



Java Community Life Views in the Novel Entrok Okky Madasari Works: Literature Anthropology Study

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Abstract

Javanese culture has a variety of wrong forms, just seeing the community about life. The view of Javanese abstract life is abstract because of thoughts, thoughts, ideas, and words. All that is in mind is then used by the Javanese community as a guide in carrying out activities. The purpose of this study is to describe the Javanese people's way of life in the novel Entrok by Okky Madasari. This research uses a literary anthropology approach. this type of research is qualitative descriptive. Data collection techniques used consist of reading and library research. Data validity uses method triangulation and source triangulation. Data analysis with data disclosure model presented an in-depth analysis, and concludes. The results of the study show how the Javanese people's life view in Entrok's work by Okky Madasari about the view of the nature of life, the view of work as a living livelihood, human views about time, human views about nature, and human views related to human relationships. The general description of the community is outlined by the authors through the characters through dialogue, narration, and description.

Keywords: *Literary Anthropology; Novels; Outlook on Life*

Introduction

Javanese society has many viewpoints of life that are full of meaning. The whole view is reflected in their thoughts and is used as a reference in behavior. Javanese people's way of life has existed since ancient times. Nevertheless, the meaning is not always the same because it can be interpreted and interpreted in accordance with the times because it contains diverse meanings and symbols (Kurnianto, 2015). This means that the Javanese people's way of life that has always been relevant can be interpreted in accordance with existing developments.

Basically, the Javanese people's way of life is also part of a mind-shaped culture. But over time, the Javanese people's way of life began to be marginalized. The reason is none other than the influence of the rapid flow of globalization and the various conflicts that connect with religion. In the case in Yogyakarta for example, in 2018 there had been a riot during the sea alms ritual carried out by a veiled person (Gunanda, accessed May 19, 2019, from <http://suara.com>). This indicates that the Javanese community is not in harmony with the views of the religious community.

Seeing the above phenomena there needs to be a solution to minimize these differences of opinion. Both religion and culture are both used as references in behavior. Ismail research (2011) from five regions namely Surakarta, Kulonprogo, Tasikmalaya, Pasuruan and Mataram proves that local culture can be used as a control of social conflict in the community. Therefore, they should be able to work well together.

A description of differences in views between culture and religion is also found in a novel. The novel is a literary work about a person's life that is displayed through figures with all its problems (Tarigan, 1993; Wardani, 2009; Nurgiyantoro, 2010). The novel contains three basic things, namely 1) the change in the fate of the characters in the story; 2) every life of the main character has an episode; and 3) the main character does not die (Waluyo, p. 37). Therefore, through literary works, we can see various images of life including the views of Javanese people as outlined in the author. This is consistent with the research of Setyawan, Saddhono, and Rahmawati (2018) that the ideology and social background of the author participates in the process of literary writing.

Entrok novel is a literary work that describes the life of Javanese people, especially Magetan. The author presents Sumarni as a Javanese woman with all the procedures, habits and life that are colored by Javanese culture but continue to flow according to the times. The life shown is the life of a small village called Singget in Magetan, East Java. In addition, Rahayu figures are displayed as a result of a new generation whose thought patterns and views have been influenced by schools. The relationship between Sumarni and Rahayu as mothers and children experienced a complicated problem. Both of them live in different views, Sumarni with her Javanese views, Rahayu with her Islamic views.

Entrok is the first novel of Okky Madasari. The woman born in Magetan, East Java, October 30, 1984, is a graduate of the Bachelor of Political Science, Gadjah Mada University. This novel has also been translated into English and was published in 2013 under the title *The Years of the Voiceless*. *Entrok's* novel was published in 2010 and is still republished until 2017 by PT Gramedia Pustaka Utama.

If related to the science of literature, this discussion will be examined using the anthropological approach to literature. Literally, anthropology is a combination of anthropology and literature. Anthropology of literature is the science that uses anthropological theories to analyze literary works both oral and written (Ratna, 2011, p. 6; Rokmansyah, 2014, p. 168). In this study using the theory of complexity of ideas to analyze the way of life of Javanese people. Koentjaraningrat (2009, p. 150) explained the theory of the appearance of culture includes: 1) the complexity of ideas or ideas; 2) complexity of activities; and 3) the complexity of cultural outcomes. The complexity of ideas or ideas related to the whole view of society that only exists in the mind or words where the culture is located. Therefore, the complexity of this idea in the form of an abstract society's view of life, cannot be documented or touched. Through the complexity of this idea then continues on cultural activities and outcomes.

