because he feels that the ruler has done something not appropriate. In terms of social distance, the speaker also considers the mayor as a close person indicated by the use of the word *Mane* 'mother'. When referring to people other than the mayor, the speaker considers them as friends or persons with equal status.

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# Text Writing Motivation of the Story of *Nabi Bercukur* in Nusantara Text

## Textological Study of Malay and Javanese Manuscripts

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**Abstract:** The purpose of this study is to reveal the motivation for writing *Nabi Bersyukur* text in the *Nusantara*. It is because the popularity of the story text recorded in many copies of the text shows the readers' response to the text of the *Nabi Bersyukur*. This short article will examine the motivation of writing and welcoming readers of the *Nabi Bercukur* text in the Malay and Javanese texts. From the textological study of the *Nabi Bersyukur* stories found in Malay and Javanese texts as well as the motivation for writing and or copying the text, it can be concluded that *Nabi Bersyukur* became popular in the *Nusantara* because it was confirmed by the word of God contained in the Qur'an. Although the verse is actually related to the order of *tahalul* for the Hajj and Umrah, since it is quoted in the text of the story both in Malay and Javanese texts, it adds to the readers' confidence in the text *Nabi Bercukur*. There are different motivations in copying in both traditions. In the Malay text tradition, *Nabi Bercukur* is copied in accordance with the contents of the text which promises positive and threatening effects along with negative effects related to the story of the text and the manuscript that contains it. However, in the Javanese texts, the motivation for writing and copying the text is strengthened by the text of the prayer written at the end of the text, which is the prayer offered to increase the faith in Allah and the Messenger of Allah.

**Keywords:** Motivation; Prophet; shaving; effects; readers.

## 1. Introduction

The story of *Nabi Bercukur* was very famous and favored by the people of the *Nusantara*. This is proven by a large number of manuscripts scattered in various places both at home and abroad and documented in various regional languages as well. Dipodjojo said that besides being written in Malay, the story was also copied in various regional languages such as Sundanese, Acehese, Makassarese, and Bugis [1].

The story of *Nabi Bercukur* contained in the Malay manuscript is quite numerous. In the National Library of the Republic of Indonesia (PNRI) Jakarta (formerly the Central Museum), there are 7 manuscripts (bundles) consisting of 9 texts with the title of the Story of *Nabi Bercukur*. In addition, the text is also stored in the Leiden Museum, London, and Gravenhage [2]

At the State Museum of the Special Province of Aceh (now NAD), there are at least two *Nabi Bercukur* manuscripts written in Acehese with Jawi letters, namely the saga of Prophet Meucuko with the number MS. Inv. 1528 consisting of 112 pages and MS.Inv. 1595 which consists of 14 pages.

In the treasures of Sundanese literature, according to information from Sundanese script researchers, *Nabi Bercukur* was documented in the *Wawacan Nabi Paras* text. As for the treasures of Bugis and Makassar literature, until now the author has not obtained clear information. Aside from being spread in the tradition of the five-language script, the story of *Nabi Bercukur* is also quite popular in Java, especially among the Pasisir people in North Central and East Java. The story is written in the form of poetry and prose. The story contained in the form of poetry is Singir Paras Nabi or Singir Paras Rasul; As for the story contained in the form of prose is Paras Lover Ingsun.

The manuscript documentation is quite a lot and the spread of extensive stories among the people of the *Nusantara* is not a mere factor of chance, but it does indicate a very high level of appreciation and meaning in the reading community. Therefore, to document and disseminate the text of stories that were popular in the past before the manuscript was destroyed by the times, comprehensive research is needed.

The research of the *Nabi Bercukur* in *Nusantara* texts has been carried out by several literary scholars and classical literary researchers, especially those who took philology specifications. However, research on the story is still partial, because researchers only take texts that develop in a particular nation and only focus their studies on certain aspects without conducting intertext comparisons and intertext studies of a number of existing texts. As a result, the efforts to reconstruct the spread of a fairly extensive story lead to the study of the history of the text has not yet materialized. Therefore, philology and textological research on the text of the *Nabi Bercukur* that is widespread in the *Nusantara* and abroad must be done immediately. Given the limitations of time and research funding, in this study, the material object is only in Javanese and Malay texts.

*Nabi Bercukur* texts have been discussed by several literary students partially and simply. This can be seen in the thesis made by Roosiyati [3] and Muzakka [4] to obtain their degree. Roosiyati [2] examined the stories of the *Nabi Bercukur* documented in Malay texts stored at the Jakarta National Museum (now PNRI). Based on the Prophet's Shaving Story, Roosiyati only briefly talks about the structure of the story so that it does not discuss other prominent aspects of the story. Muzakka [4] conducted a study of *Nabi Bercukur* based on Javanese poetry entitled Singir Paras Nabi. In reviewing the text, Muzakka specifically examines the intrinsic and extrinsic elements that build the story based on the strata norm theory of Roman Ingarden. Muzakka discovered the aesthetic value of the poem, namely in the form of cohesiveness and strength of the elements of the structure both concerning the elements of sound, diction, and meaning.

The latest research on the story of *Nabi Bercukur* was carried out by Rizqiyah [ ] by taking a text titled Paras Kekasih Ingsun (PKI) which was found in the Mangkang Kulon Village collection of a Kiai who claimed to have obtained it from Kanjeng Sunan Kalijaga. Rizqiyah edited and translated the PKI manuscript then compared the contents of the story with the printed text of the verse Paras Nabi.

From the extensive data, the authors conclude that the *Nabi Bercukur* text is very popular in the *Nusantara* because, in addition to the numerous exemplars, it is also documented in several regional languages. Therefore, in this paper, the author tries to trace the history of the development of the text, especially those documented in Javanese and Malay texts.

## 2. Method

This research is classified as library research because the material objects of this study are the stories of *Nabi Bercukur* texts which are spread in *Nusantara* texts, especially those written in Javanese, Malay, Acehnese and Sundanese languages. The perspective of the study departs from textological studies, which traces the history of the development of text based on the data in the text so that it can be known where the text came from and why the text developed.

In this regard, the method of collecting data in this study is library research, which collects primary and secondary data about the popularity of the *Nabi Bercukur* based on the texts scattered in various libraries, museums, as well as manuscript collectors and other written sources related to the object of the research [5].

Once collected, these data are analyzed carefully using a textological approach. In this textological analysis, the author will look at the original text quoted by several texts in copies of manuscripts, both in Malay and Javanese texts. In this study, two Malay texts from the PNRI Jakarta collection and two Javanese texts from the collection of the community will be used. The two Malay manuscripts from the PNRI collection are manuscripts with the ML code. 60 and ML. 409. The Javanese manuscript used is the Javanese text of the Bani Noech family collection located at Penanggulan Village, Pegandon Subdistrict, Kendal Regency entitled *Syi'ir Paras Nabi (Singir Paras Nabi)* and manuscript collection of a Kiai from Mangkang Kulon, Tugu District, Semarang City which by his daughter Lalilatur Rizkiyah was titled *Paras Kekasih Ingsun*. In addition to the two Javanese manuscripts, a printed text entitled *Syair Paras Nabi* was published by Ahmad bin Sa'dun bin Nubhan Waaulaadihi, Surabaya (without years). This textological analysis begins with describing the text, observing its history, and viewing its content. So, from this stage history of the distribution of texts, copying the background, and motivation of the copyist will be drawn into the text in various texts and/or the text of the study above.

The method for presenting the data is descriptive. The presentation of the data in question is in writing data reports presented all of which are based on a set of data obtained from primary sources found in the object of study.

### **3. Results and Discussion**

#### **3.1 Textological Study of Malay Manuscripts**

The story of *Nabi Bercukur* in Malay society is very popular. This is proven by the many copies of the manuscript found. Such reasons depart from the philological research assumption which states that more and more copies of manuscripts from a text are found which means that there are more and more readers' responses [5]. Moreover, if it is found in various forms/types of literary works that are spread in various ethnic groups that have different languages and cultures, the more popular the text of the story.

In a field search conducted at the National Library of the Republic of Indonesia (PNRI), the author found six copies of the manuscript entitled *Hikayat Nabi Bercukur*. The six texts are recorded with code number ML. 60, ML. 365, ML. 405, ML. 406, ML. 408, and ML. 409. Given a large number of copies of the manuscript, the author chose the most complete and easy-to-read text, the manuscript with the ML code. 60 and ML. 409.

The text of *Nabi Bercukur* contained in ML. 60 is written on 48 pages, while in the ML code. 409 is written in 10 pages. Manuscript ML. 60 recounts the events of *Nabi Bercukur* from pages 1 to 48. The story begins when the Prophet Muhammad was in the Holy Mosque of Mecca after his prayer and *tadarus* of the Koran was visited by Angel Jibril sent by Allah to

shave the Prophet. The incident occurred on the night of Monday, the 19th of Ramadan, the year is not explained. The Angel Jibril conveyed Allah's command to the Messenger of Allah so that he shaved the head of the Prophet's hair. Therefore, the commandment of Allah is more specifically mentioned in the chunks of the word of Allah "*muhalliqiina ru'uusakum wa muqashshiriina la takhaafuun*", the Messenger of Allah also agreed. The procession of shaving activities went smoothly, especially guarded by the angels from heaven, no one knew about this shaving Prophet. No Prophet's hair fell to earth even though it was a piece.

There are interesting things from the text in this manuscript that are interesting and at the same time binding the reader to read, hear, and trust the events of the shaved Prophet. In addition, it binds the reader to copy and have documented text in the manuscript. How come people who read, hear, and believe the story of *Nabi Bercukur* will get God's protection in the world and the hereafter. For people who save and have stories, they will also be given safety when traveling both on the sea and on land, safe from interference from enemies, wild animals, as well as interference from jinn and demons. On the contrary, for people who do not want to read and hear and do not believe it, they will be tortured and punished by Allah in the world and in the hereafter, and will even become infidels when they die. Likewise, people who do not have their stories and do not keep their manuscripts will often be disturbed by wild animals, enemies, jinn and demons.

The outline of the contents of the ML. 409 manuscript is not much different from the ML. 60 manuscript. The striking difference is that after beginning with reading the *basmalah*, the story begins with the story of Abu Bakr who narrates and tells the story of the Prophet shaving to the friends whose stories he obtained from the Prophet Muhammad. In narrating the matter of the Prophet shaving, in this text, Abu Bakr began with a quote from the word of Allah as found in ML. 60. The event begins after the Messenger of Allah prayed and read the Koran in the Grand Mosque then visited the Angel Jibril who wanted to shave the Prophet. Even though the setting of the story is the same in the Grand Mosque, the setting is slightly different, which at night, Monday, the 18th of Ramadan.

### 3.2 Textological Study of Javanese Manuscripts

The story of the Prophet shaving in Javanese society was quite well known. This is proven by the discovery of story texts in two forms of literature, namely prose, and poetry. In the form of prose, this text appears in the manuscript collection of a Kiai from Mangkang Kulon, whose daughter gave the title *Paras Kekasih Ingsun* (PKI). As for poetry, it appears in the manuscript owned by Hj. Rukiyah entitled *Syi'ir Paras Nabi*. In addition to the two manuscripts, the popularity of the *Nabi Bercukur* story was supported by the publication of poetry texts by publishers from Surabaya under the title *Syair Paras Nabi*.

In the *Paras Kekasih Ingsun* manuscript, written in 19 pages, it is stated that the Prophet's shaving event that occurred at the 19th Ramadhan witnessed by the four companions of the Prophet was certainly not mentioned as in the *Nabi Bercukur*, namely the evening prayer and *tadarus* in the Holy Mosque. In the manuscript, the *basmalah* reading is not found but immediately tell about the Prophet's shaving. In the beginning, it was mentioned that the number of the Prophet's hair was about three thousand and three hundred thirty-three even none had fallen to earth because of being guarded by angels. Even if there is someone who has a hair of the Prophet, then his sins will be forgiven by Allah.

Furthermore, in the text it is explained as contained in the Malay text, which is about the benefits of reading, hearing, possessing and caring for stories promised by Allah's forgiveness, glory, the salvation of life in the world and in the hereafter. On the contrary, if

you do not believe it, do not appreciate it, let alone denounce the incident of the shaved Prophet will be wretched in the world and the hereafter, even for those who harm him, then that person becomes infidel at his death.

Actually, if we examine it in-depth, the story of *Nabi Bercukur* presented in the PKI text only leads to a teaching that the reader must have faith in and believe in Allah and the Messenger of Allah. It is because in the end the text is directed at a prayer that must be offered to God about the oneness of God that must be believed with all his heart and the Prophet Muhammad as the messenger of Allah. Based on these data, it seems that there is an alignment of objectives in understanding the story of the shaved Prophet aimed at readers in Javanese prose so as to avoid polytheism.

In line with the PKI, the story text contained in *Syi'ir Paras Nabi* was a collection of the Bani Noech family and/or printed manuscript entitled *Syair Paras Nabi* which also contained benefits for readers, listeners, owners and lovers of the shaved text/text of the Prophet's story. They are promised to get good values in the world and the hereafter. However, on the contrary, if they deny, it is threatened with punishment and torture. If we look at this story, it is only an illustration and an introduction that leads to the prayer at the end of the text, which is a prayer containing some of the names of Allah in the *asma'ul husna*. Such conditions as well as being a response to Malay texts that are considered copyists are not correct so that in the text the transformation follows the copyist ideology.

If we look at the text data, in the PKI, there is no mention of the name of the author and or copyist, the time of copying, and the place of copy, but if it is related to the contents of the text, the PKI text is a transformation text from Malay texts, because the writer or copyist transforms the text as well as change it according to its ideology.

Unlike the PKI, in the text of *Syi'ir Paras Nabi* and *Syair Paras Nabi* which were printed at the beginning of the twentieth century information was found on the writing year. In both texts it is stated that *Syi'ir Paras Nabi* and *Syair Paras Nabi* were finished written on Saturday *Wage*, 8 Shafar 1319 H or if converted by the year of AD is the end of the IX century, or later when compared to Malay texts.

### 3.3 The Motivation for Text Writing

Based on the textological study, the process of spreading the text and the motivation of writing the text of the *Nabi Bercukur* in the *Nusantara* can be seen, especially those spread among ethnic Malays and Javanese. The popularity of story texts in ethnic Malays recorded in many copies of the manuscript shows the readers' response to the text. The reader's response to that is strongly related to the motivation of the copyist. Copyist motivation is closely related to the content of the text which offers a positive effect for copyists. The positive effects offered by the text of the story are very promising, given the ease and happiness of life in the world and the hereafter. It could be that copying motivation arises because of the negative effects in the text for those who don't believe it and harm it.

These two reasons are probably what caused *Nabi Bercukur* to be copied, read, stored, and treated. It is because people who do not understand the teachings of Islam can strongly believe in what is presented in the text. This is proven by the many copies of the manuscripts by people who are not used to copying the script.

The motivation to write the story of the *Nabi Bercukur* in Javanese texts is not solely because it is promised to have a positive effect or fear of negative effects as contained in prose and poetry texts. However, the writing or copying is based on a critical view because of the

efforts of the multiplier to direct the reader to the prayer at the end of the text. This proves that the *Nabi Bercukur* text in the text of the *PKI* and *Syi'ir Paras Nabi* and *Syair Paras Nabi* is not a promising and threatening goal for the reader. However, the story that was presented with extraordinary was used as an introduction or illustration for the reader in order to increase the faith in Allah SWT and the Prophet Muhammad.

#### 4. Conclusion

From the textological study of the *Nabi Bercukur* stories to Malay and Javanese texts and the motivation of the author and/or copyist of the text, it can be concluded that the *Nabi Bercukur* text became popular in the *Nusantara* because it was associated with the word of God in QS. Alfath: 27. Although the verse is actually related to the order of *tahalul* for Hajj and Umrah, because it is quoted in the text of the story both in Malay and Javanese texts, it adds to the reader's belief in the text of *Nabi Bercukur*.

