

## Research Article

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# Revealing Cultural Aspects in Darmanto Jatman's Poem *Istri*

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## Abstract

The study entitled "Revealing the Cultural Aspects in the poem Darmanto Jatman's *Istri* discusses what cultural aspects are in a literary work of the poem. The purpose of this study is to find and prove the cultural aspects in the poem which consists of three aspects, namely the cultural concept, form, and components contained in the poem. The writer conducts a study with a qualitative descriptive model by determining the object of study in a poem text. The result of this study is an interpretative and explorative description of cultural aspects within the textual orientation of a literary work of the poem. The writer applies analytical techniques in literary criticism that prioritizes the terms of reference established by Taylor, Barker, Hoenigmann, and Kluckhohn in proving how well a literary work imitates life by finding cultural aspects in the poem.

**Keywords:** concept; form; component; poem; cultural aspect.

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## 1. Introduction

### 1.1 Background of the Study

Cultural and literary discourses are difficult to discuss and develop in a variety of scientific topics. Because literature is a form of culture, the writer is motivated to see the relationship between culture and literature through the lens of equality between the culture of the masses and the culture of the elite. Culture [21 p.71] is the result of life's interactions. Humans, as members of society, are ever-changing. Cultural dynamics refers to the movement of conjunction or changes in the ups and downs of a society's cultural waves over time. In the process of development, creativity, and the level of civilization of the community as the owner, so that the progress of culture that exists in a society is a reflection of that society's civilization.

Responding to British Cultural Studies [7 p.718], which takes a liberal humanist stance on culture and literature throughout the culturalism period. During this time, the distinction between elite and mass culture was abolished. Williams views culture to be an important aspect of his life. Culture is pervasive, demonstrating that the elite and the general public share similar viewpoints. He emphasized that the term culture has two meanings: it refers to a way of life in general, and it particularly refers to art and learning, which are two distinct processes of discovery and creative activity, and the two are linked.

People use the word culture in these two senses: to mean a whole way of life – the common meanings; to mean the arts and learning – the special processes of discovery and creative effort. I insist on both, and the significance of their conjunction [24 p.6]

Williams stated in his book *Culture and Society* that culture "includes the growth of the entire society and can create awareness as a creator that dictates social reality. In a short, culture is a blend of factual structures and subjective experience, according to culturalism. Society is the source of the dialectical process between literature and culture. Literature in any genre, such as a poem, is a reflection of society in that the poet reflects the challenges of life in the community in which it is a part through literary works. A poem is influenced by the society in this way, and it can also influence society. Poets are members of society who are tied by specific social positions and who cannot be separated from the environment's influence on their personality and perspective. This phrase can be interpreted to mean that a literary work, regardless of genre, is cultural work, and so a societal cultural text. Literary works, as a cultural text, symbolize society and all of the systems that surround it, including power, values, interests, class, economy, politics, and other societal issues. The culture that Williams defines is more closely related to 'culture' as a whole way of life " [23 p.266]

### *1.2 Statement of the Problem*

What cultural aspects of Darmanto Jatman's poem "Istri" are split into three categories: concept, form, and cultural components. The writer will explore more about those categories.

### *1.3 Previous Research*

The triangulation technique was used to verify the data in this qualitative study. According to Sutopo, triangulation is the most popular approach to enhance validity in a qualitative study [19 p.7-8] The writer evaluates previous studies on Darmanto Jatman's poem "Istri," including the following, to ensure the reliability of this research.

