



Tirai Menurun and Kejawen Way of Life

Mytha Candria

Doctoral Linguistics Study Program
Faculty of Cultural Sciences, Universitas Sebelas Maret
Surakarta, Indonesia
idhanurhamidah@student.uns.ac.id

Riyadi Santosa

English Department, Faculty of Cultural Sciences
Universitas Sebelas Maret
Surakarta, Indonesia
riyadisantosa@staff.uns.ac.id

Djarmika Djarmika

English Department, Faculty of Cultural Sciences
Universitas Sebelas Maret
Surakarta, Indonesia
djarmika@staff.uns.ac.id

F.X. Sawardi

Indonesian Department, Faculty of Cultural Sciences
Universitas Sebelas Maret
Surakarta, Indonesia
fxsawardi@staff.uns.ac.id

Abstract—This paper presents a transitivity analysis of *Kejawen* expression in Nh. Dini's novel *Tirai Menurun*. *Kejawen* or Javanism is a spiritual teaching that emphasizes harmony among human beings, between human and nature, and between human beings and God. The representation of *Kejawen* is analysed using Halliday's Transitivity to reveal the roles female and male characters play in narration and dialogue of the novel that express *Kejawen*. Thus, this study is qualitative because reality is understood as plural and context-dependent. Also, this is a study descriptive in nature, for it aims to describe a phenomenon that is previously unknown. Data analysis suggests that *Kejawen* expression is discovered in the orientation, complication and resolution stages of the novel, indicating its significance for the author. The analysis also reveals that there are 8 characters in the novel who are portrayed as *Kejawen* adherents, comprising of 3 female and 5 male characters. To these 8 characters, the author assigns different roles, as are communicated through the types of process she uses to describe them. However, a minor character Simbok (Sumirat's mother) is the one which appears in all the stages of the novel and is described using the highest number of clauses with 5 different types of process, i.e. verbal, behaviour, mental, relational, and material. This may well be understood as the author intentionally projects Simbok (Mother) as the most knowledgeable (verbal process), pious and devout *Kejawen* adherent (behaviour, mental, relational and material processes). It is very likely that Nh. Dini uses Simbok as a means to communicate her standpoint regarding *Kejawen*: that *Kejawen* provides a valuable frame of reference how the Javanese should behave and act so they can attain good and peaceful life. Finally, the author's preference to a female than to a male character may well be understood as an indication of her feminist point of view.

Keywords—Nh. Dini; *Tirai Menurun*; *Kejawen*; *Transitivity analysis*

I. INTRODUCTION

Tirai Menurun (TM), literally meaning the curtain moves down, is a novel by Nh. Dini (Semarang, 1936-2018) [1], a well-known Indonesian author, that narrates the life of *anak wayang*. *Anak wayang*, which literally means 'children of the puppet', are artists of traditional Javanese *wayang orang*, i.e. a dance-drama performed by real people instead of using puppets. As time passes by and with the influence of foreign cultures, *wayang orang* becomes less and less attractive for the Javanese people, which in the end affects the well-being of *anak wayang*.

TM presents a fictionalized account of the birth, rise, and decline of *Perkumpulan Wayang Orang Ngesti Pandowo*, a society of professional *wayang orang* artists founded by Sastro Sabdo on 1 July 1937 in Madiun, East

Java. The society was formed by Sabdo to preserve the existence of traditional arts. In 1949, due to safety and financial reasons, Sastro Sabdo and Ngesti Pandowo moved to Semarang, Central Java, and it was in this new place, the perkumpulan (society) could grow well and become nationally famous. Ngesti Pandowo even won the attention of the first and second presidents of Indonesia, Soekarno and Soeharto. Both invited Ngesti Pandowo to perform wayang orang in the presidential palaces Istana Merdeka and Istana Bogor [2]. The detailed and vivid accounts of Ngesti Pandowo, Semarang, and Indonesia that Nh. Dini presents in TM make the readers feel as if they read the real history of Ngesti Pandowo and Semarang, while what they read is actually a narrative fiction. In addition, the author realistically depicts the adversity that traditional artists have to experience in their struggle to preserve the life of traditional arts in Indonesia.