View of life in a cultural system is divided into several parts. Kluckhohn (Koentjaraningrat, 2009) further elaborates the concept of value as part of the worldview in the minds of the community into five parts, namely 1) the nature of human life; 2) the nature of the work; 3) human nature in time and space; 4) the nature of human relations with nature and; 5) the nature of human relations between people.

Thus, the anthropological approach will help examine the views or thoughts of figures who emerge as a form of culture in literary works. Research using this approach has also been carried out before. Djirong (2014), Rasyid (2017) discusses the anthropological elements and aspects of locality in a folklore *Datumuseng and Maipa Deapati*. Sahlan (2012) discusses the value of local wisdom in "Kabanti" or poetry typical of the Buton people.

Based on the explanation above, this research is focused on the Javanese people's way of life which is described by the author through his characters. Therefore, the purpose of this study is to describe the Javanese people's way of life which is reflected in the *Entrok* novel by Okky Madasari.

Methodology

The focus of this study is to reveal the complexity of ideas or the way of life of Javanese people possessed by the character in Entrok's novel by Okky Madasari. This type of research is a qualitative descriptive study. The object of this research is the Javanese people's way of life. The data of this research are in the form of words, sentences, dialogues from the study of Entrok's novel by Okky Madasari. The data source of this research is Entrok's novel by Okky Madasari. Data collection techniques are done by reading and studying literature. No data will be found without a reading process (Ratna, 2010). Next, the researcher notes the reading results that are related to the focus of the problem, which is life outlook. Literature review to find and study books from various sources to support research. Testing the validity of the data using method triangulation and source triangulation. Data analysis using the flow model presented by Miles and Huberman includes data reduction, data presentation, and conclusions (2012). Researchers do data reduction by grouping according to categories, presenting data according to groups and analyzing it in depth so that a conclusion is found.

Discussion

The view of life or the complexity of ideas is Javanese people's thinking about life. The view of the Javanese society's life is outlined by the author in his work through the characters in the story. Okky presents the life of a village community called Singget in Magetan, East Java. The Javanese way of life found in the Entrok by Okky Madasari is as follows.

View of Life about the Nature of Human Life

The view of life about the nature of human life contained in Okky Madasari's Entrok is reflected in the form of ideas, expressions, thoughts and ideas about beliefs about life. View of Life is in the form of good and bad life, but a life that is labored to be improved. The essence of the Singget community's life is the view that life is bad, but that badness is always trying to improve. The people of Singget village still uphold custom as a reference for behavior. The data found in the novel explains human nature. The following is presented data on the complexity of ideas related to the outlook on human life. Basically the people of Singget village.

Waktu kuceritakan rencanaku pada Simbok, dia langsung menolaknya. "Nduk semua itu sudah ada jatahnya. Orang kayak kita bagianya ngoncek telo. Nguli itu berat. Sudah jatah orang lain." (Madasari, 2012, hlm. 34)

(When I told my plans to Simbok, he immediately refused. "Nduk all that there is a ration. People like us are part of telo mocking. Nguli is heavy. Others have already been rationed. ") (Madasari, 2012, p. 34)

The quote shows the view of life about the nature of human life in the form of human nature. The Simbok figure has a view of life that a woman cannot work as a coolie in the market, because that is her part. All must work according to its nature. Simbok believes that if the rules are broken will get bad in

life. Such a view of life shows that the patriarchal culture of Javanese society was still attached to the past. So, as if the image of a Javanese woman is idealized as someone gentle, submissive, not exceeding men (Harmawati, 207).

Sumarni has a desire to buy *entrok* (women's underwear). Economic limitations made him determined to realize his desire by working with Simbok as a cassava peeler. Work as a cassava peeler is not paid for with money only with food. Therefore, Sumarni has the idea to become a coolie. Regardless of customary rules, he remains a market coolie. His desire to become a coolie in the view of ancient Javanese society as inappropriate. This is reinforced by the following data excerpt.

