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CULTURAL ASPECTS IN ARMIJN PANE'S *BELENGGU*

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Abstract

Novel is a work of fiction that is built by two elements, namely intrinsic elements and extrinsic elements which simultaneously form a totality. *Belenggu* is a novel of the romantic genre that appeared in the period of the generation of Pujiangga Baru. This novel tells the story of romance in a household that is increasingly fading and the absence of inner peace as dreamed of by everyone in a marriage. The cultural aspects of this novel were examined through the characteristics of the main characters using the psychoanalytic approach. The results showed that the cultural aspects contained in this novel were cultural values, cultural norms, science, and customs that were manifested through the id, ego, and superego according to Sigmund Freud. The cultural aspects generated by the id, ego, and superego through the characteristics of the three main characters (Sukartono, Sumartini and Siti Rohayah) in this novel were caring, discipline, honesty, and shyness. In the aspect of caring, each character satisfied his instincts both as a doctor, as a career woman, and as a scarlet woman. In the aspect of discipline, the three main figures underwent their careers with discipline, for example, as a doctor Sukartono must always checked his block note for the benefit of his patients; as a career woman Sumartini must always paid attention to the schedule of her seminars or social gathering. In the aspect of honesty, these three main characters expressed their feelings honestly whether it is a disappointment, or an encouraging thing. Another aspect was the aspect of shyness which was the nature of women. In the *Belenggu* novel, there were two main female characters (Sumartini and Siti Rohayah). These female characters returned to their nature. After going through prolonged mental turmoil, both of them chose to leave the man who loved them or who they loved.

Key words: Cultural aspects, *Belenggu*, novel.

WORD FORMATION IN GORONTALO LANGUAGE

by Sance A. Lamusu

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I. Introduction

The development of the study of literature is no longer focused on its intrinsic elements, but has expanded to other elements outside of literary works. This is based on the fact that the presence and creation of a literary work is not monopolized by the author's imaginative power, but is influenced by social and cultural factors that contribute to its development. According to Endraswara (2012, p. 36), literature is a mirror of life thinking. As a reflection of thought, literature also voices a living truth. Thus, literature, thought, and life cannot be separated. Literature is the fruit of thought to voice the truth. A number of problems in this life are gathered in literary works, among others, in novels. A writer is a witness to all problems, developments, and changes that have emerged in society in his day. The testimony of a writer is a reaction expressed through literature, for example a novel.

Novel is a fiction that is built by two elements, namely intrinsic elements and extrinsic elements which together form a totality. Intrinsic element can be found factually when someone reads a novel. These elements directly participate in developing the story in the novel. It is the blend between elements that creates a novel. The elements in question are the theme, plot, characterization, setting or setting, point of view and style of language. In addition, there is extrinsic element that also influences the creation of a novel. Extrinsic elements in question include the subjectivity of the author as an individual and social being in society, for example, biography, psychology, culture, religion or belief, even politics and economics from the perspective of authors which all determine and influence the creation of novel. Novel is created because of human activities in society. Nurgiyantoro (1995, pp. 10-11) argues that novel can express things freely, present something more, more detailed, and more involving various complex problems.

Belenggu is a romance novel that appears in the period of the generation of Pujangga Baru. Romanticism makes feeling expression an embodiment (Endraswara, 2012, p. 37). Subagio is classified as a traditional writer of Balai Pustaka, so it is not surprising that his attention to Max Havelaar's influence in Indonesian literature is more directed to technical and romantic aspects (in Faruk, 2007, p. 268). This novel tells the story of romance in a household that is increasingly fading and the loss of inner peace as dreamed by everyone in a marriage. According to Abdul Rani and Sugiarti (1999, p. 45) *Belenggu* is roman or novel with the theme "Position of a household due to the absence of mutual love between husband and wife". The cultural aspects of this novel are examined through the characterization of the main character using a psychoanalytic approach. The main characters are: (1) Doctor Sukartono (Tono): a doctor who has high solidarity. He is known as a doctor who is generous and helpful. He is also a person who really loves his work; (2) Sumartini (Tini): Modern woman who has a dark past due to promiscuity. She always feels lonely because of his time-consuming husband's activities in taking care of his patients; (3) Siti Rohayah or Siti Hayati or Yah: a woman who must undergo forced marriage. She becomes frustrated and falls into the valley of contempt. She was a childhood friend of Doctor Sukartono who secretly loved him.

2. Literature Review

2.1 Cultural Aspect

Culture is a way of life that develops and is shared by a group of people and is passed down from generation to generation. Culture is formed from many complex elements, including the system of religion, politics, customs, languages, tools, clothing, buildings, and works of art. Language, as well as culture, is an inseparable part of human beings so that many people tend to think of it as being genetically inherited. When someone tries to communicate with people who are culturally different and adjust their differences, it proves that culture is learned rather than inherited.