Although the text of the *Nabi Bercukur* was very popular among ethnic Malays and Javanese, the motivation for copying and writing was different. In the Malay text tradition, the *Nabi Bercukur* text is copied in accordance with the contents of the text which promises positive and threatening effects along with negative effects related to the story text and the manuscript that contains it. However, in the Javanese texts, the motivation for writing and copying is directed at the prayer written at the end of the text, namely the prayer offered to increase the faith in Allah and the Messenger of Allah.

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# Cassava as Ambiguous Plants: Study of the Role of Cassava in Java Island in the Colonial Period

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**Abstract.** This paper entitled Cassava as Ambiguous Plants: Study of the Role of Cassava in Java Island in the Colonial Period using the historical method in the preparation. This paper discusses the role and benefits of cassava in Java during the colonial period. This paper reveals that cassava is useful as a trading crop and as a food crop during the colonial period. That situation then made the plant known as an ambiguous plant, because it has a dual role. This is an interesting finding because basically plants only have one benefit, namely whether they are trading crops or food.

**Keywords:** Cassava; food crops; trade plants.

## 1. Introduction

Studies of the history of agriculture and plantations in Indonesia have been carried out, both macro [1] [2] as well as those study agricultural development and policy in Indonesia as done by Pierre van der Eng [3] and Booth [4]. Local studies, especially on plantation crops, can also be found, for example about tobacco [5] and sugar cane with the sugar industry [6]. Studies on plantation crops, which are of a macro nature but only specifically discuss one plant, are many, for example about rubber [7], sugar cane [2] coffee [8], oil palm [9], rubber [10].

The study of the history of agriculture is interesting because, in its development on Java island, plants were found that they had ambiguous properties. Meaning, the plant functions not only as a trading plant but also as a food crop. The plant is cassava which was originally a trading plant because it was exported to the various country in the colonial era [11]. On the other hand, cassava serves as a food crop on Java Island, especially when facing the 1930s malaise. Cassava is the most important alternative food crop in Java island and Madura. This condition continued until entering the period of Indonesian independence. Although cassava had experienced a sharp decline in production during the independence war, gradually, the production rate continued to increase and then exceeded 8 million tons since 1959. The interesting thing is that the cassava production rate was only defeated by rice, which always produces a harvest of over 8 million tons/year except in the 1950-1952 period. This situation shows that cassava is the second most important food crop in Java island and Madura from the colonial period to the beginning of independence. Cassava, although it has only developed widely in Java and Madura in the early twentieth century, its role and benefits are very large for the population of Java and Madura, even Indonesia.

This article tries to examine how the role and benefits of cassava in the colonial period. Cassava is different from other plants, because of its ambiguous nature. Thus, this discussion

tries to explain how cassava grows and develops on the island of Java in the colonial period, then how it acts as a food crop and trading crop.

## 2. Method

This article is a study about history economy, specifically the development of cultivation and the export cassava on Java for future early XX century. The method that is used is method history which goes in some stages. First is known as a heuristic, that is the process of searching and collect sources history, both primary and secondary related with writing this paper. On the first stage, that is also a second stage, that is criticisms made with paying attention to any statements in the source of history. It is very important to write this paper because of various statistical data should be enforced in a careful manner, even need to do *koroborasi*, i.e. compare the two sources with the principal of the same problem.

Some important sources which are used in writing are; *Koloniaal Verslag* which was then continued by *Indisch Verslag* and *Statistisch Jaaroverzicht van Nederlandsch-Indie*. *The Jaaroverzicht van Nederlandsch-Indie* statistics is a source that contains statistical data, including social-economic problems in the Dutch East Indies. While *Koloniaal* and *Indisch Verslag* contain qualitative data. Another important source is *Economisch Weekblad*, which is a weekly main agenda of economic development in the Dutch East Indies. Therefore, the development of cassava problems from an economic point of view is in there. The export statistics for cassava products and their destination countries are in the *Statistical Pocket Book of Indonesia*. This source is important for understanding the dynamics of cassava on Java during the colonial period.

After heuristics and criticism, an understanding of the facts will be obtained. There are several things that can be obtained at this stage. First, do the periodization and mapping of the development of cassava cultivation in Java. Secondly, on the basis of the first issue, the information about the drivers of the spread of cassava cultivation in Java during the colonial period can be seen. The last stage is historiography or the process of compiling data into systematic writing so that it can be understood as scientific writing.

## 3. Results and Discussion

### 3.1 Cassava as a Trading Commodities

Cassava is originally known as a trading plant. Cassava is cultivated by plantation companies in East Sumatra for export, although there are not many in number. Moreover, the number that continues to decline every year. In the international trade of cassava, especially cassava products (*gapek*), Indonesia or precisely Java island and Madura play an important role. This position was held since the 1920s. Other exporting countries are not significant competitors in the international trade of cassava, except Malaya for processed tapioca products. Products from competing countries are still too small to threaten Indonesia's position in the international cassava trade. Therefore, it is not surprising that Indonesia is the largest exporter of cassava and cassava flour in the world [11]. The number of exports of cassava and Indonesian cassava flour, despite showing fluctuations, but the numbers remain high. After experiencing a decline in exports since 1932, exports of cassava and cassava flour increased again starting in 1935. Exports of cassava and cassava flour increased to nearly 200,000 tons in 1937. This was due to the decline in corn production in Europe, cassava and cassava flour were used as food

ingredients livestock in these countries. Therefore, when corn production in Europe returns to normal, the export of cassava and Indonesian cassava flour dropped. This happened in 1938, so exports of cassava and cassava flour only ranged from 89,000 tons [12]. In this case, there is a connection between the export of cassava & Indonesian cassava flour and livestock feed supplies and corn prices in Europe. The abundance of livestock feed supplies and the decrease in corn prices in Europe indirectly contributed to the decline in exports of Indonesian cassava and cassava products [12].

Indonesia's position, or rather Java island and Madura as the main exporters of cassava and cassava flour also apply to tapioca flour. Indonesia was the main exporter of tapioca flour in the early twentieth century. The position was held since 1920. The amount of tapioca flour exported by Indonesia was stable during the period 1925-1935, which ranged from 60,000-100,000 tons, with the exception of 1928 which reached more than 125,000 tons [11]. The main destination country for tapioca flour exports is the United States. The average export of Indonesian tapioca flour to the United States in the period 1935-1940 reached 129,132 tons [12]

There was a significant surge in exports in 1937, this was due to a shortage of starch products in Europe and America [12]. The opposite condition occurred a year later, the reduced consumption of American tapioca flour became the fall in exports of tapioca flour to the country. This situation was exacerbated by the low price of cassava in the early and mid-1938s. This made farmers postpone most of their harvest, waiting for better prices [12]. The opposite condition occurred in 1938, where the improvement in the price of tapioca flour especially the quality of AA from f4-f5/quintal to f 7,48/quintal because of the high demand of the United States and Europe [13] has increased the export of Indonesian tapioca flour. Fluctuations in tapioca flour exports returned the following year. The increase of the tapioca flour exports in 1939, in fact, experienced a decline in 1940. This was due to the low demand of the United States, due to rumors that there was a shortage of cassava in Java [12]. Other factors are; First, Dominican emerged as one of the countries that exported tapioca flour to the United States. Second, the decline in demand for imports of tapioca flour from China due to lack of foreign exchange. Third, increased demand for cassava in the domestic market [12].

### **3.2 Cassava as a Food Plant**

The population of Java island has only just begun to recognize the benefits of cassava as food in the early twentieth century .During the first twenty years of the twentieth century, cassava was developed as a substitute for food for the indigenous population. New cassava was used as food for the population of Java island in the early twentieth century because of the scarcity of food, as a result of plant pest attacks and long dry seasons. This condition was not favorable for rice harvesting [14]. One reason is that cassava was used as food-related to economic backgrounds.

The population of Java island, in some places, consumes cassava more than rice. The population's need to consume cassava during the period 1913-1920 was quite high. It can be seen from the increasing expansion of cassava cultivation during this period. In general, during the early twentieth century, cassava on Java Island as food could be classified into three groups, when viewed from its role.

One interesting thing about the relation between the price of rice/corn and cassava is that the price of cassava will increase if the prices of these two (rice and corn) are rising. On the other hand, the price will go down if the price of rice and corn has dropped. The phenomenon of 1930 clearly showed it. In the early 1930s, the price of cassava surged due to the high

consumption of the population. Such conditions are caused by a decrease in food supplies, such as rice and corn. As a result, the prices of both foods increased. However, when the stock of rice and corn recovered at the end of the year so that the prices of the two food items returned to normal, then the price of cassava went down because the demand returned to normal. The same conditions apply in 1935. The long dry season that occurred in 1935 resulted in the rise of the rice prices [14]. The situation caused the indigenous population to switch to making cassava as food. Based on data, consumption of cassava per capita increased from 123 kg/capita in 1934 to 132 kg/capita in 1935 [12]. This caused the price of cassava to rise compared to before.

Based on the above conditions, it can be concluded that the consumption of cassava in Java is characterized by two factors. First, if the rice and corn harvest fails due to drought or other disasters, then the consumption of cassava will increase. On the other hand, if the rice and corn harvest are abundant, then the consumption of cassava will decrease [12]. Secondly, the rise in prices of major food crops, such as rice, will encourage the increase of consumption of cassava among the population. This indirectly leads to a rise in the price of cassava compared to before. Java island's residents generally consume cassava in the form of dried cassava or original cassava. A report from an agricultural consultant stated that at Kedu, Semarang, Malang and Vorstenlanden residences, cassava is processed into *gaplek*. The food products are then consumed by themselves [12]. In this case, cassava is used as food by the population in the event of a long dry season when the price of rice rises.

#### 4. Conclusion

Cassava is an ambiguous plant during the colonial period on Java island. This is because cassava not only acts as a food crop but also a trading plant. Cassava is initially used as a trading plant, and it is cultivated in East Sumatra. Cassava and its products are exported to Europe as liquor ingredients. However, the biggest benefit is that its role as an alternative food crop in Java island during the malaise period. Since then, cassava has grown as an alternative food crop. At the same time, cassava is also being exported overseas. Cassava is cultivated in Java island on dry land. This is in accordance with the character of the plant which can almost be planted in all types of soil. This condition is very beneficial for the development of cassava in Indonesia, especially in Java island.

Cassava, as a trading plant, is exported to various countries, starting from the United States, Japan, China, the United Kingdom, and several other European countries. Cassava on the international market is used for various purposes. For example, cassava is used as animal feed ingredients in Europe. Cassava in the United States is used for various purposes, starting from the wood processing industry and for food. In international trade, Indonesia occupies an important position as an exporter of cassava. This is due to the vast area of cassava cultivation in Indonesia which is far greater than in other countries.

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# The Performance Portrait of Javanese Women in Association with the Water Storage Appliances within the Traditional Society

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**Abstract.** This study is aimed to portray the performance of coastal Javanese women on their roles in organizing the family economy to create a harmonious and sufficient life. The form and function of traditional appliances have a bond between form, meaning, and philosophical value. The location of the research in Demak. The object of the research was a lexicon variant on traditional household utensils with the meaning of water storage. Methods of data collections were observation, active interaction, and visual document provoking. The method of data analysis used functional descriptive by describing the lexicon variant which considers the components of form, meaning, referent, philosophical value. The findings of the research are a novelty of views on Javanese women through the inauguration of traditional water storage appliances functions. Finding the strength of philosophical values in traditional Javanese appliance and organizing harmonious household rests on the personality of Javanese women.

**Keywords:** Philosophical values; Javanese women; appliances; traditional.

## 1 Introduction

Women have a major role in household life. This main role is implied by the synonym of the word woman, namely *putri*, which can be analogous as *pupusing tri perkawis* ‘the appearance of three positions as *wadon*, *wanita*, and *estri*. The emergence of these three problems is the position of *wadon*, namely the companion of the husband; as a *wanita* who will be the family life manager; and as *esteri* that is a family motivator.

Portrait of Javanese women as a force in the axis of Javanese life, has been proven in the era of the Javanese kingdom on Java. Javanese women in the course of history have proven to be royal leaders or queen figures. Even in the modern era, the position of Javanese women has a prestige position both as a political figure and as an institution leader. The strength of the culture as proof of the life of Javanese women has a strong and respected place. The value of that power is written in the course of history, both stored in the form of script documents / texts, verbal documents, goods documents, and value documents. One document that can be traced through value, especially the value inherent philosophically, is found in household appliances.

Household appliances that still hold value documents on the life force of Javanese women are traditional household appliances. Traditional household appliances in addition to having a function as a tool for processing food ingredients or cooking appliances have philosophical values that are maintained in the culture of Javanese culture. In the culture of Javanese culture

there are forces that govern life so that the vehicle of Javanese life is very harmonious and organized. With the order of life, all the results of Javanese cultural reason always have high benefits and save portraits of past Javanese human life that are implicated in life today. Based on this phenomenon, the formulation of the problem raised in this study is how the portrait of Javanese women's performance is stored in Javanese cultural results in the form of traditional household appliances.

The references used as references are as follows. *Understanding of Women in Indonesia: Motivation to Lead, Work-Family Conflict, and Ambition* [2], provides a portrait that the role of women is very high in the public arena. This is indicated by the increasing representation of women's roles in the public and political regions. On the other hand, in Indonesia today women's representation is quite low, especially in the public sphere. The trigger for the low representation is estimated due to the position conflict between the choice of work or family. The phenomenon of conflict in making choices in household governance is an important issue when women start a new life in a young family.

Women's Labor Group Strategies in Utilizing Social Capital to Improve Market Accessibility Study in "Tani Rejo" Women's Labor Group in Accessing the Melinjo Chips Industry in Limpung Subdistrict, Batang Regency, Central Java Province [3], showing women's strength Java in coordinating itself in an organization in its work. This power influences the image of women as well as a force that is mobilized by women to achieve their social status in the field of work involved.

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Revealing the Masculinity Power behind the Veil of Javanese Women's Femininity [5]. This research reveals the phenomenon of the position of man as God's creation, the position of men and women, the power of men and women. Thus, there is no reason or basis when one party claims to be superior (the self) or as inferior (the other).

Javanese Women's Personality in *Serat Suluk Residriya* and *Serat Wulang Putri* by Paku Buwono IX [6]. This study describes the personality inherent in Javanese women. The two letters (*serat*) describe the inequality of Javanese women towards men, namely as part or subordination, the right to use but do not have. On the other hand, this Fiber also examines the issue of equality, especially having equal rights to knowledge / knowledge, courage and wealth.

## 2 Method

The location of the research in Demak Regency. The object of the research is a lexicon variant on traditional household appliances with the meaning of water storage. Methods of data collection in the form of observation, active interaction, and visual document taking [7]. The method of data analysis uses the analogy of form and structure by describing variants of the lexicon that have a correlation between referent-concepts. The word refers to the form of the lexicon, the concept refers to the interpretation of etima, and referent refers to lingual

extrenal [8] and [9]. The correlation between referent-concepts as a pillar in determining the identity and character of Javanese women.

### 3 Results and Discussion

Javanese women are women who have super power. There are five strengths that Javanese women have, namely emotional strength, intellectual strength, spiritual strength, behavior power, and physical strength. These five forces are often referred to as *pancadaya lakuning wong wadon* 'five strengths that are owned by women'. The portrait of the strength of Javanese women is reflected in household appliances that are part of the life side of women in Javanese culture.

#### 3.1 Portrait of the Performance of Coastal Javanese Women

The portrait of the performance of coastal Javanese women is in the strength of women in carrying out and managing the flow of married life, both as a companion to their husbands and as mothers of their children. Portraits of women as husband's companions are reflected in the mention of the status of women in the household, namely as wives. The name of the wife who comes from Kawi language, *estri*, which means *panyurung* 'pusher', namely the driver, supporter, encouragement for the husband. The position of a Javanese woman can be analogous to a director who plays behind the screen or behind the show. Thus, it is no exaggeration if there is the expression *sakjeroning wong lanang kang hebat ana wong wadon kang hebat* 'in men who is great at having a great woman's presence.

