



Published in Nairobi, Kenya
by Royallite Global.

Volume 5, Issue 4, 2024



Article Information

Submitted: 19th August 2024

Accepted: 20th October 2024

Published: 25th November 2024

Additional information is
available at the end of the
article

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ISSN: 2708-5945 (Print)

ISSN: 2708-5953 (Online)

To read the paper online,
please scan this QR code



How to Cite:

Sutri, S., Widodo, S. T. ., &
Saddhono, K. (2024). Unpacking
cultural dimensions in
Mangunwijaya's *Genduk Duku*
(2019). *Research Journal in Advanced
Humanities*, 5(4). <https://doi.org/10.58256/5hs3s711>

Unpacking cultural dimensions in *Mangunwijaya's Genduk Duku (2019)*

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Abstract

Novels serve as vital repositories of profound values, offering readers valuable insights and life lessons. This research aims to illuminate the cultural dimensions encapsulated in the novel *Genduk Duku* by Y.B. Mangunwijaya. This research is conducted within the context of Indonesia. Utilizing a qualitative research approach, this study employs content analysis to explore and elucidate the cultural dimensions derived from Hofstede's Cultural Dimensions framework. The findings reveal the novel's rich portrayal of various cultural dimensions, providing significant insights into the societal behaviors and structures of the depicted era. Specifically, the novel examines power distance, collectivism, gender roles, uncertainty avoidance, long-term orientation, and restraint, offering a comprehensive understanding of the societal norms and interpersonal relationships that shape the community's cultural landscape. This analysis not only deepens our understanding of the novel's thematic elements but also contributes to broader discussions about cultural values in literary works.

Keywords: cultural dimension, gender role, *Genduk Duku*, novel, societal norms



Public Interest Statement

This study underscores the significance of literature as a powerful medium for reflecting on and analyzing the intricate dynamics of society, particularly through the lens of cultural dimensions. By examining these dimensions, the research contributes to a deeper understanding of the cultural values, beliefs, and practices embedded within Indonesian literature. Furthermore, it enriches academic discourse by providing a critical framework for interpreting how literary works both shape and are shaped by societal contexts. Ultimately, this research highlights the integral role of literature in fostering cultural awareness and promoting nuanced discussions about identity and diversity in the Indonesian cultural landscape.

Introduction

Literature serves as a powerful medium for reflecting and analyzing societal dynamics, enriching our understanding of cultural complexities within specific contexts (Murmu, 2023; Nana & Dhamale, 2023; Denkovska, 2023). Rooted in storytelling traditions that span cultures and epochs, literary works transcend mere entertainment to offer a window into the complexities of societal norms, power structures, and cultural evolution. By capturing the nuances of human behavior, societal norms, and values, literary works provide readers with profound insights into the cultural and social fabric of various communities and eras (Wagiono et al., 2022). As Muarifin and Waryanti (2022) assert, literature acts as a mirror to society, portraying reality through the imaginative lens of its authors. This reflective capacity is not only vital for preserving cultural heritage but also for fostering critical thinking and empathy, as it allows readers to engage with diverse perspectives and historical narratives (Syahrul, 2021). Literature critiques societal issues and contributes to cultural continuity and social change, reinforcing its indispensable role in understanding and shaping cultural identity (Podsiadlik, 2021).

Moreover, literature provides a platform for exploring the interplay between individual agency and systemic forces. Novels often delve into the psychological and moral struggles of their characters, offering insight into how personal decisions are shaped by broader societal contexts. For example, the novel *Genduk Duku* by Y.B. Mangunwijaya offers a comprehensive exploration of cultural dynamics through its depiction of village life and community interactions. The story intricately portrays the struggles and resilience of female characters in a patriarchal society, highlighting issues such as marginalization and verbal violence (Fatimah et al., 2021). It delves into the complex relationships within a village, illustrating how traditional practices and communal bonds shape individuals' lives (Pertwi & Prawoto, 2022). The novel also sheds light on local wisdom and traditional rituals that maintain social harmony and cultural identity (Yusrifa & Murtiningsih, 2023). Through vivid narratives, Y.B. Mangunwijaya presents the importance of preserving cultural heritage and the impact of modern influences on traditional village life. The depiction of gender roles and the challenges faced by women in *Genduk Duku* provides a critical perspective on societal norms and the need for gender equality (Fatimah et al., 2021). This literary work serves as a poignant reminder of the enduring significance of cultural values and the continuous evolution of community dynamics in rural Indonesia.