Cultural knowledge (the humanities) aims to understand and seek meaning from human facts. The study uses methods that reveal events and realities that are unique, then give them meaning. Cultural knowledge (the humanities) is limited to knowledge that includes artistic and philosophical expertise. This expertise can be further divided into various other skills, such as dance, fine art, music, painting, and so on. Whereas basic humanities are efforts that are expected to provide basic knowledge and general understanding of concepts developed to examine human and cultural problems.

According to anthropology, culture is the whole system of ideas, actions, and results of human work in the framework of the life of society that is used as property of humans by learning (Koentjaraningrat, 2002, p. 180). Culture comes from Sanskrit which means "mind" or "reason". Culture is different from civilization. Culture is the "power of mind" in the form of creativity, intention, and taste, while civilization is the result of creativity, taste, and intention. Therefore, civilization can be interpreted as things that are the result of culture. According to E.B. Tylor (1871), civilization is complex which includes knowledge, beliefs, arts, morals, laws, customs, and other abilities and habits acquired by humans as members of society (Soekanto, 2007, p.150).

Koentjaraningrat (1981, p. 186) argues that culture has three forms, namely: First: the form of culture as a complex of ideas, ideas, values, norms, rules, and so on. This form is abstract, because it is in the human mind (in the head), cannot be touched, photographed, or seen, in other words, this form is in the minds of people in society. But with the development of culture that produces symbols to express words, the form is enshrined in the form of writing, disks, computer ribbons, or cylinders. So, the location of the ideal culture is no longer just in the head, but also in the place where the writing is stored.

Second: the form of culture as a complex activity and patterned action from humans in society. Human ideas or ideas are often used together to become a system called the cultural system. More precisely, in Indonesia it is referred to as customs. This cultural system is the second form of culture. This form is in the form of human activities that interact, relate, and associate with each other time after time in accordance with the prevailing customs in the community. In this second form, culture is concrete, which is palpable, seen, photographed, and documented and can be observed.

Third: the form of culture as objects of human work. The third form of culture is everything that is physical, the result of human activity. This third form is the most concrete form of culture from the two previous forms of culture, for example, factories, ships, planes, and others.

These three forms of culture cannot be separated and are related to one another based on a benchmark in the form of social institutions that apply in the community concerned. Every community has its own institutions which are certainly different from institutions in other communities. Therefore, a broad society can be broken down into specific institutions. Likewise a broad culture can also be broken down into its specific elements. According to Koentjaraningrat (2010, pp. 203-204), there are seven elements of culture, namely:

(a) Language

Human ability to think and feel, is an initial development in giving meaning more to the language they have. Unlike other living things, humans have extraordinary abilities in explaining an object with something else, presenting everything that is actually absent, and that is by using symbols. Therefore Cassier (Kutha Ratna, 2011, p. 38) refers to humans as animal symbolicum. Among the symbol systems, namely religion, philosophy, myth, science, history, language, and artwork, language is considered the most important symbol system. According to Leslie White (in Sanderson, 1993, p. 41) culture and civilization depend on symbols. The ability to use symbols is what can give birth and maintain culture. Without symbols there is no culture, without human symbols only animals. Sanderson concluded that there are four characteristics of culture, namely: (a) culture is based on symbols; (b) culture is not biological inheritance; (c) culture is a collective representation; and (d) culture tends to be integrated.

(b) Knowledge system

The knowledge system in a culture is a description of the branches of knowledge. Every ethnic group in the world usually has knowledge about the surrounding environment, the nature of flora in the area where they live, the nature of fauna in the area where they live, substances, raw materials, objects in their environment; human body, traits and behavior of fellow humans; and space and time.

(c) Social organizations

In life, society is organized or governed by customs and rules regarding the various types of unity in the environment in which they live and interact day to day. The closest and most intimate social unity is kinship, namely the immediate nuclear family and other relatives. Then there are units outside the relatives but still within the community. Because each society is divided into several layers, each person outside his relatives faces an environment that contains people who are of a higher level and those who are of the same level. Among these last groups there were people close to him and there were also people far away from him.

(d) Living equipment and technology systems

In technology or ways of producing, using, and maintaining all living equipment of ethnic groups, according to ethnographic essays, humans are sufficiently limiting themselves to traditional technology.

(e) Living livelihood system

The attention of anthropologists to various types of livelihood systems or economic systems is only limited to traditional systems, especially attention to the culture of one ethnic group holistically. These various systems are hunting, raising livestock, farming in the fields, catching fish, and planting permanently with irrigation.

