
PHILOSOPHY OF *SURYOMENTARAM*: AN ANALYSIS OF INDONESIAN CONTEMPORARY NOVEL BASED ON JAVANESE ETHNIC

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This article is describing the application of *Suryomentaram* psychology or *Suryomentaram* theory in Indonesian contemporary literature, especially literatures based on Javanese ethnic on the novel entitled *Jalan Menikung* by Umar Kayam. The philosophy of *Suryomentaram* developed by *Ki Ageng Suryomentaram* (1892-1962) is a thinking based on "*kawruh jiwa*" or soul thinking, a specific Javanese thought. The novel *Jalan Menikung* (1999) is a sequel of *Para Priyayi* by Umar Kayam (1932-?) one of the Indonesians leading authors with Javanese origin. Setting in the novel of *Jalan Menikung* are New York, Jakarta, and Wanagalih, a fictive kampong to represent a Javanese kampong. An inter conflict of *kramadangsa* in the novel representing the contradiction among the *kramadangsa* of *semat* men from the figure of Tommy and his family member namely Jeanette, Bambang, Marie and Maridjan who idolize the wealthy in this life. Their vision is in contradiction of Harimurti family with the figures of Eko and Lantip as the upper middle class who consider that people of *semat* types like Tommy as an eccentric man. Through his novel Umar Kayam told us not to be a man with type of *semat* but better to be a man with type of *kramat* or *drajat*, a man with dignity.

Finally, Clifford Geertz made a classification of Javanese into 3 groups after profound research in a small town named Mojokuto belongs to the region of Kediri. The three groups which were put into the book of "The Religion of Java (1960)" are *priyayi*, *santri*, and *abangan*. The *priyayi* is a class of people who respect the clan's honor and working in agriculture sector as the landlord or become other official staffs. The *santri* is class of people who consciously and exclusively Moslem and working in the traditional market as the trader. The *abangan* is nonreligious people who usually be labor and have a tendency to follow the Javanisme.

The finding of Geertz about the Javanese seems influenced by the European thought in making social classification into three groups as also blooming in Western countries since the French Revolution. The three groups are the feudalist, capitalist, and the nonreligious people or they are considering as the proletarian class in Socialism.

Though Geertz's research got many critiques due to the weakness of its findings, but many sociologists keep reviewing to his book in observing the Javanese. "The Religion of Java" which then was translated into *Abangan Santri dan Priyayi* (1989) became a principle book in analyzing the Javanese.

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The theory of Geertz is suitable to be applied in analyzing the Indonesian literature based on Javanese ethnic, considering that this research was conducted by an American anthropologist in a small town of Pare (disguised into Mojokuto). It means that the Indonesian literatures with the setting of Javanese ethnic which were written by the Indonesian authors from Java since the 1970s are the mimesis of the Javanese itself. According to sociology of literature, Geertz's theory can be stated as the leading tools in studying the Javanese literature.

On the other hand, if the study of literature is reviewed by the psychology's perspective, therefore the Psychology theory of Freud with its variants will be mostly used as the tool. The psychoanalyst theory which was developed by Freud with its terms of *id*, *ego* and *superego* (Milner, 1992) fulfilled almost all of the study of Indonesian literature from psychology's perspective.

While in the philosophy studies, almost all of the Indonesian literature had reviewed by the theory of western philosophy. Namely the theory of Phenomenology by Husserl, Existentialism theory by Sartre, Absurdities theories, and the other western philosophy theories frames (Mudhofir, 2001:251,457). Briefly, so far, the studies of Indonesian literature are fulfilled by the western theory frame.

In Indonesia, particularly in Java, there is a theory of psychology and philosophy, developed by a Javanese man, named Suryomentaram (1892-1962)². This theory is called *Kawruh Jiwa* or The Knowledge of Soul. There are similarities between Suryomentaram's thought and Freud's Psychoanalyst, even with the other western philosophy theories. Unluckily, the Indonesians do not even know these Javanese psychoanalysts and philosophies. Moreover, there is an assumption that everything come from western is always better than the one we already have.

