



THE PORTRAYAL OF JAVANESE WOMEN FORTITUDE IN ENTROK BY OKKY MADASARI (A MORAL MESSAGES ANALYSIS)

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Abstract.

This study aims to show how the Javanese women's characteristics depict moral messages in a literary work. The research is entitled "The Portrayal of Javanese Women Fortitude in Entrok by Okky Madasari (A Moral Messages Analysis)". The main source of this research is the novel by Okky Madasari titled *Entrok* and the translated version titled *The Years of the Voiceless* as an English reference. The result of data analysis showed that the Javanese women have some types of strength and firmness stance that can be moral messages to society, especially for women. In order to find out the moral messages of the main character as Javanese women in the novel, the writer will use the qualitative research method to finish. Furthermore, the writer will also analyse the data from the novel using descriptive analysis. The result is that the amount of data is much different between Sumarni and Rahayu where Sumarni dominates the message of moral values in the novel, hence the main character who can be chosen as a Javanese woman who portrays fortitude in this novel mostly tends to be Sumarni. From the rigid theory about Javanese women's characteristics, this novel tends to show that women are not simply can be identified as easy to regulated creatures by men. Sumarni and Rahayu depict that women have the power to determine their path in life.

Keywords: moral message, *entrok*, Javanese women

INTRODUCTION

For so many years, women have been speaking out about the inequalities they face because of their sex. Women have struggled for equal rights and fair representation in society because women had no legal rights and were not represented in the law for centuries. Early modern women's activity was intended to challenge the predominant social view that women are weak and irrational creatures that men should control. To end this inequality, women now have a platform to fight for their rights through a movement called feminism. Jenainati & Grooves (2007:11) said that feminism is the struggle to end sexist oppression.

Literature is one of the places where the women's movement can spread out to be known by people. In the nineteenth century, the women's movement started to arise and surged again in the last decades of the twentieth. Since that era, booming literature appeared in every genre written by women. Studies of women's literature have shown that specific common themes tend to play out in women's writing. One of the literary works written by Indonesian woman is a novel entitled *Entrok* by Okky Madasari. This novel, which has been translated into Malaysian with the same title and into English with the title *The Years of the Voiceless*, is Okky's first work. Set from 1950-1999, this novel deals with discrimination, oppression, and coercion by powerful and armed people. The novel is more likely told about the journey of the main character as women living their life among the discrimination from society.

The two main characters in this novel, Sumarni and Rahayu, have strong characters. Sumarni and Rahayu have different thoughts and views. This is what builds the story line. Sumarni is described as a poor illiterate woman who has dreams. She not only dreamed but also tried to make it happen. She became the only woman in Singget who is the richest and can send her child to college. Meanwhile, Rahayu, the depiction of a modern woman who is smart and knows religion, she doesn't want to be silent about everything she thinks are wrong especially about her mom, Sumarni. She fights for people who need education and religion, and helps those who are weak. She left her mother and went looking for what she thought was right.

The setting story of this novel takes place in Singget, located in Jati, Blora, Central Java. *Entrok* novel contains some utterances and behaviour of the main characters which clearly show that they are Javanese. They themselves Sumarni and Rahayu were born and grew up in Javanese society which still holds traditional values among them. One of that traditional cultures is how the neighbourhood controls the role of women. There are several unwritten rules that separate the rights between men and women unequally. As at the beginning of the novel, the problem is very obvious. Where at that time, working women were only paid with food while men were paid with money. Sumarni also wants to be paid with money, so she works as a porter in the traditional market just like the other men. It doesn't stop there, women who try to be equal to men by doing men's work also get scorn and were considered inappropriate. It shows how hard being a woman, in this case being a Javanese woman is not just physically but also mentally.

This study used two version of the novel, the first one is originally titled *Entrok* in Indonesian language and the second is *The Years of the Voiceless* which is the translated original version novel into English. Without intending to use it as a comparative study, the English version of the novel will only be used as a translation reference on the basis of this English research. The entire data in this study will include the original quote from the novel *Entrok* and then link a translation into English from the novel *The Years of the Voiceless* which translated version by Nurhayat Indriyanto Mohammad.

