

## **PANYANDRA REKASANING PEREMPUAN: THE SACRIFICE OF A HOUSEWIFE IN THE NOVEL SRENGENGE TENGANGE**

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### **Abstract**

*Domestic violence is one of the most common cases in Indonesia. This was later made into a novel, namely Novell Srengenge Tengange by Narko Sodrun Budiman. The consequences of this violence were conveyed through the panyandra rekasaning women because women sacrificed a lot. Therefore, this research uses stylistic theory to find out the meaning behind the panyandra. This study uses qualitative methods with data analysis techniques using literature study techniques. This presumably concerns the sacrifice of a housewife in Srengenge Tengange novel which is conveyed through panyandra. Based on the explanation above, it can be seen that the role of men in the household is very important. The impact of domestic violence itself varies, including what was experienced by the character Anisa, namely the emergence of trauma, lack of confidence, and difficulties empowering oneself. Therefore, it is necessary to have responsibilities that must be carried out and fulfilled so that household life can run well.*

Keywords: *Panyandra, Domestic Violence, Woman*

### **1. INTRODUCTION**

In fostering a household, according to Dewi Dalam (Putri and Lestari, 2015), husband and wife have their respective roles. In general, the husband plays the role of the head of the household. The husband has the obligation to earn a living to meet the needs of clothing, food, and board. In addition, the husband also acts as a partner for his partner, namely the wife. Sumi also plays a role in protecting and guiding family members to always be on the right path. While the wife has a squeeze as a companion to her husband. Where she became a supporter for her husband. Where the wife acts as a discussion partner for the husband in solving problems in the household.

The division of the roles of husband and wife in the household is influenced by the stigma that develops in society. According to Rahayu Dalam (Putri and Lestari, 2015), the division of the roles of husband and wife and wife is sometimes still influenced by society's perspective on gender. Where society places women inferior to men. In Indonesia itself, gender issues are still a hot topic. Gender is formed based on gender, but it is different from gender (Darni, 2021). The part that clarifies gender differences is appearance, clothing,

behavior, personality, work, sexuality, family responsibilities, and so on. Gender does have a strong relationship with sex differences, but this can happen due to the social construction of society. Some people consider gender as a human nature given by God Almighty. In fact, what actually happens is that gender is formed from the results of the social construction of society that still agrees with the patriarchal system. Where the patriarchal system has the principle of male dominance over women.

In Javanese society, there are still mistakes in the interpretation of gender. Where gender is considered a gift from God. Women are considered to be a race that is not higher than men. The role of women in Javanese society has a tendency as a traditional woman. Where women live dependent on men, weak, and encourage men's progress by degrading themselves. The role of traditional women is inversely proportional to that of women alone. Where independent women can empower themselves without having to depend on men (Darni, 2021).

The existence of this gender role has an impact on domestic life. Men as the preferred gender feel superior to women. This can lead to the occurrence of Domestic Violence or what will be referred to as domestic violence. Generally, domestic violence is experienced by women in this case is the wife. Based on data from Edy Muhammad, Head of the Yogyakarta Women's Empowerment Office for Child Protection, Population Control and Family Planning (P3AP2KB) compiled by (Jatmiko, 2022), in 2020 domestic violence cases in Yogyakarta increased from 139 cases to 145 cases. Meanwhile, domestic violence cases have an impact on families. Where it can cause disorder, directionlessness, and the glass of family life, it can even cause chaos.

In Indonesia alone, Komnas Perempuan received 2,527 cases of domestic violence in 2021. Based on this data, it is known that violence against wives is the case with the highest number of all domestic violence/RP cases and is always at the level of 7%. Where this is a small amount. Even from this data, not all domestic violence cases are reported. So it is possible that the number of domestic violence cases in Indonesia is actually more than the recorded cases (Rahayu, 2022).

The large number of domestic violence that occurred in Indonesia was then raised as a work of Javanese literature. Modern Javanese literature began to develop after the influence of modern literature from the Netherlands. (Darni, 2021) said that modern Javanese literature has a different genre from the previous literary genre. This is supported by Utomo's opinion, namely that modern Javanese literature does experience discontinuity with classical Javanese literature, a period to refer to the period of Javanese literature before modern Javanese literature was born. According to Rass, the modern Javanese literary genre has the same literary genres as western literature, namely short stories are the same as short stories,

continuous stories are the same as long stories, poetry is the same as poems, and novels. According to Nurgiyantoro in Susiati et al (2020), the novel is one of the works of fiction that offers a world that contains an ideal model, an imaginary world, which is built from various intrinsic elements, such as plots, characters, settings, and others. Unsur is the intrinsic novel that will build a living novel and be able to convey what the author wants. Meanwhile, to convey it all, language is needed as the medium.