In the *Kandai Journal*, Volume 16, Number 1 May 2020, pages 77-95, published by the University of Muhammadiyah Surakarta by Nugraha et al [14], with the title *Ecofeminism Perspective on the Poem "Istri" by Darmanto Jatman (Reading Ecofeminism in Darmanto Jatman's Poem "Isteri")* discusses that this article provides references to the ecofeminist perspective and provides examples of how the ecofeminist perspective of Warren and Cheney is applied in literary criticism. The existence of men in the Javanese

patriarchal system is found in the Javanese view, as reflected in Darmanto Jatman's poem "Isteri," and thus it does not emphasize the superiority and subjugation of women and nature through production and procreation activities because both are considered to be the source of life. The findings of this study show that the experiences of Western women in the ecofeminism movement who live in different patriarchal systems are not always coherent and relevant to the topic of ecofeminism in Javanese society. Sri Seyekti [17] published a study entitled "Cinta dan Wayang dalam Pandangan Dunia Darmanto Jatman" in the journal *Sawerigading*, Volume 18, No. 1, April 2012, Pages: 15—24, published by the Language Development and Development Agency, Ministry of Education and Culture, discussing Love and Wayang in Darmanto's World View Jatman, particularly the poems "Istri" and "Nasihat untuk Begawan Wisrawa" in the Sori Gusti's Poem Collection (2002)). In Darmanto Jatman's perspective, the goal that can be realized is to uncover and describe the relationship between love and puppet. The study's findings revealed that considering the world of Darmanto Jatman means that the principles of love, harmony, and creating a flourishing household life, prompted people to examine the romance between the puppet characters Arjuna and Dewi Subhadra or Dewi Sukesri and Begawan Wisrawa. These two couple stories are recounted through puppets in a setting that exemplifies true love that is full of passion and sacrifice. Purnomo [16 p.75] states that literary works, whatever their form, such as poetry, are cultural works and thus cultural texts of a society in "Uncovering Culture in Literary Works: Between Literary and Cultural Studies." Literary works, as a cultural text, depict society and all of its systems: power, values, interests, class, economy, and politics. This representation is one of the most prominent subjects in cultural studies. Cultural studies, as the name implies, is concerned with culture. Cultural studies (CS) examine the concept of culture as well as changes in behaviour and society structure in nineteenth-century Europe.

#### *1.4 Theoretical Framework*

Literature's function in society can be traced back over two thousand years when the Roman poet Horace said that literature was *dulce et utile*. This phrase translates as "nice and helpful." Since then, literature has been regarded as an object that serves both to entertain and to educate its readers, at least in Western culture. According to Welck and Warren [12 p.47], the function of literature for society is to entertain and educate people. It is regarded as valuable since the soul's experience, which is disclosed in the manifestation of the story and presented, is entertaining due to how it is expressed and provides life and life lessons.

According to Aristotle, one of the process theories about the creation of literary works such as a poem is that the poet imitates reality through a creative process to produce novelty. The writer creates a new form of sensory reality that is derived from reality. He argues in his book *Poetica* [10 p.17] that literature is an expression of universal or general concepts. The poet retains several elements from the seemingly chaotic reality and then recreates them into universal truths [5 p.13] Semi [18] stated that literature is a picture of people's lives that are poured through written media, so there is a reciprocal relationship

between the literary work and the community because the social function of literature is how it involves itself in people's lives. Literature is important in the connection between literature and social reality because the sociology of literature specializes in studying literature from the perspective of community and cultural practices, as stated in the socio-cultural sense, which is an objective and scientific study, about humans in society so that it is clear that literature is a form of communication.

Poetic research ((McNiff 2017), (Glesne 2016), (Merriam 2007), and (Leavy 2015, 2017) in Maria [12 p.2] for the benefit of society is one of many Arts-Based Research (ABR) practices that bring together what many see as an artificial separation between art and science. Arts researchers bring the arts and humanities into scientific inquiry to devise broad avenues for understanding the social and physical world and make this knowledge accessible to a wider audience. The ABR engages in a variety of arts-focused methods (e.g., music, theatre, and visual arts) across all phases of research, including data generation, analysis, interpretation, representation, and presentation. Maria emphasizes that ABR is frequently viewed as a continuation of qualitative research, which arose in response to the positivist/post-positivist scientific worldview that external reality can be objectively assessed to reveal universal truths. The interpretative and constructivist traditions, which regard knowledge as socially created, contextual, and subjectively experienced, have shaped the majority of qualitative research. Many qualitative researchers strive to comprehend human experience rather than testing and measuring human behaviour to better grasp the complicated realities of social life. Initially dismissed in qualitative research, this ABR has earned recognition for its capacity to predict outcomes.