While literature has long been recognized as a repository of cultural values, systematic frameworks for analyzing these values across different narratives remain underdeveloped. Hofstede's (1984) Cultural Dimensions Theory provides a valuable tool for bridging this gap, offering a structured approach to examining the cultural dimensions embedded in literary works. The application of Hofstede's theory provides a detailed understanding of how power distance, collectivism, gender roles, uncertainty avoidance, long-term orientation, and restraint are portrayed in the novel, offering new insights into the cultural behaviors and societal structures of the depicted era (Ramolula & Nkoane, 2023). This theory

elucidates the intricate behaviors, societal norms, and interpersonal relationships that shape the culture depicted in the narrative (Sjostrom, 2021). Prior research has explored cultural dimensions in various literary texts, including analyses of Javanese cultural values in *Ronggeng Dukuh Paruk* (Muarifin & Waryanti, 2022) and feminist perspectives on gender dynamics within the same novel (Setyami, 2021). However, these studies often lack a systematic theoretical framework, limiting their ability to generalize findings across narratives.

The absence of a structured analytical approach creates a significant gap in understanding how literature systematically reflects and contests cultural norms and values. This study investigates the cultural dimensions within *Genduk Duku* using Hofstede's Cultural Dimensions Theory as a framework. It aims to uncover how the novel portrays power distance, collectivism, gender roles, and other cultural constructs, providing new insights into the societal structures and individual behaviors depicted in the narrative. By highlighting these dimensions, the research seeks to enhance our understanding of Indonesian literature's role in reflecting and shaping cultural values. Specifically, this study aims to analyze how *Genduk Duku* portrays cultural values and norms through its characters and narrative structure, examine the role of traditional practices and communal bonds in shaping societal dynamics within the novel and explore the implications of gender roles and power dynamics as depicted in the story. Through these objectives, the study contributes to the growing body of research on literature's role in preserving cultural heritage and promoting cultural understanding. It underscores the significance of systematic frameworks in analyzing cultural dimensions, paving the way for future studies to adopt similar approaches in examining other literary works.

Literature Review

The analysis of cultural dimensions in literature has emerged as a critical area of research, providing insights into how narratives reflect societal norms and interpersonal dynamics (Pohan et al., 2021). Literature is a rich medium for portraying cultural values, offering readers the opportunity to understand the intricate relationships within a society (Riezka, 2020). The issue of cultural representation in literary works lies in how effectively these narratives depict cultural dimensions and challenge prevailing norms. By utilizing established theoretical frameworks such as Hofstede's Cultural Dimensions Theory, researchers can systematically explore the cultural intricacies embedded within texts, leading to a more comprehensive understanding of societal values.

Hofstede's Cultural Dimensions Theory, developed by Geert Hofstede in 1984, provides a robust framework for analyzing cultural influences on human behavior and societal structures (Sjöström, 2021). This theory identifies six key dimensions of culture: Power Distance Index (PDI), Individualism vs. Collectivism (IDV), Masculinity vs. Femininity (MAS), Uncertainty Avoidance Index (UAI), Long-Term vs. Short-Term Orientation (LTO), and Indulgence vs. Restraint (IVR). Each dimension encapsulates distinct cultural traits. PDI measures the degree to which less powerful members of a society accept and expect unequal power distribution. IDV contrasts the importance of individual goals with collective objectives. MAS examines the distribution of emotional roles between genders, with masculine societies emphasizing competitiveness and feminine societies prioritizing care and collaboration. UAI explores a society's tolerance for ambiguity and its reliance on rules to manage uncertainty. LTO assesses the extent to which a society values long-term planning and perseverance over short-term gains, while IVR evaluates the extent of freedom in fulfilling basic human desires. These dimensions allow for a detailed examination of cultural norms and values in literary works, providing a lens through which societal behaviors and attitudes can be understood.