The language used in literary works is imaginative and emotional language. This is what can bring out beauty in the literary work itself. This beauty is manifested in the form of sound, the selection of aesthetic words, as well as the use of majas and imagery that can contribute beauty in a literary work, such as in a novel. The aspect of beauty in artworks gives birth to various aesthetic streams, including romanticism, impressionism, expressionism, symbolism, jugendstil, fauvism, surrealism, cubism, abstract art and so on. There are times when judging works of art from the aspect of beauty is contrary to assessing the weight of the function and role of literary works to initiate movements. From this contradiction, literary works seem to always be between two poles: beautiful, useful, or both. The novel *Srengenge Tengenge* consists of 140 pages. This novel was written by one of the East Javanese writers, namely Narko "Sodrun" Budiman. As one of the active writers, Narko Budiman has published several of his works in the form of novels, anthologies of geguritan, and magazines. His published works include *Folklore from Blitar* (2007), *Kumpulan Crita Cekak: Lintang Panggung* (2011), *Kumpulan Crita Cekak: Intermezzo ing Alengka* (2011), *Guiding the World of Art and Literature in Schools* (2011), *Novel Rembulan Ndhuwur Blumbung* (2013), and so on. Meanwhile, this novel tells the story of Anisa, a housewife who has to fight for her exit. This is because her husband, Jatmiko, is not responsible as the head of the family. This is not only conveyed through straightforward language, but also through women's repetition *panyandra*.

This article uses a stylistic approach. Research with a stylistic approach in the literary realm does not only aim to analyze the style or stile, but the ultimate goal is to find how the stile forms the distinctive style of a writer that forms aesthetic characteristics that distinguish him from other writers. Wellek & Warren (2016) states that the benefits of purely aesthetic stylistic research limit the scope of this field specifically to the study of literary works and groups of works whose aesthetic functions and meanings can be described. Only if this aesthetic purpose becomes the core of the problem, stylistics is a part of literary science. Only the stylistic method can describe the special characteristics of a literary work.

Stylistics can be implemented for research on all genres of literary works, both poetry, fiction and drama scripts. In the analysis of fiction works, stylistic research focuses on the analysis of aspects of structure and form. Nurgiyantoro (2014) said that the stile aspect also plays an important role in fiction works because all things that are told use language

means. However, when viewed from the function of beauty to be achieved, language is not the only element of analysis as in the text of the poem. In fiction, the factors of story greatness, complex conflict intertwining, investigation of events late in the plot, peculiarities of the characters, and novelty of the theme are also important study materials. The form of language style used in this study is cecandran/panyandra. Panyandra is part of the stylistic semantics used to affirm the things that are being said (Nanda Lestari, 2019). Based on this background, the author formulates two problems, namely (1) What is the form of the female panyandra in the novel Srengenge Tengange?(2) What is the sacrifice of housewives in the novel Srengenge Tengange?.

## **2. IMPLEMENTATION METHOD**

This study uses qualitative research methods. Qualitative research is research conducted based on data interpretation and description. This causes qualitative research to be more dominant in using interpretive presentations than using numerical presentations. Denzin & Lincoln explained that qualitative researchers are more concerned with inquiry, search for answers, socio-cultural experiences, and interactional relationships with informants. Therefore, qualitative research is more widely used in the humanities, for example sociology, anthropology, or psychology. This is in line with Creswell's opinion that qualitative is more oriented towards data description (Ahmadi, 2019). Qualitative descriptive research can generally be used for research on community life, history, behavior, organizational functionalization, social activities, and others. The use of qualitative research is carried out based on what happens naturally, based on the reality that actually happens in society. The research was carried out by fully using existing data objectively without mixing with personal thoughts (Damayanti, 2021). The stages in qualitative research in general according to (Ahmadi, 2019) are divided into eight, including (1) the selection of research topics, (2) the selection of research focuses, (3) selection of theories (relevant to) research, (4) research design, (5) data collection, (6) data analysis, and (7) data conclusion. The stages of this research according to (Darmalaksana, 2020) are carried out by collecting literature sources, both primary and secondary. Then data classification is carried out based on the research formula, in this case the apparatus, criticism and so on. Then in the next stage, data processing and/or citation of references is carried out to arrive as research findings, abstracted to obtain complete information, and interpreted until the results of knowledge are obtained and then conclusions are drawn. As for the interpretation stage, analysis or approaches are used, for example, philosophical, theological, sufistic, tafsir, lecture, and others. Data collection is carried out by preparing a novel and then reading the entire content of the novel. At the data grouping stage, it was carried out by grouping data that included women's panyandra and reducing those that were not classified as women's

panyandaraning in the novel *Srengenge Tengange*. Furthermore, the data that has been grouped is analyzed using literature study techniques.

