

# The culture sumarah and tirakat in Indonesian literature of local color of Java: Ethnography study

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## The culture *sumarah* and *tirakat* in Indonesian literature of local color of Java: Ethnography study

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### Abstract

This research aims to describe the culture *sumarah* and *tirakat*, a philosophy found in Java society, which is reflected in Indonesian literature of local color of Java. Formulation of the problem is what cultural values are denoted in culture of *sumarah* (submitting to God's fate after trying hard) and *tirakat* (keeping awake during the night, reflecting on what has been done, wishing something). The method used in this research was ethnography, with qualitative description technique. The data collection was carried out through participant observation, long term in-depth interviews with informants. Observation of *sumarah* and *tirakat* was done by observing conversations between characters in text, taken from novel *Sri Sumarah* by Umar Kayam, and novel *Canting* by Arswendo Atmowiloto. The results showed that culture *sumarah* in Mrs. Sri Sumarah's character and culture *tirakat* in Mrs. Bei's character, which has been a part of mostly Javanese ethnicity, is still relevant until now. *Sumarah* and *tirakat* adhere well to their natural and cultural surroundings. The people help the spread of *sumarah* and *tirakat* from one area to another and make it a philosophy form immensely rich and intricate as can be seen from the examples given. This philosophy can make someone be a fully functioning person. Such kind of person is needed in multi ethnicity and multi-culture in the world.

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### Introduction

Javanese is one ethnicity in Indonesia with several cultural values; two of which are the culture of *sumarah* and *tirakat* (Ismawati, 2005). There have been many studies on Javanese culture, but the culture of *sumarah* and *tirakat* in literary texts has never been carried out. Culture is the order of knowledge of experiences, beliefs, values, attitudes, meanings, hierarchies, religions, times, roles, material objects and possessions (Hennilawati, Sibarani, Nasution, & Lubis, 2018; Ismawati, 2013; Pratiwi, 2018). *Sumarah* and *tirakat* contain Javanese cultural values which are very interesting to study, especially for those who want peace of mind. Cultural values in *sumarah*

and *tirakat* directly or indirectly will be characterized by community actions and products of culture material. There are five basic problems in human life, namely: the nature of human life, the nature of the work of man, the nature of the relationship of human positions in space and time, the nature of human relationship with the natural surroundings, and the nature of human relationships with others (Kluckhohn in Koentjaraningrat, 2002). Most of these problems are faced by women, therefore, the informants in this study were female leaders, namely Mrs. Sri Sumarah and Mrs. Bei. *Sumarah* and *tirakat* are two attitudes that can overcome these human problems, the two qualities which are found in the two persons, Mrs. Sri Sumarah and Mrs. Bei.

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In today's world, humans live very quickly, readily, as can be seen in mass media. This behavior (in Java philosophy) will result in a hurried lifestyle, and finally induce a restless soul. A soul which is not at peace will bring stress. A life of worry is not a good inner state, and is not found in life philosophy of Javanese people from one generation to the next. This is contrary to the philosophy of Javanese people's life. Javanese life attitude is *ayem tentrem, tata titi, kerta raharja* (calm life, code of conduct, a world of peace), believing in conscience, always being sincere to God, *wis ilang sumelang ing kalbu, amung kandel kumandel marang ing takdir* (having less hearted worry, only believing in the fate of God (Ismawati, 2017). The causes of problems include differences in nationality, culture, interpretation of religion, construction of gender, politics, and economic dependence (Liliani & Sari, 2010).

The Javanese culture has more *khasanah ngelmu* (horizon of knowledge) related to inner attitude. This inner attitude is very important in the life of Javanese (Ismawati, 2016). They believe that happy or unhappy, lucky or unlucky life, depends on inner attitude. Internalizing settled inner attitude is very important to show model of attitude *sumarah* and *tirakat*. Having done it, the people will be excellent Javanese people such as being calm, *sumarah*, not surrendering easily, and always finding a solution by *tirakat*. Such people will stand strongly in the middle of a storm and change life orientation from *sing penting urip* (meaningless life) into *urip sing penting* (meaningful life). The model of people's attitude in Java, which is more natural as shown by puppet of figures, is inherent to the philosophy of Java. The story of Bagawan Ciptaning is about humans having success by restraining desire, always thinking positively and always doing well (Sutardjo, 2009).