Previous studies have applied Hofstede's theory to examine cultural dimensions in various

literary contexts, demonstrating its versatility and depth. Setyami (2021) employed this framework to analyze gender dynamics and cultural norms in Javanese literature, uncovering societal expectations and the roles assigned to women in traditional settings. This study highlighted how literature serves as a medium to reflect and critique gender disparities. Similarly, Muarifin and Waryanti (2022) investigated Javanese cultural values, emphasizing religious and accommodative aspects depicted in literary works. Their research underscored the role of literature in preserving and promoting cultural heritage while addressing evolving societal norms. Another notable study by Ramolula and Nkoane (2023) applied Hofstede's framework to analyze how cultural dimensions influence thematic elements and character development. Their findings demonstrated that cultural dimensions significantly shape the narrative structure and offer insights into the societal context of the story. These studies collectively illustrate the value of Hofstede's theory in providing a systematic approach to understanding cultural representation in literature. In addition to these studies, Junaidi et al. (2024) examined cultural dimensions in folktales, emphasizing their role in mirroring human experiences and societal values. This research highlighted the importance of maintaining unique cultural traits as a means of preserving cultural identity. These folktales, like other literary forms, serve as a repository of cultural knowledge and provide a platform for exploring complex societal dynamics. The use of Hofstede's framework in such analyses facilitates a deeper understanding of how cultural values are constructed, challenged, and sustained within narratives. It also underscores the potential of literature to promote cultural understanding and empathy by engaging readers with diverse perspectives.

The present study builds on this existing body of research by applying Hofstede's Cultural Dimensions Theory to *Genduk Duku*, a novel by Y.B. Mangunwijaya. This novel serves as an ideal case study due to its rich portrayal of rural Javanese life, traditional practices, and the tension between cultural continuity and modernity. By analyzing dimensions such as power distance, collectivism, gender roles, uncertainty avoidance, long-term orientation, and restraint, this research aims to uncover the cultural norms and values embedded in the narrative. For example, the portrayal of power dynamics within communal relationships reflects the PDI dimension, while the emphasis on community bonds and collective goals aligns with IDV. Similarly, the depiction of gender roles in the novel provides an opportunity to explore MAS, revealing how traditional and modern gender expectations intersect.

Method

This research adopts a qualitative methodology, a form of inquiry characterized by its expression in natural language (Im et al., 2023). Qualitative research frequently directs its focus toward individual cases, specific events, and contextual intricacies, resulting in an idiographic style of analysis (Moller et al., 2020). Qualitative data collection methods are strategically employed to understand human experiences, behaviors, attitudes, feelings, and emotions within a particular context and from a specific population's perspective (Vindrola-Padros & Johnson, 2020). The method chosen for this study is the content analysis method. According to Krippendorff (2004), content analysis transcends the conventional perception of data as representations of physical events. It views data as comprising texts, images, and expressions intentionally crafted for viewing, reading, interpretation, and subsequent action to derive meaning (Lindgren et al., 2020). The role of content analysts extends beyond mere observation to a comprehensive analysis of these textual and visual elements with due consideration to their intended purpose (Wilson & Anagnostopoulos, 2021).

This research's primary task involved a meticulous investigation of the novel *Genduk Duku*. During this process, the researcher conscientiously identified and marked several quotations reflecting cultural dimensions based on Hofstede's Cultural Dimensions framework (1984) within the narrative. It

includes six key cultural dimensions: Power Distance Index (PDI), Individualism vs. Collectivism (IDV), Masculinity vs. Femininity (MAS), Uncertainty Avoidance Index (UAI), Long-Term vs. Short-Term Orientation (LTO), and Indulgence vs. Restraint (IVR) (Busetto et al., 2020). This framework allows for a detailed analysis of how cultural norms and values are constructed and challenged within the novel, providing a structured approach to understanding the cultural intricacies within the story (Stafford & Farshadkhah, 2020).

Subsequently, a systematic collection and classification of these specified values were undertaken. The ensuing step encompassed a rigorous data analysis procedure to derive meaningful insights. The data amassed through this content analysis are then presented in a discussion format, accompanied by an interpretation of the results. This interpretative process aligns with the theoretical framework underpinning the cultural dimensions. By drawing upon established theories in the field, the analysis strives to illuminate the significance of the identified cultural dimensions within the sociocultural context encapsulated by the novel *Genduk Duku*. This approach enriches the comprehension of the novel's thematic elements and contributes to the broader discourse on cultural dimensions in literary works.