We can find many books talking about *Kawruh Jiwa* which uttered by Suryomentaraman. At least there are three publishers already published the thought of Suryomentaram, for examples Inti Idayu Press, CV Haji Masagung, and the newest by Grasindo

² Suryomentaram was born in side the Yogyakarta Palace on 20th May 1892 as the 55th child from total of 77 children of Sri Sultan Hamengkubuwana VII. When he was undergoing some instructions, he also took some courses from Klein Ambtenaar, learn Dutch, English and Arab languages. Once he learn about Islam from K.H. Achmad Dahlan (the founder of Muhammadiyah movement). He worked more than two years in the government. He enjoyed reading and learning something, especially history, philosophy, mental science, and religion. Even he learnt about Christian and Theosophy as well. He kept learning as he never satisfied about what he got. For about forty years Ki Ageng Suryomentaram investigated about mental universe and took himself as the Guinea pig. From his investigation he delivered his thought what than we called *Kawruh Jiwa* or The Knowledge of the Soul. He passed away on 18 March 1962 in his residence, 22 Rotowijayan Street Yogyakarta and was buried in the family cemetery in Ganggotan village in the west of Yogyakarta. Ki Ageng Suryomentaram left a wife, two sons and four daughters.

in 2002. There are some researcher whose thesis and dissertations studying about the *Kawruh Jiwa*, like Dr. J. Darminto (for his dissertation at University of Gregoriana, Rome, 1980), Darmanto Jatman S.U (for his thesis at Gadjah Mada University, Yogyakarta, 1985), Drs. A. Widyahadi Seputra (Writing thesis for Undergraduate Program at Driyarkara School of Philosophy, Jakarta, 1986), and Drs. Nur Satwika (Writing thesis for Undergraduate Program at Sebelas Maret State University, Surakarta, 1989). Now, we can find the website of the *Kawruh Jiwa* on the internet.

Based on the explanations mentioned before that many researches were conducting about the conflict among the figures in the Indonesian contemporary literatures, in the philosophy frame of an Indonesian (in this case is a Javanese man), Suryomentaram. By using the review studies and philosophy of Suryomentaram in observing the Indonesian modern literatures, it is hoped that the analysis will more accurate. This analysis will be more natural rather than some analysis from the western theories which have been dominating in some scientific researches and in some review about contemporary studies appeared in mass media.

The subject of this articles studies are the actual Indonesian novels whose setting is Javanese ethnic. Among the famous author in Indonesia, Umar Kayam is the leading name in presenting the conflict in Javanese society into his writings. Therefore, *Jalan Menikung (Priyayi 2)* by Umar Kayam is chosen as the subject of this studied. This novel has a strong Javanese setting when describing a people from Java not only across Indonesia but also United State even around the world.

This research is aimed at describing the application of the theory of philosophy and psychology of Suryomentaram in Contemporary Indonesian Literature, especially whose setting is in Javanese ethnic. Besides, this research is also aimed to describe the types of conflict among *kramadangsa* of the figures, and to describe the existence of the author's ideology in constructing a society.

The Thought of Suryomentaram

Suryomentaram transferred his *kawruh* or knowledge to his close friends. This broad and elaborated knowledge consists of all the aspects in human life (Suryomentaram, 1984; 1985; 1986; 1989; 1990; 1991). The ontology is as follows. **First**, all thing is eternal. It means, something is existed in the past, at the present, and in the future. It is impossible that

something was not existed then suddenly it appears to be exist or on the other hand something exists then disappears. It is similar with the thought of two multiply with two equal to five. When somebody thinks that there was a thing, then the thing disappears, a question will emerged "Where is the thing gone?"

When people think that a thing was not existed, then suddenly appears, and something exist then disappears, we can infer that his is out of his mind. It is a superstition's thought. When everything become uncertainty, somebody may think that something was not exit will appear, he believes that an infant will suddenly changed into a goat, and all sin people will have horns on their head. People who believe in superstition power love to meditate and abstain for some strange acts such as submerges in water, brings amulet, do meditation, abstain to eat, abstain to sleep, abstain to make love, abstain to step on the earth, etc.

Then, there is term to describe that something was not existed then become exist and something exist then disappear. It is called *dumadi* or finished goods/solid or batter goods, such as a cup, a plate, a house, a mountain, a star, a moon, a sun, etc. The being of those solid goods had unfixed. The only remain permanent is the material of the solid goods, which is called substance. Let us take the cup as a case. Before being created, the cup was not exist. But the substance to make cup is always exist. After the cup is created, so there is a cup, but the being of the cup is uncertain. The cup suddenly broken, the shape of a cup disappeared, but the substance remains there. Therefore, a solid goods is possible to be exist, disappears, or broken.