Another interesting point of TM is that it depicts periods of transition in Indonesia, especially in Java, which, among other things, had impacted the existence of wayang orang in Semarang. The novel communicates Dini's concern about the decline of interests among Javanese youths in wayang orang, since they enjoy movies more than wayang orang. Likewise, Javanese wisdom, inherent in Javanism or *Kejawen*, has become less and less important for Javanese younger generations. This, however, does not mean that TM presents Dini's objection to social changes; rather, it is a medium through which Dini attempts to preserve and share Javanese cultural heritage wayang orang and *Kejawen* way of life to the readers.

The representation of *Kejawen* spirituality is raised in all stages of *Tirai Menurun* (TM), from orientation to resolution. Yet, previous studies of the novel have not delved into it [3, 4]. Research on religion and spirituality in Indonesian novels mostly uses literary criticisms [5] and anthropology [6] as the approaches; there have not been studies investigating religion and spirituality in Indonesian novels from a linguistics perspective. This paper is thus an attempt to present the portrayal of *Kejawen* in Nh. Dini's novel *Tirai Menurun* (TM) from a linguistic point of view. Narration and dialogue in TM that raise *Kejawen* spirituality are investigated using Halliday's Transitivity Theory [7, 8] as the framework.

II. LITERATURE REVIEW

A. Transitivity Analysis

Transitivity concerns the experiential function language [8], which means that transitivity is the system of language that is used to represent human external and internal experience [9, 10]. Transitivity, according to Thompson, is "a system for describing the whole clause, rather than just the verb and its Object. It does, though, share with the traditional use a focus on the verbal group, since it is the type of process that determines how the participants are labelled..." [10, p. 94]. This suggests that there are three elements of a clause in the transitivity system, which are process, participant, and circumstance. Process and participant are mandatory elements of a clause, whereas circumstance is optional, for a clause may or may not have a circumstance.

Transitivity covers six types of process; they are material, mental, relational, behavioral, verbal, and existential processes. Material process is the process of doing and happening [8], which means that a material process or clause concerns external or physical world. This includes *baking, boiling, burning, creating, cooking, and stretching* [8]. In material type of process, the participant who does the action is the **Actor**, while that to whom the process is directed is the **Goal** [8, 10]. Other participants that may present in the material process are Beneficiary and Scope.

The second type of process is mental process. A mental clause expresses human internal or mental experience, including *watch, hear, smell, hate, love, believe, expect, want, or wish* [8, 9]. Two participants involved in mental processes are **Senser** and **Phenomenon**. Senser is a conscious being in "whose mind the mental process occurs" [10, p. 97], whereas Phenomenon is the participant that evokes the mental process.

Next, relational process is a process of being and having [8]. A relational clause connects two different concepts or entities [10, 11]. This process can be classified into **attributive relational** process and **identifying relational** process. The former is used to give an **Attribute** to a **Carrier**, and an Attribute is not identical with the Carrier. The latter, identifying relational process, is "to identify one entity in terms of another" [10, p. 102]. The identifying process relates **Token** or the Identified to **Value** or the Identifier.

Behavioral process realizes human mental or physiological states [7, 8]. It lies in between material and mental processes. A behavioral clause has one main participant, called the **Behaver**, and may involve another participant, which is the **Behaviour**. Included in the behavioral process are *looking, watching, staring, gossiping, murmuring, dancing, laughing, sleeping and yawning* [8, p. 302].

The fifth type of process is the so-called verbal process. This process, as the name suggests, is a process of saying and involves the participants **Sayer** and **Verbiage** [8, 9]. Sayer is the individual or entity who performs the act of saying, telling or informing, while Verbiage is that spoken or uttered by the Sayer. Verbal clauses are exemplified by *explain, promise, report, or scream* [10, p. 106].