Result and Discussion

The novel *Genduk Duku* offers a comprehensive exploration of cultural dynamics through its depiction of village life and community interactions. *Genduk Duku* a novel by Y.B. Mangunwijaya, is part of a trilogy that delves into the themes of power, resilience, and women's resistance against patriarchy. The novel is set during the transitional period from Sultan Agung to King Mangkurat I in the Mataram Sultanate, providing a rich historical backdrop. The protagonist, *Genduk Duku*, begins her journey as a young and spirited girl who becomes one of Rara Mendut's close companions. Following the tragic deaths of Rara Mendut and Pranacitra, *Genduk Duku* seeks refuge and protection, finding shelter under the guidance of Princess Arumardi at Puri Pahitmadu. She marries Slamet, a fisherman who resembles Pranacitra, and they have a daughter, Lusi Lindri.

However, their attempts at a peaceful life are thwarted by the persistent threats from Wiraguna, the antagonist who orchestrated the earlier tragedies. *Genduk Duku's* resilience is tested as she faces numerous challenges, including the murder of her husband, Slamet, while he attempts to save Princess Tejarukmi. The novel highlights *Genduk Duku's* transformation from a carefree girl to a strong woman dedicated to protecting her family and honoring the legacy of Rara Mendut. It portrays the complexities of loyalty, bravery, and the enduring struggle for a better future amidst political turmoil and personal loss. By employing Geert Hofstede's Cultural Dimensions Theory, this research aims to elucidate the intricate behaviors, societal norms, and interpersonal relationships that constitute the culture represented in the narrative. The examination encompasses six key cultural dimensions: Power Distance Index (PDI), Individualism vs. Collectivism (IDV), Masculinity vs. Femininity (MAS), Uncertainty Avoidance Index (UAI), Long-Term vs. Short-Term Orientation (LTO), and Indulgence vs. Restraint (IVR).

Power Distance Index (PDI)

According to Hofstede's framework, the Power Distance Index (PDI) measures the degree to which less powerful members of a society accept and anticipate unequal power distribution. In *Genduk Duku*, the Power Distance Index is significantly high, reflecting a strong acceptance of hierarchical structures and authority. The village headman exercises considerable power, making unilateral decisions that affect the entire community. This is illustrated in various scenes where the headman's directives are accepted without question, highlighting a cultural norm that emphasizes respect for authority and social stratification. For instance, young villagers are depicted as bowing their heads and listening attentively

to elders, demonstrating a deeply ingrained tradition of deference to age and authority. This elevated PDI indicates a society that values stability and order, upheld through clearly defined hierarchical relationships.

Instances of Hierarchy and Authority

In *Genduk Duku* the hierarchical structure is clearly reflected in the interactions among characters from various social strata. Village leaders and elders exert considerable influence over community decisions and daily affairs. The novel illustrates a pronounced power distance within the community, as the authority of village leaders and elders is seldom challenged. The excerpt below demonstrates how village leaders dictate communal events and settle conflicts, thereby exemplifying the societal acceptance of power distance.

“Di desa ini, kepala desa memiliki kekuasaan penuh dalam memutuskan segala hal yang berkaitan dengan kehidupan masyarakat. Tak ada yang berani membantah keputusannya, bahkan dalam hal yang sepele sekalipun.” (In this village, the headman has full authority in deciding all matters related to community life. No one dares to challenge his decisions, even on trivial matters).

(Genduk Duku page 19)

Response to Authority

Characters in the novel generally exhibit deference to authority figures, reflecting a significant cultural acceptance of power distance. This is evidenced by their compliance with the decisions of elders and a notable absence of open confrontation, as illustrated in the excerpt below.

“Para pemuda desa selalu menundukkan kepala dan mendengarkan dengan seksama saat para tetua berbicara. Mereka tahu, menghormati orang yang lebih tua adalah kewajiban yang harus dijalankan.” (The young villagers always bow their heads and listen attentively when the elders speak. They know that respecting the elders is a duty that must be upheld).

(Genduk Duku page 21)

In *Genduk Duku* the Power Distance Index is significantly high, reflecting a strong acceptance of hierarchical structures and authority within the village. The village headman exercises considerable power, making unilateral decisions that affect the entire community. This cultural norm emphasizes respect for authority and social stratification, as villagers consistently bow their heads and listen attentively to elders, highlighting a deeply ingrained tradition of deference to age and authority.