### 3. RESULTS AND DISCUSSION

The novel *Srengenge Tengange* tells the story of Anisa, a housewife who has to live to fight for her family. This is based on the behavior of her husband who cannot carry out his role as husband, father, and head of the household. In conveying these problems, Narko "Sodrun" Budiman used a *panyandra* that revealed how difficult Anisa's life as a housewife was. This will be conveyed by the author below.

#### The Form of *Panyandra Rekasaning Women* in the Novel *Srengenge Tengange*

*Panyandra* is an expression used to describe a situation by comparing it with other things. In the novel *Srengenge Tengange* itself, there are six *panyandra* that are used to express the love of Anisa's character. Anisa's character is described as a woman who has to fight for her family, in this case her child because her husband, Purnomo does not want to carry out her roles and duties as the head of the household, husband, and father. This was then conveyed using *panyandra* which will be described below. As a housewife, Anisa spends a lot of time at home. He takes care of his only child alone. Anisa does not have the power to be able to get out of her house because she is the wife of a hard-hearted person. This was then conveyed through *the panyandra* which the author quotes below.

*Anisa is just a manuk kutut, ibarate. The end of the water and the beautiful grace of the one who is smiling in a golden cage. In the golden cage, the eyes are free to confin.*

Translation: Anisa is just a perkutut, like her. The beauty of the feathers and the beauty of the style that is confined in a golden cage. In the golden cage, the eyes are free to confin. (Budiman, 2016).

The quote shows the existence of a *woman's repetition panyandra* or the life of a woman. Although Anisa is an educated, beautiful-faced, and ethical woman, she cannot escape from her cage. The cage is likened to a house where Anisa lives. At the house, Anisa could only spend her day. Her desire to go out for a walk could not be done because she did not get permission from her husband. This is illustrated as *the beauty of the moon and the grace of the woman who is in a golden cage*. In addition to *the panyandra* above, there is also the next *panyandra* used by Narko "Sodrun" Budiman to describe Anisa's life. Anisa who could not leave the house because her husband was difficult to talk to and temperament was getting more and more depressed. The woman felt a sense of loneliness in her self-consciousness even though she had everything. This is conveyed through the following quote.

The house was so large that it was impossible to find the air of the collapsed cakruk without anyone who could stretch and fill the case. Stiff. The world is deserted with the Kambi inscription without any seams.

Translation: a house that stands upright, but it almost collapses without anyone to fill the loneliness. Stiff. A lonely world is like a shirt without seams. (Budiman, 2016)

Based on the quote, it can be seen that Narko "Sodrun" Budiman uses '*rigid panyandra*'. *The world is deserted with the Kambi inscription without any seams*. This sentence shows that there is a void in Anisa's life as a housewife who is not loved by her husband. The meaning of the world that is as soft as a garment with a seam is as a plain garment that has no hue in it. This expands Anisa's life which only revolves around her house with her child. As a wife who can only stand behind her husband, Anisa often does not know what her husband is doing. This then had an impact on Anisa who was chased by her husband's debt without knowing in advance if the husband was in debt. In conveying this, Narko "Sodrun" Budiman also uses *panyandra* which shows the difficulties and difficulties of Anisa living as the wife of Purnomo, a former nappi and debtor. This was conveyed through *the panyandra* quoted below.

*Anisa is not bored. Even if a motor enters the platarane, it is like being beaten by a heart that is so great. If you are charged a debt then you have to answer it.*

Translation: Anisa became uneasy. Even if a motorcycle entered his yard, his chest felt like his heart was being forced to beat faster. If you are billed for debts, then you have to answer how. (Budiman, 2016)

The quote shows how tormented Anisa is because Purnomo, her husband, ran away from responsibility. This is conveyed through the sentence *of the heart as if it were told by a heart that is so strong*. This means that every time a motorcycle enters her yard, Anisa never feels calm, always feels worried and afraid. Worried about how to answer questions from loan sharks who came to collect her husband's debts. The incident about Purnomo's debt continues to have a more serious stage, namely Purnomo disappearing. He does not want to take responsibility for what he has done, namely debt. This was also conveyed by Narko "Sodrun" Budiman using *panyandra*, namely in the form of the sentence below.