*Sumarah* is inner attitude of every believer. Believers are people who are fully devoted and totally surrender only to Allah. Training inner attitude can be done by bowing spiritually, and social interaction (Suwondo, Riyadi, Priyoprabowo, & Mp, 1994). Bowing is done during the time of total surrender to Allah. Spiritual training includes honesty, being patient, resignation, sincerity, pureness, total surrender to Allah, and wariness in emotions of passion, such as, being angry, disappointed, happy to be praised and stingy. Social interaction includes to help, love, respect, praise others and to accept a friend's different ethnicity.

*Tirakat* is an action, existence, experiences or other dynamic explanation. *Tirakat* means not only reduction of sleeping hours at night but also a process of cleaning the soul, balancing the purpose of life, body and spirit, to achieve inner calmness in Javanese society. One way of *tirakat* is meditation. The others are not eating and drinking or associating with others, fasting *mutih*, fasting *pati geni*, etc. *Tirakat* is the same as consciousness, namely making the heart smart. It means not living in a rush, curbing emotions of passion, living with gratefulness, and only working for the hereafter.

*Sumarah* and *tirakat*, are two attitudes which Javanese people must practice if they want to live in the world in peace and want to achieve high level and power in society. In the modern world, life changes rapidly resulting in uncomfortable conditions, desire to get rich quickly, getting status quickly, being outstanding quickly, all which make people's life stressful. Therefore, it is necessary to have the attitude and behavior of *sumarah* and *tirakat*, in order to be able to have restraint.

## Literature Reviews

Literature is a mirror of life. If you want to know history that is not distorted, you will find it in literature. In *Sri Sumarah* and *Canting*'s literary texts there is a *8* philosophy, *adi luhung*. Literature is one form of culture, the result of an author's creativity. Literary works are created to be enjoyed, understood, and utilized by community and the author himself *7*, a social creation. Literature, blended from fields such as history, philosophy, sociology, psychology, and so on, is a discipline in which the language is used as a medium of expression so as to interpret human existence and culture. It is in line with the opinion that literary work is a manifestation of creativity of the author who combines fields such as history, philosophy, sociology, psychology that uses language as a medium (Lanua, Saddhono, & Supana, 2017). Literary work refers to manuscript not only having been written with pen on paper or other material, like stone, animal skin, and *lontar* leaves, but also is conveyed in oral form from tradition of regional cultures (Meinindartato, 2013). It means that what is recorded in literary works *6* can be used to be a legacy from generation to generation. What we take from this exchange is that good ethnography is theory driven, and is likely to be much more reflective of inductive theoretical insights than those that are purely deductive (Wilson & Chaddha, 2009).

*Sumarah* comes from the Javanese word *srah* (*serah*) meaning surrender, give up, and *um* meaning overdo, so the word *sumarah* means submitting absolutely to God's fate (Ananto, 2017). This attitude arises from an understanding of defeat, lack, thus making us submissive and obedient. A *sumarah* attitude is also in accordance with the abilities of each person. *Sumarah* became the topic chosen by Umar Kayam in his novel entitled *Sri Sumarah* (Kayam, 1995). The main character named Mrs. Sumarah in this novel is truly a woman who had *sumarah* attitude. After her husband Mr. Marto, who was a teacher, died from the bubonic plague when he helped a resident in his village who had contracted it, Mrs. Sri Sumarah could only have *sumarah* attitude. When her only child, named Tun, befriended a man who had a PKI (Communist Party of Indonesia) orientation, Mrs. Sri Sumarah had *sumarah* attitude. It is like falling. But because of that *sumarah* attitude, she did not fall. She was tough facing her difficult life. The two novels discussed here, namely *Canting* by Arswendo Atmowiloto and *Sri Sumarah* by Umar Kayam can be approached with a type of ethnographic research.