(f) Religious systems

When anthropology did not yet exist and only constituted a collection of writings on the peculiar customs of the ethnic groups outside Europe, religion had become an important thing in the books of ethnographic authors concerning the tribes. After that, the ethnographic material was widely used by the scientific world. Attention to religious ceremonies is very large. There are two things that cause it, namely: (1) religious ceremonies in the culture of a tribe are usually the most visible elements of culture. Religious ceremonies are interesting because they appear different from religious ceremonies in the religion of the European nations themselves, namely Christianity; (2) ethnographic material concerning religious ceremonies is needed to compile theories about the origin of religion. The origin of a universal element such as religion is about the reason why humans believe in the existence of a supernatural power which they consider to be higher than themselves, and why they do things in various ways, to communicate and find relationships with that strength.

(g) Arts

Art as an expression of human desire for beauty is divided into two fields, namely: (1) art, or art enjoyed by humans with eyes; and (2) the art of music, or art enjoyed by humans with ears. In the field of fine art there are sculpture, relief art (including carving), painting and drawing, and the art of dressing. Music art consists of vocals (singing) and instrumental (with instruments of sound), and literary art (prose and poetry). A field of art which includes the two parts mentioned above is the art of motion or dance, because this art can be enjoyed with the eyes and ears. In addition, there is an art field which includes the whole, namely drama which contains elements of painting, makeup, music, literary art, and dance which are integrated into a whole.

Culture is a comprehensive lifestyle. Culture is complex, abstract, and broad. Many aspects of culture determine communicative behavior. These socio-cultural elements are spread and include many human social activities. Some of the reasons why someone experiences difficulties when communicating with people from other cultures are seen in the definition of culture: Culture is a complicated set of values that are polarized by an image that contains views of its own features. "Forcing images" take different forms in various cultures such as "crude individualism" in America, "individual harmony with nature" in Japan and "collective obedience" in China. This coercive cultural image equips its members with guidelines regarding proper behavior and establishes a world of logical meanings and values that the most modest members can borrow to gain a sense of dignity and connection with their lives.

In this paper, the cultural aspects of id, ego, and superego are discussed in terms of the main character: Sukartono, Sumartini, and Rohayah, in the form of values, norms, customs, and knowledge based on the concept of Koentjaraningrat (2010).

Cultural values are values that have been agreed upon and embedded in the life of a community that are rooted in a variety of habits, beliefs, and symbols that have certain characteristics that can be distinguished from one another as a reference to the behavior and response of the community about what happened or about what was happening. Cultural norms are patterns or rules that are used as references in behaving. There are two types of norms in a community system, namely traditional and modern types. Science is conscious efforts to investigate, discover, and enhance human understanding of various realities in the human realm. Science is a product of epistemology. Customs are eternal behavior and are passed down from generation to generation as inheritance so that it is strong in its integration with the patterns of behavior of the people.

3. Research Methods

The approach used in this study is the psychoanalysis approach by Sigmund Freud through the main character. Psychoanalysis is an approach that attempts to explain the nature and development of human personality. The priority elements in this approach are elements of motivation, emotion and other internal aspects. Freud (2009, p. 268) says that do not assume the viewpoint of psychoanalysis only contains speculative ideas. Instead what happens is that the point of view is based on the results of direct observations and conclusions obtained from these observations. Furthermore, Freud (in Sutrisno and Hendar Puranto, 2005, p. 218) challenges the notion that humans are a reflection of their external appearance.

In addition, Freud argues that identity, personality, and mental functions are actually more complex than what was previously imagined. First, Freud claimed that there was a basic division between the conscious and the unconscious which was hidden. Second, nature interacts with each other. What is in these two levels is the division in the soul between the id, the ego, and the superego. These terms refer to aspects of human selfhood rather than the anatomical parts of the brain. Id is a container of primitive instincts that demand immediate satisfaction. Id consists of instincts for life (Eros) and instincts for death (Thanatos). Ego always maintains human stability and is adaptive to reality. Ego is a container for ratio and common sense. Superego is a container of conscience and morality, both of which are derived from the community, especially from the socialization and teachings or upbringing of parents.

4. Result and Discussion

Stanton (in Nurgiantoro, 1995, p. 165) argues that characters are characters of stories that are displayed along with attitudes, interests, desires, emotions, and moral principles they have. Therefore, the author chose the psychoanalytic approach in the view of Sigmund Freud (id, ego, and superego) which was viewed from the character of the main characters in analyzing the novel character of *Belenggu*. The psychoanalytic approach of Freud (2009) is an approach that attempts to explain the nature and development of human personality. The priority elements in this approach are elements of motivation, emotion, and other internal aspects. K1, K2, and so on stands for quote 1, quote 2 and so on.

