

Madura Locality in Muna Masyari's Short Stories

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Abstract— Madura citizen has specific locality as local region signature, for example in their ways of life. It is interesting to discuss locality of a literature work. One of Madura litterateurs, Muna Masyari instilled Madura locality in her works in a detail manner. It could be said as effort to introduce local locality. This research aims to describe Madura locality in Muna Masyari's short stories. The focus of the research was describing Madura locality representation in a short story text. This descriptive qualitative research used sociology of literature. The data source was taken from five short stories titled "Gentong Tua", "Kemeja Batik", "Bulan Berdarah", "Celurit Warisan", "Kasur Tanah", and "Sumur". The technique used for collecting data was documentation. The findings showed that the short stories were dominated by Madura localities: background, economy, language or term, tradition, myth, weapon, and religiosity.

Keywords — *Locality, socio-culture of Madura citizen, text and reality.*

I. INTRODUCTION

Local culture (locality) of Madura remains eternal in this advanced era. It is very contrastive to its closest neighboring city – Surabaya, which has become one of metropolitan cities in Indonesia. Surabaya is known as the second largest city in Indonesia and although it has been connected with Madura because of the inauguration of Suramadu toll road in Susilo Bambang Yudhoyono era in 2009, it does not significantly influence the digression of Madura locality (Faoziyah, 2016). The inauguration was quickly carried out as an effort to improve the Indonesian economy when the subprime mortgage crisis in America spread to Europe and Asia. The internal influence such as policy of Salam gate in Pamekasan by local governor has the purpose to apply Islamic sharia to prevent social crimes in the municipal. It influences well to the tradition (Hariyanto, 2009).

Madura locality could be recognized from its citizens' ways of life which still respect the culture. One of the locality features is called "tretan dhibi" (brotherhood). It sees all Madura citizens as brothers anywhere they are (Fatmawati, 2017). In social interactions Madura citizens have several values, for example, "adap" meaning politeness and "andhab asor" meaning humble. The term "bapak babuk guru rato" also underlines the importance to respect people when interacting with them. Through those philosophies it can be seen that the citizen prioritizes old people, teachers, and leaders more. Those three groups are heeded and respected well from both speech and behavioral aspects.

There are still many localities possessed by Madura citizen. As for example, cultural rites done in the society. Majorly, they do such rites to strengthen the brotherhood

bound. It is in line with Islamic religiosity believed by most Madura citizen, such as "salamat kandung" rite which is a rite to pray for the baby in the womb, laboring rite – called "mroal are", even rites of condolence – called "majalan sortana". Furthermore, there are still many Madura citizens who believe in mythologies. In the sector of cultural tourism, Madura island has various potencies, starting from cow caravan, saronen music, muang sangkal dance, macapat, sandhur, and arokat culture (Arifin, 2017).

The focus of this research was reviewing Madura localities through short stories written by Madura author. It has the purpose to identify Madura's localities contained in several short stories in which the author is a member of the said society. In creating literary works, of course one cannot be separated from the community where one lives, so that what is depicted in literary works too often is a representation of the reality that occurs in one's society (Wiyatmi, 2013). Therefore, it correlates to reality that the background of the author and the others were filled by cultures.

There are many authors instilling their localities. One of them is Zamawi Imran, a Madura humanist who has incorporated many Madura localities in his works which concerned how nature is perceived by Madura citizens. Thus, locality has an enough influence on an author to be affecting their literary work. According to Escarpit, social environment of an author influences literature development (Escarpit, 2005). Thus, this locality review could reveal the origins of the short stories which became the data source of this research genetically. It is in line with Goldman (Goldmann, 1981) telling that to understand a literature work in its correlation to world's view, we need to consider the author's social group and the society.

Muna Masyari is a creative woman who sees the peculiarities of her environment in Madura as very important to become the raw material for her works. It was natural for her to do so for in addition to being born and settled in Madura, she was also one of Kompas's best short story writers in 2016. Short story titled "Gentong Tua" has the setting of Blega-Tanjungbumi, Bangkalan municipal. Short story titled "Kemeja Batik" tells about the batik production for Gerbang Salam Municipal Council (DPRD) members, Bangkalan municipal. The one titled "Bulan Berdarah" tells about the "Bhuta" myth and the *kentungan* tradition done every full moon. "Celurit Warisan" tells about the law enforcement. "Kasur Tanah" tells about the obligation to be obedient to parents or old people. "Sumur" tells about the dry season in Madura. Overall, all of these short stories are real documentation of Madura locality which was made into an interesting story form by Muna Masyari.