*Tirakat* has become a part of the culture of Javanese society. Whenever any historical event occurs, whether related to individual or country, it always begins with *tirakat*. This is as a means of contemplation for Javanese society. Two novels - *Canting* by Arswendo Atmowiloto, which is fully concerned with the culture of *tirakat*, and *Sri Sumarah* by Umar Kayam, which is fully concerned with the culture of *sumarah*, discussed here, can be approached by kind of ethnography research. By knowing the culture of *sumarah* and *tirakat* a person can live in the world in peace and happily.

## Methodology

Ethnography in this research is a study of the behavior of the Javanese people who are studied directly from their natural

habitat, Yogyakarta, Ngawi (in novel *Sri Sumarah* by Umar Kayam) and Surakarta (in novel *Canting* by Arswendo) with descriptive analysis. The researcher acted as a participant observer. The data collection was carried out through participant observation, long term in-depth interviews with informants. Observation of *sumarah* and *tirakat* was done by observing conversations between characters in text, taken from *Sri Sumarah* and *Canting* done by reading and recording techniques, and interviewing cultural figures (Ismawati, 2016). Referring to Wilson and Chaddha (2009) there are two ethnographic characteristics, (1) Research is conducted on natural settings, without treatment, (2) Researchers must understand how an event is received or understood by the person we are researching. Then Wilson stated that ethnographic method examines behavior that takes place within specific social situations, including behavior that is shaped and constrained by these situations, plus people's understanding and interpretation of their experiences (Wilson & Chaddha, 2009). Descriptive analysis will provide description of the words contained in the novel (Mulyadi, 2016) as well as explain the meaning of a sentence, which is the values of the culture of *sumarah* and *tirakat* in the novel of *Sri Sumarah* written by Umar Kayam and *Canting* written by Arswendo Atmowiloto. This study focuses on the interpretation of meaning written in words, text, symbols. The primary data source were the data that deliver direct first hand data (Surakhmad, 1994). The primary data as well as the object of the study were novels of *Sri Sumarah* and *Canting*. Secondary data sources were data obtained and considered as benchmark study (Soekanto, 1982). Secondary source in this study was a work that served as a primary source of supporting resources such as book and other relevant literature: *Assisme dalam Masyarakat Pascakolonial* (Hafizh, 2016); *Angkola traditional marriage: Representation and cultural values* (Hennilawati et al., 2018); and *Relationship between attitudes, role of government/community leaders and availability of facilities with student behavior in managing household/dormitory in State University of Malang* (Pratiwi, 2018).

Ethnography is method of research based on observation of a group with environment of nature compared to research emphasizing surface formality (Gunawan, 2018). Ethnography is different from Focus Group Discussion (FGD). In ethnography, respondents (Sri Sumarah in novel *Sri Sumarah* and Bu Bei in novel *Canting*) remain in their original environment. Actions taken by respondents in their own insights are rarely recorded in FGDs and/or surveys. FGD does not have ethnographic dimensions, colors and human touch. The focus of ethnography is study of culture in a holistic meaning. The cultural context of description is the attitude of society at present. The study can focus on one small group of society, even characterizing an individual with life history. This research considers the presence of *sense of reality research*, process of thinking deeply and interpretation on fact based on concept to use, develop it with a given understanding, and consider values to research.

According to Spradley (1979) ethnography is a form of qualitative research that includes descriptions of people, places, languages, events, and products. Ethnography is the work of describing culture. In general, ethnographic terms are used in two senses, namely ethnography as a field research method (fieldwork method) and ethnography as an approach

to writing (approach to writing) (Campbell & Lassiter, 2015 in Herman, 2017). The distinctive characteristics of ethnography of literature always describe ethnic groups, although it often causes problems because the names of ethnic groups are often different (Endraswara, 2017) and bring out fictional characters that are far from reality. This research emphasizes ethnographic understanding as a writing approach. The figures studied were Mrs. Sri Sumarah in the novel "Sri Sumarah" by Umar Kayam, and Mrs. Bei in the novel "Canting" by Arswendo Atmowiloto.