K1: *"Ah, why do you put it here?" He lifted his wife's needlepoint from the table. He then looked for a block-note containing the name of the person who called him. When he didn't see it on the table, he thought his wife's embroidery, in case it was wrapped. Then the thread fell, the thread went on. Block-note isn't there. Where is it stored?*

K2: *"No, where is the block-note?" Karno stopped and looked at his master. Doctor Sukartono regretted asking, seeing Karno's attitude, as if he wanted to say "why did you pretend to ask? Have we not already understood?" This "already understood" is what displeased doctor Sukartono. Other people have understood the behavior of his wife to him. (part 1; p. 15)*

K3: *What do you say about women now? Women now want to have the same rights as men. What is to be equated? Women's right is to take care of her husband's child, take care of the household. Women are now only good at asking for rights. When her husband comes home from work, he likes to welcome him, but he forgets to take her husband to sit down to take off his shoes. Does the woman now not know if she knelt before her husband to take off her shoes is a sign of love, a sign of being faithful? What are the rights of women, besides giving hearts to men? ... (part 1; p. 16-17)*

In K1, K2 and K3, the id of Tono is an expression of a husband who demands his wife to do her duty. An ideal wife is she who has concern for all the needs of the husband both physically and mentally. On the contrary, the character generated by the id of both Tini and Tono's characters is the character of acceptance as it is and ignorance with one another. Based on this ID, the two figures have the same ego in dealing with the turmoil in their household. These two characters solve the problem in their own way. The strategy is to look at a problem from a different perspective, meaning that a husband views the problem from the perspective of a husband, as well as a wife looking at the problem from the point of view of a wife. Therefore, problems in the household will never be resolved. This view is supported by the superego possessed by the two figures, each of whom feels that he has a high enough position in the social strata where Tono is a doctor and Tini is a career woman and noble descendant.

K4: *Other than that, he was satisfied with studying. If his heart is not fixed to help his sibling's children, his passions will run rampant; his friends will smile while saying: "Well, looks what I say? He is not capable of being a doctor". Now many people are jealous to see his doctor's practice progress, he is respected and liked by people. People say: "He is not mercenary, if he knows the sick cannot afford to pay, he does not mention his account number". "But", said another person, "If he is called at midnight, he likes it too... (part 2; p. 24)*

Doctor Sukartono's car slid to Glodok as if the car already knew its way, still remembering the road last night. On the front porch of the hotel, Mrs. Eni walked back and forth nervously. She had been like that for an hour, and then her lips were smiling, coming out slowly after the song;

K5: *Bright moon, bright on the river,
Crocodile arises thought to be dead,
Don't believe a man's mouth,
Dare to swear afraid to die.*

(Suddenly Doctor Sukartono's car entered the yard then stopped near the stairs. Mrs. Eni was stunned. When Sukartono climbs up the stairs he mocks):

K6: *"Ah, you've recovered, apparently."*

(Mrs. Eni Got an idea): "Thanks to the doctor's medicine."

Sukartono did not answer the satire, he said, looking at Mrs. Eni from top to bottom. "You are also ready to go home." Mrs. Eni's face looked frowned; she understood the purpose of the sentence was to insinuate her because last night she was wearing a kimono. "Why ..."
Sukartono did not continue the question, because suddenly in his mind it seemed to be dawning. His question was answered by his own mind. He thought: She thought I was insinuating her, she had a kimono yesterday ... as lightning was reflected in his mind: she deliberately wore a kimono, she deliberately took off her kimono, after I refused, she was now fully clothed. She is sick ... just divorced. He continued the sentence with: "... Are you going to get out that soon?" "Didn't you say last night that I should be cheerful hearted?" Mrs. Eni headed for her room; doctor Sukartono followed her into the room. "Look, sir, how diligent I am to take your medicine," "Okay if so. Hopefully you will get well soon" he said. "So you also don't need to come again" ... (part 3; p. 27)

In K4, K5, and K6, the needs of Tono's instincts as a doctor have been fulfilled, because he already has complete knowledge to be devoted to his fellow humans. The ego caused is that as a doctor, Tono treats all his patients without any difference. The human character that is considered noble is a character that cares for each other and helps each other in kindness. This is classified as the Tono superego. A good moral is expected from every person who lives on this earth.

The need for id of Rohayah who disguised herself as Mrs. Eni was to expect from someone she loved. In waiting with an uncertain heart, she sang the song as showed in K5. The ego generated by the id on this character is pretending, in other words, she immediately pretends to be sick when she hears innuendo from Tono. Rohayah acts like this because she wants to get special attention from Tono. The superego in this character is an interesting atmosphere that occurs in two people who have fallen in love with each other.