According to Hofstede’s framework, societies with a high PDI accept hierarchical order without much question. This is consistent with the portrayal in the novel where the headman’s authority is seldom challenged (Shmakov, 2020). Understanding the high PDI in *Genduk Duku*, helps to comprehend the societal norms and power structures that influence characters’ behaviors and interactions. It highlights the cultural acceptance of unequal power distribution, which can inform discussions on social hierarchy and governance in historical contexts.

Individualism vs. Collectivism (IDV)

According to Hofstede’s framework, the Individualism vs. Collectivism (IDV) dimension assesses the extent to which individuals are integrated into groups and whether their self-concept is framed in terms of “I” or “we.” *Genduk Duku* predominantly exemplifies a collectivist culture, where community and familial connections are of utmost importance. The narrative frequently emphasizes communal activities, such as village festivals and collective decision-making processes. Individual ambitions are

often subordinated to the needs of the group, as illustrated by the character Genduk, who sacrifices her personal aspirations to support her family. This collectivist orientation cultivates a sense of belonging and mutual support, which is essential for the community's cohesion and resilience. The emphasis on togetherness and cooperation reflects a societal framework that prioritizes collective well-being over individual achievement.

Individualistic or Collectivist Behaviors

The novel underscores collectivist values, placing significant emphasis on community and familial connections, as demonstrated in the excerpt below.

“Setiap kali ada perayaan atau acara penting, seluruh desa berkumpul dan bekerja sama. Kebersamaan dan gotong royong menjadi kunci dalam setiap kegiatan.” (Whenever there is a celebration or important event, the entire village gathers and works together. Togetherness and mutual cooperation are key in every activity).

(Genduk Duku page 25)

Importance of Community vs. Independence

The narrative places significant emphasis on community welfare and familial relationships, with characters frequently prioritizing group needs over individual ambition, as illustrated in the excerpt below.

“Genduk rela meninggalkan mimpinya untuk tetap tinggal di desa dan membantu keluarganya yang membutuhkan.” (Genduk is willing to give up her dreams to stay in the village and help her needy family).

(Genduk Duku page 28)

The novel predominantly exemplifies a collectivist culture, where community and familial connections are paramount. Communal activities, such as village festivals and collective decision-making processes, are frequently emphasized, illustrating the priority of group affiliation over individual ambitions. Characters often subordinate their personal desires to support their families, fostering a sense of belonging and mutual support crucial for the community's cohesion and resilience.

Hofstede's cultural dimensions suggest that collectivist societies prioritize group harmony and collective well-being over individual goals. This is evident in *Genduk Duku* through the characters' actions and the communal lifestyle depicted (Winoto et al., 2023). Recognizing the collectivist nature in *Genduk Duku*, provides insights into the social fabric and community dynamics of the depicted era. It underscores the importance of community and familial ties in maintaining social cohesion and collective resilience, which are vital for understanding the socio-cultural context of the novel.

Masculinity vs. Femininity (MAS)

According to Hofstede's framework, the Masculinity vs. Femininity (MAS) dimension examines the distribution of emotional roles between genders and the emphasis placed on competitiveness versus quality of life. In the novel, gender roles are predominantly defined in traditional terms, with men primarily engaged in labor-intensive activities while women manage domestic responsibilities. However, there are instances where women assume roles typically held by men, indicating a gradual yet significant shift in gender norms. This combination of traditional and evolving roles illustrates a dynamic interplay between masculinity and femininity, with societal norms gradually adapting to changing circumstances.

Gender Roles and Expectations

Traditional gender roles are prominently featured in *Genduk Duku* delineating distinct expectations for male and female conduct, as exemplified in the excerpt below.

“Para pria desa bekerja keras di ladang, sementara para wanita mengurus rumah dan anak-anak. Namun, ada juga wanita seperti Sari yang berani memimpin usaha kecil-kecilan di pasar.”
(The men of the village work hard in the fields, while the women take care of the house and children. However, there are also women like Sari who dare to lead small businesses in the market).

(Genduk Duku page 32)

Embodying or Challenging Gender Norms

Although most characters conform to traditional gender norms, there are instances where these norms are contested, signaling subtle shifts in societal expectations, as illustrated in the excerpt below.