“Bukan masalah kuat nggak kuat, Nduk. Ini masalah ilok-ra ilok- pantas nggak pantas. Nggak ada perempuan Nguli.” (Madasari, 2012, hlm. 35)
 ("Not a strong problem, not strong, Nduk. This is a matter of *ilok-ra ilok*-inappropriate, inappropriate. There are no Nguli women. ") (Madasari, 2012, p. 35)

Omonganku dan Simbok berakhir tanpa ujung yang jelas. aku malas melanjutkan omongan karena merasa tidak akan ada gunanya. Kalau simbok sudah menyebut ilok-ra ilok, itu berarti pakem yang sudah tidak bisa dibantah lagi. “Bisa kwalat kalau nggak dituruti,” kata Simbok. (Madasari, 2012, hlm. 35)
 (My talk and Simbok ended without a clear end. I was lazy to continue talking because I felt there would be no point. If Simbok already mentions *ilok-ra ilok*, it means that the standard cannot be denied anymore. "It can be quality if it is not obeyed," said Simbok.) (Madasari, 2012, p. 35)

The view of the life of the Simbok figure considers that the woman who becomes a coolie is inappropriate. Javanese people believe in *ilok ra ilok* or appropriate and inappropriate. *Ora ilok* in Javanese contains moral messages and values of character for Javanese people. The view of *ilok ra ilok* is used by the Javanese community to limit human behavior or to fit uploads (Komariyah, 2012).

Malam itu, di belakang rumah, saat kuulangi permintaanku pada Mbah Ibu Bumi Bapa Kuasa, Simbok berbisik pelan, “Nduk anak perempuan itu harus punya suami, punya anak. Kalau sudah ada yang melamar tidak boleh ditolak, bisa kwalat, jadi perawan tua.” (Madasari, 2012, hlm. 48)
 (That night, at the back of the house, when I repeated my request to Mbah Mother Earth, the Father of Power, Simbok whispered, "Nduk the girl must have a husband, have a child. If someone who has applied for is not allowed to be rejected, it can be qualified, becoming a spinster.") (Madasari, 2012, p. 48)

The narrative above shows the nature of human life about not being able to reject a proposal. When a woman is offered a proposal, a man should be accepted. Rejection of a proposal is believed to make someone an old maid. Sumarni and Teja first met at the Ngranget Market. Both of them have the same profession, namely market coolies. That made Teja fall in love and came to propose Sumarni. Sumarni obeyed Simbok's request and married Teja.

Di dunia ini, aku hanya takut mendapat karma. Merebut milik orang lain, lalu suatu saat penyaku sendiri yang diambil. Bersenang-senang setelah membuat orang lain menangis. Selain itu, tak pernah ada yang kutakutkan (Madasari, 2013, hlm. 203)

(In this world, I'm just afraid of getting karma. Seizing the property of others, then one day mine itself was taken. Have fun after making others cry. Besides that, I have never feared anything.) (Madasari, 2013, p. 203)

Another view of life is karma. The author realizes a life view of the law of karma through the character Sumarni. The fragment tells Sumarni who has the principle to live not to take what is not his. He believes that something good will turn out to be good too.

View of Life about the Nature of Work

The view of life about the nature of the work relates to how humans view human work as a livelihood, honor, position, and collection. The data found in Entok's novel by Okky Madasari seems to reflect a view of life about the nature of the work of a character in the Singget village community. This is illustrated through figures who use the work as a living. The following data excerpts.

Endang Sulastri. Aku pernah mendengar nama itu. Kledek yang terkenal. Semua dalang, semua gambyongan berebut untuk bisa mengajaknya pentas. Setiap pentas yang menampilkan Endang dijamin akan didatangi banyak orang. Suaranya terkenal merdu, tubuhnya semok, dan tariannya mengundang hasrat. Setiap laki-laki yang diajak gambyong tak akan ragu-ragu menyelipkan banyak sawer di balik baju brokatnya (Madasari, 2012, hlm. 189-190).

(Endang Sulastri. I've heard that name. The famous Kledek. All puppeteers, all gambyongan scrambling to be able to take him to the stage. Every performance featuring Endang is guaranteed to be visited by many people. His voice is famous for its melodious, quasi-body, and dance invites passion. Every man invited by Gambyong will not hesitate to put many sawers under his brocade clothes.) (Madasari, 2012, pp. 189-190).

The fragment shows the nature of the work as a living livelihood. The figure of Endang Sulastri is told as a gambyong sinden with his beautiful voice and beautiful dance. It represents that snooping and dancing are not just a part of gambyong art, but through it Endang Sulastri also earns a source of income as a living livelihood. When a sinden sings and dances, every man will sing. Saweran is the source of livelihood.