LITERATURE REVIEW

Literature

Literature is a broad field that includes imaginative works. The literary works are referred to as an art because it is created by human to entertain and educate the readers through the story in it. The definition of literature based on Rainsford (2014:8), there are five categories to define what literature means. Those categories are form and content, imagination and creativity, subjectivity, artistry, and greatness. For the first category form and content, literature is a kind of writing in which the way that something is said matters as much as what is said; or where the way that something is said is part of what is said. The second category is imagination and creativity define literature as writing that is not just the reporting of facts, but in which things are created or made up as a kind of fiction.

Subjectivity in literature means literature as writing in which things, persons, and events are described from a particular individualistic viewpoint, in a way that is different from an objective understanding. Literature as deliberately artistic writing, intended to take its place in an existing literary tradition is a definition of literature as artistry category. The last category is greatness, Rainsford said that literature is a kind of writing that only a few especially talented people are capable of, but which is relevant and perhaps useful to other people and deserves their admiration.

Novel

According to Bennett & Royle (2004) which said that stories are everywhere, in poems, newspaper articles, cartoons, movies, sitcoms, and novels. Human living is shaped by every story about everything. We contained stories about what happened in our daily activities, about dreams, how we fell in love, about war and peace, etc. If stories are everywhere, human are also in the stories who play a role as a character of the story. Stories itself are multiple that there is always more than one story.

As mentioned before that the novel includes where the stories are contained, this is related with what is the role of the novel in the literary world. Novel is one of the sub-genres from prose in the literary works besides poems and drama. This work is fraught with fictional stories that presented as narrative. A narrative is a sequence of events, fictional or non-fictional, told or narrated by the narrator to someone else. *The Lost World* by Sir Arthur Conan Doyle is a narrative, but so is the *Iliad* (a poem by Homer),

and so are most films.

Rainsford (2014:44) said that a fairly good working definition of a novel might be a fictional narrative that is long enough to be published as a book by itself. But there are also some extremely short prose fiction texts for example, *A Whole Life* by Robert Seethaler have been published by themselves in very slim volumes. But most of prose fiction texts, it consists of a long pages and story. If it is a single prose fiction narrative, and long enough to have been published originally as a book in itself, then it's a novel. The way that we apply this term is usually no more scientific than that.

Character and Characterization

The importance of characters and characterizations in a narrative fiction or in this case novel is to create the action role of a story. Good fiction enables the readers to vicariously experience life through every phase of life that the character live. The readers can experience it through the psyches of people who are different from themselves. Characters become memorable when their actions and decisions, noble or ignoble, enabling the reader to put themselves in the character's shoes.

From the book *Character in Fictional World* by Gruyter (2010:7), the term character in English goes back to Greek *charaktér*: a stamping tool which means in a figural sense, the stamp of personality, that is unique to a human being. From these definitions that characters are most frequently defined as fictive persons or fictional analogies to human beings. Besides, some literary works can portray their character using animals, aliens, monsters and robots.

From E. M. Forster (2014:49) the influential terminology of the early-twentieth-century English novelist and critic, fictional characters can be divided into two main categories:

- **The 'round'**: Round characters, with multiple dimensions to their personalities, rich inner lives, and the capacity to develop, are the main focus of the narrator's interest and probably of the reader's, too. Most main characters are round because they have many character traits and various qualities. For example the round character of *Harry Potter and the Philosopher's Stone* by J.K. Rowling are Harry Potter, Ronald Weasley, Hermione Granger, and Severus Snape.
- **The 'flat'**: Flat characters are there to expand the fictional world surrounding the main, round, characters without drawing too much attention to themselves. This kind of character has no depth and usually fit a simple role. From the literary work written by J.K. Rowling titled *Harry Potter and the Philosopher's Stone* there are several character that can be categorized as the flat character. Crabbe, Goyle, or even Lord Voldemort are the example of the flat character. Those character are flat because they stay relatively the same role characteristic for the whole story.