“Sari menunjukkan bahwa perempuan juga bisa sukses dalam bidang yang biasanya didominasi laki-laki, membuka peluang baru bagi generasi muda.”

(Sari demonstrates that women can also succeed in fields traditionally dominated by men, opening up new opportunities for the younger generation)

(Genduk Duku page 35)

Traditional gender roles are prominently featured in *Genduk Duku* delineating distinct expectations for male and female conduct. Men are commonly depicted as leaders and providers, while women manage domestic responsibilities. However, the novel also highlights instances where women assume roles typically held by men, signaling a gradual yet significant shift in gender norms. Characters like Sari challenge conventional expectations, contributing to the advancement of gender equality.

According to Hofstede’s MAS dimension, societies with high masculinity emphasize competitiveness, achievement, and material success, while those with high femininity emphasize care, cooperation, and quality of life. *Genduk Duku* reflects both traditional and evolving gender roles, indicating a dynamic interplay between masculinity and femininity (Mantra et al., 2023). Understanding the gender dynamics in *Genduk Duku*, sheds light on the evolving gender roles and the gradual shift towards gender equality. It highlights the resilience and strength of female characters, providing a deeper understanding of the socio-cultural challenges and transformations within the community.

Uncertainty Avoidance Index (UAI)

According to Hofstede’s framework, the Uncertainty Avoidance Index (UAI) dimension assesses the degree to which individuals within a culture are uncomfortable with ambiguous or unknown situations. The cultural milieu depicted in *Genduk Duku*, demonstrates a high level of uncertainty avoidance, characterized by a strong commitment to customs and a cautious attitude towards innovation. The villagers’ preference for stability is evident in their meticulous observance of traditional ceremonies and reluctance to adopt new customs. This dimension reflects a society that values predictability and continuity, often regarding uncertainty and ambiguity with suspicion. The careful preservation of cultural rituals and norms acts as a safeguard against perceived risks associated with change, thereby ensuring the community’s cultural coherence and stability.

Dealing with Uncertainty and Risk

Characters in the novel frequently demonstrate a high level of uncertainty avoidance, favoring stability

and predictability over ambiguity and risk, as illustrated in the excerpt below.

“Perubahan selalu dihadapi dengan hati-hati. Masyarakat desa lebih memilih mempertahankan tradisi daripada mencoba sesuatu yang baru dan belum terbukti.”

(Changes are always approached with caution. The village community prefers to maintain traditions rather than try something new and unproven)

(Genduk Duku page 38)

Attitudes Towards Rules and Traditions

The novel depicts a society that prioritizes rules, traditions, and continuity. Changes are approached with caution, emphasizing the preservation of cultural practices, as exemplified in the excerpt below.

“Upacara adat dilakukan dengan sangat serius dan penuh khidmat, sebagai bentuk penghormatan terhadap leluhur dan tradisi yang diwariskan.”

(Traditional ceremonies are conducted with great seriousness and reverence, as a form of respect for the ancestors and the inherited traditions)

(Genduk Duku page 41)

The cultural milieu depicted in *Genduk Duku*, demonstrates a high level of uncertainty avoidance, characterized by a strong commitment to customs and a cautious attitude towards innovation. Villagers' preference for stability is evident in their meticulous observance of traditional ceremonies and reluctance to adopt new customs. This dimension reflects a society that values predictability and continuity, often viewing uncertainty and ambiguity with suspicion.

Hofstede's UAI dimension suggests that societies with high uncertainty avoidance tend to maintain strict codes of behavior and are resistant to change. This is reflected in *Genduk Duku* through the characters' adherence to traditions and cautious approach to new ideas (Wirawan et al., 2022). Understanding the high UAI in *Genduk Duku*, helps to explain the cultural resistance to change and the importance placed on tradition. It provides context for the characters' actions and decisions, highlighting the cultural value of stability and continuity.

Long-Term vs. Short-Term Orientation (LTO)

According to Hofstede's framework, the Long-Term vs. Short-Term Orientation (LTO) dimension reflects a society's temporal perspective and attitude toward the significance of tradition. A notable long-term orientation is evident in the novel, as characters demonstrate perseverance and a future-oriented mindset. The village's emphasis on education and saving for future generations underscores a commitment to long-term planning and sustainability. The diligence exhibited by farmers, motivated by the expectation of future prosperity from good harvests, further illustrates this cultural dimension. The respect for tradition and focus on future outcomes emphasize a society that values enduring efforts and strategic foresight over immediate gratification.