The portraits of Javanese women's performance in Javanese family life are full of philosophical values. Javanese women's performance always prioritizes feeling and heart. Through this feeling and heart, the Javanese women's work steps are full of meekness. Meekness is one aspect of the superiority of Javanese women. It is through gentleness that all goals can be achieved without hurting others, winning with smiles and empathy for everyone around them.

#### 3.2 Governance of the Family Economy Arrangement

The governance of family economic arrangements is fully handled by women as wives. This commitment was announced at the beginning of the marriage through the symbol of the traditional Javanese wedding ceremony. The symbol is marked by the traditional ceremonies of the *kacar-kucur*, namely the groom sprinkles rice, grains, and coins. The sprinkles were received by the bride in a pandanus mat and tied tightly. When *kacar-kucur* happened, it is often followed by the pray of the *kacar-kucu katuta dadya sedulur* "the traditional *kacar-kucur* which causes it to become a family." The *kacar-kucur* ceremony in Javanese marriages explicitly indicates that the management of the family's economic arrangements is left to women or wives when family life begins.

The form of economic governance in many Javanese families is characterized by expressions that reflect family management or management. Some expressions that reflect family economic governance, as follow. *Narima ing pandum* 'accepting what is his fortune' and *alon-alon waton kelakon* 'take it slow as long as it reaches the destination'. The philosophical value of the phrase *narima ing pandum* is the strength of Javanese women in

managing the household economy, namely (1) the expertise to regulate the economy of what they have, namely from the fortune that is arranged so that they can fulfill their daily needs; (2) resilience regulating the household economy so that it is sufficient for the income of the husband he receives, the adequacy in managing finances; (3) Authenticity or accuracy in managing the household balance sheet, so that even with income, Javanese women can still save or set aside their income.

### 3.3 Shape and Function of Traditional Water Storage Tools

A portrait of the performance of Javanese women is recorded in the world of women themselves. In Javanese women, the closest and most attached world of women is household appliances or cooking appliances. All the lives of the cultural miniature Javanese women are stored in tools, especially traditional tools. Portrait of expertise in governance of family needs (fortune) is recorded on the tools that are mixed with water storage devices. In Javanese culture water is a source of life, with water all human needs are fulfilled. It is this cultural noble value that can record and portray the greatness of the management of Javanese women in managing the economy. Water storage household appliances that are related to economic measurement management, as follows. *gentong* 'a place to keep clean water' and *siwur* 'water dipper'.

The *gentong* (barrel) lexicon 'an object to store clean water' has a fascination with the nature of Javanese women associated with saving fortune or money. *Gentong* has a unique visual form, namely the base has a strong structure, as a foundation or foundation. The bottom of the *gentong* (barrel) in Javanese society is called the *bokong gentong* "barrel butt". The bottom of the *gentong* is placed on a flat part of the ground, the ground is flattened first or plastered. When the ground is uneven, the *gentong* will be planted so that the position of the *gentong* is very sturdy and stands upright. The phenomenon of *gentong* treatment in Javanese society symbolizes that the barrel (*gentong*) as a place or container of clean water (living water) must be maintained. It is also a portrait that Javanese women should be treated well, placed in the right place, so that Javanese women in family life will stand up and become pillars of comfort in married life. The visual shape of the *gentong* body is unique, namely symmetric in the middle. The bottom of the barrel has the same size as the *gentong* mouth. Large size on the *gentong* body, which is bloated (convex) has a function to accommodate or store enough water. This philosophy illustrates that Javanese women have intelligence, tenacity, and the ability to save basic needs (fortune) in the family. The upper part which is called *lambe gentong* 'mouth barrel' has a circle shape with the same diameter size as the *gentong* base, indicating that Javanese women always save and are good at managing family needs.

Household appliances related to the place of water are *siwur* (scoop). The word *siwur* (scoop) has five symbols in Javanese culture, which are reflected in the basic *kirata basa* (terms), as follows. (1) *nek ora isi ora ngawur* 'if you don't know the knowledge, you shouldn't give wrong knowledge. (2) *isine kudu diwur-wur* 'If you have knowledge, you have to take care of it'. (3) *nek ngisi ora ngawur* 'if filling is not allowed to be careless'. (4) *ngisi seko duwur* 'filling in from above'. (5) *metu isine uwis diukur* 'when issuing has been measured or considered. The five symbols contained in *siwur* tools indicate the richness of Javanese culture. One of the symbols associated with Javanese female officials is that the value of culture that states *metu isine uwis diukur* 'when issuing has been measured or considered. The value of this philosophy describes that Javanese women are frugal, careful, considerate. The values contained in the philosophy are reflected in the parts of the tools

attached to the *siwur* tool. The reflecting parts are considered to be economical, thorough, and full of consideration attached to the *siwur* head section, *siwur* handle, and *siwur* peg. The head of the *siwur* made from coconut shell indicates that Javanese women will always save money by taking enough as needed, so that the water taken from the (*gentong*) barrel is never spilled and scattered. *Siwur* handle made of wood or bamboo are slim and small in shape. This slim and small shape marks the existence. With that saving life becomes light and easily appointed by family members. The pegs or keys used to strengthen the relationship between the head of the *siwur* and the handle. This key meaning indicates that when family life that has been planned with immediate planning, the key to success will be easily achieved or obtained.

#### 4 Conclusions

The findings of the research were a novelty of views on Javanese women through the inauguration of traditional water storage tools in Javanese society. In traditional household appliances, it can be portrayed the strength of Javanese female characters both through the analogy of the visual form of the tool (referent) and through the word form (lexicon) and Javanese cultural concepts (philosophical value). The form of words that are attached to traditional tools can be developed through basic *kirata basa* or diachronic reconstruction of the word line. Javanese cultural values can be developed to trace the power of philosophy inherent in traditional visual forms of tooling. Through the power of traditional household appliances-referent lexicon concepts can be used as a symbol of portraits of the strength of Javanese female characters, namely (1) family life balancer, (2) harmony in family members, (3) stability of economic management in the family, (4) as reliable economist.

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# Stereotype Between Classed in Multicultural Processes in North Coastal of Java, Case of Kampung Pecinan and Kampung Gabahan Semarang

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**Abstract.** Indonesia is a country that uses the basic concept of the "bhineka tunggal ika" state, which is the concept of the country's population politics to unite the views of national unity among diverse populations or citizens, both racially, religiously and ethnically. Although it looks harmonious, especially in inter-ethnic relations, stereotypical views between ethnicities persist in varying intensities. The study was conducted with ethnographic methods in Kampung Pecinan (Chinatown) and Kampung Gabahan at Semarang. The stereotyped case finding, the population of Chinatown, which is mostly rich Chinese businessmen, shows fairly exclusive behavior regarding ethnic relations, while in neighboring Kampung Gabahan there are also many ethnic Chinese, they are more inclusive in their behavior. However, the issue of stereotypes remains strong in the two villages and is very influential on the models of social interaction. The emergence of stereotypical views is indeed inseparable from the existence of inter-class conflicts that were previously deliberately created by the Dutch Colonial Government in the past, and the effects drag on until now.

Keyword : stereotype, ethnic, Chinese, multicultural

## 1 Introduction

With the enactment of Law No. 12 of 2006 on August 1, 2006, concerning Citizenship, many people benefited, but there were also those who actually worried about it. Celebrities and people who are married to foreigners rejoice, because there is no need to conquer their child from a legitimate marriage and be born in Indonesia automatically to become Indonesian citizens. However, it seems that there are some parties who object or worry about the emergence of the law, because directly the legal structure will also greatly facilitate the ethnic Chinese to get Indonesian citizens, because previously they were very difficult to obtain. Officials in government agencies who have the right to issue letters about citizenship (the Civil Registry Office for example) are still asking for various conditions for Chinese people who want to get it.

Against ethnic Chinese in the corridors of conflict that are nuanced by SARA and the issue of assimilation at Orde Baru Government, they are under considerable pressure compared to other ethnic groups in Indonesia. Such is the strength of the politically charged pressure, which is linked to the issue of the Communists and the RRC Country, so this ethnic group eventually becomes quite exclusive, with the remaining economic power system (due to frozen socio-cultural potential) finally they are still able to exist in society and often raises

potential social jealousy for conflict. The issue of intermingling here is put in the wrong position, so that it only produces Chinese with double standards. On the one hand, for example, by changing their name and appearance as if they were accommodating to the integration program, on the other hand their behavior was potentially a conflict with other ethnic groups. After the conflict actually happened they then complained that all this time it turned out that it had only been used as a dairy cow by the people who were impersonating the government.

## **2. Research Methods**

The literature study was carried out to begin the research activity, which was then followed by data collection through observation and interview techniques for Chinese people in Semarang Chinatown. The collected data is then analyzed and explained descriptively.

## **3. Result and Discussion**

In the Indonesian era now, when the government is striving to make this Republic become a country that upholds the rule of law, is socially just, democratic, cares about human rights and responds to differences as the Almighty God, it seems that policies towards ethnic Chinese have also been reviewed. Issuance of Presidential Decree No. 6 of 2000 was also a breath of fresh air for Chinese people who had suffered physically and psychologically during the New Orde era, because they were kept away from all elements that were upstream in their ancestral culture.

Quoting from the Kompas daily which cites the opinions of various experts and has been implemented in several countries, perhaps the multiculturalism approach is suitable to be applied to multi-ethnic communities such as Indonesia. This means that the central and regional governments must bridge the development of diverse cultural societies and prepare the media so that each developing culture can communicate well. Here the government must be able to develop wise cultural politics, provide conducive facilities and infrastructure, can be through moral appeal, encouragement or in the form of conducive legislation, so that people's cultures can develop well, be communicative and not conservatively closed [1].

As an example of what happened to the application of *apheheid* politics such as in South Africa, or discriminatory politics in Latin America that played down the role of even annihilating ethnic minorities, it did not occur in Indonesia, because this could be categorized as violating human rights. But precisely ethnic diversity can be used as the potential and traits of national culture, which in the end will shape the ethos of culture and work ethic towards a developed civil society. With the development of communicative cultures, it is expected to grow healthy competition between ethnic groups, which enables the growth of the process of acculturation and assimilation by itself.

The development of politics, economics, religions and foreign influences (modernization) as well as the complexity of the development of society towards Indonesian civil society that crosses ethnic boundaries, may have the potential to positively encourage relations between ethnic groups that are very conducive to a multicultural approach. Indeed, each of these processes can encourage each other to eliminate the social conflicts that arise from these processes. Problems in Indonesia, democracy that has not yet been completed, civil society is still very weak and modernization has not run smoothly, this is certainly weak points

for multiculturalism programs which can actually be used for political commodities for irresponsible individuals.

So complicated and complicated the ethnic Chinese problems in Indonesia, so it is not surprising when in 1991 at Cornell University a symposium took place with the theme "The Role of the Indonesian Chinese in Shaping Modern Indonesian Life", came the statement: "The culture of identity and the position of the Chinese population within Indonesian society is a contentious one. The Chinese problem issue has been discussed within the Indonesian society itself and has proved a crucial question as whether the Indonesian Chinese is their own culture of identity or should be integration or even assimilation into Indonesian culture.

In the current era of New Indonesia, where the government is clearly striving to make this Republic become a country that upholds the rule of law, is just, democratic, cares about human rights and responds to differences as the Almighty God, it seems that the Chinese ethnic policy was also reviewed. Issuance of Presidential Decree No. 6 of 2000 and Republic of Indonesia Law Number 6 of 2006 is a breath of fresh air for Chinese people who, during the New Order era physically and psychologically suffered, because they were kept away from all elements that were upstream in their ancestral culture. The existence of this policy is expected to make the Naga Nusantara rise from its long sleep.

Thus this reform era actually provided an opportunity for all parties, including ethnic Chinese, to prove themselves as legitimate heirs of the beloved republic. Actually, since the beginning of independence there were also Chinese ethnic leaders who were oriented to Indonesia, and were so determined to fight for the formation of nation and character building in Indonesia [2]. Long before the twentieth century, the Chinese who came on the archipelago had assimilated themselves with the natives, so that their characteristics disappeared altogether and they dissolved into one with the indigenous culture [3]. However, this good opportunity is not impossible to become an obstacle to the integration process, especially if their actions are misstepped so that the impression is that the Indonesian Chinese are actually more exclusive. For this reason, the repositioning of ethnic Chinese in the New Indonesia Era needs to be carried out with great care, so that efforts to synergize the diversity of ethnic potential can go as expected.

In 1960 Willmott published the results of his research from 1954-1955 under the title "The Chinese of Semarang: A Changing Minority Community in Indonesia" [4]. There are many things that can be utilized from the results of this study. The problem is that the profile of the Semarang Chinese community in the fifties is certainly different from the Chinese community in Semarang today. Besides that, the Chinese community of Semarang cannot be considered to represent all Chinese people in Indonesia. Given the fact that the Chinese community in Indonesia is so diverse, efforts are needed to obtain a picture of them.

In line with Willmott's statement that in the Southeast Asian region Chinese society was formed in line with or based on their main language, so Oetomo in his dissertation entitled "The Chinese of Pasuruan: Their Language and Identity" (1987) found three types of Indonesian Chinese society based on the use of language familiarity and the language of their daily solidarity. First, those who use regional languages, including Chinese people in Java, Madura, West Sumatra, Bali and Ujung Pandang, secondly, those who use local Malay language such as Chinese people who live in Jakarta, Manado, Kupang and Sorong, and third, those who speak Chinese, for example Hakka and Tio Ciu in West Kalimantan, Hokian in Riau Islands, Creole with Chinese elements prominent in Bangka and Belitung [5].

Given the magnitude of the function of language as a marker of identity characteristics or community pride and the influence of language on the culture, views and attitudes of the living community of speakers, then the mapping of Chinese ethnicity in

Indonesia needs to be done in conjunction with efforts to obtain a more detailed picture of the profile of Indonesian Chinese.

Thus the current era actually provides more opportunities for all parties, including ethnic Chinese, to prove themselves as legitimate heirs of the beloved public. However, this good opportunity is not impossible to become an obstacle to the integration process, because their gait is often a misstep so that the impression is that the Indonesian Chinese are actually increasingly exclusive, and they often do not want to blend fully in society. In this case they are often reluctant to marry other ethnicities in Indonesia, in terms of other ethnicities who have fully blended in the community which is shown in the absence of significant obstacles for those who want to hold inter-ethnic marriages.

Research conducted by Debora Wiriadinata (1998) entitled "Chinese Indonesian Dilemma: The Younger Generation of Chinese Indonesian, Search for Identity" conducted in four major cities, namely Surabaya, Bandar Lampung, Bandung and Jakarta, has found a dilemma faced by the younger generation of Chinese Indonesia. As Indonesian Indonesians they generally confessed to choosing, whether they would maintain their distinctive character of descent (descendants), or had to abandon all that was obtained from their ancestors and completely merge into the majority society. On the one hand they feel that as Indonesian citizens in the midst of this truly multi-ethnic nation, their culture and political rights have been denied. But on the other hand, they are proud of being Chinese, partly because of their high economic status, even though they do not feel protected from the aggressiveness of the majority group which can arise at any time [6].

From the above, it can be seen that they are actually strong, because a variety of pressures that minimize or marginalize them are responded to with full struggle so that they appear increasingly stronger and do not feel marginalized. The thing that needs to be eliminated is the stereotypical view of them and vice versa, which is certainly not conducive in the present and has the potential to trigger social conflict. But it seems they have not been able to eliminate the attitude of exclusivity that was built since the colonial era. The events of 1998 were dark evidence of this, because at that time Indonesia was hit by an economic crisis, so they were targeted, looted their goods until they were raped by their women. Previous periods also sporadically took place in Solo and Semarang to attack them. Their economic ability and exclusivity seems to be the trigger for conflict, which now seems to be increasingly real. They built luxury housing and apartment complexes in the middle of the city, such as in Jakarta, Semarang and Surabaya, of course causing the emergence of social jealousy that could explode again if the nation was hit by an economic crisis again. Until now, Sri Sultan Hamengkubuwono X as Governor, has continued to forbid the ownership of land (HM) for ethnic Chinese in the Special Region of Yogyakarta, because their attitude until now remains exclusive has not changed as in the past which does not want to join hands with the Jogjakarta people when they struggle through war with the Dutch to defend Indonesia's independence around 1948.