The impact of fast developing technology influences is responsible for this shift. In the sense of examining an object of study, the term culture itself is a comprehensive study. According to Hall, culture is the real environment of a society's many practices, representations, languages, and conventions; contradictory kinds of common sense ingrained in people's lives. Culture is concerned with the issue of general social meaning, or how we perceive the world. The world does not just exist outside, but is built by signs, particularly literary language signs Barker provides a simple understanding of the concept of culture as an experience in everyday life: various texts, practices, and meanings for all people in living their lives [4 p.50-55]

Cultural studies can be conducted using an anthropological approach, which is defined as a science that aims to get a better knowledge of human beings through the study of diverse aspects of physical form, personality, society, and culture. Cultural anthropology also includes the study of social activities, expressive forms, and language use, as well as the creation and testing of meaning before it is employed by human society. According to Koentjaraningrat, ethnology is one of the fields of anthropology that may be used to investigate human principles through cultural studies of various ethnic groups around the world. The branch of anthropology that studies the cultures in the lives of individuals from as many ethnic groups as possible distributed across the globe at any given time in order to acquire a better grasp of human principles [15 p.1-10] E.B. Tylor (1871) in Nurmasyah, Understanding the Concept of Culture [15 p.73-74] knowledge,

belief, art, morals, law, conventions, and other skills and habits gained by people as members of society make up culture. As a result, culture encompasses all a person acquires or learns as a member of society. Everything that is learned via acceptable behaviour patterns is referred to as culture.

According to J.J. Honingmann's book *The World of Man in Nurmashah* [15 p.75] that the forms of culture consist of (1) Ideas, which are abstract and whose place is in the thoughts of every citizen supporting the culture concerned, the forms of culture cannot be touched or photographed, according to Nurmansyah [15 p.75] A cultural value system is a type of culture that takes the shape of a set of concepts, (2) Activities, Patterned behavior based on pre-existing notions. This activity can be observed and documented in its tangible form (photographed and filmed). Each of these activities is part of a larger action and behaviour system, and (3) Artifacts are tangible cultural objects that can be felt and photographed. Physical culture refers to culture in its most concrete manifestation.

Culture with its aspects in literary works is concerned with the issue of shared social meanings, or the numerous ways in which we interpret the world. The world is built through signs, especially linguistic signs, and does not just float around outdoors [4 p.8] Culture is a complex that comprises knowledge, religion, art, morals, law, conventions, and other abilities and habits acquired by humans as members of society, according to E.B. Tylor in Nurmansyah [15 p.73] To put it another way, culture encompasses everything that humans as members of society acquire or learn. Everything learned from conventional patterns of behaviour is referred to as culture. That is, it comprises mental, emotional, and behavioral habits. Examining the things that make up a culture It is critical to comprehend human civilization. According to Nurmansyah [15 p.76-80], Kluckhohn (1953) separates culture found in all nations throughout the world into simple cultural systems such as rural communities and complex cultural systems such as urban communities in his book "Universal Categories of Culture." Kluckhohn separates the cultural system into seven universal culture aspects, or what he refers to as universal culture.

Because literature is culture, the phenomenon of the relationship between literature and culture concludes that a person's or group of people's mindsets can be influenced by literature. The value system, on the other hand, is a component of culture. As a result, there will be an image that is a value system in a literary work. The existing value system is then considered as a principle that is believed to be true for literary works to shape people's mindsets. This reciprocal relationship between value systems motivates the writer to investigate cultural aspects in Darmanto Jatman's poem "Istri" using the terms proposed by Taylor, Hoenigmann, and Kluckhohn.