Javanese Women Characteristic

There are several terms for women in Javanese, it is *wadon*, *wanita* and the other is *perempuan*. *Wadon* itself according to *Kamus Basa Jawa Kuno* (Old Javanese Language Dictionary) comes from *wadwa* means girl and *wadhu* means *temanten perempuan* or *isteri muda* (woman bride/young wife). *Wadhu* also contains the meaning of *abdi* or

mengabdikan, namely to serve the husband in the household. In addition, there are two idioms that define Javanese women by calling *wadon*: (1) *Wadon iku stri kang utama ana ning keluarga* (The woman is a good mother in the order of family life.) (2) *Tiyang wadon utama ana ning nanah* (the eminence of a woman is inside her heart).

While the term *wanita* comes from an acronym of two words *wani* and *tata*. *Wani* means *berani* or brave, and *tata* means *teratur* or tidy. *Wanita* is *wani ditata* simply means that women are dare to get policed. It has two paradoxical meanings, namely that a Javanese woman should be a human being who wants and can be arranged or regulated so that her household life becomes more comfortable and happy. The second meaning is that Javanese women must have the ability to manage the household, so that an aura of neat and orderly arrangement of household life can be created. The Javanese expressions that contain *wanita* are as follows. (1) *Wanita sing isa ngademke rasa* (A woman who can soothe the soul) (2) *Wanita utama ana ning ngendika* (The most important virtue in women is in her words).

The last one is *perempuan* which comes from the root word *per-empu-an*. *Empu* means master, someone who is proficient, powerful, honorable or glorified. So that woman or *perempuan* can be concluded to be the absolute owner of her body and to be her own master. From those definitions it can be concluded that women especially Javanese women has some template expectations from society. Besides play a role as human being herself, women also usually have to give a birth, nurture and educate their children, and expected to be a good wife and mother. A wife itself must be able to play a role as a lover, best friend, and relative who is always ready to live together with her husband as a partner.

According to Wardani (2015), Javanese women are those women of Javanese ethnicity who live in the circle of Javanese cultural heritage. The cultural of Javanese society affects their way of thinking, attitude/behavior, also social and cultural values. Javanese women's characters are not merely determined by their personality. They are greatly affected by the social and cultural values which abound in their community. It grows as a result of moral and traditional values passed down from generation to generation through the teachings of parents and the surrounding environment. Those values are internalized and manifested in the girls personalities and attitudinal patterns.

Character is a psychological form concerning the nature, behaviour, and habits that are naturally inherent in a person. Character is formed by the social background, culture, and natural forces in which a person is located. The character has three main components, namely behaviour, habits, and personality. The domestic role of women in Javanese is divided into three main tasks which are called *tiga-ur*, it is *kasur*, *dapur*, *sumur* (mattress, kitchen, well). This expression means that Javanese women only have the right to take care of mattress matters when serving their husbands during sex, kitchen matters for cooking and serving food, and water well matters for cleaning household things. It affects behaviour, habits and personality of Javanese women individually.

In Javanese social culture, there are literary works written by the kings of the descendants of Sri Sultan Hamengkubuwono. Those literary works contain guidelines and convey certain values considered good for the community, especially the nobility. This also applied to Javanese literary works which listed ideal traditional values for Javanese women. Such works are known as *sastra wulang* (educatory literary works). Specifically, there is *kitab ajaran wanita Jawa* or Javanese women's book named Serat Centhini, Serat Candrarini, and Serat Wulangreh Putri. (Wardani:2015)

Javanese women have five main characters in their position as Javanese women, namely *ayu* or beautiful, gentle, strong, empathetic, and friendly. In addition, the portrait of Javanese women characters is also described in Serat Centhini (1981), which is likened to five fingers, as follows:

1. *Jempol* 'ibu jari' or thumb, contains the philosophy that women who are wives must be 'pol' or total to serve their husbands.
2. *Telunjuk* 'jari telunjuk' or the index finger contains the philosophy that women as wives must obey the orders of their husbands.
3. *Panunggul* 'jari tengah' or middle finger contains the philosophy that a woman as a wife must be proud of her husband's condition, both his husband's strengths and weaknesses.
4. *Manis* 'jari manis' or ring finger has a philosophical value that women as wives must always be sweet to their husbands.
5. *Jejenthik* 'jari kelingking' or little finger has a philosophical value that women as wives must always be careful, thorough, diligent and skilled in serving their husbands and children.