It is undeniable that the class division of the people in the Dutch East Indies was thought to be the trigger. During the colonial period the government divided the Dutch East Indies into three classes, the first class was occupied by Dutch and other European foreigners, the second class was occupied by foreign easterners, namely Chinese, Arabic and Japanese, while the third class was occupied by the common people (pribumi). Especially the Chinese were given the time to develop the economy and trade, and of course they should not move in the political field. Therefore at that time the indigenous and non-indigenous groups emerged. This was indeed a tactic of sheepfight carried out by the colonial government, which was caused by a previous period of major conflict between the VOC and the Chinese in Batavia

which was called the event of "mistaken love" 1740-1741, and extended to Semarang. In Semarang, the Chinese people were actually assisted by the king of Mataram against the VOC.

This class politics was effectively carried out by the colonial government to oversee all community movements at that time, and this opportunity was also not wasted by ethnic Chinese citizens who occupied second class in society. Class politics that are inspired by the chaotic events that gave birth to exclusive behavior for ethnic Chinese until now. Before the events of the tussle, the Javanese had no problem with the Chinese, even in the 16th century it was estimated that the Chinese people actually helped the process of spreading Islam on Java.

In response to the above, in the multicultural approach, of course, the stereotypical view of ethnic Chinese must be changed, because it only produces a boomerang for society. In the current era of reform, with the framework of the multicultural approach, there should be a cultural dialogue between ethnic groups, with the hope of mutual respect among ethnic groups, and not to look at each other with suspicion. It is assumed that now ethnic Chinese are still in a position of confusion, because on the one hand while they are traveling out of the area, they usually refer to as Semarang people, Solo people, Pontianak people, Medan people and so on, because they were born and raised there. But in their original place they often have problems with their environment.

In Semarang Chinatown, the multicultural approach was carried out by holding the Semawis Market on certain days, during which the Chinese people mingled peddling and buying various foods, both Javanese and Chinese food. In addition, there are also many Javanese who are involved in Barongsai and Liong-liong arts held by several temples in Chinatown. Even so, the Chinese in Kampung Pecinan are still exclusive with regard to inter-ethnic marital relations, while in the village next to it is Kampung Gabahan, some people have intermarried, although they still have to face environmental pressures, because they then have to mutually adapt to two Javanese and Chinese cultures.

#### **4. Conclusion**

The multiculturalism approach would be a strategic offer to change the model of other approaches that have ever existed. Because this approach is a fairly good new model but has not been widely tested, the government should implement wise cultural politics by providing infrastructure facilities in the form of moral appeal, encouragement or in the form of conducive legislation. Even if later there will be a process of acculturation or assimilation so that it will happen by itself and cannot be forced.

To reduce stereotypical views, the concept of multiculturalism was developed in Kampung Pecinan which was implemented in the form of organizing the Semawis Market and Barongsai arts. Nevertheless the exclusivity of Chinese people still persists especially in inter-ethnic marital relations, which of course this is counterproductive and contrary to the politics of assimilation being carried out by the government.

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# The Alienating Job of the Female Protagonist in Hsi Hsi's Short Story Entitled *A Woman Like Me*

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**Abstract.** The aim of this paper is to analyze the peculiar job of the female character in the short story entitled *A Woman Like Me* written by Hsi Hsi, a Taiwanese female writer. The focus of the analysis is on the social and psychological life of the female character that is deeply alienated by her unusual job. Contextual method of analysis is used to analyze the data from the feminist literary perspective. This method is a combination of intrinsic elements, focusing on the character, conflict, and setting, and extrinsic elements using the concepts of alienation and semiotics done from the female perspective. The result shows that due to her unique job, the female character is alienated from her friends and her love-life. Her unusual job also affects her perspective in seeing her surroundings.

**Keywords:** alienation, semiotics, social and psychological life, contextual method

## 1 Introduction

Some jobs are socially acceptable such as prestigious jobs in admirable surroundings, however some are socially needed but not publicly and proudly acknowledged. The later usually relates to situations that refer to sadness and death, such as jobs relating to preparing the dead bodies before burial or cremation. This paper aims to analyze the influence of a particular job, a make-up artist for the dead bodies for their last public appearance, to the social life of the artist in relation to gender. The focus of analysis is a short story entitled *A Woman Like Me* (1982) written by Hsi Hsi, the pen name used by the female Chinese writer, ChangYan. Hsi Hsi (Chang Yan) who has published most of her literary works in Taiwan, is famous in Taiwan's literary life [1].

## 2 Methods

To support the analysis, there are certain theories and methods used. The theories used are basically concerning the concept of alienation and the concept of semiotics. According to Geyer, alienation has a strong relationship between the person with his/her surrounding [2]. Here Geyer refers to social alienation experienced by an individual with his/her social surrounding. Schacht calls it "social isolation" referring to the loss of warm relationship between the individual with his/her cultural values [3]. The deviant feeling that arises might be due to the individual's particular job that he/she totally commits himself/herself to. Jaeggi calls this total commitment

as “appropriating a role” in the form of professional commitment covering personal involvement and identification with the job. The individual and the job become inseparable [4].

The concept of semiotics used here is especially concerning cultural semiotics which basically focuses on the symbolic interaction in the cultural communication [5]. The basic idea is that every human interaction however simple contains symbolic meaning as stated by Merrell [6]. The world is rich in symbolic representations that need to be interpreted by the individual. Referring to Peircean Sign, Danesi says that according to Peirce, a “representamen” is the sign while “the object” is the referred concept, and “the interpretant” is the meaning of the sign [7], while Deledale says that representamen is “The sign, the concrete subject of the representation” [8]. Thus, in the social interaction, it is important to interpret the representamen to find out the symbolic meaning.

The combination of methods is used to support the analysis. First, data from the short story and the supporting theories are gathered through library research method with its close reading technique. Then, the literary analysis is supported by the contextual method which is a combination of intrinsic analysis and extrinsic analysis [9]. The intrinsic analysis focusses on the character, conflict, and setting while the extrinsic analysis is supported by the concepts on social alienation and cultural semiotics. This literary analysis is also done from the feminist literary criticism [10] paying attention on the different influence of job on different gender. At last the analysis is presented in a descriptive-qualitative method. These combined methods will be sufficient to help analyze the topic concerning “The Alienating Job of the Female Protagonist in Hsi Hsi’s Short Story Entitled *A Woman Like Me*”.

### **3 Results and Discussions**

The focus of analysis is on the alienating effect of the particular job on the female character. The alienating effect is traced through the female character’s physical condition, social life, gender, and love life by paying attention to the representamen.

#### **3.1 The Female Character’s Job and Its Alienating Effect on her Physical Condition**

The female character, a no-name character, works as make-up artist to prepare the dead persons for their last public appearance. Her aunt, Yi-fen, is a professional make-up artist for the dead and she makes the no-name female character as her apprentice for two basic reasons: because she is not a timid person [1: 142] and because this rare job will secure her financial needs [1: 138]. Committed to her job with the dead like her aunt Yi-fen, gradually her job affects her physical condition. Working in a closed room most of the time makes her skin getting paler and paler [1: 136]. The special chemical used to work with the dead also gradually permeates her body that cannot be washed with soap so that the faint smell of formaldehyde comes out of her body [1: 137]. Nobody to talk to while working to prepare the good appearance of the dead make the no-name female character gradually less and less communicative [1: 138], while the silent working situation without no living things rushing her to finish her work in a short time makes the no-name female character slower and slower in her silent movement [1: 138]. All these gradual influences on the physical condition of the no-name female character causes no problem when she works with the dead bodies, however these physical changes more or less influence her love life if not her social life.

### 3.2 The Female Character's Job and Its Alienating Effect on her Social Life

Beautifying the dead to make them appear peaceful before funeral affects the social life of the no-name female character. Actually the profession of the no-name female character belongs to the domain of "beautician or make-up artist", however this representamen refers to the different object of representation in the form of place of work and clients. If the beautician or make-up artist works in a beauty parlor, then the clients are living people, usually females, who want to look beautiful especially for special occasions such as parties, weddings, or celebrations. If the beautician or make-up artist works in a morgue, then the clients are dead people whose families want them to look peaceful and serene in their final sleep for the parting with the living families before funeral. The first implies an interpretation that the job is glamorously cheerful, positively anticipated, and openly carried out for happy events while the latter can be interpreted as a publicly isolated job without a tint of happiness and communication. The first is a job that people are happily associated while the latter is a needed job but not much publicly talked about.

In relation to the no-name female character whose job belong to the second category, although she faces no problem in doing the work *per se*, she has to face different situation when she interacts socially. Her friends' comment "What a horrible job!" [1: 143] is a typical comment that she has to face followed by an avoidance reaction. Her friends feel afraid to be close to her, to touch and be touched by the hands used to touch the dead bodies, to look at and be looked by the eyes that used to look at dead bodies [1: 143]. The no-name female character becomes the representamen, the dead bodies is the object of representation, and the interpretation is that she is the death and the darkness itself that is normal to be afraid of and avoided.

The no-name female character also feels isolated from the family of the dead whose only concern is with the peaceful appearance of the deceased for the parting moment with the family and close relatives: "my efforts will surely go unnoticed by the family of the deceased" [1: 140]. The deceased's family sometimes just pays for the serene make-up and respectable appearance of the deceased, they often do not want to bother themselves to meet personally the beautician that handle the deceased. Thus, the no-name female character does not socialize with the living family of the dead. However, the no-name female character is not isolated from her job. She is close to the object of her job. She touches them, constructs their facial appearance, dresses them tidily and elegantly before presenting them to the closed public. All of these are done silently. Moreover, even though she is a skillful make-up artist, there is no chance for her to exhibit her skillfulness to the public, because it is "a lonely profession" [1: 140]. Thus, even though she is not isolated from the result of her job, she is isolated from the public's appreciation of her skill as a beautician just because her clients are dead bodies that cannot be displayed to the public in general.

### 3.3 The Female Character's Job and Its Alienating Effect on her Love Life

The no-name female character finally has a boy friend named Hsia. At first she feels hesitated to have a relationship with a man due to her special job. She does not want to experience the same fate as her aunt Yi-fen's. According to the story that she hears, her aunt once had a serious lover who swore that he was ready to face everything together due to his unconditional love [1: 141] because he only knew that Yi-fen was a professional beautician. Yi-fen herself never specified her real job to him haunting by the doubt that he would change. Yi-fen's doubt was

proven. When she showed him the place where she worked with the awaiting clients, his reaction was so dramatic and left a traumatic memory for Yi-fen: “He let out a loud yell, turned on his heel and ran ... Aunt Yi-fen never saw him again” [1: 142].

Even though the traumatic experience of her aunt is also haunting the no-name female character, she cannot resist the temptation of love. During her close relationship with Hsia, she is always in a state of internal conflict: “A woman like me is actually unsuitable for any man’s love” [1: 135]. However, her feeling of love overcomes her doubts. As a trusting person with limited experience of her own, the no-name female character lets her relationship with Hsia getting closer and closer. As her aunt Yi-fen, she only states her profession in a very general term “I’m a cosmetician” [1: 136], fully aware of the consequences. The comment from the misleading Hsia “But your face is so natural” [1: 136] which is actually a compliment is interpreted differently by the no-name female character that makes her feel so sad. Due to her job, the natural face refers to the state of the face of the dead before being skillfully applied with cosmetics. Thus, Hsia’s compliment misleadingly reminds the no-name female character about her clients in her particular, lonely job that she still keeps as a secret from Hsia.

Because the no-name female character also works on Sunday morning while Hsia is free with nothing to do, he urges her to take him to her work place to see, based on his assumption, “the brides-to-be” that need her skillfulness to make them more beautiful [1: 136]. Seeing no other reason to refuse his request, and using his request as a testing case, she finally agrees to let him go with her to her place of work. They make an appointment to meet in a coffee shop near her work place to walk together from there. However, he brings something that makes the no-name female character jumps into wrong interpretation that justifies her previous bad feeling. Smiling happily while approaching her, Hsia brings “a large bouquet of flowers” [1: 146]. This representamen refers to the idea of the blooming love from the general perspective of the person who is in love like Hsia, however this representamen is interpreted differently by the no-name female character due to her particular job: “in our profession flowers symbolize eternal parting” [1: 146]. The deceased, after being skillfully prepared for the last meeting with the family and friends, holds a flower bouquet to his/her final resting place. So, the same representamen has different interpretation depending on the perspective or context. The no-name female character sadly assumes that Hsia wants to break their relationship and his saying good-bye is represented by a beautiful flower bouquet.

### **3.4 The Female Character’s Job and Its Alienating Effect on Certain Gender**

Besides the no-name female character and her aunt Yi-fen, the father of the no-name female character is also a beautician for the dead. However, both parents of the no-name female character died in an accident leaving the very young no-name female character and her younger brother in the hand of the aunt, Yi-fen. If Yi-fen and the no-name female character have no lasting relationship with their boyfriends due to their unusual job, the case is different with the father of the no-name female character. He has a wife who is not afraid of his job as a cosmetician of the dead [1: 145]. The no-name female character tries to think logically this different situation and concludes that: “Men everywhere like women who are gentle, warm, and sweet, and elegant. But my job is cold and ghostly dark, and I’m sure that my entire body has long been tainted by that sort of shadowy cast. Why would a man who exists in a world of brightness want to be friendly with a woman surrounded by darkness?” [1: 145]. Thus the same representamen, the cosmetician/beautician/make-up artist is interpreted differently based on gender. If the clients are living people and the work place is a beauty parlor, the profession is

good in social and love life for both kinds of gender, however if the clients are dead bodies, it is good in social and love life only for the male gender since the bravery to handle the dead is suitable for the males but not appropriate for the females like the no-name female character and her aunt, Yi-fen. Thus, the profession as a cosmetician for the dead is impliedly gendered.

#### 4 Conclusions

The short story entitled *A Woman Like Me* written by Hsi Hsi presents an unusual profession, needed but not much talked about; namely, the profession as a cosmetician/beautician/make-up artist for the dead. Hsi Hsi plainly describes the complexities of this profession especially its effects on the concerned professional doer, especially on the no-name female character. The profession unavoidably has certain alienating effects that gradually change the life of the no-name female character. Her smell, her gait, her desire to talk change due to her frequent closeness with the dead in preparing for their last public appearance before burial. Other ensuing alienating effects concerned with her social life and love life. She loses her friends who are terrified by her job, and her boyfriend whom she interprets as symbolically saying goodbye by giving her a beautiful flower bouquet. However, considering the gender issue, it can be concluded that the profession as a cosmetician for the dead is not gender-neutral. It is more suitable for the males, like her father who is narrated having a wife who is not afraid of his profession. Thus the alienating effects are only headed to the female and not male cosmetician for the deceased.

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# The Power of Selecting Lexicon in the Headline of Printed Media as the Core of Critical Reading Study

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**Abstract.** The purpose of this research is to make the formation of headline form of news of print media which has high accuracy value on the word-concept-referent relationship. Research location in Semarang City. Form of data is the headline text media print media published Semarang City. Selection of respondents and informants using a purposive sampling system on readers. Data collection is done through observation, interview and focus group discus. Data analysis using van Dijk theory: data is placed on the dimensions: context, social cognition, and text. The research findings are designing the syntactic structure of the headline of print media through three basic components: micro structure, super structure, and micro structure. The placement of lingual elements in each component has a unified strength, in the form of (1) repetition of the pronoun, (2) repeating the same lexicon, (3) topicalization of the topic.