Locality can have the meanings of place, region, condition, or situation. Place or region become interactional facilities of cultures, so do condition and situation. The concerned culture consists of ways of life or customs. Typically, ways of life of certain citizens are centered in a region or environment. It can form habits consisting of values, norms, laws, and rules for those living in certain environments. Thus, it becomes a cultural system. Nurgiyantoro (2013) states that locality becomes specific feature concerning about local events. To observe said features could be done through general elements of cultures, such as: (1) language, (2) science system, (3) social organization, (4) living tool and technology system, (5) occupation, (6) religiosity system, and (7) art (Koentjaraningrat, 1986). To instill locality, one of the media used is text, including literary work because the main targets are citizens and government (Nugroho & Carden, 2018).

By using sociology of literature, a study of culture through literary works, which are social culture phenomenon and society's product, and their authors can be done (Wiyatmi, 2013). As in sociology study, literature also viewed to be dealing with the society. What differs is sociology runs a scientific-objective analysis while literature analyses by penetrating the social life and showing the human understanding the society and human feelings (Damono, 1978).

Basically, sociology is a scientific-objective study about society, social institution and process. It answers how society works and keeps its sustainability (Laurenson & Swingewood, 1972). Sociology is a study about human based on three paradigms of society: social facts paradigm in the form of social institution and structure which are assumed as a real matter, outside of individuality (Faruk, 2012 and Damsar & Indriyani, 2016). In literature review, there are three domains of sociology: author's sociology, literary work's sociology, and reader's sociology. Wellek and Waren (2016) stated that descriptive correlation between literature and society consisted of sociology of the authors: profession and literature institution; purpose of the literature work, plus other matter included in the work; and problems of the readers and social impacts of the work (Goldmann & Sheridan 1975).

One of the aspects of sociology study is correlation between literature and reality as its reference. Literature shows daily life as portraits of social reality (Faruk 2012). Since fiction literature is a creative production of authentic culture (Goldmann, 1981), by using sociological approach to literature, it facilitates to judge and understand a literature work by considering the social values of society (Damono, 1978). Although short story is fiction work, the text in it coincidentally is similar to the real world. In the discussed short stories, the aspects of Maduranese could be seen on its adjustment between text and reality.

II. EASE OF USE

This qualitative descriptive research fitted to observe problems based on consideration of theoretical review and human instrument. The used approach is sociological approach to literature oriented on literature text as embodiment of reality.

The data source was from Muna Masyari's works: "Gentong Tua", "Kemeja Batik", "Bulan Berdarah", "Celurit Warisan", "Kasur Tanah", and "Sumur". The data consisted of words, phrases, clauses, sentences from both the characters and narrator of the short stories. The technique to collect data was documentation by relevant factual reading. Before being analyzed, the obtained data was rechecked to ensure its validity level.

III. RESULTS AND DISCUSSION

A. Place Locality

As one of the elements in a prose, setting is connected to on-going event. Place is included in background or setting element in which events in the story occurs (Hodairiyah, Rais, & Fernandez, 2019). Settings becomes the indication for the relation between story and reality. It also becomes vital element to find out locality. Furthermore, settings could be supported by other locality features as stated by Koenjaraningrat (Koenjaraningrat, 1986). One of backgrounds in a story which is from Madura is Tanjungbumi and Gerbang Salam (Pamekasan). Tanjungbumi is a district located in Bangkalan municipal, Eastern Java. It is famous by its batik production than any other city in Madura. The produced batiks are traditional painted batiks instead of printed using machines.

"She is a Tanjungbumi woman who never gives up doing the tradition although she is surrounded by silence" (Masyari, 2018).

The excerpt showed that clothes sewed in "Kemeja Batik" story belonged to a Pamekasan person. The study result of the background setting aspect showed that Masyari was also from the city. Thus, the excerpt surely showed the locality of a place in Madura – it was Pamekasan municipal. Gerbang Salam which was a program introduced by municipal government to implement Islamic sharia (Hariyanto, 2009) is located at Pamekasan. The author also showed that Pamekasan was the only municipal in Madura which wanted to implement Islamic sharia (government regulations in accordance with Islamic religion). Therefore, it has been recognized that Gerbang Salam is a form of Sharia rules in Madura.