Another thought about ideal women is they must be similar to Arjuna's nine wives: Wara Sumbadra, Dewi Manuhara, Dewi Ulupi, Retna Gandawati, Wara Srikandi, Dewi Manikharja, Retna Rarasati, Dewi Maheswara, and Dewi Sulastri. As written in Serat Candrarini, those nine wives are characterized as women who are attractive, elegant, unassuming, gentle, forgiving, and loyal to her husband. Besides they can serve her husband well, are skilled in household duties, and loves to read books. While in Serat Wulangreh Putri, it advises Javanese women on their positions as wives. This *serat* states that women should be respectful towards their husbands, be devoted to their husbands, abide by their husband's orders and advice, be humble, be careful in their actions, and be able to control themselves.

Above all those rigid theories about how Javanese women should be, every individual of Javanese women still has the right to embrace their own potency with or without the complicity of their husband or any other human being. Thus, Javanese women's characteristics can also be portrayed with one word called fortitude. The definition of fortitude itself in Webster's Dictionary is the strength of mind that enables a person to encounter danger or bear pain or adversity with courage.

METHODOLOGY

In order to find out the moral messages of the main character as Javanese women in the novel, the writer will use the qualitative research method to finish. According to Kothari

(1985:3), qualitative research is especially important in the behavioral sciences where the aim is to discover the underlying motives of human behavior. Through such research, we can analyse the various factors that motivate people to behave in a particular manner or which make people like or dislike a particular thing.

Furthermore, the writer will also analyze the data from the novel using descriptive analysis. Descriptive analysis is a method that aims to provide a description of the research subject based on variable data obtained from certain subject groups. The benefit obtained from the use of descriptive analysis is to get a complete picture of the data in either verbal or numerical form that relates to the data we are researching. The researcher revealed the moral messages of the novel *Entrok* through three stages; tabulation, identification, and interpretation.

FINDINGS AND DISCUSSION

Through this novel, the writer found that there are three types of moral messages in each chapter. This result was taken from the text or dialogue of the main characters Sumarni and Rahayu. The results of the classification of data regarding moral messages refer to the theory of Nurgiyantoro (2005:323) that moral messages are divided into three types; moral messages about human relations with themselves, human relations with social life, and human relations with God. Then the classification is narrowed down again through theoretical references (Kemendiknas, 2010:16) regarding the form of moral values that have also been found in this novel, as follows in the table below:

Type of moral messages	Moral values	Page	Amount of Data
Moral message portrays fortitude by the main character with herself	Independent	19, 33, 74, 196, 200	5
	Work Hard	34, 45, 53, 77, 174, 184, 193, 198, 264, 275	10
	Courage	71, 173, 269	3
	Discipline	81, 105	2
	Responsible	114, 125	2
	Self-confidence	34, 38, 165, 197, 278	5
	Curious	33, 104	2
	Logical Thinking	23, 42, 45, 111, 166, 199, 267, 271	8
	Critical Thinking	35, 37, 122	3
	Innovative Thinking	43, 44	2
	Entrepreneurial Spirit	42	1
Moral message portrays fortitude by the main character with social life	Obey the social rules	35, 48, 62, 101, 122, 165, 203	7
	Polite	50, 70, 72, 77, 84, 97, 191, 281	8
	Aware of rights & responsibilities	52, 57, 83, 116, 121, 188, 189	7
	Democratic	62, 195	2
	Appreciates the work and achievement of others	102, 103, 177, 183, 186, 187	6