**Keywords:** word; concept; referent; headline; print media.

## 1 Introduction

The purpose of this research is to make the formation of headline form of news of print media which has high accuracy value on the word-concept-referent relationship so that the information we have is easy to be understood and have the strength in the linguistic landscape. Simultaneously, these findings can be used as softskills in rhetorical studies. Research location in Semarang City. Form of data is the headline text media print media published Semarang City. Selection of respondents and informants using a purposive sampling system on readers and news peluruh. Case study case study. Data collection is done through observation, interview and focus group discus. Data analysis using van Dijk theory: data is placed on the dimensions: context, social cognition, and text. This placement considers the lingual elements of the component parts: (1) the micro structure, (2) the super structure, and (3) the microstructure. The research findings are designing the syntactic structure of the headline of print media through three basic components: micro structure, super structure, and micro structure. The placement of lingual elements in each component has a unified strength, in the form of (1) repetition of the pronoun, (2) repeating the same lexicon, (3) topicalization of the topic.

Writing the text in newspaper news involves many components, namely as follows. (1) Communicators (journalists/editors), parties who deliver messages/news to the audience. (2)

Message (text), the content of the news to be delivered. In this component, the point of view of the speaker is crucial in the content of the news that will be delivered (including its alignments). (3) Media, the channels which can be physical: print-circulation. (4) Readers/communicants, individuals and or groups of individuals who are the target of receiving news messages. (5) Gatekeeper/editorial board, the party that has the authority to regulate the regulation of messages/news to be delivered. (6) Company/company, owner of the financing of all printing budget regulations. (7) The reciprocal response between communicators and communicants.

To parse what is stored in the news media in the newspaper, as well as to unravel the messages conveyed and delivered messages to the public, a comprehensive analysis is needed. A comprehensive analysis of the content and strength of messages in the news is critical discourse analysis. Critical discourse analysis as a knife of analysis to understand the nature of lingual use in news media. In this analysis, reviewing news lingual in an integrated manner - not separated as in linguistics-, the binding components will be decomposed according to the nature and behavior of the components. The critical discourse analysis used in this study is the theory of Teun A. van Dijk [1] and [2]. Reveals that a text consists of several structures, which each component is supporting each other. Each text built has three levels of structure, as follows. (1) Macro Structure: The macro-structure is a global/general structure, through this structure we can find topics or themes that will be prioritized or focused on in a story. (2) Superstructure: The superstructure is a discourse structure that is related to the text framework, namely how the parts of the text are arranged into a complete story. (3) Microstructure: The Micro-structure is a discourse structure that is related to the micro parts of a text, namely words, groups of words, sentences, clauses, and illustrations.

Van Dijk [3] [4] states that the use and selection of words or sentences in news is part of the journalist's strategy to deliver messages/news. Thus, the selection of words or sentences has been considered as optimal as possible.

The choice of words, sentences, and other linguistic aspects have the following considerations. (1) Selection of micro linguistic elements is seen not merely as a way of communicating. (2) The selection of microelements linguistics is seen as political communication, namely a way to influence public opinion, create support, strengthen legitimacy, and get rid of opponents or opponents. (3) The choice of words in the discourse structure may be chosen to reinforce choices and attitudes, shape political awareness, and so on. (4) The discourse structure is an effective way to see the process of rhetoric and persuasion that carried out when someone delivers a message.

The results of this study become sharper when theory and data analysis utilize the theories and results of previous research as a reference. There are scientific works that are used as references, as follows.

Firth in Widdowson [3] explains that discourse analysis is an attempt to understand the meaning of speech in context, text, and situations. The three components are a part that cannot be separated in the discourse, even though the adhesiveness of each component varies in supporting the discourse message delivered.

Jorgensen & Phillips [4] explains that critical discourse analysis is an imprecise interdisciplinary study by utilizing other scientific components so that a comprehensive result is obtained. Discourse is part of the empirical world. Besides the content of the text, there is a message loaded with various interests, both implicitly and explicitly. Discourse is a strategic tool/instrument for conveying messages and certain interests, in addition to the contents of the text contained in the syntactic sequence.

## 2 Method

The location of this study is in the Semarang City. The data collecting is done by referring to the method developed with the *Teknik Dasar Sadap* and advanced techniques in the form of the *Teknik Catat* and *Teknik Rekam* [5]. Data analysis use the descriptive-qualitative method to parse empirically the selection of lexicons in print media headlines. The election that considers the power of information in the upstream syntactic structure. Intangible data collection of words in a syntactic structure is examined through analysis of critical discourse belonging to van Dijk [1]. The involvement of van Dijk's theory in text structure analysis involves three main dimensions, such as: text, social cognition, and context. In order to understand the text, structure of discourse with its elements is needed. Discourse structure: macro-structure, superstructure, and micro-structure. Elements that follow the structure are influenced by the delivery of information with various interests. The selected data will be reduced through cells in the table. Cells used include information-element upstream structures [6].

## 3 Results and Discussion

### 3.1 Structure of the Syntax of Headlines for Print Media News

Syntactic structure in the headline of printed media coverage has the main elements, namely words, groups of words, sentences, semantics, and syntactic structures. This basic element is in the microstructure in a discourse, so that the use and selection of elements is the main consideration.

This critical discourse analysis starts with the study of microstructure. The procedure is applied with the consideration that this study focuses more on the lingual component to build wider construction, namely the message that will be conveyed to the reader, more neutral or certain partial interest involved.

### 3.2 Headline

The microstructure data containing the sentence elements "Buni Yani Bersumpah Tak Potong Video" is composed of six words, each of which contains different lexical meanings. The element that composes as a unit of the lexicon in the sentence structure. Thus, the lexical meaning contained in each lexicon shifts to a higher structure, namely the sentence. The next element will shift is the lexical meaning to be grammatical. The process of change, as follows.

- (1) Word →lexical meaning
  - (a) *Buni Yani* : the said person's name
  - (b) *Swear* : take an oath (grammatical meaning)
  - (c) *did not* : negation
  - (d) *cut* : eliminating something (lexical meaning)
  - (e) *video* : a noun
- (2) Linear words sequence : *Buni Yani swore he did not cut the video.*
  - (a) *Sentence* : *Buni Yani swore he did not cut the video (grammatical meaning)*
  - (b) *Sentence* : *sentence structure S-P-Pel*

This description of each component, which leads to these elements can not stand alone. The lexicon element forms a linear sequence as the intrinsic nature of a language [7]. This linearity forms a larger linguistic element which is a sentence. A sentence is a linguistic unit that conveys complete information/messages. This completeness is characterized by syntactic fill units, namely functions, categories, and roles.

Analysis through this syntactic element shows that the sentence Buni Yani bersumpah tak potong video is a complete syntactic unit. The central element is in the Predicate function, verbal category plays an active role. So that the message delivered is complete namely.

### **3.3 Subheadline**

Subheadline in data discourse 1: Ahok Video Plaintiff Sentenced to 1.5 Years in Prison. Used to support the power of linguistic elements that build headlines. The strength of the news media's headlines is reinforced through the repetition of elements. Repeat this element in the form of (1) repetition of pronouns, (2) repeaters of the same lexicon, (3) topicalization of topics.

Repetition of pronouns can be shown in the chart abstraction below. The lexicon of Buni Yani's self-fulfilling headline element is repeated with a lexicon change, namely repetition in the form of an evocative pronoun. The Budi Yani lexicon (headline) and evocator (subheadline) have the same meaning field and the component analysis structure has the same meaning. Thus this discourse building is very strong which is supported by elements in the micro-structure.

The repetition of the same lexicon on the subheadline: video as a video lexicon element on headlines. Repetition is described in the following chart. Repetition of the same lexicon element on subheadline videos as well as the strengthening of the topic on the subheadline, namely video evocator. Thus the function in the syntactic structure occupies the nominal category function

### **3.4 Super Structure**

Super Structures in critical discourse analysis related to building discourse schemes, can be text frameworks. The text framework must have strong cohesion and coherence [8]. This power can be shown as a pyramid building.

## **4 Conclusions**

Based on the results of the research analysis "The Strength of the Selection of Lexicon in the Headline of Print Media as the Upstream Information of Critical Discourse Study" the power of lexicon selection on print daily headlines is influenced by extra-lingual power, that is, the message is constructed by structures outside the text. (2) the message, (3) media, (4) communicant, (5) gatekeeper, (7) company, and (8) response, and the strength of social cognition that occurs in the community.

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# Pragmatic Speech in Electronic Media Advertisement

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**Abstract.** This research aims to examine the speech strategy found in media advertisement. The speech applied is using pragmatic theory. Method used is qualitative descriptive method. The data collecting uses listening note taking method. The data collected will be classified then continued by describing the speech's type and function. Advertisement is one of media promotion for a product and has a significant role in increasing the production income. A product or service can be introduced to public by advertisement, so that everyone will be aware of the offered product or service. In this research analysis, there are many types of speech found in some advertisements. The speech made to grab people's interest by inserting attractive sentences. The promotion strategy in advertisement mostly are using locutionary, illocution and perlocutionary act.

**Keywords:** speech; pragmatic; advertisement; media

## 1. Introduction

We all know that language is one of communication tools used by people. Language has informative, expressive, directive esthetic and phatic function [1]. Informative function can be described as a information carrier. Pragmatic Speech in Electronic Media Advertisement Considered as the main function of the language itself. In written KBBI, language is a system of arbitrary sound symbols, which are used by members of a community to work together, interact, and identify themselves. Sansoso said that the definition of language is a sound produced from human speech that is done unconsciously to form a pattern of language that is following the dialect of each human character itself. Language has an important role in human life, with the existence of language that makes all humans can communicate well to just exchange ideas or experiences with each other. In communication, there are two types of forms namely direct and indirect communication and oral and written communication. The language itself will later function to lead to a mutual understanding between communicators and communicants or between readers and writers. Language is an absolute thing that is used in communication and certainly is needed by humans.

Communication and language can lead to a speech act that functions as a form of expression of something. Speech action itself is found in one study in pragmatics. Pragmatics as a study of the meaning conveyed by speakers (or authors) and interpreted by listeners (or readers) or pragmatics itself is the study of the intent of speakers [2]. in pragmatics involves an interpretation of what is meant by someone in a context and how that context can influence what is said. Pragmatics is also a study of how to have more meaning conveyed than what is spoken.

Yule argued that the sign of speech act can be an apology, complain, praise, promise or request. Speech act is divided into three: locutionary act, ilocutionary act and perlocutionary act. Locutionary act is an act of saying something. Locutionary is an act to say a series of sentences which meaning is same as what is said. Locutionary acts has several forms, such as, declarative, imperative and interrogative.

Ilocutionary act is a speech an act to deliver or inform something and an act to make something is done. The basic Ilocutionary, which is usually called the act of doing something, is a speech that its existence has another meaning from the speaker. The meaning is implicit and make the speaker wants something is done. The third act is perlocutionary which aims to give the hearer a certain effect or the act of affecting [2]. All those three acts mentioned above are applied to daily conversation and can be found in media advertisement.

Advertisement is one of media to promote a company or products we are familiar with. Advertisement is a media to promote a product or service. Visual advertisement is more effective to attract people's interest and make them buy the product being advertised. The advertisement is not only visually colorful, but there are message that becomes the tag line. The verbal message in advertisement is the branding image of the advertisement.

Speech act found in advertisement has different strategy. That strategy can be reflected on verbal message in the advertisement. The verbal message inserted has different function. The speech's function is influenced by the speech act used. In this research, the writer will described the speech act of advertisement in media, to parse the speech strategy applied to advertise.

## **2. Research Method**

This reseach is using desriptive qualitative method. The data source applied in this research is advertisements donwloaded online with some products offered. The writer intends to analyse the advertisement that have locutionary, ilocutionary and perlocutionary act. The method of collecting data used by the writer is listening and note taking method. The data noted by the writer is the speech delivered by the speaker in the advertisement video. Then, the data will be selected based on locutionary, ilocutionary and perlocutionary act and will be analysed. Finally, the conclusion will be made.

## **3. Result and Discussion**

Speech act is divided into three type. Those are: locutionary, ilocutionary and perlocutionary act. Locutionary act is an act to say or inform something. Ilocutionary act is a speech act which its existence contains implicit meaning that can make the hearer does something. Perlocutionary act is an act that has a certain effect to the hearer. The analysis speech acts found in the electronic media advertisement will be explained below:

### **3.1. Zalora Advertisement**

In the 30 seconds long Zalora advertisement shows a conversation yet with a narration delivered by the narrator. In the beginning of the advertisement shows 3 female models who are busy selecting some clothing. In this scene, the narrator says “Looking for something to wear for *lebaran*? Discover it on Zalora” followed by two male models appeared. Then it displays the models wearing the chosen outfit. Reflecting the narration at the beginning of the advertisement, the outfits worn are *lebaran* themed, such as *gamis*, skirt, long sleeved top, sweater, shirt, and the other *lebaran* themed clothing. In this scene, the narrator continues by saying “Now 80% off for your various original brands with 30 days restitution”. At the end of the advertisement there is a text “ALWAYS APPEAR FRESH”, then the logo Zalora is displayed. In the closing scene, the narrator says “always appear fresh only on Zalora”.

According to the description above, we can see that there are three speech acts said by the narrator, such as: “Looking for something to wear for *lebaran*? Discover it on Zalora”, “Now 80% off for your various original brands with 30 days restitution”, and “Always appear fresh only on Zalora”. The first speech, “Looking for something to wear for *lebaran*? Discover it on Zalora”, is a locutionary directive act. Locutionary act is an act to make the hearer do something, and directive is an imperative sentence to order the hearer to do something. In this sentence, the narrator indirectly asks the hearer, who has trouble selecting the outfit for *lebaran*, to buy their clothing on Zalora only. Since it is Ramadan, clothing for *lebaran* is something hunted by people. So the speaker wishes that the hearer will buy the clothing at Zalora. Next is the sentence “Now 80% off for your various original brands with 30 days restitution” is locutionary representative act. Locutionary is an informative and representative speech act. In that sentence, the speaker gives the information about the free 30 days restitution if there should be any issue with the product. The information is true and can be checked on the website. Lastly, the sentence “always appear fresh only on Zalora” is an expressive locutionary. In that speech, the speaker indirectly asks the hearer to buy their clothing on Zalora if they want to look fresh.

### 3.2. Mylanta Advertisement

Mylanta advertisement is a 31 seconds long advertisement. This advertisement shows a family who are breaking the fast. The family consists of grandmother, father, mother and children. In the beginning of the video, the grandmother says “breaking the fast” with the sign of *bedug* sound which is signaling the time. Then, one of the children whines and says “Ouch, my stomach ulcer”. Then, the narrator says “When stomach ulcer attacks, go get mylanta” with the children in pain as the background while drinking Mylanta and the narrator continues “Mylanta with quick action formula reduce your pain instantly”, with an animation that shows how Mylanta works in the peptic. In the closing scene, the narrator says “Mylanta helps reducing your stomach ulcer pain and keeps the *silaturahmi* going well.”

As can be seen above, there are speech uttered by narrator or the models. In the first utterance “breaking the fast” said by the grandmother is an imperative locutionary act. Locutionary act is imperative. The grandmother announces “breaking the fast” when there is *bedug* sound to make the other characters do so. This is an imperative act to make other people do like what has been said. Then there is “Ouch, my stomach ulcer” utterance said by the child. This utterance is an expressive locutionary speech and the child wants something to be done to his pain. Then the grandmother gives him the Mylanta to reduce the pain. In this scene, the narration spoken by the narrator is “When your ulcer is hurt, take Mylanta immediately”, that utterance is an imperative locutionary act because that narration gives an advice to take Mylanta immediately. In the closing scene, “Mylanta helps reducing your stomach ulcer pain and keeps the *silaturahmi* going

well.” This is a representative locutionary act where there is an information about the effect that Mylanta has which helps reduce the pain and keep the *silaturahmi* going well. The truth about the information is when the family gathers without no one in pain.

### **3.3 Listerin Advertisement**

Listerin Advertisement is 32 seconds long with Arie Untung’s family as the main characters. In the opening, there is a narration “Listerin makes your mouth extra clean while 12 hours fasting. Brushing your teeth only is not enough. Use Listerin to reduce the 99,9% bacterias for fresh breath” with Arie Untung’s family using the product, as the main background. Then continued by “makes Arie’s family feel confident in doing *silaturahmi* even to strangers” narration and shows Arie’s family greets the people around them without being afraid of bad breath. It is ended while showing the product.

