Self and Identity as A Drive for the Love of the Master to Her Servant: A Literary Study

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Abstract—This study aims to describe the characteristics of the main characters in "Legenda Baturaden" as well as to examine whether self identity or social identity could win ones' love. It is a qualitative descriptive method using the lenses of identity and social identity theories. The source of the research data is "Legenda Baturaden" from a web (https://uun-halimah.blogspot.com/2014/08/legenda-baturaden.html), while the data are mainly the actions of the characters in the story. The data analysis techniques are reading, note taking, and document analysis techniques. Interestingly, the princess also forms her personal identity similar to the servant's through her love for him. Thus, it is their personal identities, out of his social identity, that becomes a drive for them to disobey their parents and go away from the duchy to create their future as husband and wife. It is found out that personal values poses self identity higher than social identity.

Keywords—*Baturaden, identity theory, self identity, identity formation*

I. INTRODUCTION

Love is a feeling that everybody has. It is such a very natural feeling of human beings. Research studies of human behavior show that we, human beings have self-seeking tendencies to be loved by others. (Ambalal, 2019). We like to get loved by people and love to love others too. Fehr's (1988) study of love noted, that the most frequently listed feature of love was caring (43.75%). The second most frequently listed feature was happiness (29.17%). The third most frequently listed feature was want to be with other (28.13%). It is love that makes people have desire and happy to be by their lover. Some people even do anything for their love. They do everything for the one they love even though people around do not agree. The disagreement might come from the view that the lovers are not equal, either in social status or performance.

The conflict of love may happen anywhere and anytime. Folktales often describe how lovers struggle for getting together and accepted by their environment. Baturaden is a story from Banyumas, Central Java, in which the main characters love each other but the parent of the girl cannot accept the condition. The disagreement of the father is because they are from the noble family while the man his daughter falls in love to is just their horse caretaker.

First, the social identities of the characters are observed. Social identity exists as someone is posed as a member of a group with some similarities. This group with its characteristics is then observed in sense of its relationship with any other groups.

Secondly, the identity formation that the main characters pass through the story. It is their choices on what they want to be and do in their life.

Then, the identity of self that might be unique is observed. It is the identity that possibly is not in line with his/her assumed-social identity. It happens since every individual creates at least one unique identity (the individual persona) (MacKinnon, 2010:9) (Salim, 1991:548) (Endarmoko, 2006: 242).

The purpose of this study is to reveal the whether self identity or social identity poses higher in the challenge of love. Thus, the readers will understand the reasons of the *batur* and the *raden* disobeying their parents and trespassing any common assumption by going away from the palace to create their future as husband and wife.

II. THEORETICAL BACKGROUND

A. Charaters and Characteristics

Character is one of the elements in literary theories that answers the question 'who'. Major character is one who plays significant role in the story while the minor one is utilized for specific purpose, such as moving the plot along or contrasting with the major character.

Character development can be both simple and complex. It is mentioned in Rai Technology University handout that there are 4 points to analyze a character, abbreviated by 'STAR': what the character Say, what the character Think, how the character Act and interact, how the character React.

B. Social Identity and Relationship

Henry Tajfel's theory (in McLeod, 2008) says that social identity is a person's sense of who they are based on their group membership(s). As quoted by McLeod (2008), the groups (e.g. social class, family, football team etc.) which people belonged to were an important source of pride and self-esteem. This kind of self-esteem makes certain group feels higher than others and drive the separation of groups.

A social group may increase its self-image by discriminating other groups as the out-group. Mostly, the high social class will not allow others to be in their group nor let the member of the group to join others. McLeod argues that the central hypothesis of social identity theory is that group members of an in-group will seek to find negative aspects of an out-group, thus enhancing their self-image. The in-group tends to have prejudice on the out-group. The in-group is the group in which the members think they are better than the out-group.

C. Identity Formation

According to Dewey (1928/ 1959), identity construction occurs "not in isolation but by interaction with the conditions which contain and carry subject matter" (p. 122).