K7: *(Tono was surprised to see his wife still getting up, sitting and reading in the living room).*

"You're still awake, Tini?" Tini didn't answer. "How was your activity?" Suddenly Tini stood up, the chair fell backwards, and she threw the book on the table. "Go to your patient ..."
Sukartono was surprised; did she know what happened earlier? "... forget your wife". Sukartono was silent. "Yes, close your mouth. Let your wife wait. Can't one patient be delayed, to pick up your wife?" Sukartono was relieved. "Didn't you say not to be picked up?" "Who said? Didn't you say you wanted to pick me up?" Tini looked at him angrily. "Aren't you just silent?" Said doctor Sukartono defending himself. "I need to open my mouth again? Should I worship you again? Should I kneel before you? Patient, patient, always patients, and your wife neglected, aren't you ashamed of your wife coming home alone?" (Tini went into the bedroom, closed the door loudly, locked it from the inside, and then threw her body to the bed. Sukartono sat down. That night he slept on the couch. (part 3; pp. 34-35)

A wife's instincts on K7 as an id need are revealed honestly, namely the demand for attention from a husband. There is jealousy that appears in Tini as a wife, because her

husband is a doctor who always attaches importance to his patients. The ego that is caused is anger. This is normal and natural to be felt by a wife who get less attention from her husband. In the norms or rules that apply in society, husbands are not allowed to treat wives arbitrarily because husbands are leaders in a household. Husband is responsible for his household. That is the superego in the K7.

K8: (Sukartono seems to be looking away. "Maybe ..." Then his lips suddenly mocked. "My wife lives alone. Previously if she was going anywhere she always asked for my permission, if I wasn't home, she left a letter saying where she went. Now I don't know. People say that marriage is united in mind, united in purpose, apparently after marriage, understanding can also be different and each of them lives alone.")

In K8, the id seen in Sukartono was returning to the subconscious that there was a feeling of regret in undergoing an indeterminate household. The ego that arises is Sukartono realizes that his wife has lived his own life regardless of him as a husband. Tono's superego is that someone who is married will have the same thoughts and goals in facing life with his or her partner. But what he is experiencing is just the opposite.

K9: "Is the marriage wrong? Isn't human wrong? Is there too much aspiration before marriage? (Kartono held Ya's chin up). "How about you? Why are you divorced? (Ya laughed until her body was raised. She shook her head). "How foolish you are. You thought I was just divorced, you thought I was sick because I thought too much of my husband ..." (Ya laughed, laughed in sadness). At first I didn't understand the meaning of 'thought too much', then I understood, you thought I was just divorced. I pretended to be like that, then ..." "I was trapped in your web," (Kartono smiled). (Ya kneeled before Kartono): "Do you regret it?" (Kartono shook his head) "Are you angry if I tell you the truth?" (Kartono saw Ya's lips scoffing). "Tell me" ... "Your medicine, (Ya smiled), I never took them, I just threw them away". (Kartono pinched Ya's arm.) "Ah, you're really naughty (then he looked at her seriously). Why did you call me?" (Ya turned away, kneeled). (She said slowly) "Because I have been dreaming for a long time ... marrying a doctor". (part 4; p. 37)

K10: (Sukartono stood up in surprise): "Rohayah, Rohayah!" He said over and over as if memorizing the name of the country, to remind what he had learned about the country, "Are you Rohayah? My old friend?" (Rohayah smiled): "No, your present friend" (She said seriously): "Do you believe that I am Rohayah? I used to call myself Mrs. Eni, and you believed it. Why can't I be Rohayah? What is the need for you to know who I really am? What is the importance of a name?" ... (part 5; p. 48).

In K9, 10, the id of Rohayah is a primitive instinct of a woman who wants special attention from a man she adores, by doing various things. The ego generated is wishful thinking that must be achieved in various ways. The Superego of Rohayah is she still has an honest feeling, because she dared to expresses his feeling as a woman who is falling in love. Besides that, Rohayah revealed her secret to Sukartono as a doctor who took care of him.

K11: "Stop reading, Tini." Tini stopped for a while; then she continued reading her book. "Stop reading for a while" (Kartono repeated his words). "Well, here you are!" (Said Tini. She stood

up and threw the book away near Kartono's feet. Kartono picked that book up and put it on the table. He then sat down on the table, looked at Tini who was leaning against the wall which is plastered with java cloth. Tini's blood boiled to see Kartono calm. Kartono grunted seeing Tini's attitude, as if she was a tiger being caught. So he became calmer. This tiger must be conquered! His courage appeared again. He was well known among his friend as the conqueror of ferocious girls. The more ferocious a girl is, the more he likes it. He considered it as an exercise.) "Tini, I want to tell you something" (He said calmly as the opening of his struggle. Sumartini laughed mockingly). (When Tini was laughing mockingly, Rohayah's shadow passed in Tono's mind, Rohayah was gentle, cheerful, even though she has suffered great suffering) "Tell me what is knotted in your heart. It is time. It is really necessary. It has been along time, it almost make me grayed...." His experience made his feelings deep and ripe. "It's been a long time you didn't say a word to me". (Kartono's heart began to waver. What was the need to conquer her? What was the need to argue with her? ...) "Say it, sir, I am waiting!" (Indeed, Tini played tonil. Wasn't Tini said to be a flirt-type person before? That's why he used to conquer Tini?) "I am about to tell you" (Said Kartono repeating as if he was still searching for the subject matter he was about to talk about).