In the first utterance delivered by the narrator, “Listerin makes your mouth extra clean while 12 hours fasting” is an expressive illocutionary act where the speaker asks the hearer to use Listerin because Listerin can make your breath odorless even though you have to fast for 12 hours. Illocutionary is an act when the speaker needs the hearer to do something and expressive is a speech that depicted a condition. This utterance is intriguing the hearer to buy the offered product. Then, there is “Brushing your teeth only is not enough. Use Listerin to reduce the 99,9% bacterias for fresh breath” utterance which is a directive illocutionary. Illocutionary is a speech that provides information to the hearer, meanwhile directive is an utterance that requires the hearer to do something. In the utterance, the narrator tells that brushing your teeth only is not enough to make your mouth feels fresh and odorless. The utterance can be classified as an imperative sentence for the hearer to buy the product. Then continued by “makes Arie’s family feel confident in doing *silaturahmi* even to strangers” which is a representative locutionary. Locutionary is an informative act and representative is the truth. The information showed by Arie Untung’s family interacting with strangers confidently.

### **3.4 Split Candy Advertisement**

This advertisement is 30 seconds long with 3 main characters; an older brother, younger sister and their mother. In the opening we can see the older brother is enjoying the candy alone and the younger sister appears while saying “I want some”. When her brother is unresponsive, she is getting upset and calls her brother stingy. Their mother comes and asks what is happening. The younger sister says “I want that Split candy” and the brother is responding “I finished all of them because of the fresh lemon flavor”. The mother tells the younger sister to buy the candy. The older brother asks for some candies but she refuses to share them by saying “I will not give you, Split candy is good”.

In the conversation above, there is “I finished all of them because of the fresh lemon flavor” utterance which is an expressive locutionary act. Locutionary is an informative act and expressive is utterance that is expressing a certain condition. The older brother does not want to share his candies because they are so refreshing and finishes them all by himself. The older brother gives the hearer that the candies he enjoyed are refreshing and has lemony taste. It can be seen by the older brother’s expression. Just before the video ends, the younger sister brings her own candies, the brother wants his share but she refuses to give some. “I will not give you, Split candy is good” utterance by the younger sister shows information that the candies are too good to share.

### **3.5 Kiko Advertisement**

The advertisement is 30 seconds long with abundant children characters and two adults as parents. The situation is crowded. In the beginning of the video, there children playing in the yard cheerfully. Then, the mothers takes some Kiko products out of the freezer then brings them to the yard where the children play while saying “Kiko Tropikal”. The children are rushing towards the mother and choose the wanted flavor. They are saying “wow it is bigger,” “it’s good, right?” “the bigger the more flavorful” while enjoying the products. In the end of the video, they say together “1000 is more fun. Kiko Tropical is refreshing. The bigger the more flavorful.”

There is an utterance “wow it is bigger” said by a kid as a respond. That utterance is a representatif locutionary act. Locutionary act is giving information to the hearer, meanwhile representative is utterance based on the actual condition. Information given by the the kid is the size of Kiko is getting bigger. The size of Kiko Tropical is indeed way bigger which is matched with the utterance saying that the price is Rp 1000,-, more expensive than the old variant. The final utterance “1000 is more fun Kiko Tropical is refreshing. The bigger the more flavorful,” is a representative ilocutionary. Ilocutionary is an utterance to influence the hearer to do something and representative is a utterance matched with the actual condition. The utterance “1000 is more fun” and “the bigger the more flavorful” said to attract the hearer and make them try the product. The speaker wants the hearer to enjoy the flavor and it can be seen by the expression they make when enjoying the bigger Kiko.

#### **4 Conclusion**

Advertisement is one of media to promote a product or service and has a significant role in increasing the production income. By advertisement, a product of service can be introduced to the public, so everyone will familiar with the product offered. In the analysis there are various speech acts found in those advertisements. Those speech acts are made to make the advertisements are more interesting. The promotion strategy of advertisement is tend to use locutionary, ilocutionary and perlocutionary act.

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# Reorientation of the Indonesian Cultural Strategy in the Global Community Based on National Culture as Identity

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**Abstract.** Nowadays the world community is an integrated and open society. This openness concerns all aspects of life both political, economic, social, cultural, communication and business opportunities. Competition is the motor that drives the progress of global civilization. Through the advancement of science and technology today has created a new culture, namely global culture. In order to adapt to this new culture a strategy is needed. There are two basic problems that are trying to be answered in this paper, namely: first what is the basic of the values of global community culture? The two cultural strategies are needed in dealing with the negative impacts of the culture of the global community. The material objective of this paper is the phenomenon of Indonesian nation's life and culture which is reflected in real life in society. The formal objective of this research is social philosophy. This paper is the result of short research in the field of humanities. The method used in this study is a linear method consisting of perception, reflection and conception. The results of this study are a basic concept of cultural strategies to survive in global relations based on strengthening national culture.

**Keywords:** Reorientation, Cultural Strategy, Global Community, National Cultures

## 1 Introduction

This every era always gives birth to cultural trends. Globalization as an era forms a global community. Furthermore the global community gives birth to a global culture. To analyze the basic values of global culture, it is necessary to examine the basic values underlying globalization. Some of these values are: globalization, postmodernism, capitalism, cosmopolitanism. Furthermore the term global culture is used to replace the term global community culture.

## 2 Method

This research is humanities research. The method used is a linear method that involves elements of perception, interpretation, reflection and conception. The following are some of the methodical elements used, namely capturing perceptions through observations. The next

stage is the interpretation and object of study using the theoretical basis. Then the analysis is carried out as a reflexion process. Then systematically arranged a basic concept

### **3 Result and Discussion**

#### **3.1 Precondition of Global Culture**

The phenomenon global culture that is spread to entire the world does not appear suddenly, but is preceded by a precondition namely the emergence of postmodernism. Postmodernism reacts to modern-day thinking which is dominated by the power of rationalism. In the field of postmodernism philosophy refers to all forms of critical reflection of modern-day paradigms and the refusal of metaphysics in general. [1] This term is a negation of the modern age, a split or shift from a modern definitive picture. [2]

The emergence of postmodernism cannot be separated from the thoughts of F. W. Nietzsche. He rejects a single system that is firm in all fields. Confidence in the ratio will produce a system that eliminates the originality and human potential. [3] Belief in the greatness of the law or theory will kill the spirit of creation, even though it is the creation that keeps life alive. Every creation will give enthusiasm to humans. A body that is creative makes enthusiasm for itself like a hand towards its will. [4].

The next precondition is globalization. According to Robertson, quoted by Kaelan, globalization goes through two processes, namely the objective process and the meaning of the negative process. The objective process is the process of shrinking the world (compression of the world). [5] The world is increasingly narrow because of advances in science, information technology, telecommunications, and transportation. The speed of information moves quickly to corners of the world without being restricted. As a subjective process, globalisation is an increase in interdependence and awareness of interdependence. Globalization promises that global economic growth that brings prosperity to all countries is actually a continuation of colonialism and developmentalism. [6] This era of globalization has distinctive features that stand out from previous eras, namely penetrative, competitive, rational, pragmatic. [7]

Globalization cannot be separated from capitalism. Capitalism is a great force capable of building a world economic system based on free competition and free markets. New capitalism deliberately created the need to rule the world. Here there is dehumanization of exploited humans and their economic potential is utilized.

#### **3.2 Global Culture**

This new culture that emerged from the combination of these elements gave birth to a new culture based on values:

1. Materialism. This culture of materialism is very prominent in global society. This materialism is no longer the ontological basis of thought but the ethical basis of an action or decision. Matters relating to matter are more valued than those that are not material.
2. Hedonism. People are very passionate about pursuing pleasure. Places that provide pleasure are always crowded.
3. Consumerism Culture. This culture is the most prominent in the global community environment. The culture of consumerism makes humans greedy. He will consume more than

what is needed. The Cartesian philosophical statement "I think, therefore I am" (cogito ergo sum) is replaced with the statement "I consume, therefore I am". [8]

### **3.4 Anticipation Efforts with the Cultural Strategy**

Indonesian society is now in a paradoxical situation. On the one hand it is in the global community on the other hand primordial values are still strong. In this paradoxical situation, the Indonesian people must accelerate by developing strategies to survive in global competition. Nations that do not have the right anticipation strategy will lag far behind the global community. This nation will be the object of the interests of the great nations.

Cultural strategies are actually broader than just compiling certain policies from culture. Now culture is seen as a dynamic rather than a static one. Culture is not only interpreted as a noun but as a verb. [9] On the other hand culture has an epistemological meaning, namely a system of thinking. Culture strategy as an effort to build a system of thinking in order to face fundamental problems and an efforts to survive into the future. These are some important things related to the cultural strategy. First, reformation of ways of thinking. Changes in the way of thinking offered must still be based on national cultural values, namely Pancasila. Pancasila is an adhesive force of national pluralism. Second, reformation in education mainly concerns the foundation of educational orientation. Education as a cultural activity must be based on Pancasila values, foster good character and provide adequate knowledge and skills. Third, virtual relations in communication in cyberspace cannot replace social relations in the real world. Indonesian society is a social society. Each person cannot be separated from his social environment. It is necessary to grow social, cultural, religious values to minimize hedonic-material culture. Fourth, self-confidence is needed in the association of the global community. Self-confidence can be grown by improving quality through mastery of science and technology. Fifth, creative culture (creating) must be grown to shift the culture of consumption (wear). Indonesia's population of more than two hundred and fifty million is an extraordinary power if the creative culture has grown. The Indonesian nation is considered important in international relations because of the broad market. The number of internet users in Indonesia is 88 million, the number of cellphones and gadgets 326.2 million exceeds the total population. [11] Creative culture must be a systematic program of the state and population. Creative culture can stem the entry of goods into Indonesia. This is where the spirit of nationalism is needed to support the industry by loving domestic product

## **4. Conclusion**

This global era provides equal opportunities for all nations to compete. There are two choices to be the subject or object in the global community. Inter-nation relations are characterized by intense competition. Besides globalization gave birth to a culture based on the values of materialism, hedonism, individualism that have a negative impact on society.

In order to anticipate these problems, a comprehensive and fundamental cultural strategy is needed. This cultural strategy must build a system of thinking that is based on the value of local wisdom in a global perspective. Three important things are at the core of the reorientation of the Indonesian nation's cultural strategy, namely Pancasila as national values, local character and global competence.

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# Fishing Tools in Java in Historical and Cultural Perspectives

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**Abstract:** Fishing is one of the livelihoods in Java that causes the emergence of fishing gear that is different from one place to another. This article highlights the problem of fishing gear based on its history and culture. What is the history of fishing gear in Java? What culture is the background and caused by the fishing gear? Why is this fishing gear still sustainable? The results show that the variety of fishing gear is influenced by several cultural regions, namely inland areas, pond areas, and coastal areas. Based on various types of fishing gear, it also shows that fishing is a part-time job or the main job. In a community whose main job is fishing, a culture arises related to their fishing gear. The fishing gear is still sustainable until now because the tool is still used even though there are innovations in its manufacture.

**Keywords:** fishing gear; livelihood; history; culture; innovation.

## 1. Introduction

Cultural research is an endless study. Koentjaraningrat [1] states that culture has seven elements which include language, knowledge systems, social organizations, living equipment systems and technology, living livelihood systems, religious systems, and arts. The seven elements of culture are found in any culture, both in the simplest culture and at the highest cultural level. Furthermore, Koentjaraningrat stated that specifically, culture can be influenced by ethnicity, geographical area of culture, as well as the type of livelihood. It just likes what happened to the people of the North Coast of Java, especially in the people of Kedung Malang Village, Kedung Jepara District, and Wonokerto Kulon Village, Wiradesa District, Pekalongan.

The two research areas are fishing communities that have a distinctive culture which is different from the culture caused by other livelihood systems. Fishermen are one of the livelihoods whose main activity is fishing. This livelihood causes the emergence of fishing gear that is different from one place to another. This article highlights the problem of fishing gear based on its history and culture. What is the history of fishing gear in Java? What culture is the background and caused by the fishing gear? Why is this fishing gear still sustainable?

## 2. Method

This research is an analytical descriptive study. This study uses primary sources and secondary sources. Primary sources are archives or other data both textual and non-textual. Secondary sources are obtained from previous research results, and from various relevant literature.

In order to gather information related to traditional fishing gear, direct observation is carried out. The observation aims to obtain a more complete description of traditional fishing gear and the values contained to be developed as well as documenting the types of traditional fishing gear, historical background, supporting communities for traditional fishing gear, how to make and map the location of traditional fishing gear makers.

Research data were also collected using in-depth interview techniques. Interviews were carried out on all elements of stakeholders including sellers and makers of traditional fishing gear, Tourism Office, Bappeda, traditional fishing gear employers' organizations, users of traditional fishing gear, community, and relevant community leaders, and related associations

Sharpening the data and information collection is done by using FGD (Focus Group Discussion). In this FGD activity, each individual in groups asks each other, expresses opinions, perceptions, and beliefs about traditional fishing gear and traditional values contained in tool symbolization. The FGD gives freedom to participants who represent various groups of stakeholders simultaneously both sellers, communities and business actors who support activities, makers, users of traditional fishing gear, fishing organizations, relevant community leaders, and related agencies. Through FGD, access to traditional fishing gear groups can be obtained to be explored more deeply.

Anthropological approaches are also used by anthropologist as an effort to focus on ethnohistorical studies, which are various activities of society, culture, symbolic meanings, and values of local traditions which today still relate or reflect knowledge and life in the past that have cultural significance or local traditions [2].

The economic approach is used to analyze economic problems related to economic activity in its role to improve the standard of living and welfare of the community. The phenomenon of an economic approach is built on the common principles of thinking to describe a phenomenon with socio-economic problems. Economic, non-economic, socio-cultural factors greatly influence the economic behavior of the community [3].

Traditional fishing gear as an economic product certainly has demands and offers, where producers have the duty to produce a product to meet the demands. Consumers are users of traditional fishing gear. Consumers have needs and requests that must be fulfilled and fulfill these needs by means of money [4]. In micro terms, it is explained that traditional fishing gear has a positive impact: increasing the income of local people. The development of the fishing community around the site will increase community income.

All data collected through the methods and various approaches above will then be classified, connected or accumulated between data from one another, linked between primary sources and library sources or secondary sources as a form of interpretation. Then, all the data are synthesized in order to develop a model that can be applied.

### **3. Results and Discussion**

#### **3.1 Traditional fishing gear in Jepara and Pekalongan**

### 3.1.1 Traditional fishing gear in Jepara

Traditional fishing gear in the village of Kedung Mulyo, Kedung Subdistrict, is very diverse. Of the total fishing gear, there are some that are still functioning, some are not functioning and some are experiencing innovation in the form and utilization. To find out the grouping, an inventory is needed as follows: *seser, bubu, kepis, ajug, chart, net, arat, and dogol*.

### 3.1.2 Traditional fishing gear in Pekalongan

Fishermen in Wonokerto Kulon village are broadly grouped into three categories, namely small fishermen, medium fishermen and skipper fishermen (Interview with Dorat, on 12 April 2018). For small fishermen, many use the traditional fishing gear. Whereas fishermen with large categories generally have their own vessels, as well as entrepreneurs who are hereditary, have fishing areas from the Strait of Karimata to the island of Natuna. In carrying out fishing activities, it lasts almost 3 (three) months. The results of the catch are generally sold at Tegal TPI, Pekalongan TPI, and TPI Juana. Santrang fishing gear, in general, is widely used to capture kecil fish such as *pethak, sothong*, and squid (Interview with Tardi on 12 April 2018).

### 3.2 Culture of Fishermen Tradition in Kedung Malang Village Kedung Jepara District and in Wonokerto Kulon Village Wiradesa District Pekalongan

The fishing community in Wonokerto village, 80% of the population is Muslim and still maintains traditions such as *Nggalang boat, Tsakuran, and ziaroh* as well as celebrating Islamic holidays, including *Sedekah Laut, Rajaban and Mauludan* (Interview with Karsan on April 12, 2018).