On a human being, a feeling that similar to its name is included into a solid or batter goods. If somebody named Suta, so he feels "I am the Suta". If somebody named Naya, so he feels "I am Naya". Suryomentaram says that the feeling of its own name is "*Kramadangsa*"³ (Suryomentaram, 1985:52-64, 1990: 106-131).

Kramadangsa is compiled with pile of noted experience, that is *Kramadangsa* which is born in a certain place, on a certain day-month-year, and observe some experience. The summary of the noted experience fond a *Kramadangsa* is the memory. As a solid substance, *Kramadangsa* is mortal, different in one another, sometimes to be something, sometimes is

³ *Kramadangsa*: a part of psychic of every human being there are "I" and *Kramadangsa*. Every "I" of human being have a similarity and in a good nature. While the *kramadangsa* of every human being is unstable, depends on the ones experiences. Therefore, Suryomentaram identified the *kramadangsa* to be in accord with the name of every single human being who has individual nature. While "I" remain stable, but *kramadangsa* is unstable, sometimes is happy, sometimes is sad; sometimes *mulur*, sometimes *mungkret*, sometimes is jealous, angry, confident, generous, etc.

broken. Therefore *Kramadangsa* has a jealousy, an arrogance, a regret, a worried, that belongs to a bad feeling.

A feeling "I"⁴ has a same substance. The feeling "I" delivers safety and sound that belongs to a happy feeling. Once the "I" dissolved with *Kramadangsa*, somebody always feels "I is *Kramadangsa*" and mixed up with the character of *Kramadangsa* therefore he will feel "I am *Kramadangsa*", I am jealous, I am arrogant, I regret, I worry, I am suffered, I am unlucky.

On the contrary, when somebody stand up by himself, free from *Kramadangsa*, he feels "I am not *Kramadangsa*". Then he is also free from *Kramadangsa's* character, and he will feel "I am save, tough, and happy."

The state of an object it depends on the batter (or the material). Once the material is changed, the state will be changed. Like a house which one of the pillard is broken, the house will be falling into pieces. When the *Kramadangsa's* wallet is full of money, he will be happy, joy, walking full of confident or *pethenthang-pethentheng*⁵, and a bit arrogantly. In his heart, he says, "This life is so exciting, if there is somebody unhappy, he must be the only dumb in this world". On the other hand, when the money is stolen, the *Kramadangsa* will be sad, his face looked pale, clumsy, and desperately says, "It does not matter how well I struggle, but I face a bad luck anyway." Those are the characters of *Kramadangsa* (Suryomentaram, 1985: 52-64; 1990:106-131).

Second, the being of an object is substance, the wish and I. All of them are an uncountable, invisible object with no place and no time limited. Therefore we can ask such a question with how much, how, where, and where about the being of the object. The substance exists, but untouchable and we can not feel its presence. The wish exists, we can feel it, but we can not find its well being; while I exist, touchable and felleable.

The substance is material to create an object, to make solid goods, to deliver solid goods. So, a thing must be created by substance. Also the substance delivers the solid which countable, visible, have a color, have a spot, and have a time of creation. Substance always delivers solid goods that can be broken, can be created, can be broken, can be created. For example, a thing called a cup. When the cup is falling from a table, it will be broken into pieces. When the piece of glasses is being crashed, so that emerges some powder of glasses and so forth.

⁴ "I": a part of psychic of every human being. it has a universal nature, as a represent of somebody's goodness. Everybody has the same "I". The only particle that differentiates human is the other psychic aspect that is called *Kramadangsa* by Suryomentaram.

⁵ *Pethenthang-pethentheng*: the way somebody's walking as if he is the only strong, qualified man or arrogant.

An object is always in the state of moving or remain stationary. In the both situation, the object is driven by a power. So it is the power that drives the object, is why the power is constant. If the power was inconstantly, there would have been unmoving object and unsettled object. That is impossible happened. The power remains in side of human being that is called a wish⁶, a power which someone wanted to move the body moving or remain settled. Therefore, the wish is eternal.

The wish is the initial of moved, that is delivers a movement and undergo a move. That is impossible a move without a wish. The move is countable, visible, remain somewhere and have a time limit therefore we can pose some questions such as how many, how, where and when.