Referring to Jerolmack and Khan (2017) the analysis is divided into (1) the level of explanation: micro; (2) the subject of explanation: people in the novel and reality; (3) the location of explanation: Java; and (4) reflexivity. This research used ethnography approach and ethnography has similar resources to writing and media to use, which is the result of observation and daydreamer about some phenomenon of society especially cultural phenomenon (Didipu, 2017). The result of observation and daydreamer was written in words, different in presentation, novel served in a fictitious and subjective form, ethnography in factual and objective form. The hallmark of ethnography literature is always describing tribes of the nation. In this article Java tribes which have many inner cultures were described in *sumarah* and *tirakat*. Data analysis was done by interpreting and giving meaning to the contents of the text contained in the two novels above. The triangulation was conducted as follows: the observed results are triangulated with the document, the collected data were triangulated with the resource persons, the findings were triangulated with the theory (Moleong, 2012).

## Results

### *Sumarah as One of the Values in Javanese Culture in the Novel Sri Sumarah*

The novel entitled "Sri Sumarah" by Umar Kayam with the main character Sri Sumarah tells the story of a Javanese woman named Sri Sumarah. From her childhood, she was raised by her grandmother because she was an orphan. Her grandmother sent her to SKP (Woman Intelligence School), and she was educated to be a Javanese woman with the philosophy of Kunti (genuine mother), puppet character and mother of Pandawa knight and the philosophy of Sembadra (true wife). Before getting married, she was provided with her grandmother's knowledge of household life until she was qualified. Her grandmother taught her everything from how to care for the body to how to serve her husband in bed. Sumarah then married Mr. Marto, a teacher. Unfortunately, the happiness did not last long. When her daughter, Tun was still a baby, Mr. Marto died of bubonic plague after he helped expel rats in his village. After the death of her husband, Mrs. Sri Sumarah, in a *sumarah* manner, did not allow herself to mourn for a long time. She educated her daughter, Tun, with the philosophy as taught by her grandmother. Tun was sent to Senior High School, but bad luck came to Mrs. Sumarah again. Her daughter, Tun, became pregnant with young Yos, a CGMI (Communist Party of Indonesia) figure. Mrs. Sri Sumarah remained *sumarah*. After Tun was born, Tun was active in Gerwani (Communist Party of Indonesia). After some time, the PKI (Communist Party of Indonesia) rebellion erupted, and Yos

was arrested and killed. Tun surrendered at her mother Mrs. Sri Sumarah's persuasion. Tun was imprisoned. Mrs. Sri Sumarah took care of Tun's daughter, Ginuk. When Mrs. Sri Sumarah's sadness was pressing, she dreamed of being visited by her husband who asked for a massage. "Your hands are smooth, and you are smart, why are you not a massager?" On the whisper of her husband she rose. Then she worked as a best-selling masseuse. She still had *sumarah*. She continued to live this life because she believed there was *pepesthen* meaning that there is certainty or destiny from God. If it isn't destined for sure, there will still be better hopes.

"Sri really did not regret following her grandmother's instructions previously. Even though it was not possible to act as a real Sembadra, the *ngelmu*, who had been given to her breath, had sufficiently shaped her as a woman who could bind her husband. Her body remained fresh, charming and slim because Sri never neglected to drink her herbs" (Kayam, 1995). The results of her grandmother's upbringing with the philosophy of Sembadra and Kunti had made Mrs. Sri Sumarah be a *somahan* (housewife) as her character. She controlled the entire domestic sector in her household: wells, kitchens, mattresses, meaning that all household affairs were handled well, from matters of washing clothes, cooking for the family, to the matter of beds. She managed to tie her husband's heart, but unfortunately her happiness was only brief because her husband died when her child was still small.