Sujanto, et all (2006:11) and Shalahudin (1991: 64) agree that internal and external factors support the formation. Self and heredity are the internal factors while environment is the external factors that create the characteristic formation. Martiny and Rubin (2016) say that people tend to have psychological connection with their own group that becomes their social identity in which they build their self-esteem.   Increasing social status is a way to increase positivity in social identity. Social status is also can be increased by derogating outgroups. Protecting positive ingroup positive social status means maintaining positive social identity.

D. Self Identity

Self-identity is composed by personal attributes, knowledge of one's skills and abilities, one's occupation and hobbies, and awareness of one's physical attributes. It's not restricted to the present it includes past and future selves which represents ideas (Ellisa, 2018:5).

In this view, commitment does not link a person to consistent lines of activity, other role partners, or organizations, but to a stable set of self-meanings. These stable self meanings, in turn produce consistent lines of activities. (Whannell, 2015: 45).

MacKinnon describes it as structuring of self-identities delineates self from others, registers past achievements, and allows the individual to anticipate life to come (2010:5). Further, he makes a statement that at the micro level, confluences of identities and interpersonal activities determines roles. (MacKinnon, 2010:7).

III.   RESEARCH METHODS

The focus of the study is self-identity and social identity of the princess and the servant in the story of Baturraden. The approach was literary psychology that considers its connection with psychological elements of the characters in the story (Ratna, 2004: 343). The source of the data was "Legenda Baturaden" from a web by Gufron. That was accessed   through   https://uun-halimah.blogspot.com/2014/08/legenda-baturaden.html, while the data were mainly the actions of the characters of the story.

The data analysis techniques were reading, note-taking, and document analysis techniques. These were done to collect the data about the factors that influence the growing love between the *batur* and the *raden*. Those data were then analysed to find out which factor has higher influence in the challenge of love between the two. The method of inquiry for this research was qualitative descriptive. Descriptive method elaborates a specific feature of phenomenon that is used to explain the analysis as a whole (Keraf, 1981: 93).

IV.   RESULT AND DISCUSSION

A. Charaters and Characteristics

The major characters in "Legenda Baturaden" are the *batur* and the *raden*. Suta is the *batur* or servant. His main job is taking care of the horses at the duchy. The princess is the *raden*, the daughter of the duke who employs Suta.

The Duke, can be included the minor character who contrasts with the major characters. Other minor characters are the servants of the duchy: *emban* (the servant to the princess who helps her in good times and in bad), the bodyguards, and prison guards.

The characters discussed in this research are mainly: Suta, The Princess, and The Duke with the focus on Suta and The Princess.

1)   Suta

Suta is a handsome, good, honest character. Though he comes from low social status, his face and performance is nice. He also has good characteristic; he is brave to face danger. As he is honest, he is also described has no problem in relating with people around.

2)   The Princess is pictured as a beautiful lady who never comes out of her territory. She is a good girl who treats everybody well. She is also a brave one.

3)   The Duke   is a portrait of a father who loves his daughter. He thinks about protecting her so that she is not allowed to go away from the duchy. He also employs a loyal caretaker especially for her daughter.

Through the plot, we can find the changing of the characters. Suta's honesty in saying his love to the princess makes the duke angry to him. Suta only thinks that he should say what he thinks. However, he keeps on act as a servant to his employer: accepting the fact to send to jail. He reacts calmly to all the disaster happen to him.

The princess who experienced snake winding thinks Suta her hero. She makes Suta her friend and after some intense meetings later she falls in love with him. She, who was a devoted daughter, then even has a bravery to oppose her father and by the help of her *emban* (servant) sets Suta free from jail at the middle of a night.

The duke is someone who easily gets angry. He thinks Suta so impolite in trying to make the princess her wife, though he did not mind when they were only friends. He says furiously about his unwillingness to Suta. Soon, he sends him to an underground jail which has a very bad condition.