Moral message portrays fortitude by the main character with God	Have faith	31, 100, 121, 123, 164, 167, 168, 173, 177, 180, 181, 182, 187, 268, 280	15
	Pray	43, 55, 56, 58, 59, 133, 178, 180, 188, 206, 268, 272, 280	13
	Repent	75, 124, 166, 263	4
	Grateful	99, 123, 167	3
	Pious	123	1
Total			109

1.1 Table of moral values identification from the main character Sumarni

Given that in this novel there are two main characters, the author separates the data on the moral message displayed by each character. The table above is a manifestation of the moral values contained in Sumarni's character. Sumarni's figure produces a total of 109 data on the form of moral values.

Meanwhile, one other main character is Rahayu, with the results of 20 data on the form of moral values as follows:

Type of moral messages	Moral value	Page	Amount of Data
Moral message portrays fortitude by the main character with herself	Independent	164	1
	Work Hard	-	-
	Courage	135, 252	2
	Discipline	-	-
	Responsible	236	1
	Self-confidence	211, 233	2
	Curious	-	-
	Logical Thinking	251	1
	Critical Thinking	-	-
	Innovative Thinking	-	-
	Entrepreneurial Spirit	-	-
Moral message portrays fortitude by the main character with social life	Obey the social rules	165	1
	Polite	-	-
	Aware of rights & responsibilities	83, 232	2
	Democratic	160	1
	Appreciates the work and achievement of others	-	-
Moral message portrays fortitude by the main character with God	Have faith	12, 14, 165, 212, 230, 253	6
	Pray	59, 272	2
	Repent	135	1
	Grateful	-	-
	Pious	-	-
Total			20

4.3 Table of moral values identification from the main character Rahayu

From the data above, Sumarni has more dominating characterizations than Rahayu. It can be said that most of the chapters in this novel contain descriptions of Sumarni's story. For example, in the chapter entitled *Tuyul-Tuyul Ibuku* (1970-1982) which is 49 pages long and raises the point of view of the character Rahayu, most of the contents are stories about the character Sumarni. Even though maybe that chapter could have been the initial part of the formation of Rahayu's character who later hated her mother, Sumarni.

The chapters with Sumarni's point of view are *Entrok* (1950-1960), *Dewandaru* (1982-1983), *Kembang Setelon* (1985-1989), and *Raga Hampa* (1990-1994) with an average story length of 36 pages tells about how Sumarni lives her life and the various conflicts she faces. This makes it easy for readers to see and understand how Sumarni's character is from the many spaces that are specially made for Sumarni.

Compared to the chapters from the point of view of the character Rahayu which are *After Death*, *Tuyul-Tuyul Ibuku* (1970-1982), *Kentut Kali Manggis* (1984-1985), and *Kedung Merah* (1987) with an average story length of 31 pages, most of them tell the story about Rahayu's situation in dealing with conflict with her reciting group friends. Because the plot mostly tells about Rahayu and her friends fighting the conflict, it makes a very little picture of the strength of Rahayu's character itself. The conflicts that arise are group conflicts which tend to focus more on characters other than Rahayu such as Amri, Kyai Hasbi, and Wagimun who dominate most of the stories.

As the definition of fortitude refers in Webster's Dictionary is the strength of mind that enables a person to encounter danger or bear pain or adversity with courage. This definition is related to the notion of Javanese women that is Javanese women are those women of Javanese ethnicity who live in the circle of Javanese cultural heritage which also bears some women's definitions from the Javanese culture itself. In Javanese culture, women are expected to dare to be regulated, but also can be proficient, powerful, honorable and glorified.

The result is that the amount of data is much different between Sumarni and Rahayu where Sumarni dominates the message of moral values in the novel, hence the main character who can be chosen as a Javanese woman who portrays fortitude in this novel mostly tends to be Sumarni.