A life is a move, so that a wish is being of the life, undergoes the life, delivers the life. The reality of a life has moving or remain settled. A coconut tree is still settled, speechless, but it moves, grows some leaves, some flowers and produces some coconuts. The move and unmoved action is driven from the wish. That is why the wish always delivers a life. Therefore a life is a matter of move or remain settled, or to be born and die.

For example somebody who sat the he stand up, it means the move of sit is died, but then emerged the move stand up. He was standing then he is walking, that means the move of standing is died then replaced by the move of walking. It happens like this, moving and still stationary, or alive or die. That is all eternal. The wish is eternal also, sometimes can be *mulur* (or can be extended), then will be *mungskret* (decreased or subsided), sometimes *mulur* sometimes *mungskret*⁷. The feeling of wish is an eternal's nature. That means the feeling can be happy, then can be sad, to be happy again, then to be sad again (Suryomentaram, 1989:1-32).

Somebody who has income Rp 1,000,000 per month wants to have higher income, let us say he wanted Rp 2,000,000. That is called *mulur*. If only his wish came true and he got Rp 2,000,000, then he wanted to get more than Rp 2,000,000 per month. He wanted his income to be Rp 5,000,000. But when he got that income of Rp 5,000,000 then he will *mulur* again. He wanted to get Rp 10,000,000, and when he got the Rp 10,000,000, he wanted to get Rp 50,000,000. He keep wishing to get higher and higher income. That is how the nature of human being about a wish that is always *mulur* and unlimited.

⁶ A wish: in the Javanese term as *karep* that different from want. This wish is close to term of desire.

⁷ *Mulur* and *mungskret*; how to describe somebody's soul like an elastic bracelet, it can be extended when we pull it and it will be back as it was (subsides) when we lose it.

On the contrary, if somebody wish's to get income Rp 50,000,000 is unreachable, and he can only earn Rp 30,000,000 he will accept that money anyway. This is what is called by *mungkret*. Even when he can only manage to get Rp 5,000,000, he will still accept that. So, even he is also *mungkret*. That is the life of human being, always *mulur* and *mungkret*.

Every time his wish is *mulur* and he can reach that, the he will be happy. On the way around, when he cannot achieve that wish, he will be sad. But when his wish is *mungkret*, and he simply accepted the *mungkret* income, he will be happy. That is the rhyme of this life: full of happiness, sadness, happiness, sadness (Suryomentaram, 1989:7-14)

Jalan Menikung (Priyayi 2)

The subject of this articles studies is a novel entitled *Jalan Menikung (Para Priyayi 2)* written by Umar Kayam. The novel was published by Grafiti publisher in 1999. There are many reasons why the writer chosen this novel, first Umar Kayam, the author in one of the leading author in Indonesian contemporary literature whose Javanese ethnic as his background and who concern in digging Javanese conflict. Besides Umar Kayam there are many authors whose Javanese ethic as their background, such as Kuntowijoyo, Pramoedya Ananta Toer, Linus Suryadi AG, Ahmad Tohari, and Arswendo Atmowiloto. Only Umar Kayam who consistently raised problematic in Javanese society, especially the group of *Priyayi*. And second, the plot in the novel of *Jalan Menikung* reflects more about the Javanese contemporary life, post 1965.

This studies is a studies based on reference. Therefore all reference and the documentation data rely to the studies will be taken as source. A qualitative study is implemented as the analysis of these studies toward the two novels. The principle orientation of this studies is the theory of *Karwuh Jiwa* or The Knowledge of the Soul by Suryomentaram.

The writer will become an instrument of these studies. Cart of data is used to get data collected. Then, the cart of the data will be classified into certain group according to the category that already stated before conducting this research.

Descriptive qualitative technique is operated in analyzing the data. All the data found in this research will be presented in a narration.

Semantic validity is applied as the research's validity. And Interater (reading intensively) and intrarater (discussion with the principle researcher or with the member of researcher) are taken as reliability of the research.