B. Social Identity and Relationship

In this story, we can find the duke family as an important group who gets honours from the society. Although at the beginning of the story there is no illustration of how they want to get respect, but we can see some little parts of it that the daughter of the duke did not have any friends from different group but her caretaker who serves for her. This way, Suta, who is also one of the duke's servants, had never seen her until once he saved her.The family's existence that is quite unapproachable makes their self-image higher than others. This way makes them the in-group and others the out-group. Suta in this point of view is the out-group.

The pride and self esteem of the duke makes him prevent his family of getting close to the out-group. It is proven by the duke's refusal when Suta, who poses the out-group, proposes the princess. He even is so angry because of it, thinks of Suta's deed improper. At this stage, he finds the negative aspects of Suta, forgetting what Suta had done as a hero who saved his daughter.

Not only does the duke think of Suta poor quality one but also try to remove him out. Accordingly, the duke sent Suta to underground jail and did not let anyone to give foods nor drink.

In the case of the story of *Baturaden,* we can see the in-group and out-group parties not only by separating the duke's family and the servant. We can see that the opposition is also between the duke and his daughter. Thus, we can categorize the groups separation through the lenses of social economic position and seniority.

Social Class Categorization	In-group	Out-group
Social Economic Factor	The masters	The servants
Seniority	The parent	The daughter

Fig. 1. Social Class Categotization

1) Social Economic Factor

Through social economic factor, we can see the separation between the masters and the servants. Here, the masters pose the in-group while the servants the out-group.

The characters who pose the masters positions in the story are the duke family. They consist of Adipati Kutaliman and his daughter. Through the social economics spectacle, they are considered the haves who are respected by common people. Adipati Kutaliman as a duke has so many loyal servants who work hard for him for some duties. While the daughter has her private loyal caretaker.

The characters who pose the servants positions in the story are people who work for the duke family. Between them are some devoted jail guardians and Suta who takes care of the duke's horses and stables as well as taking care of the safety around the area. The princess' care taker also does whatever the princess wants.

In short, we can find how the out-group serve the best for the in-group. The heroic action of Suta to fight against the snake which was about to take the princess' life was a proof on how they just do their best to serve to duke's family. They do it for the sake of their social economic condition.

2) Seniority Factor

Parent versus child is another considerable factor in the story. Though the duke and the daughter are of the same social status, but the father has his authority over his daughter. We do not find any discussion neither agreement when the father has said "no" to his daughter.

C. Identity Formation

Through the interaction between characters and the happenings in their life, we find the identity construction. The formation is supported by both internal and external factors.

IDENTITY FORMATIONS		MAIN CHARACTERS		MINOR CHARACTER
Supporting factors		Suta	The princess	The duke
Internal	Self	GOOD	GOOD	GOOD
		HONEST		
		DEVOTED TO THE MASTER (Commitment to serve the master)	DEVOTED TO THE FATHER	
		BRAVE	FEARFUL	
		HEROIC	DEPENDENT (Served by her private servant)	
		RESPON-SIBLE/ CARING	SPOILED	RESPON-SIBLE/ CARING
	Heredity	LOW SOCIAL CLASS	Noble family	Noble family
External	Environ-ment	RESPON-SIBLE (as a servant): Go around the duchy to takes care of the horses	Stay at the duchy, sometimes go around he garden with her *emban*	
		CARING (when heard a scream	FEARFUL (as the snake winds her)	
		BRAVE (fight against the snake)	SURRENDER (to her fate)	
		HAPPY (to be the hero; able to save to life of the princess)	HAPPY (to get help)	
		HAPPY (to be her friend)	HAPPY (to be her hero's friend)	
		FEEL IN-GROUP (make friend with the princess)	FEEL IN-GROUP (as they become friends)	
		WANT TO BE WITH (by proposing to marry the princess)	WANT TO BE WITH (feel secure be by Suta's side)	FURIOUS
		PRISONER (get the duke's punishment)	CARING to Suta; REBELIOUS to the Duke (asking *emban* to steal the key of the jail by poisoning the jail guards, preparing foods and drink for Suta,	DEROGATE (by sending Suta to jail)

			preparing folk clothes so that they are not suspected by people on the way.)	
		SURRENDER (to his fate)	BRAVE (waiting on a horse at a spot people rarely visit of the duchy at night)	
			HEROINE (to be the heroine for her lover)	
		IN-GROUP	IN-GROUP	
			DISOBEY PARENT	
		HUSBAND	WIFE	

Fig. 2. Identity Formation

Through the interaction between characters and the happenings in their life, we find the identity construction. The formation is supported by both internal and external factors.