Cultural Attitudes Towards Time and Tradition

Genduk Duku illustrates a long-term orientation, emphasizing tradition, perseverance, and future planning, as demonstrated in the excerpt below.

“Masyarakat desa sangat menghargai pendidikan dan menabung untuk masa depan anak-anak mereka, memastikan generasi berikutnya memiliki kehidupan yang lebih baik.”

(The village community highly values education and saves for their children's future, ensuring the next generation has a better life)

(Genduk Duku page 44)

Approaching Goals and Perseverance

Characters in the novel exhibit perseverance and a strong work ethic, consistently engaging in long-term planning and prioritizing sustainable outcomes, as demonstrated in the excerpt below.

“Petani desa selalu bekerja keras tanpa mengeluh, dengan keyakinan bahwa hasil panen yang baik akan membawa kesejahteraan jangka panjang.”

(The village farmers always work hard without complaining, believing that a good harvest will bring long-term prosperity)

(Genduk Duku page 47)

A notable long-term orientation is evident in the novel, as characters demonstrate perseverance and a future-oriented mindset. The village's emphasis on education and saving for future generations underscores a commitment to long-term planning and sustainability. Farmers' diligence, motivated by the expectation of future prosperity from good harvests, further illustrates this cultural dimension.

Hofstede's LTO dimension indicates that societies with long-term orientation prioritize future rewards over immediate benefits. This is consistent with the characters' actions in *Genduk Duku*, where long-term goals and perseverance are emphasized (Permana & Harsanto, 2021). Recognizing the long-term orientation in *Genduk Duku*, provides insights into the cultural emphasis on planning and sustainability. It highlights the importance of future-oriented actions and perseverance in achieving long-term goals, offering valuable lessons for understanding cultural priorities and decision-making processes.

Indulgence vs. Restraint (IVR)

According to Hofstede's framework, the Indulgence vs. Restraint (IVR) dimension examines the extent to which societal norms permit individuals to fulfill their human desires. The culture portrayed in *Genduk Duku*, tends toward restraint, emphasizing self-discipline and duty over personal enjoyment. Celebrations are conducted modestly, prioritizing communal values rather than opulence. This emphasis on restraint is instilled from an early age, teaching individuals to prioritize their responsibilities and conform to societal expectations. The balance between indulgence and restraint in the novel reflects a community that values moderation and discipline, thereby promoting social harmony and individual accountability.

Instances of Indulgence or Restraint

The society portrayed in the novel tends toward restraint, emphasizing strong regulation of desires and impulses, as demonstrated in the excerpt below.

“Kesederhanaan dan pengendalian diri adalah nilai-nilai yang diajarkan sejak kecil, membuat masyarakat desa lebih fokus pada kewajiban daripada kesenangan pribadi.”

(Simplicity and self-control are values taught from a young age, making the village community more focused on duties than personal pleasure)

(Genduk Duku page 50)

Attitudes Towards Leisure and Gratification

Leisure and gratification are often approached with caution, reflecting a societal tendency to regulate such behaviors to maintain social order, as demonstrated in the excerpt below.

“Perayaan di desa dilakukan dengan sederhana dan penuh makna, mengutamakan kebersamaan daripada kemewahan.”

(Celebrations in the village are simple and meaningful, prioritizing togetherness over luxury)
(Genduk Duku page 53)

The culture portrayed in *Genduk Duku*, tends toward restraint, emphasizing self-discipline and duty over personal enjoyment. Celebrations are conducted modestly, prioritizing communal values rather than opulence. This emphasis on restraint is instilled from an early age, teaching individuals to prioritize their responsibilities and conform to societal expectations.

Hofstede's IVR dimension suggests that societies with high restraint tend to regulate gratification and emphasize self-control. This is reflected in *Genduk Duku* through the modest and disciplined lifestyle of the characters (Wu et al., 2022). Understanding the culture of restraint in *Genduk Duku* helps to explain the emphasis on self-discipline and duty within the community. It provides context for the characters' behaviors and societal norms, highlighting the cultural value of moderation and social harmony.