View of Life about Human Nature with Time

The view of life about human nature with time is a human view of time. The human view of time is divided into three, namely the past, present, and future. Three human views of time are manifested in the novel Entok by Okky Madasari. Okky as the author shows many quotations relating to figures that represent the human view of time. Here are a few excerpts that show orientation in the past.

Pekerja-pekerja itu duduk mengelilingiku sambil menuang teh dari cerek ke gelas. Aku berdiri di tengah mereka yang semuanya laki-laki. Dan aku sekarang akan mengupahi mereka. Simbok, lihatlah anakmu ini sekarang. Kita dulu kerja memeras keringat seharian, diupahi telo, bukan uang, hanya karena kita perempuan. Lihatlah sekarang, anakmu yang perempuan ini, berdiri tegak di sini mengupahi para laki-laki (Madasari, 2012, hlm. 102)

(The workers sat around me pouring tea from the kettle to the glass. I stand in the middle of all of them. And I will now reward them. Simbok, look at your child now. We used to work to sweat all day, paid telo, not money, just because we are women. Look now, your daughter, standing tall here rewards men.) (Madasari, 2012, p. 102)

The data above is the orientation of Sumarni's figures to the past. Sumarni remembers that she was a sweet potato peeler who received cassava wages just because she was a woman. Only male workers earn money. But the past incident made him work hard. The results of his hard work paid off, now the economy has improved. Therefore, Sumarni no longer receives wages, but he is a skipper who pays men.

"Uang keamanan buat apa, Pak?" tanya Ibu tidak lagi dengan suara lantang kemenyek khas pedagang, tapi suara pasrah ketakutan.

"Ya buat keamanan di sini. Kowe bisa enak dagang di sini karena kami semua yang mengatur. Kami semua yang mengamankan. Kowe bisa dapat untung, kami dapat apa?" tentara yang baru datang ikut-ikutan berbicara.

"Iya, Pak. Maaf. Istri saya ini tidak paham. Maklum, kami orang buta huruf. Jadi kami harus membayar uang keamanan berapa, Pak?"

"Sama-sama enak saja, uang keamanan diganti daganganmu yang masih sisa itu. Malah enak, to? Kalian nggak perlu keluar duit." (Madasari, 2012, hlm. 65)

("What is security money for, sir?" My mother asked no longer in a loud voice like a typical merchant's project, but resigned.

"Yes for security here. You can enjoy trading here because we are all set. We all secure it. You can be profitable, what can we do?" The newly arrived soldier chimed in.

"Yes, Sir. Sorry. My wife does not understand. Understandably, we are illiterate. So how much security do we have to pay, sir?"

"Equally good, the security money is replaced by your remaining merchandise. In fact, delicious? You don't need to spend money.)" (Madasari, 2012, p. 65)

The excerpt from the dialogue above shows the view of a system of ideas that is oriented at the present moment in taking action. That was evident in Teja's decision and actions. Teja did not think of the past or the future by his actions agreeing to the request of the army who took Sumarni's merchandise without paying under the pretext in exchange for security money. As a result, Sumarni had to lose money.

The data further shows the complexity of ideas about the future-oriented human outlook both in making decisions and acting. The first data showing future orientation is shown in the following fragment.

Ibu lalu mengulangi cerita itu disertai keinginan agar anaknya sekolah, biar jadi pegawai. Dia akan mengeluarkan uang berapa saja agar aku sekolah (Madasari, 2012, hlm. 54).

(The mother then repeats the story with the desire that her children go to school, so they can become employees. He will spend whatever money I can go to school.) (Madasari, 2012, p. 54).

The view or future orientation of the quote above is shown by Sumarni's figure in the planning and actions he took. Sumarni had never known school in her life. That caused him to not be able to read or write. Therefore, he has planned for the life of his child in the future by sending him to graduate school to become an employee. This indicates the existence of life-oriented orientation as far as possible to the future, especially Rahayu's future.

View of Life about Human Nature with Nature

The view of the relationship between humans and nature is a harmony between humans and nature. In this study, no data was found about humans and the universe. The human view of the universe in Entrok's novel by Okky Madasari is only found in data that shows humans as natural masters and makes nature a vehicle for life. Consider the following quote.