## 2. Methods

According to Ahmadi [1 p.6], Denzin and Lincoln [6 p.2], Sutopo [19 p.137139], Aminudin [2 p.16], Flick [8 p.542], and Arikunto [3 p.118], qualitative research is a data search based on narrative and description. In the findings and discussion within this research, the writer serves as an interpreter and research instrument. The poem *Istri* by Darmanto Jatman serves as the basis for this study. To collect data on purpose, close

reading into the shape of the poem's structure and recognizing and noting [11 p. 93] the meanings linked with cultural aspects are used. To find study findings, library research is conducted by gathering data relevant to the theoretical base and previous journals as reference material [13 p.11] This is a literary analysis of a poem that uses the cultural approach to examine the cultural aspects of the poem's literary work. The purpose of this study is to describe the poem's cultural aspects. As a result, the writer uses Taylor, Barker, Hoenigmann, and Kluckhohn's terms of reference to explain the cultural aspects of Darmanto Jatman's poem "Istri" published in 1997.

### **3. Results and Discussion**

The goal of this study is to discover and prove the cultural aspects of the poem, which are divided into three categories: concept, form, and cultural components. The writer uses a qualitative descriptive methodology to research by identifying the research object in the text of Darmanto Jatman's poem *Istri*. The results of this research are provided in interpretive and exploratory descriptions of cultural components in a literary work of poetry's textual orientation. The writer employs literary criticism methodologies that highlight Taylor, Hoenigmann, and Kluckhohn's frame of reference in Nurmansyah [15] based on three categories, namely concepts, forms, and cultural components inherent in the poem, in demonstrating how well a literary work imitates life.

Referring to two previous studies that conducted the same poetry research ("Istri" by Darmanto Jatman), namely the former, Nugraha et al's [14] research and the results of the research in the form of Javanese social and cultural context contained in the poem, showing a description of gender relations in domestic life that differs from what is happening in the West. The findings of this study provide a foundation for how the ecofeminism movement might better adapt to the setting of the Javanese patriarchal system, which differs from that of the West, and how the discourse of mending gender relations between Javanese men and women can be sparked if desired. The latter, Sri Seyekti's [17] research, the purpose of research is to discover and characterize the relationship between love and puppets. The findings of the study revealed that examining the romance between the puppet characters Arjuna and Dewi Subhadra or Dewi Sukesu and Begawan Wisrawa when considering the world of Darmanto Jatman means that the principles of love, harmony, and creating a flourishing household life prompted people to examine the world of Darmanto Jatman.

Based on the two preceding studies, this research is an integration of two or more existing parts that provides a new result in the poem, namely an interpretative and explorative description of cultural aspects within the textual orientation of a literary work of the poem. The writer employs literary criticism methodologies that prioritize Taylor, Barker, Hoenigmann, and Kluckhohn's terms of reference in proving how well a literary work imitates life by identifying cultural aspects in the poem.

#### *3.1 Concept of Javanese Traditional Rural Culture in Istri*

The concept of Javanese traditional rural culture is examined in *Istri*. A notion is represented by a single word that communicates an idea. In the development of scientific

knowledge and human mental philosophy, it is the most essential cultural aspect. It is a sign for a concept or mental image that is expressed in a word and is part of a body of knowledge made up of many features. In the poem "Istri," the poet's personality and diction can be utilized to create a cultural concept of traditional Javanese rural culture. The following are hermeneutic interpretations of the poet's profile and the poem's use of dictions. Darmanto Jatman, the poet, was intrinsically related to the cultural background and Javanese rural life outlook reflected in Javanese stories and puppet figures since he lived in an agricultural environment in a Javanese socio-cultural during his lifetime. Concepts are universal carriers of meaning and mental entities that correspond to categories or classes of entities, events, or connections, according to his profile. The following are the dictions that indicate the profile.