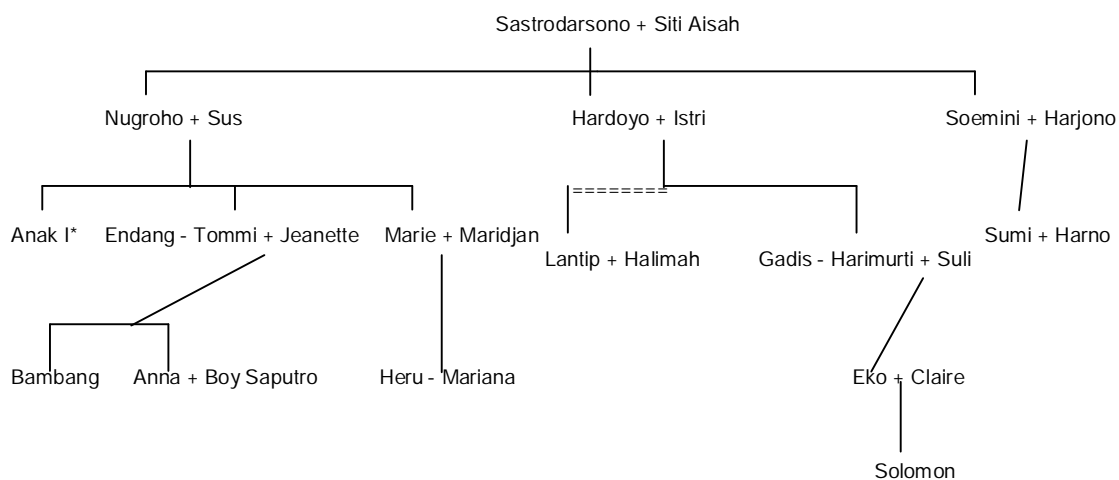
The figures from the novel and their relation will be categorized in a table. The table also shows the aspects relied among the figure from the novel.

Table. 1 Figure or Character in *Jalan Menikung* Novel

		Main Figure		Additional Figure	
		main	additional	main	additional
Protagonist	round	Eko	Claire, Harimurti	Suli, Alan Bernstein	Anna
	flat			Lantif, Halimah	Boy Saputro, Samuel Levin, Sarah Levin, Syarifudin, Hardoyo and spouse, Aunt Nunung, Handoyo, Solomon
Antagonist	round		Tommi	Jeanette	
	flat			Bambang	Marie, Maridjan, Heru, Endang, Maryanto, Bupati Wanagalih, Saitoh San, Pak Dirjen, Marcelino, Elisabeth

The figures at the novel *Jalan Menikung (Para Priyayi 2)* as a sequel from the previous novel, *Para Priyayi*, have family relation with the figure named Sastrodarsono. The family tree below will make us easier to understand the relation among the figures.

Diagram 1. Clan of Sastrodarsono



Notes: + : Married
 - : unmarried couples/ lovers
 * : died since young
 ___ : inheritance
 ==== : adoption

Intern Conflict of *Kramadangsa* in *Jalan Menikung* Novel

The story in the novel is begun with conflict when Harimurti got fired from his work in a publisher as he accused by having influent with the *G-30/S PKI* (communist movement in Indonesia in 1965). The idea of this discharge was initially blew by an outsider of his office. The outsider is somebody who high position in the government and threatened that if Harimurti was not fired, he would finished that company. That threat insisted Maryanto, Harimurti's boss, fired him. He took Harimurti to have lunch in Phoenix restaurant just to disguise his plan without shocking Harimurti.

In the beginning, that discharge made Harimurti angry, but then he accepted that. In this case, Harimurti's *kramadangsa* is *mungkret* (based on Suryomentaram's term). The nature of *kramadangsa* is *mulur-mungkret*. Realizing that he loosed his job made Harimurti feels bad. Soon his bad feeling disappears when he accepts that situation as a *mungkret* term of his *kramadangsa*.

He is dealing with his *kramadangsa* that even though he cannot earn money as before, but his life is happy anyway. He won't feel bad during the rest of his life. This is one of the life principle told by Suryomentaram, that everybody will fell happy, sad, then happy again and sad again. There is nobody who will live happily ever after on the other hand, there is nobody who always feel bad or sad for good. If somebody accepted the life as the way it is, "life likes this", life here" and "living now" are the finding of "I" as the source of happiness. So, Harimurti never thinks about his lost, and another problem came to his family.

His sole son, name Eko who is studying in Connecticut, United State of America, reports that he will marry to Claire, a Jewish woman. In his letter that he wrote as a "report" he is not explicitly asking the permission from his parents to get marry with a Jewish woman. Harimurti's worried is not as much as his wife, Suli who does not understand her son's attitude.