"Sri Sumarah is not Sri Sumarah if she is not "angry" towards her fate. With this *sumarah* attitude she did not allow herself to mourn for a long time. The center of attention is Tun. The last words of her husband are considered as a sacred message that must be carried out in any way" (Kayam, 1995). Sri Sumarah, which means that Sri was not surrendering easily or gave up, is a picture of a Javanese woman in the past. From the giving of her name, she was expected to have the nature and attitude or character of *sumarah*. With her grandmother's upbringing, which imitated the mother character of Pandawa (Kunti) and Arjuna's wife (Sembadra), she was able to withhold the suffering of life that came incessantly. After the sudden death of her husband, her child who was pregnant out of wedlock, her son-in-law being killed, it was as if the universe of life had destroyed her, but with the 'sumarah' character she was able to rise up and live life like *pepesthen* or fate.

#### *The Culture of Tirakat in Novel Canting by Arswendo Atmowiloto*

*Canting* (small dipper used to apply wax in batik process) novel by Arswendo Atmowiloto has as main characters Mrs. Bei and Mr. Bei Daryono Sastrokesumo from *ndalem* Ngabean (House of Ngabean), Surakarta Palace. Mr. Bei was a nobleman who was a warrior, intellectual, and owner of the Canting stamp batik factory. Mr. Bei had fought a tradition when he married Tuginem, a batik laborer in his company. When Mrs. Bei became pregnant with her sixth child, Subandini Dewaputri (Ni), there was shock in her household. Mr. Bei was not sure that what was in Mrs. Bei's womb was a seed from Mr. Bei. Mr. Bei said that if the child later liked *batik* it meant that it was not his child, but the child of a *batik* laborer. The words were held by Mrs. Bei. The six sons of Mr.

Bei and Mrs. Bei were all scholars. The first child became a doctor. His name was doctor Wahyu Dewabrata. His younger siblings were Dra. Lintang Dewanti, Ir. Ismaya Dewakusuma, Wening Dewamurti, SE, Drg. Bayu Dewasunu, and Dra. Subandini Dewaputri, Apt (Ni). During Mr. Bei's 64th birthday (*tumbuk ageng*) where all family members gathered, Ni expressed her intention to continue the Canting stamp batik business. On hearing that, Mrs. Bei immediately went into shock. She was taken to the hospital, where she died.

*Tirakat* appeared in this description. "Mr. Bei enters through the hall, towards the inside". Before reaching the door, Mrs. Bei opens the door. *Ngersakke mgunjuk punopo*. "What do you want to drink?" is the first welcome. Mr. Bei doesn't need to answer because usually at the table there are ginger, tea, also milk that is still warm. Mrs. Bei can calculate when Mr. Bei comes home, from *tirakat*. Anything, like an activity of going out at night, is interpreted as *tirakat*, or meditating on concerns. This means not sleeping. Mrs. Bei prepared everything even if at that time Mr. Bei wanted porridge. But that was rarely so. Whenever Mr. Bei goes to the bathroom, Mrs. Bei provides warm water which is left on the stove. She brings it and pours it into the bucket. Then she pours cold water from the huge bath tub, touching it with her hand to make sure that the water is warm enough. The tip of Mrs. Bei's nails can find out exactly what her husband wants. The other sensitivity of Mrs. Bei is she can find out what towels to choose at that time, which woven sarongs, or what T-shirts and pajamas to choose. Everything is prepared, hung on the wall of the bathroom door including shampoo made from her hand, from rice straw. Mr. Bei's favorite soap is the big one. Mrs. Bei really understands that her husband doesn't like small soap, because it slips when held. She also chooses sandals to wear inside the house. Mr. Bei hates flip flops the most. If Mr. Bei leaves the bathroom, Mrs. Bei will take care of everything, collecting the used clothes into a large dry bucket. Except for underwear, they will be set aside and she will wash them with warm water. The most trusted person in this house, Mbok Tuwuh, is still not permitted to wash Mr. Bei's underwear (Atmowiloto, 1997).