The last process is the existential process. The process denotes the existence of an individual or an object. This process needs one participant only, which is the **Existent**.

B. Kejawan

Kejawan or Javanism is a Javanese spiritual teaching in search for real or true life (*urip sejati*), and in the search for true life, *Kejawan* adherents seek to create harmony among individuals living together in a society, between human beings and the nature, and between human and God [12]. *Kejawan* is “an ethic and style of life that is inspired by Javanist thinking. So while some people may express their Javaneseness in religious practice, such as, for instance, in mysticism, it is in essence a characteristic culturally induced attitude toward life that transcends religious diversity” [6, p. 17].

The basic premise of *Kejawan* is that existence does not consist of separated or unrelated realms. All aspects of human life is one [13]. The working world, social interactions, nature, and spiritual realms are all interconnected and inseparable. They are all a unit of an individual’s life that should to be maintained in order, balance, or harmony so as to work smoothly:

“Pada hakekatnya orang Jawa tidak membedakan antara sikap-sikap religius dan bukan religius, dan interaksi-interaksi sosial sekaligus merupakan sikap terhadap alam, sebagaimana juga sikap terhadap alam sekaligus mempunyai relevansi sosial. Antara pekerjaan, interaksi, dan doa tidak ada perbedaan prinsip hakiki” [13, p. 82]

(In essence, Javanese do not differ religious attitudes from the non-religious ones, and they also do not separate their social interactions from their attitudes toward nature, just as their attitudes toward nature have social relevance. There is no essential difference between work, social interactions, and prayers.)

This is because *Kejawan* followers believe in the existence and power of the supernatural creatures (*makhluk halus*). They holds that there are different kinds of supernatural beings, each of which inhabits different parts of the nature. The *Kejawan* adherents also believe that these unseen creatures have power that can save or harm human beings.

In addition, *Kejawan* teaching requires that its followers conduct in a particular way in their interaction with other human beings and nature. The purpose of the teaching is to create harmony with others and natural world. It is by following this ethics of *Kejawan*, safety (*slamet*) and harmonious relations (*rukun*) can be achieved:

“The dominant idea in mysticism as practised in Yogyakarta is to be *sepi ing pamrih*. This ‘selflessness’ is implemented through the advice to practise values such as *rila* (nonattachment), *nrima* (gratefully accepting life as it comes), *waspada-eling* (mindfulness), *andhap-asor* (humility), *prasaaja* (modesty), and *sabar* (patience). Another way is ‘to be concerned’, to exercise solicitude, known as *prihatin*, which many people give shape through minor ascetic observances” [6, p. 66].

III. METHOD

Based on its focus, this research belongs to the study of literary discourse or stylistics [14, 15]. Stylistics “employs a range of approaches, including (but not restricted to) those in discourse analysis” [15, p. 63]. The approach used in this study is Halliday’s Systemic Functional Linguistics [7, 8], but, in line with the objective of the research, the main approach used in the paper is Transitivity, which concerns the experiential function of the text.

This research is qualitative, which has a naturalistic paradigm. This means that “reality is understood as plural, heterogeneous and holistic” [16, p. 27]. The meaning of reality cannot be understood holistically apart from the context, and the elements of reality “need to be seen as an organism that work holistically and cannot be controlled separately” [16, p. 27].

The source of data is the document of Nh. Dini’s novel *Tirai Menurun* (TM) [1]. The document is the fifth edition of the novel, which is published by PT Gramedia Pustaka Utama (Jakarta) in May 2019 in Jakarta. The novel has 457 pages. The sampling technique is purposive sampling or criteria-based sampling because the sample chosen was that which is in line with the purpose of the research, i.e. to describe Javanist or *Kejawan* spirituality in the novel. The data were collected using document analysis method with note-taking technique. Finally, the data collected were analysed qualitatively and inductively using Spradley’s four stages of data analysis (domain analysis, taxonomic analysis, componential analysis and cultural-theme analysis [17]. In order to find the cultural theme, following Santosa [16, 18], Spradley’s four stages of data analysis is combined with Miles and Huberman’s matrix.