Waktu terus berjalan. Musim berganti. Hujan, kemarau, angin, semua membawa ciri dan rezekinya masing-masing. Orang-orang mengenali tanda-tanda alam untuk mendandai sumber-sumber rezeki mereka. Kapan mulai menanam dan memanen, kapan harus mencari rezeki di luar sawah (Madasari, 2012, hlm. 86-87)

(Time keeps running. Season changes. Rain, drought, wind, all carry their characteristics and sustenance. People recognize natural signs to mark the sources of their fortune. When to start planting and harvesting, when to look for sustenance outside the fields.) (Madasari, 2012, pp.86-87)

The narrative above shows the Singget village community showing the role of humans using nature as a vehicle for life. Narrated by the author that Singget villagers in making a living to survive to adjust to natural conditions. They know carefully the mark of nature, when it is time to start planting, harvesting, and must find other work.

Sawah-sawah di Singget kebanyakan ditanami tebu. Kami semua percaya tebu adalah tanaman yang tak pernah dikalahkan musim (Madasari, 2012, hlm. 102).

(The rice fields in Singget are mostly planted with sugar cane. We all believe that sugar cane is a crop that has never been defeated.) (Madasari, 2012, p. 102).

The quotation shows a tendency that shows the role of humans as natural rulers. As a form of life view of the Javanese people who control nature is a sugar cane plant that is used by humans. Sugarcane is considered a crop that is resistant to any season. Therefore, sugar cane is the source of the people of Singget village to survive.

Kyai Hasbi membawa kami ke desa itu pada suatu hari di musim kemarau yang kerontang. Tanah-tanah retak dan daun-daun jati meranggas. Tak ada padi atau tebu. Hanya singkong dan jagung. Manusia tahu bagaimana bertahan hidup. Apakah itu saat hujan turun sepanjang hari atau saat setetes air saja harus dicari hingga berkilo-kilometer jauhnya. Alam membuat teka-teki sekaligus menyediakan jawabannya. Manusia hanya harus mencari dan mencocoknya (Madasari, 2012, hlm. 214).

(Kyai Hasbi took us to the village one day in the drought. Cracked soils and deciduous teak leaves. There is no rice or sugar cane. Only cassava and corn. Humans know how to survive. Is it when it rains all day or when a single drop of water must be searched for miles. Nature creates puzzles while providing answers. Humans only have to find and match it.) (Madasari, 2012, p. 214).

The view of human life with nature in the data above shows that nature has provided everything humans need. Humans only need to adapt to nature for survival. Even though natural conditions are not friendly, there is always something other than nature that humans use to survive. The context of the story is illustrated that there is a village that will be forced to be evicted by the government. They cannot grow

rice or sugar cane. But only use yams for food. The way the village community to utilize nature shows the attitude of humans as natural rulers.

View of Life about Human Nature with Humans

The view of life about human relations with humans is the orientation of human relations vertically and horizontally. Vertical human relations are related to human dependence on people, while horizontal stresses the solidarity between people without regard to a particular class. The following are the findings of data in the novel *Entrok* by Okky Madasari relating to human relations vertically.

Hari-hari berikutnya, Nyai Dimah seperti menjadi majikan tetap kami. Setiap hari selalu ada singkong-singkong Nyai Dimah yang dikupas. Entah kenapa tidak ada orang lain yang mengupas singkong itu lebih dulu sebelum kami datang. Padahal, di penjual gaplek yang lain, kami sering ditolak karena sudah ada yang lebih dulu mengupas atau persediaan singkong yang habis. Di tempat Nyai Dimah, seolah-olah pekerjaan itu memang disediakan untuk kami (Madasari, 2012, hlm. 25)

(In the following days, Nyai Dimah seemed to be our permanent employer. Every day there are always peeled cassava Nyai Dimah. Somehow nobody else peeled the cassava first before we came. In fact, at other cassava vendors, we are often rejected because there are already those who have peeled or the cassava stock is gone. In Nyai Dimah's place, it was as if the work was provided to us.) (Madasari, 2012, p. 25)

The narrative shows the view of life about human relationships with others vertically. Nyi Dimah is a successful cassava trader in Singget. The vertical relationship between employer and worker is shown by Simbok's loyalty to cassava peeler labor at Nyi Dimah's shop. This shows that there is a Simbok orientation that depends its life on the employer, Nyi Dimah.