- 1) The diction "sawah" (line 8/ *mengirim rantang ke sawah*) is a word that refers to rice fields.
- 2) The diction "palawija" (line 14/ *kalau kita mau jual palawija*) refers to the second crop after rice. Farmers on the Indonesian island of Java coined this diction to denote crops other than rice, such as corn, cassava, green beans, potatoes, peanuts, and soybeans.
- 3) The dictions "sigaraning nyawa" (line 17/ *Ia sigaraning nyawa kita*) in Javanese mean "Garwa," which signifies soul mate. In the philosophical sense of the word, the wife is a soulmate for the husband in a marriage tie between two individuals.
- 4) The word "kerbau" (line 21/ *kerbau, luku, sawah, dan pohon kelapa*) refers to buffalo, farm animals used to plow fields.
- 5) In Javanese, the diction "luku" (line 2/ *kerbau, luku, sawah, dan pohon kelapa*) signifies an implement for plowing the fields.
- 6) The dictions "pohon kelapa" (line 21/ *kerbau, luku, sawah, dan pohon kelapa*) refer to the coconut tree, which is known as the most versatile plant. Every aspect of the plant, including the leaves, fruit, stems, and roots, has uses in everyday life.
- 7) The Javanese dictionaries "Tetep, madep, manteb" (line 36/ *Tetep, madep, manteb*) are the society's slogan in initiating every activity or beginning with an intention, supported by the spirit of never giving up whatever the difficulties.
- 8) The dictions "Gemati, nastiti, ngati-ati" (line 37/ *Gemati, nastiti, ngati-ati*) "Gemati" means "affectionate," "nastiti" means "detailed," and "ngati-ati" means "to be cautious." These words of wisdom are well-known in Java.
- 9) The dictions "Seperti Subhadra bagi Arjuna" (line 40/ *Seperti Subhadra bagi Arjuna*) In the Javanese puppet culture, Sembadra is one of the key characters from the Mahabharata epic. In Javanese puppet culture, she is known for being an elegant, kind, serene, faithful, and obedient princess to her husband. She embodies the ideal of a regal Javanese woman. Arjuna is the name of a character in the Hindu epic Mahabharata. He is a member of the Pandavas who is pleasant and gentle.
- 10) The dictions "Seperti Arimbi bagi Bima" (line 42/ *Seperti Arimbi bagi Bima*) In the Mahabharata epic, Dewi Arimbi is one of the rulers of the Pringgandani Kingdom. Her image is that of a lovely princess with a trustworthy, loyal, and sympathetic personality. She also possesses mystical abilities that allow her to transform from a

gigantic to a lovely princess. In the epic Mahabharata, the character Bima, also known as Werkodara, is a protagonist. Even though he is soft-hearted, he is the son of Kunti and is recognized as a tough Pandava character, constantly unpleasant and intimidating to the opponent. He is the Pandavas' second-best child out of the five.

- 11) The diction "tetuka" (line 43/ *jadilah ia jelita ketika melahirkan jabang tetuka*) Tetuka, also known as Gatotkaca, is a character in the Mahabharata who is the son of Bima and a Pandawa family member. Arimbi, his mother, was from the big nation. Gatotkaca is said to be quite powerful.
- 12) The dictions "Seperti Sawitri bagi Setyawan" (line 44/ *Seperti Sawitri bagi Setyawan*) Sawitri and Setyawan are the figures of love and affection between husband and wife in Javanese love story puppets. Sawitri is a devoted and dutiful wife. She is incredibly loyal to her husband, Setyawan, and always pleases him with nice words and devotion.
- 13) The dictions "Dewi Sri" (line 49/ *Seperti kau menghormati Dewi Sri*) refer to the rice deity. On the island of Java, Dewi Sri is the goddess of agriculture, rice, and rice fields, as well as the goddess of fertility.

According to the results of the concept analysis, there were 13 dictions in the poem that indicated and proved traditional Javanese rural culture.

### *3.2 Forms of Javanese Traditional Rural Culture in Istri*

Traditional Javanese rural culture can be traced back to three forms in "Istri," according to the concept of traditional Javanese rural culture discussed in the preceding poem: (1) ideas, (2) activities, and (3) works or artifacts. In a dialectical interaction between these three forms of culture, the ideas form regulates and guides activities and artifacts. The cultural forms of the poem "Istri" can be divided into three categories.