From the description above, it can be understood that *tirakat* was interpreted as "going out at night, contemplating concerns, not sleeping". The one who went out at night was Mr. Bei, but actually who did *tirakat* was Mrs. Bei. The description of Mrs. Bei above shows us what kind of wife Mrs. Bei is and what kind of husband Mr. Bei is. In Javanese culture, such kind of activities are as the obligation of the wife to the husband. The wife must always be obedient/*miturut*. The wife cannot look at her husband if her husband says. The wife has to look down, while occasionally saying: *inggih, ngestokaken dawuh* (yes, I carried out your command). Mrs. Bei's behavior, giving attention to Pak Bei, was only considered "ordinary" by Mr. Bei, because on the occasion of the *tirakat* Mr. Bei turned out to be "devious" to other women. This can be seen in the description above. This can also be captured through the meaning of the sentence: Whenever one goes out during the night means *tirakat*, and in the description *Ngersakke mgunjuk punopo* was proof that Mrs. Bei was not sleeping. "The warm water that was boiled on the stove" was proof that Bu Bei did not sleep. "Choosing clothes and sandals

that Mr. Bei would wear after taking a shower and hanging them on the bathroom door” was proof that Mrs. Bei was not sleeping. “Washing Mr. Bei’s underwear by herself” was proof that Mrs. Bei was not sleeping. So, who was actually doing the activity of *tirakat* was Mrs. Bei.

From the description above we know that Mr. Bei went out at night, he did not do *tirakat*, but he did another activity. Mr. Bei deviated from the perspective of culture, but it was not a problem for Mrs. Bei. Mr. Bei wasted Bu Bei’s trust, but Mrs. Bei was calm. Does the real behavior of *tirakat* (not in quotation marks) appear in Mr. Bei’s behavior? Definitely not. *Tirakat* will actually produce the behavior shown by Mrs. Bei, accepting all the problems that arise in life and not being stressed, then finding a solution. So, the phrase *tirakat* in “Canting” novel is really on Mrs. Bei. Mr. Bei’s *tirakat* is in quotation marks. Family conflict is kept secretive in Javanese culture. No one should know what really happens in a husband and wife relationship. However, times have changed, and what happens in families at present is domestic violence. Mrs. Bei does not complain. People who see, know, or experience such kind of thing can report domestic violence and it will be dealt with as a crime. *Dasawisma* (ten house neighborhood) is where RTs or neighborhoods monitor what happens in nearby families. The conflict between Mr. Bei and Mrs. Bei, which was tightly concealed on the one hand, indeed gave the impression of peace in the Bei Sestrokesumo family, but on the other hand it put Mrs. Bei’s under pressure. This is evident in the final part of the story where Mrs. Bei dies after learning that her youngest daughter, Dra. Subandini Dewaputri, Apt (Ni) will continue the business of the “Canting” stamp batik family that has contributed to her family, enabling her five siblings to become doctors, economists and pharmacists. Mr. Bei once said to Mrs. Bei, if Ni wanted to continue his batik business, she would be the child of a batik laborer. This description suggests that Mr. Bei wanted to show his masculinity. Surely it is not appropriate with the meaning of *tirakat* in *Wedatama* (works of Paku Buwana IV in Surakarta Palace, Indonesia) which means *ngedohi bantal lan guling* (avoid woman, do not have a sexual relationship). People who do *tirakat* do not think of an intimate relationship with a woman (Ismawati, 2017). It is clear that Mrs. Bei did the *tirakat*. It was accepted in Javanese culture. She had six children and all graduated although she was illiterate. The environmental culture of the child of a batik laborer, stabilized the meaning of *tirakat* for Mrs. Bei. She was *wong ndesa* (a village woman). Her mind was pure, straight, and only knew one way. She was taught to use polite Javanese language, how to worship, how to *laku dhodhok* (walk squat with back constantly upright but hands touching the floor). She cried to be taught to carry trays, worship, dance, read, glance, smile, move the fingertips. ‘You will be *priyayi* (upper class person), All want to be upper class persons’, said her mother when Mrs. Bei felt sore, and it was done to give her comfort (Atmowiloto, 1997).