1) *Suta*
   a) Self
      Suta is described as a good, honest, and a devoted man to his master. He has also the qualities of a brave, heroic, and responsible one.
   b) Heredity
      He is from low social class.
   c) Environment
      Through his existence at the environment, we can see that his good qualities develop well. As he has a responsibility to take care of The Dukes' horses and make sure the security of the duchy, his responsible character is so strong. He cares of things happen around, so does when he hears a scream of a girl the time he inspects the area. He bravely fights against the snake that is winding The Princess. He does not know at that time that the girl he saved is the Princess. It is when the *emban* (the princess' private servant) helps him to carry her, he just knows it. How happy he is to be able to save the life of his master's daughter. He is even happier when The Princess does not mind to be his friend after that scary incident. They meet often after that and feel connected to each other. This way, they feel they are in the same group. As a gentleman, Suta has willingness to propose The Princess to be his wife, so that they can be together all the time.
      Unfortunately, his action results on The Duke's fury. He is sent to the jail as a punishment to propose The Princess. The condition makes him surrender to his fate, but his good deed before saves him. He is saved by The Princess as the way she expresses her gratitude in saving her life. All the sad experiences they feel make them feel in-

group. They prefer to disobey The Duke, be husband and wife after going away from the duchy.

2) *The Princess*
   a) Self
      The Princess is described as a beautiful good girl, who is devoted to her father. She seems quite dependent to her *emban* (private servant), that makes her spoiled and fearful.
   b) Heredity
      As a daughter of a noble family, he can get anything she wants easily.
   c) Environment
      To get the best protection, she is not allowed to around by herself but stay at the duchy. When she wants to go out, her *emban* accompanies her, and it is not too far. Until one day when she goes alone, an accident happens. A snake winds her and makes her so fearful and screams as loud as she can. She only can surrender to her fate until a help comes. The help from Suta, a horse caretaker of the duchy makes her so happy. She is aso happier when she can make friend with Suta, as she never has friends but her *emban.* Her friendship with Suta makes her feel in-group with him. She feels so secure to be by Suta's side that she considers her hero. Thus, she wants to be with him forever.
      The anger of The Duke to know her relationship with Suta makes her turning point. She, who was devoted to her father now becomes rebellious to him but on the other hand becomes so cares of her lover. Knowing Suta is sent to prison, makes her ask her *emban* to help her to steal the key of the underground jail by poisoning the prison guards. She also asks her *emban* to prepare foods and drinks to Suta as he does not get any along his stay in jail. She wears folks clothes and prepare ones for Suta as she has planned to go away from the duchy. She thinks about folks clothes as their new identity so that they are suspected by people on their escapades. This time, The Princess shows her quality of bravery as she who was fearful before fearlessly at a night waits for Suta on a horse at a spot people rarely visit. She becomes a heroine for Suta this time.

3) *The Duke*
   The Duke also poses identity formation but not clearly illustrated in the story
   a) Self
      The Duke is described as good duke who loves his family. His way he loves his daughter is by providing her a personal servant who accompanies her anywhere and anytime. He is also a powerful one, we can see that he has so many servants at the duchy to take care of certain jobs.
   b) Heredity
      He is a noble family.
   c) Environment

There is not much information about The Duke, but we can see the acts he does makes the plot of the story. His anger blows up when Suta proposes for her daughter, even though he does not mind when his daughter and Suta were friends. His position as a high social status makes him think that Suta is not equal to his daughter. He shouts, "*Engkau ini hanyalah seorang kacung. Sungguh tidak pantas bila disandingkan dengan puteriku! Pengawal, tangkap orang ini dan masukkan ke penjara bawah tanah!"* ("You are only my servant. You are not proper to my daughter! Guards, catch this man and send him to underground jail!").