- 1) The ideas can be found in a set of values, standards, and rules, which is the human soul's inner belief in the formation of all societal values necessary to manage social problems in a wide sense. This culture emerges in the brains of the members of the community. The ideals of standards that the wife must be loved and cared for because of her worth as a human being in the building of a family are reflected in the cultural form of thoughts in traditional Javanese rural communities. This is a tradition that has been passed down through the generations. Recognizing the relevance of this norm helps to understand the density of this poem as a lesson in norms that the farmer's wife is incredibly significant and has a respectable status, namely the inner thought that the wife is the source of life and family sustenance. This is a nagging thought that the husband's treatment of his wife will have an impact on the family's ability to meet basic needs. Lines 1-2 of the opening stanza describe this culture of ideas. The poet makes it obvious in the poem that the wife must be valued because she is a vital component of existence. In the third stanza, lines 20-34, and the seventh stanza, lines 48-52, the mood used in delivering this message to spouses creates a strong tone. The poet's mood is lifted by five repeats of the phrase "Isteri sangat penting bagi kita" (Wife is essential to us) in lines 4, 10, 27, 33, and 47.



- 2) Among the activities that can be found are mental capacities, the ability of people who live in a society that creates philosophy and science, both in the form of pure theory and those that have been prepared to be practiced in social life. As a systematic action of humans in that society, activity is a sort of culture. This is often referred to as a social system. This social system consists of human actions that connect, make contact, and associate with other humans based on established patterns of behaviour and attitude. As illustrated in the second stanza of lines 4-10, the wife's activities such as sweeping the yard, cooking in the kitchen, and sending the basket to the fields, namely sending food in bulk while the farmer is working in the field, play an important role in taking care of the family in the socio-cultural perspective of the Javanese people, particularly in the farming community in the village.

The connection between the wife and her husband exemplifies the hierarchy of positions held by bipolar powers: conditional, limited, and side-by-side. The wife's vital role as the husband's allowance is described in lines 11-19 of the third stanza. When the husband goes to the wedding invitation, the wife is his partner. When the husband engages in business, the wife joins him. When the husband is hungry and wants to eat, the lady is half of his existence. It implies that if our wife becomes sick, we'll get sick as well. The wife takes up the extraordinary skills of her husband.

The adjectives "garwa" (soulmate) and "sakti" (magical or sacred in life) are employed to emphasize the wife's status and position in the third stanza, lines 17 and 19. The third and fifth stanzas use figurative language similes to describe the wife's role and position, such as the tongue in the mouth and the heart in the chest (lines 29-34), and refer to Javanese puppets that reflect Javanese society. Subadra, Arimbi, and Sawitri, for example, each have their personalities and characteristics (lines 48-52). They are wives with incredible beauty, patience, loyalty, love, and responsibility in embracing the duty of living with and raising children alongside husbands like Arjuna, Bima, and Setyawan. The wife's qualities and functions are varied as a human representation of life in harmony with nature, guidance, and a reference to cultural mythology that led to Dewi Sri, the source of life. It depicts lines 48-52 in the line.

- 3) The works can be found in artifacts that produce technology and material culture, which are required by society for society to dominate the environment for its strength and consequences to be perpetuated for societal goals. The following is a list of the cultural forms of the artifacts that can be tracked in the poem *Istri*. In traditional Javanese culture, traditional agricultural artifacts are traditional instruments that aid agricultural companies. Traditional farming equipment is mentioned on lines 21-22 of the third stanza, specifically (1) "kerbau" (line 21), which refers to buffalo, a type of livestock used by farmers to plow fields, (2) "luku" (line 21), which refers to a plow instrument in Javanese, and (3) "cangkul" (line 21), which refers to a plow instrument in Javanese (line 22). These are old farm implements. The word "hoe" is derived from the word "hoe." A hoe is a tool that is used to dig in the ground and remove plants. To this day, hoes are still in use. For the most part, hoes are made of wood and iron. The hoes are still in use today. In most situations, hoes are made of wood and iron.