"Why don't you look for things that don't bother?" asked Anisa. "Mas, can you find the two types of egress? Where is it? Can you, Mas?"

Translation: "Why do you want to look for invisible items?" it seems that Anisa is very upset. "Mas, can you find traces of birds that have flown? Where? Can you, Mas?" (Budiman, 2016)

The quote shows that there is a *panyandran* who reveals Anisa's difficulties in overcoming the problems caused by her husband. The missing Purnomo escaped from his debt was described as *an undisturbed item* and *an egret flies*. This is a parable used to show that Purnomo's disappearance leaves no trace at all. Where this made Anisa feel upset and disappointed in her husband. In dealing with her husband, Anisa had to struggle. This is because a husband who is not able to communicate well is invited. It always ends in a *hidana* for Anisa. This then caused Anisa to have to refrain from exploding. This was conveyed by Narko "Sodrun" Budima using *the panyandra* below.

"It's not that simple, Mas. Talking to Mas Pur like that must have a dual heart. Ears kandel."

Translation: "It's not that simple, Mas. Talking to Mas Pur must have a double heart. Thick ears." (Budiman, 2016)

The quote shows Anisa's discomfort in establishing communication with Pur. It is evidenced by the existence of a sentence *that must have a dual heart. Candel ears*. This is an Indonesian word that means to have a double heart, a thick tail. It means that when talking to Purnomo, Anisa must be ready for the consequences of hearing Purnomo's words that are always bad for her. *The dual heart* shows that there must be patience because it requires a very spacious heart. Meanwhile, *kandel ears* do not mean thick ears in the true sense, but you must be able to restrain yourself so that the words uttered by Purnomo do not immediately make him angry or disturbed. So that way she will not explode in front of her husband. *Panyandra rehashing the woman* contained in the next novel *Srengenge Tengange* is about Purnomo who has never been a good partner of Anisa. This then caused Anisa to have to work hard to meet her needs. This is conveyed through the excerpt of the novel below.

*All the money is paid to Pur. Sir, and the symbol of the sweu repis is not splashed. Anisa's compulsion to build a crossbar, creates an image for Pur who is happy.*

Translation: All the money is brought by the pur. Mr. and Mrs. did not even get a thousand rupiah. Anisa was forced to climb the *crossbar*, for imaging so that it would look like Pur was the one who gave it. (Budiman, 2016).

The quote shows a *panyandra* that describes the severity of Anisa's life as a housewife. The word *nungsang palang* directly has the meaning of *a spear* on a wooden board. But in this context, it does not mean that Anisa jumped over wood and so on, but worked very hard to be able to do an image for her husband, Purnomo.

*The panyandra rehashing wnaita* used in the novel *Srengenge Tengange* proves the author's efforts to create a distinctive atmosphere from the story he creates. There is not much use of *panyandra* in the novel *Srengenge Tengange*, but this is something that is always interesting to the audience because with such a beautiful literary work can still be enjoyed without having to be confused about the meaning of the novel.

### **The Sacrifice of a Housewife in the Novel Srengenge Tengange**

Anisa, who is only a step-friendly mother, can only rely on Purnomo, her mother, in many things. One of them is in terms of taking the child for a walk to enjoy the beauty of the city. Anisa, who is still tied to her husband's marriage, causes her to not act as she wants. Although in reality Purnomo cannot behave like a husband and father who is good to his wife and children. The sacrifices made by Anisa as a wife who is not appreciated by her husband are not a joke. In her marriage journey with Purnomo, Anisa had a son named Faza. Faza is an obedient child, but there are times as a child she has desires that are entertainment. As a mother, Anisa of course wants to fulfill her son's wishes, but unfortunately she can't do it. Anisa, who has been only a housewife who depends on her husband, does not have the ability to leave the house. Not only because she is just a woman who depends on her husband, but as a Javanese woman she still has respect for her husband. It is proven through the quote below.

Anisa actually wants to walk through the streets of Sinambi to discuss the return of her home. Kepriye is worried about the man's son. Anisa couldn't help it. Still traumatized by the unenen-unene of

the Pur Dhek abene who are constantly hurting the heart of the enemy.