These anxieties like happened to Suli is a reaction from *kramadangsa* about the uncertainty of the future. Suli is worried about Eko's future life. Will Eko become a Jewish soon after he married to Claire? Can she infer that the fact that Eko did not ask permission to his parents before his marriage shows Eko's impoliteness or he has not respect to his parents anymore? Suli's *kramadangsa* makes her anxious on Eko's plan to marry Claire.

This unnecessary anxiety won't happen if somebody is able to "read" his *kramadangsa*. Principally, an over anxiety of what will happen in the future or the regret for what already happened are negative feeling owned by every *kramadangsa's* memory. If somebody can "read" his *kramadangsa*, he will be free from anxiety (or regret) and finds happiness. This is

what happen then to Suli and Harimurti about Eko's marriage with Claire. Eko still be a Muslim and respect to his parents.

In this novel, the family of Harimurti and Lantif look happier than the family of Tommi and Marie though they are not as rich as Tommi and Marie. Even though Tommi and Marie are much richer than Harimurti and Lantif, but the formers are tight by their *kramadangsa's* lust. They are complete each other in wealthy matters. They thought that the more won they are in the wealthy competition the happier they are. They are both trapped by the one of *kramadangsa's* nature that is *mulur*. The quote below showed how rich the Tommi-Jeanette are. The quote is taken from the part when Eko first time took Claire to visit his uncle, Tommi.

Even though he was laughing when listened to his wife's comment, but Eko was amazed by his uncle's wealthy. His uncle's house is so luxurious. He is wondering where his uncle collected the money from. Even the houses belong to the directors of Asia Books publisher in Connecticut won't be as glorious as uncle Tommi's. Eko and his wife also saw some luxurious brand cars like BMW, Mercedes and Volvo in the garage. On the other side of the house he found three huge containers full of wrapped big goods ready to shipping... (Kayam, 1999:121-122)

His aunt's Marie-Maridjan which been visited as well looks similar to his uncle's. His aunt is not as rich as uncle Tommi. But both families have a same vision of life that is idolize the wealth. They use the possession to support their social status as the rich people. According to Suryomentaram's category, these people belong to *semat* type.

Generally, Suryomentaram categorizes people into three group, they are people whose prefers: *semat*, *kramat*, *drajat*⁸. People whose *semat* type will emphasize wealth; people with category *kramat* will stress in having strength or power; and people with *drajat* type will always stress in getting higher social status. Depends on these categories, the Tommi's family (including Jeanette and Bambang) and Marie's (including Maridjan and Heru) belong to the *semat* type.

The symbol shows the status and the wealthy does not only given to the people who still alive, but also for them who already died. Their ancestors buried in Wanagalih. Tommi wanted to renovate his family graveyard, the Sastrodarsono's clan by taking Italian marble and that the

⁸*Semat, kramat, drajat*: three types of human main characters in regarding everything. The *semat* type is people who tend to idolize properties in his life. The *kramat* type is people who tend to idolize the strength or power. The *drajat* type is people who stressed the social status than anything in the world. Suryomentaram says that there is no man who has only one type, *semat*, *kramat* or *drajat*. Every man has all the three element of *semat*, *kramat* and *drajat* but each element will be in different one another. One type can be dominant rather the other two.

*kijing*⁹ or tombstone's restoration will be celebrated with many shows. Tommi has a hidden motive by uttering about the restoration of the graveyard, that is:

“So to show our respect and merciful to our ancestors, we offer this graveyard restoration. This restoration also dedicated to all people in Wanagalih. I hope that by the end of the project of this “*Pusara Laya*” cemetery, this graveyard complex will become the most beautiful graveyard in Indonesia. We will be very proud because of the state of this cemetery (Kayam, 1999:155)

Tommi's *kramadangsa* as a descendant of Sastrodarsono who is the best in financial matter is *mulur*, he feels never enough for everything he has already got so far. He got his property by doing corrupt act. He wants to show how rich his family is by repairing his ancestor tombstones and changed them with the Italian marble. And all the celebration follows the restoration. He does not only hold parties but also invited the regent to officially open the graveyard. And all invited guests are staying at hotel Wanagalih. All these acts were driven by the power of *kramadangsa*.