To fill in the days when not going to sea, the fishermen also carried out boats that repaired boats. To facilitate the work of repairing a boat, it is usually throwing a party (*selamatan*) with grilled chicken dishes, egg dishes and fish and the like. The tradition of raising these boats besides being associated with the work of repairing boats, this party is also meant when someone buys other valuables, such as author and car that can also be used for work.

In addition to the *slametan* tradition, the fishing community also conducts pilgrimages regularly, both locally and to Kudus, Demak and Pekalongan. This pilgrimage is carried out individually and as a recitation group. This tradition is intended to get religious strength to lead a life full of tests and get the spirit of doing a fulfilling job with challenges. Fishermen work in the middle of the ocean, anything can happen so that it requires inner strength and physical strength to be able to survive, moreover the income that is often uncertain depending on natural conditions.

The tradition that is also routinely carried out by these fishing communities is *tahlilan*, carried out individually or by families every Friday night, as well as in groups, both a collection of Muslim groups, neighborhoods and village levels. Usually if done a collection every Friday once a week, whereas if done at the village level then it is carried out moving around the place of departure.

This *tahlilan* activity usually does not stand alone, but there are recitations and to further encourage and motivate members, there are also a number of people who are relatively few. However, due to a large number of members between 100 people multiplied by IDR 5000, - if possible, around IDR 500,000. The amount for the village community is quite a lot.

#### **4. Conclusion**

The results showed that the variety of fishing gear was influenced by several cultural regions, namely inland areas, pond areas, and coastal areas. Based on various types of fishing gear it also shows that fishing is a part-time job or the main job. In a community whose main job is fishing, then a culture arises related to their fishing gear. The fishing gear is still sustainable until now because the tool is still used even though there are innovations in its manufacture.

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# Symbolic Meanings in Marriage Ceremony of Javanese Culture (Semiotic Analysis)

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**Abstract:** Javanese wedding ceremony consists of various symbolic processions during the ceremony. The ceremony starts from wedding preparation, *pemasangan dekorasi* (decorating), *siraman* (watering body), *potong rikmo* (haircut), selling *dawet*, *midodareni* (visiting to the bride), *ijab kabul* (marriage pledge), *panggih* (meeting), *balang suruh* (throwing *suruh*), *wiji dadi* (hoping fertile), *dahar kembul* (having meal together), *sungkeman* (prostrating), *sindur mayang* (covering shawl), *timbang* (weighing), *tukar cincin* (exchanging ring), until wedding reception. Each procession has both its own symbol and meaning.

**Keywords:** Marriage; wedding; tradition, procession; bride; bridegroom; Javanese culture.

## 1 Introduction

Indonesia has a variety of cultures. According to Thohir, the form of culture is in the form of a complex of ideas, values, norms, or abstract rules [1].

One form of culture is Javanese traditional marriage. Mantle Hood, in Sutawijaya, [2] states that the Javanese culture is from here to eternity. In the context of Javanese customary marriage, it is focused on marriage data in Central Java in the city of Solo and Yogyakarta.

The traditional tradition of marriage has distinctive characteristics in each region. However, all of them contain very high cultural values from each procession in marriage. Each procession is carried out with meaningful sacred symbols. According to Geerts, the power of symbols is the ability to identify facts with values at the most fundamental level [3].

In the Javanese traditional marriage procession, various stages must be passed, before the bride and bridegroom have the right to bear the title as husband and wife.

## 2 Theoretical Framework

Semiotic or semiology is the terminology that refers to the same science. In Greek, semiotic (*semeion* = sign) is a branch of science that deals with signs and everything relating to signs, such as sign and process systems that apply to the use of the mark [4]. The term derived from the Greek word *semeion* meaning “sign” in English is a science that studies the system of sign such as: language, code, signal, and so forth.

Initially the semiotic concept was introduced by Ferdinand de Saussure through dichotomous system of signification, signified, and signifier. This concept sees that the meaning arises when there is an associative relationship or in absentia between the “signified” and the “signifier”. The sign is the unity of a signifier with an idea or signified. In other words, markers are meaningful sounds. So, the marker is a material aspect of the language that

is what is said or heard and what is written or read. Thus, a sign is a mental aspect of the language [5].

Semiotic basically wants to learn how human means things. Understanding (signifying) in this case cannot be confused with communicating. Meaning means that objects do not only carry information, in the case where the objects are to be communicated, but also constitute a structured system of signs. The connotation, even though it is the original nature of the sign, requires the activeness of the reader to function. In Barthes's semiology and its followers, denotation is the first level of significance system, while the connotation is the second level. He further states that the literal meaning is something of a nature [6].

In the framework of Barthes [6], connotations are identical to ideological operations, which he calls "myth" and function to reveal and justify the dominant values that apply within a certain period. In "myth" there is also a three-dimensional pattern of signifier, signified, and sign.

To be able to identify a "sign", it must first be understood exactly what is meant by a "sign". In semiotics, symbols can be words, or images that can produce meaning. Each sign consists of a "signifier" (marker) in the form of the signature - and 'signified' the concept represented by the marker [7].

According to Peirce, as quoted by Fiske [8], there are three signs, namely: (1) "Iconic": a similar sign to the tagged (for example: photos, brand photos, diagrams, maps); (2) "Symbolic": a sign that is not identical to those marked but conventional arbiters and mummies (e.g: the word stop / red traffic light); (3) "Indexical": a sign that is associated automatically in a case (existential or causal) with a marked (e.g: smoke indicating fire). These three types of sign do not need to be separated from one another: something can be an icon, symbol and index, or a combination of all three. Movies and television, for example, use the three categories: icons (sounds and pictures), symbols (speeches and texts), and indexes (as a result of filmmaking).

### 3 Method

This study uses library research methods. Methods of research in this study include: 1) close reading, 2) textual analysis, and 3) inter-textual and contextual analysis using semiotic method. Careful reading is done on material objects in the form of writings on ceremonial services of Java as the source of primary data. Then the source of the primary data is analyzed in textual, inter-textual, and contextual according to the theoretical basis used.

### 4 Results and Discussion

There are several stages and ceremonies that must be passed in a wedding procession in Javanese custom. The stages and ceremonies are: 1). *Persiapan Pesta Perkawinan* (Wedding marriage preparation), 2). *Pemasangan Dekorasi* (Decoration installation), 3). *Siraman* (watering body), 4). *Potong Rikmo* (Haircut), 5). *Dodol Dawet* (Selling dawet), 6). *Midodareni* (Visiting to the bride), 7). *Ijab Kabul* (Marriage pledge), 8). *Panggih* (Meeting), 9). *Balang Suruh* (Throwing Suruh), 10). *Wiji Dadi* (Making fertile), 11). *Dahar Kembang* (Having meal together), 12). *Sungkeman* (Prostrating), 13). *Sindur Binayang* (Putting shawl), 14). *Timbang* (Weighing), 15). *Tukar Kalpika* (Putting on a ring each other), and 16).. *Ular-ular* (Giving advice).

#### **4.1 Wedding Marriage Preparation**

In Javanese customs, who have the intention or job is the bride's future bride. The size of the party depends on the status and capabilities of the parents, and also the amount of *petukon* received by the parents. Given the significance of the marriage, the day of execution of the *ijab* was done elaboratively so that the couple would have lasting happiness, avoided from trials and dangers.

#### **4.2 Pemasangan Dekorasi (Decoration installation)**

When the wedding reception takes place at home, usually a day before the party, the gate from the parent's house of bride is decorated with *tarub* (the decoration of plants). Equipment or *ubo rampe* consists of banana trees, banana fruit, sugar cane, coconut fruit and coconut leaves which each have their own meaning. Two banana trunks with some banana combs mean that the husband should be role models in family and social life

#### **4.3 Siraman (Watering body)**

*Siraman* is a procession for cleansing the soul and body, as well as removing all the invisible brides. It is hoped that the bride and bridegroom can start a new life with a clean and pure heart.

#### **4.4 Potong Rikmo (haircut)**

After the watering body procession is completed, then *potong rikmo* or haircut from both bride and bridegroom. The two haircuts are then put together to be planted. This refers to self cleansing and equal perception before they step into marriage.

#### **4.5 Dodol Dawet (Selling dawet)**

After the haircut process is finished, then *dodol dawet* is done. *Dodol dawet* which means selling traditional Javanese drink *dawet*. *Dawet* is a typical Javanese traditional drink made of *cendol* (jelly). The father who brings, while the mother who serves the buyers. This gives an example of a good synergy between husband and wife in order to make a living.

#### **4.6 Midodareni (Visiting to the Bride)**

*Midodareni* event is held on the night of the day before the wedding day of the marriage ceremony. The bridegroom accompanied by his relatives and friends visits the house of his prospective father-in-law and handed to be married on the following day. The bride who is regarded as an angel needs the safety of her. For that, the bridegroom will invite relatives and close friends for a couple of hours on the eve of the wedding at the bride's wedding.

#### **4.7 Ijab Kabul (Marriage pledge)**

*Ijab kabul* ceremony is the most important requirement in confirming marriage. Implementation of *ijab kabul* is done in accordance with the religion of the bride and

bridegroom. At the time of *ijab kabul*, the father of the bride marries his daughter with the bridegroom. Furthermore, the bridegroom receives his marriage from the parents of the bride and the bridegroom then accompanied by a dowry handover for the bride. This event is interpreted as fulfillment of the wishes of both to form a family.

#### **4.8 Panggih (Meeting)**

The *panggih* ceremony is a meeting between a beautiful bride and a handsome young bride in front of the house decorated with *tarub* plants. Bridegroom was escorted by his family to the bride's house and stopped at the gate. The bride and bridegroom, accompanied and escorted by two women who were married, walked out of the bridal room. His parents and close family walked behind him. However, now this procession is usually held at a building where the wedding party is held.

#### **4.9 Balang Suruh (Throwing *suruh*)**

The bride meets with the bridegroom. They approach each other. With the distance of about three meters, they throw a bunch of leaves with an orange inside tied with white thread. They are doing with great desire and hope for happiness later on. According to tradition, the leaves have the power to resist from bad disturbances. By throwing *suruh* leaves each other, they will prove to themselves that they are truly true humans, not demons or others who consider themselves to be the bride or the bridegroom.

#### **4.10 Wiji Dadi (Making fertile)**

In this ceremony, the bridegroom steps on the egg with his right foot. Then the bride washes the bridegroom's feet with water mixed with various flowers. It is meant that the bridegroom is ready to be a responsible father and husband, while the bride will be faithful to her husband.

#### **4.11 Dahar Kembul (Having meal together)**

The bride and bridegroom have meal together and fed each other. First, the bridegroom makes three small circles of rice with his right hand and gives it to the bride. After the bride eats, she does the same for her husband. After they finish, they drink sweet tea. The ceremony illustrates that the bride and bridegroom will use and enjoy a happy life with no interference from others.

#### **4.12 Sungkeman (Prostrating)**

In this ceremony, the bride and bridegroom prostrate to both parents to pray for their blessing from parents. First it is done with the bride's parents, then with the bridegroom's parents. During *sungkeman* in progress, *Pemaes* takes a *keris* from the bridegroom. After *Sungkeman*, the bridegroom wore his *keris* back. This is meant as a sign of the bride and bridegroom to their parents without any suspicion.

#### **4.13 BinayangSindur (Putting shawl)**

After the *wiji dadi* procession, the bride and bridegroom's parents are in front of the bridegroom's chair, while the bride's mother puts the shawl (*sindur*) over the shoulders of the bride as a symbol in which a father's figure shows the way of life they are going through their mother *tut wuri handayani*, walking back while giving advice.

#### **4.14 Timbang (Weighing)**

In this procession, the bride and bridegroom sit in the lap of the bride's bride. The father then said that the scales were "equally heavy". It is meant that both will be equally loved and loved. Both are treated equally as their own and have the same position in front of the parents.

#### **4.15 Tukar Kalpika (Putting on a ring each other)**

In this procession, the bride and bridegroom give a ring to each other as a sign of dependence to each other. As a sign of loyalty, the ring will always stick to their finger. For those who have done *tukar kalpika* before, this procession only transfers the ring from the left hand finger to the right hand one alternately.

#### **4.16 Ular-ular (Giving Advice)**

Giving advice is part of the celebration in a marriage ceremony that is usually conveyed by a person who has broad knowledge and charismatic in the family environment. The purpose of giving advice is to give the bride and bridegroom to safeguard the life journey until old age.

## **5 Conclusion**

Each stage of the procession of marriage in Javanese customs contains semiotic values, full of meaning and expectations of the desired life. With symbols in wedding procession, a man and a woman united by bonds of marriage are expected to live together as a husband and a wife forever. Marriage is an important event in a life, once in a life.

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# Selection of Language of *Santriwati* in *Sallafiyah Al Fithrah* Islamic Boarding School Semarang in Education Field: in Culture and Language Perspective

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**Abstract.** This study aims to describe the selection of *santri* language in the field of education seen from a cultural perspective by taking a locus at the Al Fithrah Islamic Boarding School in Semarang. The sample of this study were 30 female students who were randomly selected. Data is obtained through interviews, observations, and questionnaires. The results obtained are (1) Javanese language, in the variety of *krama* is still good (60% -70%) and chosen and maintained as a communication tool in the educational field, (2) the respondents' ability in speaking Javanese language is relatively good (70%) in understanding, communicating, and reading Javanese texts, (3) Javanese language, in the variety of *krama* is still relatively dominant as a means of communication, especially for *Kiai*, while for others (*Ustadzah*, friends, surrounding communities) Javanese uses a variety of *krama*, *ngoko*, and/or Bahasa; (4) the rank and position of the Javanese language (especially the variety of *krama*) has begun to be displaced by Bahasa, (5) the *Kiai* are still highly respected by the *santri* and *ustadzah*, (6) the *santri(wati)* are required to obey 17 rules of *santri* (7 ) The 17 rules of the *santri's* culture influence the order of thought, conduct, and speech, and (8) Javanese culture and Islamic culture also contribute to the choice of language/variety and ethics/culture in communication.

**Keywords:** selection, language, santri, the realm of education

## 1. Introduction

In a bilingual and/or multilingual society, the choice of language in social interaction is an inevitability. However, when someone chooses a particular language, he or she will be faced with a number of constraints and considerations. Constraints and considerations that they faced are not only a matter of language/variety but also cultural problems. In Javanese society, for example, there are language complexities and culture, because the things that need to be considered are the choice of languages (whether *ngoko*, *krama*, or *krama inggil*, or other languages/varieties), then, who is the interlocutor (age distance, social distance), and how the culture is. More so, (hypothetically), Javanese people who live in the Islamic boarding school environment. The reason is that things that must be considered besides language/variety are tradition/culture (Java)

and Islamic boarding schools (Arabic-Javanese), such as the tradition of asking *Kiai*/caregivers, traditions reciting, and a tradition in the teaching-learning process.

To trace the hypothesis above, it is necessary to look at previous language selection, shift or retention studies. From the research findings of Regional Language Retention articles through Learning and Activities in Schools by Eko Widanto, it is said that defense and shift are two sides of a coin. Interrelated between the two. Language retention can be done through; (1) learning, (2) extracurricular activities, (3) communication tools on certain days. These are done to prevent the shift and extinction of languages, prepare speakers of regional languages in the future, and preserve national culture. Meanwhile, the results of Alamsyah's research, et al. show that speakers of Acehese society are generally grouped into; (1) less able to speak Bahasa for fear of being wrong and (2) there is a group of people who can speak Bahasa but are very limited. The reason is that in practice, they often use mixed languages (Indonesia and Aceh). Therefore, there are situations of code-switching and code-mixing.

Sudirman Wilian shows that, empirically, based on scores (quantitatively) language choices in the family domain, neighborhood, kinship, it can be concluded that the Sasak language in Lombok will still survive even though there is the younger the age of the respondent then the higher the average choice of language. This is reasonable because that is the characteristic of a socialized society. That is still far from a symptom of a shift towards a monolingual Indonesian language society. Theoretically, according to him based on the experiences of other languages in the world that experience threats such as the language of Lampung in Indonesia (Gunarwan, 1994), these languages are threatened because they are no longer used by the younger generation at home with their families. Moreover, he classified the languages of the world into 3 types (languages that are extinct, endangered, and still safe). Of these 3 language groups, Sasak is classified as a safe language and even very safe. That is because; (1) demographically, Sasak still has a large number of speakers, (2) supported by language use in the home domain, (3) Sasak language still receives support from the government, and (4) is protected by law as a national cultural preserve.