"This is the suit of the House candidate which will be used to take photograph. Isn't it somehow if the Gerbang Salam House's slit is short?" Her tone is slightly raising (Masyari, 2018).

B. Language Locality

One of local features in Madura is its language. In the story, the language used by the author was Indonesian language. However, there were 16 Madura vocabularies featured as the second language. They were nouns used as pronouns or references.

The English translations of the Madura vocabularies used were: (1) *Gerring* equals to sick, (2) *Kalebun* equals to village chief, (3) *Kalebut Towah* equals to former village chief, (4) *eppa'* equals to father, (5) *Rebut* equals to crowded, noisy, and quarrel, (6) *Kasorra Tana* equals to ground bed, (7) *Tembah* equals to bucket, (8) *Tembah Pekol* equals to bucket, (9) *Mancelak* equals to staring, (10) *Honda*

equals to motorbike, (11) *Lolo* equals to mortar, (12) *Geddel* refers to woman with disability, (13) *Saronen* refers to musical show by using trumpet, followed by gong and drum, (14) *Sortama* refers to condolence rite, (15) *Bangaseppo* refers to former family such as father of the father (grandfather), father of the grandfather (grand grandfather), and so on, (16) *Carang* refers to an object made from thorny bamboo functioning to hang something, mostly clothes, used in bathrooms.

C. Science Locality

There are several traditions of education from Islamic boarding school, such as “haflatul imtihan” done every graduation of students from Islamic boarding school. The excerpt below stated about “haflatul imtihan”. Of course, the Islamic student would meet their parents. Their parents were invited by the functionary to discuss the activity. With complex agenda, each Islamic student would be visited by their parents or family. Most of Islamic dormitory in Madura do it.

“Of course, the image of your childhood is ringing on your mind. Each time there was an Islamic student parent meeting at school before “haflatul imtihan”, your friends usually teased you” (Masyari, 2017).

At 18-year-old, the normal age of Indonesian SHS graduation, it was expected that a child could continue to higher level of education. However, an unexpected thing occurred when the character wanted to continue his study outside of Madura. Here is the excerpt:

“Do you remember? When you were eighteen-year-old when you asked permission to continue your study outside of Madura, your mother’s face looked sorrowful as if it was a cloudy sky” (Masyari, 2018).”

D. Social Tradition System of Madura Locality

There are several kept tradition of Madura citizens found in this research. They were keeping dignity, arrangement of marriage tradition, laboring, and mortality. There is a Madura term “*lebih baik putih tulang daripada putih mata*” meaning it is better to be dead rather than feeling embarrassed as a Madura citizen and has no dignity by being one. In marriage tradition, it is still identical with arrange marriage. Arrange marriage still exists, and a child should accept it as a form of obedience toward their parents and to avoid unwanted consequences. The point in a marriage should be how both bride and groom love each other, yet the defending of social status and family dignity cause this tradition.

In “Kasur Tanah”, tradition of respecting dignity and marriage arrangement since babies occur. This tradition demands something to sacrifice: the loved ones, for the sake of obedience toward parents. However, the beginning of marriage arrangement is self-dignity. The marriage tradition was written explicitly but not the dignity tradition which is implicit. These ideas could be found in this excerpt:

“... You looked at your mother's face closely. Although she looked pale and her lips were chapped but her beauty still looked clearly. At her young age, she was more beautiful than you. She became a country girl and a bone of contention. However, the social status difference,

arrangement tradition since baby, until dignity to be prioritized had sacrificed her love seed she owned. There was no choice for her to adhere her parents, to the arrangement tradition fate.

... Your grandfather had no choice when he arranged me whom was just born with a rich man whose three wives to return the favor after giving financial support for my birth” Your grandfather, he did not want to have moral duty until his death” (Masyari, 2017)

This marriage tradition could be found in “Gentong Tua”. It was a habit of parents to give something important for their daughters. This habit typically could be found in the marriages of Madura citizens in the form of goods for the bride. In fact, any giving could be done anytime and anywhere. However, it has become a typical tradition to do so at a marriage.

“Looking at the old jar makes me like seeing your mother’s figure. Looking at her hands which were brownish just like rice crust and had made many sheets of *batik gentongan*, which partially she sold and the others had been prepared for your marriage as her obligation as a mother to present the gift, although you ever asserted that it was not important!” (Masyari, 2018)

In Madura society, there is a tradition in rearing a baby and is called by “*molang are*”. It is special for 40-day baby born. In Islam, it is called as *aqiqah*. It is done by slaughtering a goat for female baby and two goats for male baby. It was shown by one of the stories.