IV. RESULT AND DISCUSSION

Tirai Menurun (TM) centers on the life of 4 protagonists, namely Kedasih or Dasih, Karso or Kintel, Sumirat, and Wardoyo. The first three protagonists -- Dasih, Kintel, and Sumirat -- come from lower class society, and earn education not higher than that of *Sekolah Rakyat* or elementary school. The fourth protagonist Wardoyo, unlike the others, is of middle class origin; his father was a clerk (*Pak Carik*) in the Dutch colonial era. This is why Wardoyo could study at MULO, a Dutch colonial school equal to junior high school in modern Indonesian education system. Due to his social background, education, and intelligence, Wardoyo is depicted as the protagonist that best understands and masters Javanese arts. Kedasih, Sumirat and Wardoyo work for Paguyuban Kridopangarso or Krido, which is an allusion to Ngesti Pandowo. They are *anak wayang*, who earn a living by performing at the

wayang orang stage. Kintel is not a performer nor a member of Krido, but he will readily help the paguyuban whenever he is needed to. Their frequent meeting and intense interaction in Krido lead them to marriage: Kedasih is married to Kintel, and Sumirat is to Wardoyo.

In addition to the 4 protagonists, there are minor characters that have important contribution to the flow of the story. They are Emak (Kedasih’s mother), Simbok (Sumirat’s mother), Pak Cokro and Tirto (two founding fathers of Paguyuban Kridopangarso), and Pak Carik and Bu Carik Jayus. These last two characters are a couple that raise the protagonist Karso or Kintel, as Karso has been left by his parents before he could even remember who his parents were.

These main and minor characters are the subject of analysis for this study. However, since not all these characters are depicted as following Kejawen style of life, only those that adhere to Kejawen are presented in Table 1. Clauses describing their Kejawen spirituality are analysed using transitivity and the result of analysis is as follows:

TABLE 1 COMPONENTIAL ANALYSIS OF KEJAWEN REPRESENTATION

Charac- ters	TRANSITIVITY													
	Material			Mental		Verbal			Behaviour			Relational		Existential
	Act- or	Go- al	B e n	Sen- ser	Phen	Sayer	Verbg	Target/ Receiver	Behavr	Phen	Verbg	Carrier/ Token	Attribute/ Value	Existent
Stage: Orientation														
Phase: Introducing Characters														
Simbok	1			2		2								
Sumirat				1										
Σ	1			3		2								
Total	6													
Stage: Complication														
Phase: Introducing conflicts														
Simbok	1	1	1	4		4			8			2		
Sumirat	2			2				1				1		
Pak Carik Jayus	4			3	3	3	3					1		
Σ	6	1	1	9	3	7	3	1	8			4		
Total	43													
Stage: Complication														
Phase: Developing conflicts														
Simbok						3						1		
Sumirat	2			2	1		3							
Wardoyo						1								
Karso	1		1	4		2	1					1	1	
Irah	7					2						3		
Σ	10		1	6	1	8	4					5	1	
Total	36													
Stage: Resolution														
Phase: Resolving conflicts														
Wardoyo	3	1		6	1	3			2			1		
Pak Cokro													1	
Tirto													1	
Σ	3	1		6	1	3						1	2	
Total	17													
Stage: Resolution														
Phase: End of conflicts														
Simbok						1								
Wardoyo	1	1		1	1				1					
Irah	2					3								
Σ	3	1		1	1	4			1					
Total	11													

The table, first of all, shows that the representation of Kejawen is discovered in all stages of the novel, from the orientation to resolution. Here, it is relevant to argue that in TM Dini wants to illustrate that the spiritual teaching and praxis of Kejawen play a part in all cycles of human life, starting from the day they are born (orientation stage) to the time their life ends (resolution stage). Kejawen guides her followers how to lead proper conducts in any stages of their life, whether they are in a calm and safe situation (orientation), whether they are at a difficult stage of life (complication), or whether they have overcome their crisis (resolution). Yet, it is usually at the critical moment of their life (complication stage), people turn to spiritual teachings and practices to seek comfort and resolution. This is why, at the orientation stage, there are only 6 clauses expressing Kejawen, at the complication, there are 79 clauses, and at the resolution, there are 28 clauses describing Kejawen.