Symbolically, the three pieces of farming equipment are portrayed in the style of a woman.

### *3.2 Components of Javanese Traditional Rural Culture in Istri*

Based on the three forms of traditional Javanese rural culture, the seven universal cultural components identified in the poem are (1) language, (2) knowledge systems, (3) social systems, (4) life tools and technology systems, (5) economic systems and livelihoods, (6) religious systems, and (7) arts.

- 1) The use of Javanese language in this poem can be seen, such as (1) the word "sigaraning nyawa" (line 17), which is an abbreviation of "Garwa," which signifies soul partner. The philosophical meaning of the word is that the wife is a life partner for the husband in a marriage bond between two humans, (2) the word "luku" (line 21), which refers to a plowing tool, (3) the word "Tetep, madep, manteb" (line 36), which means "immovable," "madep" means straight, and "manteb" means intention. These are the Javanese people's mottos for commencing any activity or beginning with an aim, coupled by the spirit of never giving up despite challenges, having a meaningful oneness that can't be separated from one another, and (4) the words "Gemati, nastiti, ngati-ati" (line 37) "Gemati" means "affectionate," "nastit" means "detail," and "ngati-ati" means "careful." These are well-known bits of advice in Java that serve as a guide to the Javanese way of life in the world.
- 2) In this poem, the knowledge system revolves around knowledge of both the natural conditions surrounding it and the attributes of the tools it employs. This knowledge system comprises information about the Javanese traditional agricultural system, as well as information about nature, such as flora and fauna, tools, and a range of human qualities and behaviours. These indicators describing traditional Javanese agricultural knowledge in this poem can be found in the second stanza line 2 and the third stanza line 20-26, which are conveyed by the poet in a metaphorical style of diction, namely the word "sawah," which refers to cultivated and irrigated land to grow rice, and the words "kerbau," "ayam," "itik," and "kambing," which refer to the treasures of all. The words "luku," which means plowing tool, and "cangkul," which means a type of traditional agricultural tool used for digging, clearing the soil of grass, or levelling the soil, refer to tools, flora, and the words "pohon kelapa" and "jagung," which mean the treasure of all kinds of plants, refer to flora, and the words "menyimpan benih" and "kita tanamkan," which imply store.
- 3) A social system is a collection of people who are linked together. The social system includes kinship, association, and association, as well as the state system, the system of a living unity, and association. It is possible to see the basic form of the social system, namely the social ties between family members. This poem represents the social system in rural Java, depicting the institutions of rural communities in Java with social activities such as "mengirim rantang ke sawah" in the second verse and "kalau kita mau jual palawija" in the third stanza. The actors in this poem, according to the

quote, are a rural man who works as a farmer and his wife, who works as a homemaker. The social system environment of Javanese society is portrayed in this poem.