Sumarni has several classifications of moral values in humans' relations with themselves, namely independence, work hard, courage, discipline, responsible, self-confidence, curious, logical thinking, critical thinking, innovative thinking, and entrepreneurial spirit. For the category of the relationship between human and social life, Sumarni has moral values such as obeying the social rules, being polite, being aware of rights & responsibilities, democratic, and appreciating the work and achievement of others. And the last data is the relationship of Sumarni with her God with the classification of having faith, prayer, repentance, gratitude and piousness.

Those classifications of moral values from Sumarni can be said to portray fortitude by the main character as a Javanese woman in this novel. This statement can be valid by reason of Sumarni who is a woman from Singget Central Java has a strength of mind in every

behavior, especially when facing adversity. She is brave to encounter danger and bear pain.

Although Sumarni can be likened to dominating the role and portraying the moral message as a Javanese woman, the character Rahayu and her daily life still have the role of a Javanese woman with a fortitude from a different perspective. Every behavior dealing with conflict shows Rahayu's firm and steadfast nature with a different version from Sumarni.

Here is the comparison between Sumarni and Rahayu in order to show their personality as women:

Sumarni	Rahayu
<p>Sumarni grew up as a poor, illiterate girl because she only lived with her mother, who worked and was paid by cassava only. She is also confined by some traditional unwritten rules such as:</p> <ul style="list-style-type: none"> - Women cannot do men's work. It is inappropriate because women are considered weak creatures. - Women can only be paid with food while men with money. - Women must have a husband. If not, society would curse them for becoming old maids. <p>Sumarni is brave enough to defy the social rules about women's right to work and get paid money. She chose to be a porter like the other men because Sumarni thinks that women are not weak.</p> <p>While she cannot refuse when her mother told her to get married because she had no choice.</p>	<p>Rahayu grew up as a girl with affluent parents, so she could live adequately and get an education. She was raised by a mother who empowered the mind that women must have a dream to reach dignity. So, Rahayu did not get any bound traditional rules that govern women. Her life was affected mainly by the educational environment, which was not very healthy for her development of thought. Mr. Waji, for example, her religion teacher at school, told Rahayu that Sumarni, her mother is a sinner. Things like that do not educate and instead grow hatred in Rahayu toward her mother. Education makes Rahayu the most intelligent girl in class, but society obstructs Rahayu from being open-minded. She is stuffed with mostly Islamic religious knowledge but not with in-depth comprehension. Rahayu becomes a knowledgeable girl with hatred for her mother.</p>
<p>Sumarni grew up with a mother who only knew that God was the ancestral energy she summoned as Mbah Ibu Bumi Bapa Kuasa. They worshipped by making an offering and praying below a tree. But Sumarni and her mother are fully aware of</p>	<p>Rahayu was taught Islamic religious knowledge to worship Allah and was ordered to command <i>amar ma'ruf nahi munkar</i> (inviting to good and preventing evil). Rahayu always tries to tell her mother that all Sumarni had done is</p>

<p>norms that they are forbidden to steal, lie, hurt other people, and of course kill people. Sumarni has a pure heart and big dreams.</p>	<p>wrong and a sin. But Rahayu did not know enough about how to do it well, so all she had done was do it with cruelty, such as snapping and throwing all the Sumarni's offerings. That thing breaks Sumarni's heart as a mother who has no idea about the religion that Rahayu means.</p>
<p>Sumarni can achieve her dream of becoming a dignified woman by working hard. She starts by becoming a porter just like men, and then bakulan or selling products until somebody asks her for help borrowing money. She refuses it because all her money is capital for her business. But then that person motivates Sumarni to sell money and take advantage of ten percent interest. In this case, Sumarni intends to help people by lending some money in this way. Even though, in the long run, Sumarni is being cursed as a loan shark, Sumarni does not feel she is wicked because she thinks she intends to help people who need her money. The ten percent interest is one of the ways her entrepreneurial spirit.</p>	<p>Rahayu considers money from her parents haram, but she never earns money to support herself. She goes to university with an agricultural major in Yogyakarta, all by the fees from her parents. She still lives from her parents' money but lacks courteousness toward them. Because in Rahayu's mind, her parents are sinners and unworthy to be loved and respected. However, Rahayu also has a soul who wants to help people, just like Sumarni. Rahayu chooses an agriculture major in college because she intends to help the farmers in Singget develop their fields.</p>
<p>Sumarni focuses on her stance to reach dignity and well life by hard-working. She also tries her best to avoid every kind of problem with the army and the government, even though she has to sacrifice by paying for anything they want.</p>	<p>Rahayu left college and focused on her religious reciting clubs. She is very interested in being among the righteous people in that club. Rahayu feels happier because she can be away from her sinner parents.</p>
<p>Sumarni has no problem with her husband, who does not help much to support the family. Sumarni doesn't even care about her husband's affair with the mistress. She wants to focus on herself and helping people around her. But Sumarni thinks, according to the norm, that being a mistress is terrible because it steals someone else's husband.</p>	<p>Rahayu fell in love with Amri Hasan, her lecturer in the Islamic reciting groups. She becomes the second wife of Amri, and everything goes well because Rahayu holds on to Islamic rules that men can have more than one wife. They live happily even though Amri's first wife didn't know about their marriage.</p>