Harimurti opposes Tommi's *kramadangsa* desire which is supported by his family. As a man who worked in a publisher, Harimurti cannot be categorized into the wealthy group. He did not agree with his cousin's wish to renovate their ancestor tombstones. He insisted to defend his parents tombstone, Hardoyo, which only made by simple material. Then Lantip, his adopted brother came to persuade Harimurti with a smooth words, Harimurti can accept and agreed with Tommi's wishes.

In this novel, Harimurti's family (especially Harimurti, then Suli, Eko and Claire) show their emotional maturity and also Lantip and his wife, Halimah. From the big family of Sastrodarsono, just they are who still maintain the Javanese *priyayi's* tradition. They live as a noble family who keep their well behave. On the other hand, Tommi and Marie's only stress their life in possessing wealthy and also have many problems because of the way they are living.

With all his properties, Tommi's *kramadangsa* persuade him to do something illegal. His *mulur kramadangsa* support his desire to possess anything exaggeratedly. Moreover, having one wife is not enough for Tommi that he then needs a mistress, Endang. To be called as a rich man, Tommi needs many objects to strengthen him and make sure that he is a wealthy man. This can be shown at his house and all interior, many cars that he owns, his life style, including

⁹ *Kijing* ; an ornament tombstone in the Javanese graveyard. Sometimes, the tombstone ornament is made from cement, tile, ceramic, or no ornament at all. The *Kijing* sometimes is taken as a symbol to show who is buried there. Even sometimes people will extremely decorate the tombstone therefore it look likes mausoleum.

the unneeded renovation to his ancestor's graveyard. All these behavior is only to show up about Tommi's existence as a rich and have a high social status.

Idealisms's Author in Social Construction

The protagonist figures in the novel *Jalan Menikung* represent the *priyayi* class (according to Geertz's classification). Umar kayam presents Harimurti as one of the protagonist figures (there are also Eko and Lantip). All protagonists represented the author's voice. Umar Kayar as the author of *Jalan Menikung* is a lecturer, a common profession from the *priyayi* class. Through the protagonist, author launce his message or social construction. Like the other *priyayi*, Harimurti, Eko, and Lantip work as officer, they aren't labor (common profession for the *abangan* class). They are all working in a publisher office.

The antagonist figures in the novel *Jalan Menikung* are people who have *semat* type according to Suryomentaram's category. People whose *semat* type always put the wealthy and richness as their priority. Successfulness person or happiness is always measured by the richness. Tommi and Marie's family only idolize the wealthy, as if they can buy everything with money. To show and proof their richness, they need some attributes or action to distinguish them from the poor. They called the later as unlucky people.

Tommi's family has a huge luxurious house and many branded luxurious cars. They also held a glamour party following the restoration of their ancestor graveyard in Wanagalih. According to Geertz's thought, Tommi's behavior can be classified into the *santri* class. They are not only living in Islamic style of life or religious but also become trader in the market to earn money. In the European's concept, the *santri* or trader belongs to the capitalist class (in compare to feudal and socialist).

Even though they never face a bad luck in their lives, but the figure like Tommi, Jeanette, Bambang, Marie and Maridjan in the novel *Jalan Menikung* can be categorized into unhappy people. They were trapped and enslaved by the materials. Kayam infers that a figure like Bambang as a narrow minded man who always look anything as a trade transaction. This quote dialogue between Bambang and Eko bellow will show that.

"By the way, Ko. What are you selling now?"

Like father like son, Eko talk to himself. Everybody always sell something, to be seller. But he smile gently realizing that he is also a book seller, though he works for a company.

"Selling some books, Mas Bambang. Peddling here and there, back and forth while shouting "Book, book, book".

"Ah... really? What kind of book, 'Ko?"

"Well I am working in Asia Books, a book publisher in New York."

"Wow. That publisher must be a big company. You get a big salary, don't you?"

"Not bad. Just enough to raise a small family."

...

"That is fine to have business with the Chinese. They are easy to make an agreement. And the commission will be taken care. So, from the Chinese we get some commission, and from Asia Books you will arrange the commission. Deal, Ko."

Eko very shocked with his cousin's proposed. He is so upset with that idea.

"During my work in Asia Book, I have not heard it about commission at all, Mas."

"That is not true. If you do business, you must know commission (Kayam, 1999:123-124).