“...Your father departed after he held your *timbangan* (celebration) at your 40-day old age and he had had more loan for the event” (Masyari, 2018)

The next tradition is “majalan sortana”, found in condolence rite. It is a part of burial ceremony of Madura person which became media to tell ideas, concepts, or life vision owned by society, especially Madura citizen (Hodairiyah, Rais, & Fernandez, 2019). In its conduct, it is done by visiting an Islamic priest. There are several stages to undergo which are directly correlated to the corpse. However, the preparation has been done even before death to ease the Islamic priest. It is often prepared by the family. The tradition was written in the story as follows:

“Don’t you think your mother makes you as the sortana, to replace the furniture which replaced the previously well-arranged furniture on the top of the cupboard which she cleaned every dusk as if she was afraid if it was stuck by dusk? Sortana furniture, a glass, cup (with the mat), plate, small tray, and bowl had been specifically booked by your mother and arrived two months ago. Exactly when your mom started to be sick. I don't know where your mother booked them” (Masyari, 2017)

“Before her body was sent off to cemetery, your marriage was held beside her coffin. After that, we all took your mother's body” (Masyari, 2017)

“You are the sortana for your mother. Your existence would remain the man’s mind to her. To their love. Today is the day of your mother’s death and also your marriage. Yup. It is her message which she passed to me

to be delivered to you; to hold your marriage near her coffin” (Masyari, 2017)

In the first paragraph of the excerpt, it could be understood that *sortana* were goods prepared by an *embu*’ (a mother) in one’s sickness to be delivered to spiritual teacher. However, the reality, the mother had prepared her daughter as the *sortana*. It was mentioned in the conflict resolution. It was done by arranging marriage of her daughter to Keh Saktulla (spiritual teacher in the Kampong) as realization of “Majalan Sortana”.

E. Locality of Weaponry System and Living Tools

Weapon is a unique feature of Madura locality. *Celurit* or sickle is a weapon representing Eastern Java province as unique weapon of Indonesia. Furthermore, it also becomes collection of ornament at home. However, it could be also used as material to enforce law in a certain region. This excerpt showed that Madura locality was instilled. It became reality of the unique Madura’s weapon. In the excerpt, a sickle was used as tool to enforce law.

“The next evening, after I declared my oath in front of the village office, the sickle remained in the same place. It was held a breach on the rusty drawing pin on the wall of one-year empty bathroom. The sickle was not too curvy and the edge was not shiny. It was brownish - rusty as if it did not have patience to be executed this evening” (Masyari, 2011).

The next tool was “carang” or branch. It is a simple equipment made from branched bamboo to hang clothes in the bathroom. This excerpt shows such description:

“...His clothes and cap were carried on hand. They took the ablution water in turn. While his clothes and cap were held on a *carang*.” (Masyari, 2011)

F. Locality on Economy System or Occupation

With the purpose to improve economy, Madura people mostly run trading business in other places. They hope to get success. Furthermore, a unique handicraft could be used to earn money. Batik which becomes various signatures of several places has red brick color domination for Madura batik although they have similar natural motifs as other places in Eastern Java. In another hand, the occupation contained in the excerpt could be seen below.

“.... The mother could not draw batik anymore to move her family economy cycles. The raising debt filled in their daily needs. It made your mother was not brave enough to prevent your father to run food stall business in Pasa Blega, following his successful cousin there. Six month after your father commuting from Blega-Tanjungbuni, each Thursday afternoon, he went home and on Friday morning he departed...” (Masyari, 2018)

There were other occupations to earn money depicted in the stories such as being a tailor and a pedicab driver. As a tailor, the character was identic with activities in judging batik garments with various motifs to be perfect when it was tailed. Meanwhile pedicab driver is a small-scale transportation business. Thus, this matter correlated to previous occupations which were in convection service business and a craftsman as the author’s identity whom also

ran convection business. Furthermore, the surrounding environment could be also found businessmen and transportation service business.

“Here what will happen if a batik craftsman does not understand how to cut the garments” She said.