Translation: Anisa actually wants to walk together and discuss her household. How to educate his son. Anisa could not deny it. He is still traumatized by Pur's words every time he is talked to that hurts his heart. (Budiman, 2016)

Based on the quote, it can be seen that in addition to her respect for Purnomo, Anisa also harbors trauma towards Purnomo. So far, Purnomo has often acted and said things that hurt him. This is a form of domestic violence. Domestic violence committed by Purnomo is classified as verbal violence. Violence in the ladder is not only in the form of physical violence, but also in the form of verbal torture, lack of emotional warmth, infidelity, and excessive control over the wife (Case, Bp and Reskrim, 2022). Verbal abuse of wives cannot be underestimated as this can be more fatal in the future.

In Anisa's case, the verbal violence committed by Purnomo has caused a sense of trauma in her. Associated with *Anisa's panyandra only manuk kutut, ibarate. Endah is beautiful and graceful who is slender in a golden cage*, which is the result of Purnomo's actions that do not give Anisa the opportunity to develop herself and even hurt her physically, making Anisa unable to be free as a human. The appa that Anisa did was only about her home and her child. It was exacerbated by Purnomo's completely unsupportive attitude towards Anisa and Faza. This adds to Anisa's burden as a housewife. As a figure who is known to be not good, Purnomo has been in jail for drugs. This, of course, makes Anisa have to restrain herself to be patient. Even worse, after being released from prison, Purnomo's attitude did not change. Anisa as a wife who faithfully accompanies Purnomo only considers the wind to be a passing wind. In fact, what happened was that Purnomo played behind Anisa. The man cheated because he felt superior to Anisa. The infidelity is proven through the quote below.

However, Pur did not invite girls to subscribe to the café. Julig is great. Is it just the first time? Ora. Pur has a maton design. Deliberately leaving the house, children and children, with other women. It's hard to find it, I don't invite purels...

Translation: Pur goes away without inviting his prostitutes to the café. It's really cunning. Could it be a coincidence? Not. Pur must have had a mature design. Deliberately leaving the house, Ana, and his wife along with another woman. As hard as it is to track down not to invite prostitutes ... (Budiman, 2016)

Based on this quote, it can be seen that Purnomo acted badly by cheating on his wife, Anisa. In addition to cheating, Purnomo also left Anisa alone with her child. Infidelity includes acts of violence. This can cause problems later on. But as a woman who tries to be loyal to her husband, Anisa cannot do much. It is not demanding of Purnomo. Associated with *Panyanra Donya who is lonely in the inscription of the klambi without a stit*, namely the atmosphere of Anisa's house which is quiet and rigid because Purnomo never pours her warmth into her family. But he even gave that warmth to the prostitute he was taking with him. Not stopping there, Purnomo turned out to leave the debt. The debt he has is not small. Anisa never knew if her husband took a loan, but she had to be willing as a wife to bear it. This right is as conveyed by the author through the quote below.



*In addition to debt, the Pur savings and loan cooperative also owes debts to banks. Anisa put the paper in the bag of white crackers and held a can of oil tins. Just read it. Anisa didn't dare to ask for anything more, why didn't she choose her first place? The old one! Biyen karepe read the bank account book so that the kopen jebul is even mistaken for dahwen.*

Translation: Except for debts in the simapan loan cooperative, it turns out that Pur also has debts in the bank. Anisa knew that the paper was put in a white plastic bag on top of a used oil can. Just read. Anisa did not dare to interfere or even move to be precise. It's already kapok! Because in the past, he had kept the account book so that it could be saved, but he was mistaken for interference. (Budiman, 2016).

Based on this quote, it can be seen that so far Anisa has never dared to deal with Purnomo's affairs, even though they are husband and wife. It is none other than because of Purnomo's attitude that is never good to him so that he avoids communicating with Purnomo. As a result, he also did not know if Purnomo had a large debt and he had to take care of it. Associated with *the panyandra of her head like being told to the heart that is so strong*, it means that as a result of the loan sharks who often come to the house since Purnomo left, Anisa has a fear that of course bothers her. This makes him uneasy in living his life. Purnomo's legacy debt made Anisa have to work hard. Anisa, who initially lived dependent on Purnomo, had to work to earn money to pay off her financial debts. In addition, he also has a dependent child that he has to take care of. So it is known that the role of a good husband in the household is very necessary so that domestic life runs well.

#### 4. CONCLUSION

This is probably about the sacrifice of a housewife in the Srengenge Tengange Novel which is conveyed through panyandra. Based on the explanation above, it can be seen that the role of men in the household is very important. The impact of domestic violence itself is diverse, including the emergence of trauma, lack of confidence, and difficulty in empowering oneself. Therefore, there needs to be a responsibility that must be carried out and fulfilled so that household life can run well.

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