Second, the table presents that there are 8 characters in the novel TM that follow Kejawan. Three protagonists pictured as practicing Kejawan are Sumirat, Wardoyo and Karso, while 5 additional characters that Dini describes as devout Javanists are Simbok (Sumirat's mother), Pak Carik Jayus, Pak Cokro, Tirta, and Irah. Also, the table suggests that Simbok is the only character that is present in all stages of the novel: orientation, complication, and resolution. Besides, she is the one to whom Dini dedicates the highest number of clauses (29) to describe her orientation to Kejawan style of life. Simbok is the only character depicted using 5 types of process; material, mental, verbal, behavioral, and relational clauses are all used by Dini to portray Simbok's devotion to Kejawan. In all processes, she plays as an agent: Actor, Senser, Sayer, Behavior and Carrier/Token. Only once does she become a Goal and once she is a Beneficiary (Recipient) of material clauses. This appears in the conflict-introduction phase of the complication stage. In other words, Simbok is singled-out by the author for her mastery in Kejawan thinking.

Within this context, it is of relevance to conclude that, in terms of Kejawan representation in the novel, Simbok (Sumirat's mother) plays the most important role. Therefore, the author projects her in that she is the only character existing in all stages of the novel, and she is the one the author uses the highest number of clauses to describe. Simbok is an ideal version of a Kejawan devotee, who not only internalizes (mental clauses) and passes on Kejawan teachings to her children (verbal clauses), but also disciplines herself to behave and act accordingly (behavioral and material clauses). Through relational clauses, Simbok is characterized as refined (*halus*), patient (*sabar*), humble (*andhap-asor*), grateful, generous, assertive (*tegas*) and hard-working.

In the discussion that follows, due to restriction on the number of pages, only Simbok is explained further, and the discussion is also limited on the two most dominant types of process, i.e. verbal and behavioral processes:

Charac- ters	TRANSITIVITY													
	Material		Mental		Verbal			Behaviour			Relational		Existential	
	Act- or	Go- al	B e n	Sen- ser	Phen	Sayer	Verbg	Target/ Receiver	Behavr	Phen	Verbg	Carrier/ Token	Attribute/ Value	Existent
Stage: Orientation - Phase: Introducing Characters														
Simbok	1			2		2								
Stage: Complication - Phase: Introducing Conflicts														
Simbok	1	1	1	4		4			8			2		
Stage: Complication - Phase: Developing Conflicts														
Simbok						3						1		
Stage: Resolution - Phase: Ends of Conflicts														
Simbok						1						1		
Total	2	1	1	6		9			8			4		

However, it is worth mentioned briefly here the social background of the character. Simbok comes from a poor peasant family, living in a small village of the sub-district of Banaran, Semarang Regency (*Kabupaten Semarang*). She is uneducated, yet, she is thoughtful. She is a devout Kejawan, but she objects to Kejawan traditions she considers impractical and non-urgent.

A. Orientation Stage

Dini begins the orientation stage by presenting one basic premise in Kejawan. Kejawan adherents believe in "the oneness of existence", and they also believe that "nature and supernature mutually influence each other" [6, p. 39-40]. God is the one that rules and maintain the universe, for God is omnipotent. However, there are supernatural beings or spirits that live side by side with human beings in the world, and with God's permission, these spirits can give wealth to, save, or harm human beings. This belief is also hold dearly by Simbok, as is presented in the following mental and verbal clauses:

1	<i>Dan</i>	<i>Simbok</i>	<i>berpikir</i>	<i>seperti mereka</i>	<i>sedari kecil hingga sekarang.</i>
		Senser	Mental process	Circumstance: manner	Circumstance: extent