“What is going on?” Her husband, whom just coming home, from working with his pedicab. He glanced up for a moment. (Masyari, 2018)

The next occupation which was in line with Madura remark was salt island Madura. Geographically, it is located in Java Ocean. It makes Madura island dry. Thus, fishponds from Eastern shore until Western shore could easily produce salts during dry season. Furthermore, tobacco plantation could grow well in dry season. Therefore, the occupation in dry season is identic with crops. This occupation was stated in this excerpt:

“While washing, the women did not stop talking about everything. Started from how cheap salt was until how expensive the tobacco is this year.”

“Mr. Ruham’s tobacco was sold for 50-thousands. The last one was about 8 bales. That is not surprising he could renovate his house and build a praying place.” Bu Hasan said while washing her clothes. (Masyari, 2011)

The excerpts show that commodities, such as salt and tobacco became the special point of discussion during dry season. The increasing production of salt made the price lower while dry season made tobacco rare and expensive.

G. Religiosity and Local Belief

The urban myth is believed to have been occurred and considered sacred by the teller (Danandjaja, 1984). Myth also exists in Madura citizen, such as about “bhuta”, an evil – mythical specter which usually kidnaps baby within pregnancy. The myth was told and found in this excerpt:

... At the beginning, you did not know there was a creepy creature crawling out of darkness robbing fetuses and the tranquility of whole people during the full moon.

“How does Buta look like, mom? Is it scary?” You asked curiously.

“It is. It is black, big, and tall. It has scary face!”

“Did you ever see it?”

“Your grandmother said so!”

“How could it rob fetus from stomach? Did it chop it out? I cannot imagine it.

“It did not. It has unseen hand. The mother's stomach will be suddenly flattened on the days later. When it was diagnosed, the fetus was not there anymore. Thus, for pregnant women, during moon eclipse, they would be asked to throw potteries to the roof. Then, they should hide under the bed while biting a knife so the baby on their stomachs would be saved from Bhuta.”

“Then, what for those people hitting kentongan?”

“As a sign if they are still alert and keeping the environment so the Bhuta will not make any chaos.”

“Why did not we join them, mom?”

“We have task to wake these trees then prepare the sugar palm”

“Is it for kicking away the Bhuta?”

“It is to prevent any disease because of its arrival. It should be eaten after the full moon returns to its origin”.

You were nodding. The fear penetrates as smooth as fog, billowing forth slowly, emerging into a tall-big appearance. Its face is just like black leech stone. It has wide red eyes as if they were igniting furnaces which had just burnt the firewood. Its mouth is just like an old well and nobody takes water from it. (Masyari, 2018)

Typically, religion always accompanies Madura citizens' tradition. It is Islam which accompanies the tradition. The evidence that religion accompanied locality was “majalan sortana”. An Islamic spiritual teacher or priest was given several stuffs. They were believed as eternal deeds which would always grow even when the givers passed away.

“There was a question seen on your eyes because each time there was a passing away person, his or her family would bring various furnitures to a priest or religious teacher as sortana. Moreover, the furniture booked by your mother, the mat was said also as sortana.

“Beside it is for everlasting charity, it is also used to remember the dead people”, the mother answered after successfully managing her nervous. (Masyari, 2017)

H. Madura Art Locality

An art form of Madura was integrated into the literary works. The art was *saronan* musical art. It is a unique Madura music consisted of nine musical instruments which are adjusted to Islamic philosophy (Romadhan, 2019). *Saronen* is used to cheer at marriage events. It is usually used as a welcome at the marriage. It is shown in the excerpt.

“Did not Eppa' attend the invitation at the bride and groom's house whom held saronen?” (Masyari, 2016)

IV. CONCLUSION

Several things correlated to Madura localities through this study were exhibited. The attachment of background and six elements to find out locality generally were: (1) background settings of the stories which was mostly in Madura and they were real places. The places were Pamekasan municipal and Tanjungbuni, Blega, in Bangkalan; (2) speech or term locality beside Indonesian language as the main language. Madura vocabularies were also used in the stories as pronoun, noun, and term; (3) science locality was proven by *imtihan* even in Islamic boarding school and interest to continue study outside of

Madura, (4) traditional locality such as marriage, rearing, and condolence, (5) weaponry and living tool localities, (6) occupation locality consisted of tailor, pedicab driver, trading business, tobacco farmer, and salt farmer, (7) religion and belief localities were proven by Islam as the companion of the tradition and a myth about “Bhuta”, and (8) art locality was proven by saronen music.

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