Sumarni struggles to remain well-behaved for people even though she is accused of being a loan shark, keeping <i>tuyul</i> , and even doing <i>pesugihan</i> . She didn't do any of that at all. Sumarni only worked hard on her mind and sweat and continued to worship her God in the best way she knew.	From her reciting club and after being fired from college, Rahayu focused on becoming a Quran teacher for children. Not only talking about religion, but this group also helping people to get their rights. Rahayu did a heroic action by continuing to fight to defend the people who will be evicted by the government.
Sumarni still has a motherly spirit and loves her child Rahayu, even though she has felt a lot of heartaches. Sumarni still accepts and forgives all of Rahayu's mistakes and wishes to plan a better future.	Rahayu committed a sin after her husband died by having sex with Kyai Hasbi. She got the offer from Kyai Hasbi to be his fourth wife after that night. But Rahayu refuses it, and she repents to Allah. She chooses to stay in the village where the people must be defended from the government regulations. It brings torture for Rahayu because her decision led her to become a government rebel, be jailed, and be labeled as PKI.
After experiencing many things and going through conflicts while away from her parents, Rahayu finally returns to Sumarni's lap. Rahayu learned many things, so she realized that she had hurt her mother all this time. To repay the disappointment she had caused, Rahayu no longer opposed anything Sumarni did. This story ends with Sumarni and Rahayu's decision to respect each other, whatever life choices they face.	

CONCLUSION

Entrok by Okky Madasari contains two Javanese women's different views and stances. From the rigid theory about Javanese women's characteristics, this novel tends to show that women are not simply can be identified as easy to regulated creatures by men. Sumarni and Rahayu depict that women have the power to determine their path in life. Especially from Sumarni's description, she can rely on herself and her strength of faith in God to live her life well.

Sumarni is the main character in the novel *Entrok* by Okky Madasari that represent Javanese women who bring a fortitude image. Sumarni who is an illiterate woman and confined to Javanese culture can prove the existence and strength of women's minds. From every utterance and behavior of Sumarni in her daily life, there are moral values that can be a lesson for the reader. The depiction of moral messages in this novel is mostly shown explicitly and straightforward.

The moral message in this novel emphasizes how the main character as a woman has the determination and persistence to work hard. In her journey of facing various obstacles, the main character always has the strength of mind to encounter dangers, and endure pain or difficulties with courage. She also implements the social rules and is an obedient servant to her God.

The whole moral value of Sumarni's personality can be a role model for anyone, especially women. Sumarni was able to fight some stereotypes of Javanese women such as being weak, unfit to do men's work and depending on their husbands. With her persistence and courage, Sumarni managed to become an independent woman and even support her family properly. The most important thing is that she never goes against customary rules and always relies on her God. This also proves that women are not weak creatures and that they are even capable of being empowered by themselves. This is why gender equality must be an important concern for society, without ever demeaning anyone.

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