2	<i>Simbok</i>	<i>tidak pernah bertanya</i>	<i>[[mengapa harus ada dua macam kematian]].</i>
	Sayer	Verbal process	Verbiage

Here, she fully embraces Kejawan doctrine, held by many, if not most, Kejawan followers, that there are two kinds of death. The first kind of death occurs because of traffic accidents, work-related accidents, or natural disasters. This way of death is considered to be caused by the spirits that live and guard the nature. Since they have power over human safety (*slamet*), well-beings, and lives, the followers of Kejawan should do good deeds and respect nature so that the spirits will not do any harm to them. This type of death is unwanted, and those passing away in this way are thought to have done unforgivable sins. Another kind of death is that desired by God (*Gusti*), and this occurs

after someone suffers for a while from an illness. Both kinds of death can happen with God's wills. It is God that allows the spirits to take the souls of the wrongdoers or evildoers.

Simbok does not only adhere to this doctrine of Kejawen but also passes it over to her children. This is captured in the following verbal process, where she acts as the agent (Sayer):

3	<i>Lalu</i>	<i>dia</i>	<i>meneruskannya</i>	<i>kepada anak-anaknya sendiri.</i>
		Sayer	Verbal process	Receiver

Interestingly, Simbok is rather selective in actualizing Kejawen way of life. She fully embraces the idea of two types of death and of the powerful spirits, but she refuses to act in line with Kejawen tradition of *slametan*. Slametan is a Javanist feast of eating together and is usually conducted at certain cycles of human life, such as child-birth, wedding, or funeral. Simbok seeks for a job exactly a day after the death of her husband (Sumirat's father or *Bapak*), while Kejawen requires that she wait for three days after the funeral before leaving her house. On these three consecutive days of waiting, Simbok and her family are expected to offer slametan, during which they invite all their neighbours to pray together for the deceased *Bapak* and eat together afterwards.

However, Simbok does not wait until three days to leave the house and does not offer any slametan rituals. She is being practical, for slametan will cost her a lot, and she, as well as her big family, is unable to afford it. Simbok's decision not to hold slametan surely raises negative comments or criticisms from the neighbours, but she confronts them, as is shown in the succeeding verbal clauses, in which she is the Sayer:

4	<i>(Ibunya Sumirat/ menyahut)</i>	<i>“Tidak ada</i>	<i>selamatan tiga hari.”</i>
	(Sayer/ Verbal process)	Existential process	Existant
		Verbiage	

5	<i>“Mengapa”</i>	<i>(tanya)</i>	<i>(bekas mandor bapak)</i>
	Verbiage	(Verbal Process)	(Sayer)

6	<i>Simbok</i>	<i>tidak segera menjawab.</i>
	Sayer	Verbal process

7	<i>Lalu,</i>	<i>“Nanti saja (selamatan) seratus harinya sekalian.”</i>
		Verbiage

From the verbal clauses in this orientation stage, it can be concluded that Simbok is a woman bold enough to say her standpoint. On the one hand, she shares to her children the belief in Kejawen thinking that she holds to be true. On the other hand, she is brave enough to state her position against commonly-held Kejawen practices that she thinks insignificant or impractical.

B. Complication

In this stage of the novel, Simbok, Sumirat, and Sumirat's younger sister have moved from Banaran to Semarang. Simbok made a decision to bring her two children to town, for she expected that they could have a better life in the city. Here, Simbok works as a maid that helps doing the laundry (*buruh cuci*). She does not earn much, but, in this way, she can raise and support her children.