K12: "I told you before. Don't repeat it again. Have I not said, I have gotten gray because you have not spoken to me for a long time?" "It is not my fault". "Is that all you want to say? Indeed you are not guilty. Who is talking about wrong and not wrong? In this world, no one has ever been wrong. Everything is beyond our will. We just accept it. "

K13: "No, (he didn't want to argue, he just wanted to say, he was about to escape the burden) "You look different lately, that's what I wanted to say," (he said quickly). "No, I have not changed, it's you who have never known me." (Tini was indeed unpredictable. She was slippery like an eel. She thought Tini has been subdued. She felt as if Tini slipped from her hand, as if floundering to escape, trying to play with him. He was not stylish, he did not have the desire to put Tini in his grasp. He let Tini slipped back into the water where she empties. His heart didn't like to face Tini like before. No need to discuss it again. "It doesn't need to be discussed again," (he said, as if repeating his newly published mind).

K14: (Sumartini laughed): "Indeed, I haven't said it before, ah man easily forgets, doesn't remember what I said before, I can only be a friend I can't give love to you; now, now we are married, indeed men are selfish, they only remember what they like, you expect my love, you want me to praise you, you want to be spoiled as a dear husband. If in the past you knew me, really knew, and not just knew, you must know ... my heart is cold like ice. "

K15: "Maybe, but you told me, I believe in your lips (Kartono remembered Yah's words: "Why do you believe in women's lips? Men are stupid. What do they know about their wives?" Not because I want get the truth, and I believe you said that I am a fool. You said, as a friend you will be able to help me in my work. You can make me happy just as a friend. "Ah you believe in my lips. You thought you were the one who won. You subdued Tini the ferocious girl. What else do you want? I've become your wife. My name is gone, I'm submissive." (Her attitude was grinning again).

K16: "It doesn't need to be discussed again," (said Kartono mockingly, when he saw Tini's attitude like that). "You claimed that you wanted to be friends," (said Kartono too, even though he already knew, next ...) "but you did not help, instead you blocked me. If someone calls me, you are reluctant to write his name, you even deliberately forget it, you hate helping to write

it down. But if your friend calls to invite you to a party, you keep remembering it. (Tini's lips frown, as if feeling bitter): "Indeed, why not? You may go out, why can't I? What's the difference between you and me? Should I quietly sit down and be a telephone guard lady near the telephone? I married you not to be the servant guarding the telephone. What's the use of that many boys here?"

K17: (Kartono's heart starts to heat) "If only the job is left to them, I'd better not get married".
"Why are you that stupid? I have warned you first that you will regret it later, so don't marry me, but you don't believe it (Tini laughs tauntingly). But you want to win in front of people (he said slowly while smiling sweetly). Your blind love for me makes you forget yourself. You think, as a man you are smart, brained, but actually you are ignorant, like a buffalo who is raging because of being disturbed (part 6; pp. 59-61)

K18: (his voice was weak, his eyes were contemplating): "Didn't I say before, that I will remember you, that I cannot forget the old days?" The desire to hold Tini's heart rose again in Kartono's heart. The desire to strongly grasp the floundering soul so as not to fall back into the water, then he said gently) "You remember it because you love me, you are regreted because you did not meet me first before you meet him". (Tini laughed): "You pretend to know, are you a psychiatrist? Believe me, my dear child, believe me, so that you will be happy ". (The fish has floundered, jumped from his grasp. What can he do about it? It's unexpected). Psychiatrist! (he turned away, he thought Tini was already in his grasp. It was still vague. He thought he already knew ... ah, what did Yah say? What do they know? What do they really know? Was he really believe in Tini? Or does he just pretend to believe because he wanted to make Tini his wife as proof of his victory? He doesn't know) (part 6; pp. 59-61)

In K11-18, the id of the wife and the husband have been revealed where each of them retains it. The husband demands the obligation of his wife and the wife also demands the obligation of the husband (ego). A husband should be able to read wishes, understand behavior, and care for all the needs of his wife. Sukartono, as a husband, still cared about his wife, but his wife had too many demands. In addition, Sukartono as a doctor is very concerned about his patients. The superego that arises is the honest revelation of the desire of the husband and wife without any deceived hearts. The wife wants the full attention from her husband, and vice versa.

Furthermore, Tini mocked Tono so Tono said nothing to Tini because of her behavior. This situation often occurs, resulting in the failure of their household. As contained in the following quote.