Genduk Duku masterfully explores the cultural dynamics within a village setting, illustrating the complexities of power, resilience, and women's resistance against patriarchy. Through Hofstede's Cultural Dimensions Theory, the novel's depiction of power distance, collectivism, gender roles, uncertainty avoidance, long-term orientation, and restraint offers a comprehensive understanding of the societal norms and interpersonal relationships that shape the community's cultural landscape. This analysis underscores the novel's rich portrayal of cultural dimensions, providing valuable insights into the cultural behaviors and societal structures of the depicted era.

Conclusion

The aim of this research was to illuminate the cultural dimensions encapsulated in the novel *Genduk Duku* by Y.B. Mangunwijaya using Hofstede's Cultural Dimensions framework. The findings revealed that *Genduk Duku* intricately portrays various cultural dimensions such as power distance, collectivism, gender roles, uncertainty avoidance, long-term orientation, and restraint. These dimensions reflect societal norms and interpersonal relationships within the depicted community, providing a comprehensive understanding of the cultural landscape of the era. The implications of this research are significant for both literary studies and cultural anthropology, demonstrating how literature serves as a vital medium for reflecting and analyzing complex societal dynamics, thus enriching the discourse on cultural understanding. However, one limitation of this research is its focus on a single literary work, which may not fully represent the broader spectrum of cultural dynamics in Indonesian literature. Future researchers should consider expanding this analysis to include multiple literary works from different periods and authors to gain a more holistic understanding of cultural dimensions in Indonesian literature.

Funding

This research was conducted without any external funding or financial support from institutions or organizations. All expenses related to the study were borne solely by the researchers.

Acknowledgments

The authors would like to express their gratitude to Universitas Sebelas Maret and Universitas Singaperbangsa Karawang for their invaluable support, which has been instrumental in the completion of this work. Their encouragement and facilitation have greatly contributed to the successful realization of this study.

Conflicts of Interest

The authors affirm that they have no financial, personal, or professional conflicts of interest that could have influenced the research, analysis, or conclusions presented in this study. No external funding or competing interests were involved in the conception, execution, or reporting of the findings.

Biographies

Sutri is currently pursuing a doctoral degree in Indonesian Language Education at Universitas Sebelas Maret. Her academic interests are deeply rooted in the exploration of literary works, with a particular focus on novels. Her research delves into the intricate connections between literature and cultural, social, and linguistic aspects, aiming to contribute to a broader understanding of Indonesian literary heritage. Sutri's dedication to advancing the study of literature reflects her passion for uncovering the rich narratives within novels and their impact on language education. She aspires to produce impactful research that bridges literary analysis and pedagogical innovation in Indonesian studies.

Sahid Teguh Widodo is a Professor of Ethnolinguistics at Universitas Sebelas Maret. His academic expertise spans across literature, social science, and humanities, with a particular focus on the intersection of language, culture, and society. Professor Widodo's research investigates the dynamic relationships between language and cultural identity, exploring how linguistic practices reflect and shape social structures. He has made significant contributions to the study of ethnolinguistics, using interdisciplinary approaches to deepen understanding of both local and global cultural narratives. Through his work, he aims to foster a deeper appreciation of the role of language in societal development and human expression.

Kundharu Saddhono is a lecturer at Universitas Sebelas Maret, specializing in Linguistics, with particular expertise in Sociolinguistics, Bahasa Indonesia for Foreign Speakers (BIPA), and related studies. His academic work focuses on the intricate relationship between language and society, exploring how linguistic practices are influenced by social factors. With a deep commitment to advancing the field of sociolinguistics, he has contributed to various research projects and publications. His dedication to teaching and research aims to enhance the understanding of language dynamics, particularly in the context of Indonesian language learning for non-native speakers and broader sociolinguistic studies.

Authorship and Level of Contribution

Sutri contributed significantly to the research by drafting, editing, and revising the manuscript, as well as developing the conceptual framework that guided the study. Sahid Teguh Widodo was responsible for formulating the research method, providing supervision throughout the process, and contributing to the writing, editing, and revision stages. Kundharu Saddhono played a crucial role in identifying relevant sources, supervising the research, and contributing to the writing, editing, and revision of the manuscript. Their combined efforts ensured the completion of a well-rounded and thorough study, with each author bringing their expertise to different aspects of the research process.

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