In this complication stage, through verbal clauses, Simbok teaches her children, especially Sumirat, Kejawen style of life. Therefore, in most verbal clauses, Simbok is the Sayer, while Sumirat and her sister are the Receivers. The only verbal clause where Simbok does not direct her saying to the children is the following:

8	<i>Sebab itulah</i>	<i>Simbok</i>	<i>selalu berhati-hati</i>	<i>berbicara.</i>
		Sayer	Circumstance: manner: quality	Verbal process

This clause is used to describe the way Simbok speaks to the poor or the unfortunate. As a Kejawen follower by birth, Simbok believes in the idea that the poor or the unfortunate may be incarnations of saints, deceased ancestors, or spirits; they can bring either good or bad luck, depending on how Simbok treats them. Therefore, a Kejawen devotee needs to be careful when interacting with the poor or the needy. They need to be mindful, not treating the unlucky people in a bad manner. Otherwise, bad luck may happen with them. This is also what Simbok holds; she is always mindful or *eling lan waspada* when she interacts with the unfortunate. If she is unable to give alms the unfortunate asks for, she will turn their request down politely (*berhati-hati berbicara*) because she is aware that offending or hurting them can bring bad luck or cause harm to her and her children.

Apart from the previous clause (8), in most verbal clauses in this stage, Simbok functions like Dini's spokesperson. She tells or informs her children how they should behave to others:

9	Simbok	berkata	[[bahwa ulah orang terhadap kita kebanyakan kali tergantung pada bagaimana sikap kita sendiri]].
	Sayer	Verbal process	Verbiage

In addition to verbal process, behavioral process is the second most dominant process. In this process, Simbok is depicted as to behave in line with Kejawen principles. For example, she behaves in accordance with the Kejawen idea of *prihatin*, in which she does some ascetic practices, as are shown below:

10	Menuruti nasihat orang-orang tua,	dia	Ø	tetap prihatin.
	Circumstance: Angle: Point of view	Carrier	Relational attributive intensive process	Attribute

11a	(Simbok)	mengendalikan	nafsu tidur dan makan,
	(Behaver)	Behavioral process	Behaviour

11b	(dan)	(dia)	mengatur	kearifan budi bahasa,
		(Behaver)	Behavioral process	Behaviour

11c	(dan)	(dia)	mengekang	amarah	sehingga tetap sabar dan berhati lapang.
		Behaver	Behavioral process (near mental)	Phenomeon	Circumstance: Cause: Reason

C. Resolution

In the resolution stage, there is only one verbal clause attributed to Simbok: “Simbok yang menjawab. Kalau mengenal NakWardoyo dengan baik, dia tidak akan setuju jika jandanya membuang uang hanya buat penyelamatinya. Yang penting adalah doa buat yang meninggal.” In this three clauses, it is only in the first clause the Sayer Simbok is explicitly mentioned, while the other two clauses are Verbiage because they are what Simbok says. In this part of the text, Simbok again expresses her disapproval to the *slametan* because she sees it as a mere ritual; it is the essence of the *slametan* (prayer and blessings) that is most significant.

12	Simbok	yang menjawab
	Sayer	Verbal process

13a	Kalau	mengenal	Nak Wardoyo	dengan baik,
		Mental process	Phenomenon	Circumstance: Manner: Quality
Verbiage				

13b	dia	tidak akan setuju
	Behaver	Behavioral process (near verbal)
Verbiage		

13c	jika	jandanya	membuang	uang	hanya buat penyelamatinya.
		Aktor	Material process	Scope: Process	Circumstance: Cause: Reason
Verbiage					

14	Yang penting	adalah	doa buat yang meninggal
	Token	Relational identifying intensive process	Value
Verbiage			

V. CONCLUSION

This paper concerns the expression of Kejawen in Nh. Dini's novel *Tirai Menurun* (TM). Narration and dialogues in the novel that represent Kejawen are analysed using Halliday's Transitivity Model, and the result suggests that there are 5 types of process Dini uses to represent Kejawen, and this representation is discovered in the orientation, complication, and resolution stages. The result also shows that Dini uses the highest number of clauses (29 clauses) to describe one female character's adherent to Kejawen. *Simbok* is not the main character of the novel; she is a minor character playing the role of the mother of the protagonist Sumirat. However, the fact that the author assigns most Kejawen representation to Simbok may serve as an indication that she plays a pivotal role in relation to Kejawen belief and practices. She performs 5 types of processes, i.e. material, mental, verbal, behavioural, and relational, and in these processes, she participates as an agent. This may again mean that Dini projects the significant role Simbok plays as the most spiritual, knowledgeable, and devout Kejawen. Also, this shows Dini's preference to female over male character. She uses Simbok as a means to voice her perspective to Kejawen: there are valuable teachings and practices of Kejawen that we need to preserve, but there are also those that we should criticize or challenge. Further, this indicates Dini's feminist standpoint, as Allen [in 19] writes, at the time when women were politically silenced and under-represented, Dini uses her female character in the novel as a means through whom she voices women's points of view.