The description above shows that Mrs. Bei was a child from a village. She was a batik laborer who worked at Mr. Bei’s house. Mr. Bei married Mrs. Bei without asking for family approval. Mr. Bei, a student of Ki Ageng Surya Mentaram, dared to challenge the tradition of the royal family,

where he came from. Mr. Bei was Mr. Bei, the center of activity and also the source and the determinant. Mr. Bei was a king, authority. *Dehem* (clearing the throat), the smile, the sneer of his lips, his silence, all had more influence than just the movement of the muscles of the body. From a child Mr. Bei had been a member of a family who lived in a high position, not difficult for Mrs. Bei to take care of. This resulted in *tirakat* for Mrs. Bei, and she was accustomed to being a person who was considered upper class. All of this was achieved by *tirakat*.

## Discussion

This research focuses on *Sri Sumarah* by Kayam and *Canting* by Atmowiloto. Bandel (2013) in books of ‘*Literature Nasionalism Pascacolonialism*’ explains that Javanese figure Sri Sumarah by Umar Kayam was constructed as an identity which was permanent with attitude of *sumarah* as the core. *Sumarah* constructed not only as attitude of life or an action, but also as a character or permanent disposition. Sri Sumarah had a character of *sumarah*, because she was inclined to choose the attitude of *sumarah* in every situation. Two female figures in puppets, namely Sembadra (true wife) and Kunti (a sacrificial mother) have seeped into Sumarah’s bone marrow. The permanent character of *sumarah*, which is sturdy and does not fade, is what holds Sri Sumarah so that she does not collapse in the face of various bad events and life’s hardships.

Pujiharto (2015) in the research entitled “*Kerelaan Berbagi dan Keberanian Berbeda Perubahan Identitas Priyayi dalam Dwilogi Para Priyayi dan Jalan Menikung Karya Umar Kayam*” (Willingness to Share and Courage in Different Changes in Priyayi’s Identity in the Priyayi Regionalism and the Way of Manipulating the Work of Umar Kayam) concluded that in *dwilogi* (two isms) of Umar Kayam the value of willingness to share was realized in various relationships, both family members and social relations from time to time while the value of different courage is difficult to realize. This means that portraits of Javanese women in several novels by Umar Kayam (Sri Sumarah, Para Priyayi, Jalan Menikung) and *Canting* novel by Arswendo Atmowiloto are still loyal to the old pattern, showing the prototype of a traditional Javanese woman. The characters Mrs. Sastrodarsono, Sri Sumarah and Mrs. Bei in this study were “desirable” women created by male authors. This means that Javanese women who are truly Javanese are *sumarah*, willing to share, like to be generous, and may not have courage in any case. These are the ideal values of Javanese women who were created by Javanese male authors. A very strict comparison is found in the female figure by YB. Mangunwijaya, namely the character Dr. Larasati in the novel *Burung-Burung Manyar* (1986) and Dr. Rosi Padmakristi (Mangunwijaya, 1981). These two Javanese female leaders who are academics have advanced thinking, meaning that they dare to be different from the others, no longer dwell on home affairs, but far beyond that, namely serving humanity universally.

## Conclusion and Recommendation

From the analysis it can be concluded that the inner attitude *sumarah* in Sri Sumarah and *tirakat* in Canting from Javanese ethnicity is very possible to be experienced by humans now because with these two attitudes, humans will have inner peace and finally be able to live life naturally no matter how hard life is. *Sumarah* and *tirakat* teach people to be calm in life, not to complain much, and to undergo many *prihatin* (delay the pleasure until it reaches its goal) behaviors, so that humans can raise their rank as caliphs on earth as shown by Mrs. Bei and Mrs. Sumarah, not just become servants of lust. Such humans will have high philosophy, be generous, always sharing and caring to others. The values of the culture from *sumarah* and *tirakat* will stay relevant until the future. *Sumarah* and *tirakat* blend with their natural and cultural surroundings. The people help the spread of *sumarah* and *tirakat* from one area to the other and make it a philosophy form immensely rich and intricate as can be seen from the examples given. Both values will be main ways to create “a fully functioning person” a character, with mental attitude which is creative, has passion and intention, which works in a full and balanced way. All these characteristics are beneficial to humans in today’s multi ethnic, multicultural, and multi nation era, so that living in this world will be safe, quiet and peaceful.

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## Conflict of Interest

There is no conflict of interest.

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