- 4) A society's life tools and technology systems are the total number of techniques that encompass the entire way of acting and acting in relation to the collection of mental materials, the processing of these materials to make work tools, storage, clothing, housing, modes of transportation, and other necessities. Weapons, containers, food and drink, clothing and jewellery, shelter and habitation, and forms of transportation make up physical culture, which is the most prominent technological aspect. To see the systems of life tools and technology, one can utilize the knowledge system, specifically the traditional Javanese agriculture system technology. The poet conveys this system in a metaphorical form of dictions in the second stanza line 2 and the third stanza line 20-26 of this poem, notably the term "sawah," which denotes cultivated and irrigated region for rice farming. The words "kerbau," "ayam," "itik," and "kambing" allude to fauna, while the words "kerbau," "ayam," "itik," and "kambing" allude to the treasures of various species that live in a certain place or period. Traditional agricultural qualities and conduct are referred to by the terms "menyimpan benih" and "kita tanamkan," which imply "to store and care for seeds" (see point (2)).
- 5) Economic systems and livelihoods represent all human efforts to acquire goods and services. A livelihood or economic system includes activities such as hunting and gathering food, farming, cattle, fishing, and trading. Rice fields, buffalo, and agricultural instruments represent the farmer's life and death in this poem, and whether or not to sow rice is also determined in the third stanza line 20-21 "kalau kita mau jual palawija"
- 6) A religious system is a full set of religious beliefs and actions of sacred objects that cannot be reached using reason. Religious systems include belief systems, value systems, and life perspectives, as well as religious communication and religious rites. It's described in lines 1-2, 48-51, and 48-51. The first stanza's lines 1-2 and the seventh stanza's lines 48-50 indicate a belief system that appreciating the woman is one of the most important ways to nourish the family. The wife's joy and happiness are undeniably important to the family's existence for a multitude of reasons. (1) According to the above statement, the wife is the second angel, while the biological mother is the first angel. (2) All family members will be happy if the wife is content. This prayer, which is timed to coincide with the appearance of a pair of angels in a man's life, will penetrate the skies and hasten the descent of sustenance. When the wife is comfortable, the rest of the family is comfortable as well. (3) A contented wife will encourage her husband to seek food. He will also be a relaxing place to return home after the husband searches for sustenance, (4) a happy wife will always provide support in any circumstance so that the husband has the motivation to get back up every time he encounters difficulties, and (5) a happy wife will always be grateful for the money given by your husband, regardless of its value. Those who are grateful for their blessings will be rewarded with a variety of delights, according to God.

Humans' need for beauty can be understood as art. The diverse types of beauty that emerge from the creative imagination's play can offer inner satisfaction to humans. The art

of beauty for the relationship of love stories and mutual respect between the soul mates of puppet characters, namely "Seperti Subadra bagi Arjuna" (line 40) as a graceful, gentle, calm, loyal, and obedient princess to her husband, is contained in the fifth stanza lines 40-45 of this poem's creative imagination. She is the epitome of a royal female figure. Arjuna is attractive and gentle-hearted. "Seperti Arimbi bagi Bima" (line 42) Arimbi is a lovely princess who is trustworthy, devoted, and caring. Despite his tender heart and "Seperti Sawitri bagi Setyawan," Bima is noted for being strong, gruff, and terrifying to the opponent (line 44). Sawitri and Setyawan are the figures of husband-and-wife love and affection. Sawitri is a loving and obedient wife who makes Setyawan happy with her lovely words and dedication.

#### 4. Conclusion

By analyzing the poem "Istri" (1997) by Darmanto Jatman, the findings that can be concluded are as follows:

The poet's personality and diction can be used to establish a cultural concept of traditional Javanese rural culture in the poem "Istri." According to the concept of traditional Javanese rural culture outlined in the preceding poem, traditional Javanese rural culture can be traced back to three forms in "Istri": (1) ideas, (2) actions, and (3) works or artifacts. The ideas form regulates and guides activities and artifacts in a dialectical interplay between these three forms of culture. The cultural forms of the poem "Istri" can be grouped into three categories. The seven universal cultural components identified in the poem are (1) language, (2) knowledge systems, (3) social systems, (4) life tools and technology systems, (5) economic systems and livelihoods, (6) religious systems, and (7) arts, based on the three forms of traditional Javanese rural culture.

Studies in poems appear to be one of the studies popularized by literary criticism. The development of literary knowledge and the study of literature plays a significant role, according to the preceding debate, because the understanding of literary works is one of the cultural features of groups in specific cultures. This information also distinguishes cultures and groups of people. This has prompted a debate regarding how culture is defined, which has always altered over time. As a result of that cultural approach, literary criticism, also known as Cultural Studies, arose as an exciting academic phenomenon. In other words, one of the topics popularized by literary criticism appears to be cultural studies in literary works. However, as a cultural studies cause-and-effect phenomenon, a new literary criticism model arose as a result of this research. The inference is that cultural studies can coexist with literary studies, and that cultural studies can help to advance literary critique in culture. Literary critique, similarly, not only becomes a culture, but it may also serve as a springboard for future cultural research. Literary works can also be used as cultural studies objects.

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