VI. REFERENCES

- [1] N. Dini, *Tirai Menurun*, 5th ed. Jakarta: PT Gramedia Pustaka Utama, 2019.
- [2] Sujarno, N. S. Budi, and Y. H. Nurwanti, *Wayang Orang Ngesti Pandowo (2001-2015): Kajian tentang Manajemen Seni Pertunjukan*. Yogyakarta: Balai Pelestarian Nilai Budaya (BPNB) D.I. Yogyakarta, 2016.
- [3] D. E. Subroto, *Telaah Linguistik atas Novel Tirai Menurun Karya N.H. Dini*. Jakarta: Pusat Pembinaan dan Pengembangan Bahasa, Departemen Pendidikan dan Kebudayaan, 1997.
- [4] Sugihastuti, "Tirai Menurun karya Nh. Dini: Dua Tokoh Wanita dalam Kehidupan Para Anak Wayang," *Humaniora* vol. I, pp. 94-106, 1995.
- [5] !!! INVALID CITATION !!! [e.g. 5, 6-9].
- [6] N. Mulder, *Mysticism in Java: Ideology in Indonesia*. Yogyakarta: Penerbit Kanisius, 2005.
- [7] M. A. K. Halliday and C. M. I. M. Matthiessen, *An Introduction to Functional Grammar*, 3th ed. London: Hodder Arnold, 2004.
- [8] M. A. K. Halliday and C. M. I. M. Matthiessen, *Halliday's Introduction to Functional Grammar*, 4th ed. London & New York: Routledge, 2014.
- [9] T. Wiratno, *Pengantar Ringkas Linguistik Sistemik Fungsional*, 2nd ed. Yogyakarta: Pustaka Pelajar, 2021.
- [10] G. Thompson, *Introducing Functional Grammar*. London and New York: Routledge, 2014.
- [11] L. Fontaine, *Analysing English Grammar: A Systemic Functional Introduction*. Cambridge: Cambridge University Press, 2013.
- [12] A. Beatty, *Varieties of Javanese Religion: An Anthropological Account*. Cambridge: Cambridge University Press, 2004.
- [13] F. Magnis-Suseno, *Etika Jawa: Sebuah Analisa Falsafi tentang Kebijaksanaan Hidup Jawa*. Jakarta: PT Gramedia, 1984.
- [14] M. Bucholtz, "Theories of Discourse as Theories of Gender: Discourse Analysis in Language and Gender Studies," in *The Handbook of Language and Gender*, J. Holmes and M. Meyerhoff Eds. Oxford: Blackwell Publishing Ltd., 2003, ch. 2, pp. 43-68.
- [15] P. K. W. Tan, "Literary Discourse," in *The Routledge Handbook of Discourse Analysis*, J. P. Gee and M. Handford Eds. London & New York: Routledge, 2012, pp. 628-641.
- [16] R. Santosa, *Metode Penelitian Kualitatif Kebahasaan*. Surakarta: UNS Press, 2017.
- [17] J. P. Spradley, *Participant Observation*. Fort Worth: Harcourt Brace Jovanovich College Publishers, 1980.
- [18] R. Santosa, *Dasar-dasar Metode Penelitian Kualitatif Kebahasaan*. Surakarta: UNS Press, 2021.
- [19] A. Priyatna, *Perempuan dalam Tiga Novel Karya NH Dini*. Bandung: Pustaka Matahari, 2014.

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