K19: "Has she arrived in Solo?" Tono asked in surprise. "Right, Tono, she has arrived in Solo. I brought Tini here to reconcile you both. I was talking to Tini. You know, women, pretending not to like you anymore ... " "What did she say?" Tono asked, interrupting. "She can't, she said. I asked why not, why is that, the answer: "I can't, Uncle, don't extend this conversation, I have thought about the decision carefully," "Tono, you are a man, you must teach your wife ... " "Really, uncle? Our love is dead ... " "Ah, love. Is it just love that makes us alive? Listen, Tono: there is no death and no life. In death there is life ... (part 12; p. 124)

K20: (Tini met Rohayah) ... "Me?" (He said slowly): "I am the wife of Doctor Sukartono!" ... (Yah was surprised, but only for an instant, then she said with a smile): "I'm happy to meet you, I have long felt we will get acquainted too". "Get acquainted! I did not come to get acquainted.

Are there honorable women who want to meet a woman like you? " (Yah smiled): "Tell me, madam, frankly. Among women like you, among women, your sentence sounds bad, but our ears, madam, are used to hearing it. Tell me frankly: A bitch, even though she was wrapped in silk, she was still like a hibiscus."

K21: *"You are indeed smarter, you are used to catching any man." (Yah, lolooked at her seriously): "Whatever you say will not change things. He is indeed your husband, but his love caught on me. His lady is a soulless doll, wears gems, but doesn't appreciate it".*

K22: *"You want to give advice, you are a woman ... "Madam," (Yah said earnestly), "You repeat the word too much to make my ears red." (She opposed Tini's face, then she said slowly): "Do you remember, Madam, several years ago when you are in school? Do you remember the driver who brought you and your husband to the Studen Technische Hoogeschool?"*

K23: *(Tini was surprised), (Yahsmiled, she said slowly): "Madam, what's our difference? Do not curse me." "How do you know? Is that Tono ... " "No, the driver himself and the old woman ... " "Enough!" "Forgive me. I will not mention that if you did not insult me. "*

K24: *(Tini's tears fell): "Don't be sad. I don't want to be forever with him, " (Yah said slowly) (Tini smiled, as the sun began to shine through the rain. Tini could feel how hard it was for Siti Rohayah's heart to say that sentence). "Right, madam, for us, women like me, don't have long relationships, we are used to it."*

K25: *(Tini said): "Ah, that's fine, I have chosen the path." ... "Indeed, I don't deserve to be his lover."*

K26: *(Yah said) "It's not like that, your love is not big enough, if you really love him, any obstacles will collapse."*

K27: *(Yah looking at Tini's face, interested in her voice, she felt that there was an important matter she would say). "Rohayah, let's promise. Try listening calmly. "(Tini's expression was calm and clear depicting the silence in her soul): "I understand that you both make love, that you will take care of him, I can bet on you, ... listen carefully and don't argue ... Don't worry about me, I can easily get a job, lots of social work, maybe I will be calm, I will forget the old days. "*

K28: *"No," (Rohayah exclaimed loudly), "no, stay, you two will make up again if I leave."*

K29: *"No, Rohayah." (Tini already felt victorious, Rohayah lost enthusiasm, she called out loudly because she did not want to hear the voice in her heart), "You are rich in feelings, there is much you can give, I have nothing to give, my soul just empty, I can only ask for rights, but I can't give anything. You love him more. I can't give him love, the past has become a thorn in my soul. "(In the end Rohayah promised to take good care of Tono. Tini smiled at her. They shook hands, looked at each other. Tini was happy. Yah pretended to be happy too, who can listen to the voice in people's hearts? In his heart, Yah has made a decision; his past is full of mud like a puddle, oh, Tono can't be hit by its scrub. No, no, no). (part 13; pp. 129-135)*

K30: *"Well, let's just separate in two upstream areas, you're in Surabaya, I'm here. Let's wait how it will be, don't rush to break our relationship". "Is it necessary to delay the decision that has*

been taken? Now or another month, isn't it the same?"... (Finally Tini decided to leave Sukartono)

K20-30 describes the meeting of two female characters. Both of these women have different statuses where one is the wife of Sukartono (Tini) and the other is Sukartono's (Rohayah) girlfriend. But the instincts of women (id) they have are the same, to love Sukartono or vice versa. In terms of id, both have the same status. The ego of these two women is to realize that they both have a dark past. Therefore, both of them can control themselves even if they mock each other, but remain the same as women. The superego is surrender to the situation that has happened. The nature of women is weak and helpless against fate.

K31: (In Tono's heart he felt sad and sorrow, as if he had just read a book that ended sad and then closed ... whether it would be saved or returned, as if he had just heard a sad song, then it was played again at another station because the old station has stopped). (He wanted to go to Yah's room, so that the voice in his heart didn't say anything; Tini had left ... / it's over). ... (Tono was surprised, when he entered the yard, he saw a cart containing goods. The front porch looked empty, like a house whose people were about to move and all the goods had been transported. Surprised he asked the coolies): "where will these items be taken?" "To Han's shop, Sir". (Isn't that a furniture shop, Tono thought, a shop that sells goods with huurkoop?): Why?", "You know, Sir, maybe because it's returned..."