Based on the explanation above, Kayam does not intend to idealize his figures lives as *semat* type, people who only think about material thing. Through his protagonist figures Kayam want to advice us about how to behave and to be a wish people. His wish refers to the life of Javanese *priyayi* whose vision is distinguished between rough and smooth universe. The author suggested us to imitate the idealism of the figure to be *drajat* type, the value of a life depends on the social status.

Thus we can infer that Kayam himself has not wholly understood the Suryomentaram's philosophy, although he represents the Indonesian contemporary author whose Javanese ethnic. He missed one concept which that somebody will find his happiness when he defends his social status. But, Kayam keeps criticizing some figures whose only pursue material things, show off, that means the author does not like camouflage action. Kayam's vision eliminated by normative thought and had not become radical yet.

Kayam thought is different from Suryomentaram's doctrines, that those who still chained by *semat*, *kramat*, and *drajat* are people who influenced by their *kramadangsa*. That is why they never find absolute happiness as they still controlled by *kramadangsa*, especially the desire to be *mulur*. Those people have not find who they are, the real "I am". In some evident, figures like Eko, Harimurti, Lantip and some other protagonists from the novel *Jalan Menikung* are already found their "I". That can be seen from the text when the narrator states something (based on the "one knows everything" point of view).

The key of happiness life is when somebody inquiry or "can read" ones *kramadangsa* and the other's *kramadangsa* so that he/she can find his "who am I". These people will be undemanding people who give something to somebody without wish to accept something back.

Giving something to somebody will already gives a certain happiness. In this case, giving can be extended by other different meaning such as to love somebody without hoping to be loved.

The inference from the explanation above is that Kayam through his discourse does not talking any thought nor name refers to Suryomentaram's doctrine. He had possible not known Suryomentaram, or to be more exact, he did not quote the Suryomentaram's doctrine into his novel. Is that a bit contradictory for as a Javanese contemporary author, Kayam is close to the *priyayi's* world? The author who lived in New York found some similar concept driven by Suryomentaram (who died after Indonesia's independence era, 1962). That means both Kayam and Suryomentaram had a parallel contact, at least in the term of discourse. Both are already died now.

Suryomentaram took off all his royal title as a Prince from Yogyakarta kingdom. Then, he left all his possessions in the palace and he lived in a kampong as a simple farmer. The way he taken off his royal title, possession, and social status can be derived as a metaphor to be free from *drajat*, *semat*, and *kramat*. He preferred to be an ordinary people for his happiness is not in those attributes, but the way he finds himself. The finding of "I am" that is a free from any desire, free from *kramadangsa*.

Conclusion

The conclusion shows that the first, the main protagonist roles in the novel of *Jalan Menikung* are Eko, Claire, and Harimurti, while the main antagonist role is Tommi. The setting of the novel is New York, Jakarta and a regency called Wanagalih. The story in the novel happened in the year of 1965 s, post G-30/ PKI, the revolution era. The Sastrodarsono's clan as a Javanese *priyayi* and its life is the social background of the novel.

Second, the inner conflict of *kramadangsa* in the novel *Jalan Menikung* is kind of contradiction among human's *kramadangsas* of *semat* type, which in this novel represented by the big family of Tommi, and also Jeanette, Bambang, Marie and Maridjan who always idolize material things in their lives. This kind of life is the opposite of the one of Harimurti's family (including Harimurti himself, Eko, and Lantip) who belong to *priyayi* class and regard that people with *semat* type, for example Tommi as a eccentric man.

Third, through his novel, Kayam the author suggested a value from Javanese tradition that somebody should not only pursue for and enslave by material things. This suggestion has contradiction with the life style of capitalist class (in this novel, it is clearly seen in Tommi

figure), but persuade us to live in the style of *priyayi* (in this novel is represented by Harimurti's family). Harimurti's family represents a Javanese tradition rather than one of Tommis.

We can find the reason of that explanation. In the real life, Kayam is a lecturer who represents *priyayi* class. But generally, somebody who only thinking anything but social status or people belong to *drajat* and *kramat* type won't find their happiness. They still enslaved by their *kramadangsa* while on the other hand, *kramadangsa* always need something else. That is why *kramadangsa* always *mulur-mungkret*, elastic, flexible. Novel *Jalan Menikung* in somehow teaches us what is already taught by Suryomentaram; the thought of *Kawruh Jiwa* or "The Knowledge of The Soul", though only a part of it.

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