Looking at the results of the research above, Javanese has the potential to be maintained by its speakers with a note that; (a) is still used in the home domain and (b) is still taught by parents of the next generation. In addition, in communities that are bilingual and/or multilingual, code-switching and/or code-mixing will appear. Other terms of Javanese will exist if there is attention from the government and the field of education.

Then, the question is, how is the language selection of *santri* in the Sallafiah Al Fithrah Islamic boarding school in the educational field in a cultural and linguistic perspective? What language/variety (Javanese, Indonesian, English, Arabic) is chosen when speaking with the *ustadzah/ustadz*, *kiai*, or supervisors? At what time is this particular language/variety used? What norms (socio-culture) are used? Are there differences in norms (socio-cultural) that are significant when students talk to *kiai* compared to others (*ustadzah*, supervisor)? These questions will be answered through this research.

## 2. Method

This study took the location of Semarang Al Fithrah Islamic Boarding School as the object of study. The object of this study is all students in the boarding school. Meanwhile, the sample is determined randomly. Of the 60 students in the boarding school, 30 students were sampled in this study.

Data obtained by using interview techniques, observations, and questionnaires. Once collected, the data is analyzed by quantitative and qualitative methods.

### 3. Results

#### 3.1 Language Competence and Use in Communicating in Islamic Boarding Schools

From the 30 respondents who were sampled in this study, the results were obtained: first, the competency of respondents in understanding Javanese speech fluently was 67%, substandard 30%, and not smooth 3%. Second, respondents' communication competencies in using Javanese were obtained smoothly 67%, 30% substandard, and not smooth 3%. Third, respondents' competence in reading Javanese texts (books, etc.) which are classified as smooth is 73%, 24% substandard, and 3% not smooth. Fourth, the competence of respondents in writing Javanese was obtained as a result of 73% stating smooth, smooth 24%, and not smooth 3%.

In this study, it is also explored the competence of communicating in Javanese both in the form of *ngoko* and *krama* when speaking with *kiai*, *ustadzah*, board administrators, seniors, and friends. From the results of the data analysis, the results were obtained: first, *santri*, when communicating with *kiai*, using the Javanese language in a variety of 73%, and the remaining 27% using other languages (Indonesian, Arabic). Second, when respondents communicate with teachers, those who use the Javanese language in the variety of *krama* is 30%, Javanese in a variety of *ngoko* by 3%, and the remaining 67% uses other languages (Indonesian, Arabic, English). Third, when communicating with senior or friends, respondents who used Javanese in a variety of *krama* were 43% using the Javanese language with a variety of *ngoko* by 33%, and the remaining 24% using other languages (Indonesian). Fourth, when communicating with fellow students who are of the same age, the results are obtained: using Javanese in a variety of *krama* of 17%, using Javanese in a variety of *ngoko* by 70%, and using other languages (Indonesian) by 13%. Fifth, the language used by the respondents when communicating with the surrounding community was obtained: 10% used Javanese in a variety of *ngoko*, 53% used Javanese in a variety of *krama*, and the remaining 37% used other languages. Sixth, the language used in the learning process/book reading was obtained: 7% used Javanese in a variety of *ngoko*, 43% used Javanese in a variety of *krama*, and the remaining 50% used other languages (Indonesian, Arabic).

#### 3.2 Culture or *Adab* for *Santri(wati)*

In this Al Fithrah Islamic Boarding School, there are rules or *adab* which are intended for *Santriwati* as a guideline in social activities/life, such as: (1) knocking on the door and greeting before entering the room, (2) obeying the teacher's instructions (*ustadz/kiai*), (3) respect and honor the teacher, (4) say hello before *mushofahah* (kiss the *kiai*'s hand), (5) do not cut the teacher's greeting (*ustadz/kiai*), (6) when passing by the *kiai* : a) when using a vehicle, if possible, go down

or slow down the vehicle, b) when walking, should stop and be respectful, c) when sitting, if possible stand up, (7) head down when facing the teacher, (8) do not look at the teacher's face, (9) sit in *guluk* (kneeling) when the teacher in front of them, (10) comes to the recitation room before the teacher arrives, (11) Does not speak unnecessarily, (12) Uses covered and polite clothes, (13) does not use trousers when outside the room, (14) does not wearing tight clothes when reciting, (15) not carrying books in vain, books aligned with chests, (16) Not putting something on the book, (17) doing permission if there is a need.

#### 4. Discussion

Considering the result of the analysis above, the result shows that *santriwatias* (especially those who live in Pondok Al Fithrah) have a decent ability in speaking Javanese (67%-70%). They (67%) understand the Javanese utterances pretty well and can communicate fluently. This means that most of them have a passive ability (understanding) and productive ability (communicating) in Javanese. Besides, their ability to read Javanese is pretty decent too (73%). Meanwhile, the rest of the *santriwatias* (30%) admit that they can not do it well. After examining the correspondents who say that they are lacking in understanding Javanese, actually, they mean *krama* style. Thus, the correspondents' decent ability in Javanese (understanding and communicating) refers to their ability to use Javanese with *karma* style. So, in this case, the result is linear with the 73% percent which is showing that the respondent is using Javanese *karma* style when communicating with the *kiai*.

Then, what about the usage of Javanese when the *santriwatis* are communicating with the others (*ustadzah*, *dorm supervisor*, *friends*)? They usually (30% s.d 45%) apply Javanese *karma* style. The rest of the *santriwatias* (50% s.d 70%) use Javanese *ngoko* style or the other style (Bahasa Indonesia). It is understandable (percentage) because considering the status of the *kiai* is more respected than the others (*ustadzah*, *dorm supervisor*, and friends).

Another thing that can be remembered from the research result is that there is a tendency to use Bahasa Indonesia more often (15 s.d 50%) in their activities, such as Al Qur'an reciting, communicating with *ustadzah*, friends and the society. It is safe to say that Bahasa Indonesia has started to threaten the existence of Javanese (especially *karma* style), especially in *Pondok Pesantren Al Fithrah*.

#### 5. Conclusion

From the explanation above, there are several things to remember. *First*, Javanese is commonly used in *Pondok Pesantren Al Fithrah* as the main device to communicate, either *krama* or *ngoko* style. *Second*, the *santriwatias'* ability in mastering Javanese is relatively good (60%-70%), whether in understanding, applying or reading. *Third*, Bahasa Indonesia has started to become the top choice of *santriwatias* when communicating to *ustadzah*, friends or society. *Fourth*, there are different manners/norms when respondents communicate. When talking to their *kiai*, they tend to choose the Javanese *karma* style. Meanwhile, there is more language used and the style will be more various, such as Arabic/English. But, the usage of Arabic/English is an

effect of code-mixing. *Fifth*, there is no different mannerism done by *santriwaties* in communicating with *kiai/ustadzah*, friends or even society. It is more like the quality of the manner of the speech is different, which means that when they are communicating with *kiai*, they will be more polite. *Sixth*, the percentage of *santriwaties*' chosen language is influenced by the obligations that make them need to be careful in speaking, doing something or interacting with *kiai*, dorm supervisor, *ustadzah*, friends and even society.

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# Soekarno's View of Indonesian Women The Memoir of Sarinah: A Critical Feminist Discourse Analysis

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**Abstract.** This study is aimed at: (1) explaining Soekarno's views about women in Sarinah's memoir by Ir. Soekarno and (2) describing the portrait of Sarinah, a woman who lived during the independence period. Both of these aspects were explained in the frame of sociocultural factors that cause sexism in Sarinah's memoir. The material object of this research is a memoir entitled Sarinah, by Ir. Soekarno, the first president of Indonesian Republic. The formal object of this research is the use of Indonesian in the perspective of critical feminist discourse analysis from the Sara Mills Model. The data were collected by applying note-taking techniques and literature studies to capture the data of social identity, knowledge, and author's beliefs and literature to obtain the data of the social, institutional, and situation of the birth of the memoir. The data were analysed by reducing, displaying, and verifying it followed by interpreting the theory and summarizing the result using Sara Mills's feminist stylistic theory and Teun van Dijk's social cognition theory.

**Keywords:** language usage, language sexism, Sarinah, Soekarno, Sarinah figure

## 1 Introduction

An opus, a memoir or literature work, is a reflection of the socio-culture life of the place where and the time when it was created along with its writer's point of view related of a particular point, such as gender. A particular socio-culture environment full of gender hegemony practices will be recorded in the created opus. The existence of gender inequity that has penetrated into all life aspects will also be represented in a literature work or its memoir [1]; [2]. A memoir or literature work as a portrait of the era of its creation is delivered using language as its delivery medium. This memoir uses Indonesian language to depict the socio-culture life of a particular woman who lived in Indonesian independent era.

The language of this memoir or literature work shows a woman figure and its gender relation through her character, profession or occupation, status, or life sacrifice. Meanwhile, the language of this literary study proves the existence of a particular woman stereotype that must be complied into patriarchy system [3]. However, a specific study on a memoir written by a prominent public figure like the first president must be done to understand and explain the writer's perception of a particular woman in his work. The writer's perception is a combination of the common perception of male and tradition toward women.

The memoir in this research is written by Ir. Soekarno, the first president of Indonesian Republic, entitled Sarinah: Kewajiban Wanita dalam Perjuangan Republik Indonesia or

Sarinah (Sarinah: Woman Obligation in Indonesian Republic Struggle -for Independency- or Sarinah). It is analysed using a feminist stylistics discourse analysis from Sara Mills [4]. This approach is chosen as it is not only focus on the linguistics feature level of a work but also explain what lies behind those linguistics feature level such as the communication practice or language act and a social practice. It is done by describing and explaining how sexism is shown in the discourse level and then elaborating it with the writer's social identity and socio-culture factor.

Darweesh dan Gayadh (2016) research reveals the relation of ideology and power in three different levels, word, phrase or sentence, and discourse. Meanwhile, Budiwati dan Wijana (2004) research analyses the gender bias level among ethnics. Indonesian language speakers whose ethnics were composed of Javanese and non Javanese shows different gender bias level on the use of terms related with gender aspect in Indonesian language [5].

Those two researchs are in line with Graddol dan Swann [6] three relation of language and gender, saying that: 1) language reflects social classification and gender inequality, 2) the social classification and gender inequality are formed by a sexist language act, 3) the two processes are mutually influencing and researcher must investigate the relation between language and gender.

Feminist stylistics is developed by Sara Mills [7] as part of critical discourse analysis involving stylistic and gender as its main topics to be discussed. For feminist stylistics, Mills develops critical discourse into three analysis levels, word, sentence and discourse. This study focuses only on the discourse level analysis which covers four different section: 1) characterization analysis or a role which investigates the gender construction of each role, 2) fragmentation analysis or a role which discusses how women are represented in the text, 3) vocalization which describes text point of view, and 4) schamata or plot/text scheme analysis to know the dominant pattern in narrating gender.

## **2. Method**

This is a descriptive-qualitative research which holds a language analysis involving context and non-language matters in a memoir entitled Sarinah: Kewadajiban Wanita dalam Perdjongan Republik Indonesia (1947) by Ir. Soekarno, the first president of Indonesian Republic. The data were text containing sexism used by the writer to describe women. Those data were collected using Simak Method [8] (Sudaryanto, 2015: 203) and analysed using Padan Method [8]. This research employs Miles and Huberman model [9] (in Sugiyono, 2012) which is done in three steps, data reduction, data display and conclusion/verification.

## **3. Results and Discussion**

### **3.1 Women According Soekarno**

There are three important life values possessed and used by Soekarno to view Indonesian women. Those are his strong nationalism attitude, his humanism value inherited since his early age and his socialism studied since he was young. Those three fundamental values influence Soekarno's political attitude.

The first value, nationalism, was formed since he was still young. It was indirectly formed through patriotic stories told by his mother, Idayu, who often comfort little Soekarno with patriotic stories of the struggle of his ancestors -who are war veterans- against the Dutch colonialists. His mother's ancestor was a soldier who were killed in the battle called Puputan War

against the Dutch colonialists to defend King Singaraja kingdom in Bali. So does his father's ancestor [10].

The second value, humanism, was obtained from his nanny in which the story was written in a book entitled *Sarinah*. Mbok Sarinah, the way Soekarno called her, was a maid and a nanny. Sarinah gave him humanism value through her advice to love people, particularly the poor ones.

The third value, socialism, was obtained while he was studying in HBS school in Surabaya and also when his parents made him stay with H.O.S Tjokroaminoto [11] (Wisnuwardhana, 2015: 59-63). At the moment, Soekarno met many world figures and Western thinkers such as Thomas Jefferson, George Washington, Karl Marx, Lenin, Voltaire, J.J.Rousseau, and many others.

Therefore, it can be said that the most fundamental cause of writing *Sarinah* is his love toward his country, Indonesia. He wanted a good fate for his country by involving women in political movement. In that way, he thought that women can be placed in a more proper place in the society. Nonetheless, up to now, sexism toward women has not been and cannot be eliminated only by focusing on putting women movement in politics.

#### *Potrait of Sarinah, Women in the Era of Indonesian Independence*

This section describes the socio-culture factor which forms sexism in *Sarinah*. It was traced by the women life description in the society and the gender construction at the moment the era. The first socio-culture factor is the change of patriarchy culture interpretation. The patriarchy culture is previously applied to make the society more civilized than the matriarchy culture as the matriarchy culture was considered less civilized since the relationship between men and women is more unclear than that of the patriarchy culture.

However, a negative impact emerges in the development of patriarchy culture when men has a particular desire to fulfill all his need and to possess something for their own sake. Since then, men starts to treat women as less valuable human being than men. They feel more powerful and more superior than women. This phenomenon continues until the Indonesian independence era where women were placed in an inferior position whose fate were determined by men. Men feel that they have the right to set women's life, while women were obliged to accept all men's decision.

The second socio-culture factor is women's role in Javanese patriarchy culture which is positioned by the society as *Konco Wingking*. This factor reflects Soekarno's exposure of Javanese culture as he lives in Java island. The literal translation of *konco wingking* is a life companion who stays behind [12]. In gender equality, this concept reflects the discrimination of women's existence where men considered more suitable to lead than women and always serves as a single and major parameter of husband and wife relationship. This concept depicts women's passive role in the house as housewives where men never involved women in any public affairs as they think that women do not have any competence in handling it well since most of them were also less educated due to their limited chance of getting education. Women role as *konco wingking* is found in Indonesian independence era when Soekarno starts to think about women's role. Although this concept is rejected by him, the sexism he used in *Sarinah* proves that he is still unconsciously influenced by the concept which is reflected from the element use and choice in the text.

The third socio-culture factor is women do not aware of the unfair condition applied to them by the society. Instead of fighting against a concept underestimating their life value, women themselves consider *konco wingking* concept as a proper one. Only few women realize men subordination toward them. According to Soekarno, there are different levels of women

movement based on their self awareness. To him, women were still in the first level of self awareness of household affairs under patriarchy system. Soekarno wishes women higher self awareness resulted in an advanced movement for their own freedom of life and their nation development through women political movement.

Those three factors become the socio-culture factors that formed and construct the gender inequality in sexims practices *Sarinah*.

#### 4. Conclusion

There are three social identity causing sexism on women in *Sarinah*. First, Soekarno only focusing his view on women movement in politic for his patriotic spirit toward his country. Second, Soekarno still wants to keep the patriarchy culture but he said that it must be done based on equal justice for all sex. Third, Soekarno adores women beauty that influence his point of view toward women.

There are three socio-culture factors constructing gender in the era of *Sarinah* was written and published that was possibly serves as the cause of sexism in the memoir: 1) the men superior feeling, 2) the women role as *konco wingking*, and 3) the women self awareness toward their unfair condition that has not been emerged.

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