(Tono rushed up to the house, went inside. The house was empty, there was no writing desk, and only the gramophone was still in place, next to it, on the floor, the books were piled up. What is happening here? Where is it? (He called out her name): "Yah, Yah," (with a voice containing anxiety. He headed backwards. Ah, the servant, he hurried to come): "Where?", "Where's the lady?" (He asked quickly) "He is gone, sir". (The messenger shook his head, his face looked sad): "I don't know, sir, she said you would come this afternoon, I must give you this". (He then showed a round and thin paper packet) (Quickly, with trembling fingers Tono opened it: Gramophone plate. Tono looked at the gramophone plate. In the middle, there was white paper with a handwriting around the hole: Goodbye song by Yah to Tono. Tono flipped the Plate, it said "I always knew."

*I always knew,
We will part ways too.
Nothing is eternal,
Everything will separate too.*

*I always knew,
It's only you that I love.
It's only you that are always in my heart,
Never gone from my soul.*

*I always knew,
My love will not die.
During the period of time,
To the grave I brought it to death.*

(Behind the plate it sounded)

*Goodbye, goodbye,
Yah's voice was cheerful...
 Away from my eyes but close to my heart,
 My Love will not go away (part 14. p.140-146)*

Belenggu tells us a romance in the household which is increasingly fading and the absence of inner peace as everyone dreamed of in a marriage. This novel contains 14 parts; from the first to the last part there were no events that told about communication between husband and wife who had gone through the household. If there is communication, it definitely ends in a fight. Both husband and wife are busy with their work, but in their hearts there is a hidden sense of caring that is mediated by a servant. If the husband wants to convey his wishes addressed to his wife, it is only revealed to his servants. For example, it is showed in K1.

Based on the results of data analysis, there are several main characters in *Belenggu*. The characters that exist are those that refer to id, ego, and superego according to Freud (in Sutrisno & Hendar Puranto, 2005, 2018). Id is a container of primitive instincts that demand immediate satisfaction. Id consists of instincts to live (Eros) and instincts to die (Thanatos). Ego always maintains human stability and is adaptive to reality. Ego is a container for ratio and common sense. The superego is a container of conscience and morality, where both are derived from the community, especially from the socialization and teachings of parents.

Id in each character shows that instincts are in accordance with their existence as human beings. Husband's instinct is to demand the obligation of his wife, and vice versa; a doctor's instinct is to care for the patient; women's instinct is to have feelings of being loved and feelings of love; the existing ego is: husband and wife have different views in solving a problem; as a doctor he treats his patients without difference; as a woman who falls in love she wants to get special attention from her partner; as a wife who is treated unfairly she has great anger; husband and wife who are not in agreement finally feel they have their own way of life; and the woman has a dark past. The superego possessed by the main characters in this novel are: the same social position; good moral expected by every person; responsibility for the actions; understanding and equality between husband and wife; the nature of women to surrender to circumstances and cannot fight the fate.

Looking at the results of the analysis that refers to the id, ego, and superego, cultural elements such as values, norms, customs, and knowledge that are based on the opinion of Koentjaraningrat (2010) which leads to character can be found. Stanton (in Nurgiantoro, 1995, p. 165) argues that characters are those who are displayed in the story, and attitudes, interests, desires, emotions, and moral principles possessed by the characters. Various characteristics revealed in the id, ego, and superego in each character lead to the cultural aspects found in Armijn Pane's *Belenggu*.

The cultural aspects caused by id, ego, and superego through the characteristics of the three main characters (Sukartono, Sumartini, and Siti Rohayah) in *Belenggu* are aspects of caring, discipline, honesty, and aspects of shyness. In the aspect of caring, each character satisfies his instincts as a doctor, as a career woman, and as a scarlet woman. In the

discipline aspect, these three main characters are disciplined in their careers. For example, as a doctor he must always look at his block notes for the benefit of his patients; as a career woman she always pays attention to the schedule of her seminar or social gathering. In the aspect of honesty, these three main characters express their feelings honestly whether it is a disappointment, or an encouraging thing. In addition, there is cultural aspect, namely the aspect of shyness. Shyness is the nature of women. In this novel there are two main female characters (Sumartini and Sitti Rohayah). These two female characters returned to their nature. After going through prolonged mental turmoil, they chose to leave the man who love them or who they love.

5. Conclusion and Suggestions

Every literary work has cultural aspects in it in the form of values, norms, customs, and behavior. In *Belenggu*, there are aspect of caring, aspect of discipline, aspect of honesty, and aspect of shyness. These cultural aspects are identified through the characteristics of the main characters analyzed using the psychoanalytic approach.

Researchers who are interested in studying literary works, whether in the form of novels, poetry or drama, should use other approaches suitable for literary studies. In addition to the cultural aspects found in *Belenggu*, there are many other cultural aspects found in other novels, poems, short stories, and dramas.

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