Rahayu akan kembali ke Jogja nanti siang. Cerita tentang mayat-mayat itu membuatku khawatir. Pagi-pagi sekali kuajak Teja ke rumah Kyai Noto. Dia Kyai yang punyaajian pengasih dan keselamatan. Orang-orang suka datang padanya, minta didoakan agar selamat, disukai banyak orang, dilancarkan urusan, juga disembuhkan dari penyakit (Madasari, 2012, hlm. 132)

(Rahayu will return to Yogyakarta later this afternoon. The story about the corpses worried me. Early in the morning, I took Teja to Kyai Noto's house. He is a cleric who has loving and safety advice. People like to come to him, ask for prayers to be saved, liked by many people, waged affair, also healed from illness.) (Madasari, 2012, p. 132)

The Javanese way of life is also contained in the above quote. The people of Singget village respect and trust Kyai Noto as someone is powerful. The view of life was shown by the people of Singget village, that the relationship between humans and others was vertical. Sumarni and Teja's confidence in the intervention of a Kyai to help all matters of society that need his help. Kyai Noto was the person who helped Sumarni and Teja to provide safety to Rahayu. The assistance given by Kyai Noto was in the form of prayers that were realized in the form of sugar. The sugar that Kyai Noto gives is believed to bring safety to anyone who eats it.

Rasa percaya pada priyayi, orang-orang bergaji tetap dari negara setiap bulan, orang-orang yang setiap bulan pasti punya uang untuk mencicil, membuat Ibu memijamkan uang sebesar itu. Apalagi orang itu guru anaknya sendiri. Lagi pula, orang mana yang tidak bangga bisa mengutang priyayi. (Madasari, 2012, hlm. 83)

(Trust in *priyayi*, salaried people from the country every month, people who every month must have money to pay in installments, making my mother lend that much money. Moreover, that person is his own teacher. Besides, which person who is not proud can cheat *priyayi*.) (Madasari, 2012, p. 83)

The data indicate the outlook on life-related to human relationships with others. Sumarni feels that her social status is lower than Pak Waji. Although, the debt owed by Mr. Waji has not been paid off, even his installments are late in paying. Basically, Javanese society is divided into several two social groups, namely the small and the *priyayi*. The underprivileged consists of farmers or those with minimal opinions, while *priyayi* consists of government employees and intellectuals (Suseno, 1991, p. 121). Mr. Waji are *priyayi* because he is a teacher. Based on of class differences between *priyayi* and the underprivileged, Sumarni wanted to give a loan.

The next data explained the existence of a view of life about horizontally oriented human relations. Relationships between people are realized through awareness of cooperation. Consider the following quote.

Tetangga akan rewang di dapur, membantu menyiapkan keperluan selamatan (Madasari, 2012, hlm. 207)

(Neighbors will *rewang* in the kitchen, helping to prepare the *selamatan* needs.) (Madasari, 2012, p. 207)

Aku juga sudah meminta tetangga-tetangga rewang (Madasari, 2012, hlm. 279)

(I have also asked *rewang* neighbors.) (Madasari, 2012, p. 279)

In general, the two data above show the relationship between Sumarni and her neighbors. Javanese society is closely related to the *rewang* tradition. *Rewang* is mutual assistance activity when there are neighbors who have intentions regardless of social status. Singget villagers will immediately help if there is one resident who is holding events such as weddings, deaths and village events. All residents will work together to help without being asked.

The form of Javanese society's view in the novel of *Entrok's* work includes Okky Madasari's view of the nature of life, the nature of work as a place to make a living, the nature of time, nature of nature, and the nature of human relations between people.

Conclusion

Entrok's novel contains various views of Javanese people's life, especially in the village of Singget, Magetan, East Java. All forms of thought, ideas, and ideas are outlined by the author as the realization of the Javanese people's way of life. Sumanri became the main character who showed a lot of views of the ancient Javanese people.

The manifestation of Javanese society's life view found in *Entrok's* Okky Madasari novel includes the view of life, work as a living, time orientation, human relations with nature, and relations between people. In general, the view of Javanese life is illustrated through the figures of Simbok and Sumarni. Simbok has a view of life about human nature, *ilok ra ilok*, must not reject the proposal, and karma. The view of the nature of the work is only in the form of human work as a means to support life. The view of time includes orientation in the past which is used as figures for further life lessons, present orientation, and future orientation as part of character planning for the next life.

The relationship of nature as a form of Javanese way of life can be concluded that humans become the ruler of nature and make nature a place of life. While the views relating to other human relations in the form of vertical and horizontal relationships. Vertically shown by hanging between Simbok and Nyai Dimah as servants and employees, Sumarni with Kyai Noto as ordinary people and people who have power, and Sumarni and Mr. Waji as *wong cilik* and *priyayi*. From the whole, the view of life becomes the most dominant view among others.

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