From his statement we can see his prejudice on Suta, the way he derogates Suta as the out-group. He also wants to show his power by increasing his self-image.

Suta's self-identity is composed by his personal attributes. At the present, he still has most of the good identities he owned in the past, except devotion to the master neither heroic. However, he feels happier in the present as he feels in group with the Princess and wants to be with her. He feels no matter with the present condition as a surrender prisoner as he has ideas in the future to be a good husband with all the good qualities he has owned from the past to the present. The description can be seen in fig. 3. below:	Past	Present
POSITIVE Attributes	• Handsome • Good • Honest • Brave • Responsible/caring.	• Handsome • Good, • Honest • Brave • Responsible/caring
	• Devoted to the master • Heroic	
		• Happy • In-group • Want to be with The Princess
NEGATIVE CONDITION		• Prisoner • Surrender
	⬇	
	Ideas for the future	
POSITIVE Attributes	• Good husband • Responsible • Caring • Brave • Happy • In-group • Want to be with The Princess	

Fig. 3. Self Identity of Suta

For The Princess, her self-identity seems grow well. This fearful, dependent, spoiled girl, grows up to be a brave heroine. She, who had no friend, becomes so happy for having friend so that she can feel in-group, be with Suta, and care of him well.

There are some serious changes, too. The Princess who was a devoted daughter now becomes rebellious to his father. She disobeys him though she still has fear.

	Past	Present
POSITIVE Attributes	• Beautiful	• Beautiful • Brave • Heroine • Happy • Feel in-group • Want to be with Suta • Initiative • Caring to Suta;
POSITIVE Attributes	• Good • Devoted to the father	
NEGATIVE Attributes	• Fearful • Dependent • Spoiled	• Fearful • Rebellious to The Duke • Disobey parent
NEGATIVE CONDITION	• No friends • Surrender	
	⬇	
	Ideas for the future	
POSITIVE Attributes	• Good wife • Happy • Feel in-group • Want to be with Suta • Caring to Suta	

Fig. 4. Self Identity of The Princess

Significant difference can be seen between Suta's self-identity with The Princess' self- identity. Based on fig.3. in which we can see self-identity of Suta, negative attributes can not be found, either in the past or at the present. What he experiences are negative conditions. While for the Princess, we can find many negative attributes. However, it seen there that The Princess is the one with the initiative to change the condition for the better life for both Suta and her.

Both characters have positive ideas for their future, those ideas include all their positive attributes except their handsome and beautiful faces. For them, the happiness is rather on the inner identity rather than their physical identity. This kind of understanding can be proven by the way The Princess preparing their folks clothes. The identity of the folks, then becomes their new identity. The Princess does not care about her previous status as a noble one whose clothes are always expensive.

V. CONCLUSION

There is no doubt that the story of love is always interesting to discuss as it is everybody's feeling, conflicts,

and experience. People who are falling in love care about their lover, show happiness in life, and want to be with their lover. It is also problematic as sometimes lovers have to struggle in order to be accepted by their environment, set their identity to be appropriate with their future wife/husband, face the prejudice given by the society.

In folktales, we can find many problems as mentioned above. "Legenda Baturaden" is one of the folktales that narrates the love struggle between different social status, a master who loves her servant.

The discussion of the article demonstrates that social identity is not really a matter for lovers. They are more interested in the personal values, namely the uniqueness of the partner. Their interaction to others as well as occasion they experience may change their self-identity so as to adapt to each other.

Interestingly, in "Legenda Baturaden", the princess also forms her personal identity similar to the servant's through her love for him. Thus, it is their personal identities, out of his social identity, that become a drive for them to disobey their parents and go away from the duchy to create their future as husband and wife. In short, personal values forms self identity more significantly than social identity.

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