

# READING LITERATURE, TAKING PHILOSOPHICAL IDEAS, AND OBTAINING CHARACTERS

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## Abstract:

This study aims to describe the philosophical ideas and characters containing in trilogy of 'Rara Mendut's' novel by YB Mangunwijaya. The method used is the knowledge archeology of Michel Foucault. The research proves that the philosophical ideas as follows: 1) wife's faithfulness contains characters of wife's strong determination and true faithfulness sense; 2) The women seizing fate's contains the character of high struggle spirit; 3) women as a glory's symbol contains character of self-actualization ability; 4) women and a country's defense contains a character of clever to take on the role / responsive; 5) women and their benefits contains the character as a source of love and life spirit; 6) women as good mothers contains the character of conciliatory, reassuring, joyful, sincere, and full of love; 7) the anxiety to old age contains the character of religious and strong self-awareness; 8) the glory contains the character of the glory of battle with themselves; 9) the child's nature contains the character of belief in the skill/ creativity of children and believe to God the Evolver; And 10) the essence of wisdom and usefulness of life contain the characters of uniting the scattered things, receiving and embracing sincerely things bad/ broken/ waste, understanding and forgiving, voice sincerity and excitement, not easy to complain.

## Key Words:

*Philosophical Ideas, Characters*

## A. Introduction

After reading or enjoying literary works (poetry, short story, novel, drama), every literary connoisseurs can not deny and surely feel the benefits of the reading/ enjoying literary works. A person's interest in reading a literary work is caused by several possibilities or reasons. Some readers are interested in literary works because they contain events that have been experienced or a brand new experience, even an impossible experience happening in their

lives. Despite someone enjoys reading literature with some reasons, whether or not they are feeling the aesthetic element and the complexity of the value of life in the literature. It has been disclosed by Horace in long time ago, in the term *dulce* and *utile* (poetry/ literature is beautiful and useful), while Poe calls it as *didacticness* (literary functions to entertain and teach something).<sup>1</sup>

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<sup>1</sup> René Wellek and Austin Warren, *Theory of Literature*, translated by Melani Buditna (Jakarta: Gramedia, 1995), 25–26.

In connection with the nature of the literature existence. Swingwood says that there are three perspectives involving the existence of literary works.<sup>2</sup> *First*, the perspective viewing of literature as a social document. It is a reflection of the situation at the time of the literature created. *Second*, a perspective reflecting the social situation of the author, and *third*, the model used by the literary work as a manifestation of socio-cultural conditions or historical events. Thus it is clear that the existence of literary works can not be separated from the condition / situation and socio-cultural conditions, the values of community recorded in the literary work.

The literary work is a social phenomenon because a literature is basically a social product. That is why, something painted in literary works is a moving society entity, either it is involving on the pattern of structure, function, or socio-cultural condition and activity as the background of people's life at the time the literary work created. In this case, Literary work has a function as revelation in terms of aspects of social life, economy, or culture. Thus literary works can be both a search and an expression of understanding and essence.<sup>3</sup>

A literary work as a reflection of reality is not only reporting the reality

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<sup>2</sup> Alan Swingwood. *The Sociology of Literature* (London: Paladin, 1972), 43.

<sup>3</sup> Zainuddin Fananie, *Telaah Sastra (Assessing Literature)* (Surakarta: Muhammadiyah University Press, 2002), 94.

itself, but it has become a thought, meditation, contemplation of the author.<sup>4</sup> Literature is a tradition repository of civilization historical source books, especially the history of rise and the collapse of the knighthood spirit. So that the novel as one type of literature can be a model of community life.<sup>5</sup> This opinion is in line with Heryanto's statement (quoted by Rampan) that a good literary work is a literary work which dedicates to humans and humanity, glorifying humans and humanity.<sup>6</sup> The value or literary work quality can be accepted by everyone and literary work gives a charm to the human soul because it is excavated and lifted from the depths of the heart.

Thus in the literary work, it contains the various complexities of life such as historical knowledge, economic, social, culture and values growing in society. Literary works can even be said having a contribution to humanize a human so that it can be used as a model for community life. The existence of its literature is reflected in the trilogy novel *Rara Mendut* by YB Manguwijaya as the object of study.

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<sup>4</sup> Umar Yunus. 1985. *Resepsi Sastra Sebuah Pengantar (Literature Reception: An Introduction)* (Jakarta: PT Gramedia, 1981), 75.

<sup>5</sup> René Wellek and Austin Warren, *Theory of Literature*, 111-122.

<sup>6</sup> Korrie Layun Rampan, *Footsteps of Indonesian Literature* (Flores: Nusalandah, 1986), 79.

## B. Review to Literature

### 1. Literature as a Source of Knowledge

The function of literature in society can shift from time to time and vary for different nations; In fact, literature in society is used in various ways. According to Bradbury, there is a literature used for education, literature to escape, to get information around the world, and some people read literature because literature contains and appreciates values.<sup>7</sup> Thus the literature has very complex potential. For education, literary can be used as facilities of inculcating various values through characters or the narration. Various characters reflecting in the literary works can be used as a media for learning character for students, literary society, or ordinary people.

Descriptive which tends to be objective and integrating into a part of the fiction world, implies that the reader accepts a nonfictional knowledge while he is also guided in the fictional world. Thus it is possible that the authors strongly tend not to separate the fiction world from the real world.<sup>8</sup> The skill of literary writers (authors) is seen in how to combine two elements between the real world

and their imaginary world so that their literary works create a very beautiful esthetic distance. The unity of imagination and the real world is a blend uniquely and can even characterize the personality of an author.

Lara (as quoted in Haryatmoko) states that imagination offers an alternative paradigm of life.<sup>9</sup> The suffering in the lives of tragic characters becomes an area of understanding and learning. A story can contain moral values without patronizing tones. Haryatmoko argues that literature refuses to patronize, but offers choices and fosters imagination.<sup>10</sup> He is a source of freedom. Literature can not be separated from beauty, then refuses to be restrained. Through literature, it comes the desire to separate from the rule-filled world in order to embrace the full life. It is neither philosophy, nor theology, nor the formal theory can better defend women's oppression and suffering, but literature is able to tell a story of female compassion and struggle more comfortable. Literature can express the game of existing norms. The authentic task of literature can only be understood in the passion

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<sup>7</sup> Sapardi Djoko Damono, *Novel Jawa Tahun 1950-an: Telaah Fungsi, Isi, dan Struktur* (Jakarta: Pusat Pembinaan dan Pengembangan Bahasa, 1993), 154-158.

<sup>8</sup> Ibid. 158.

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<sup>9</sup> Johannes Haryatmoko, *Dominasi Penuh Muslihat: Akar Kekerasan dan Diskriminasi* (Jakarta: PT Gramedia Pustaka Utama, 2002), 14.

<sup>10</sup> Ibid., 16.

for communication with the readers. Creativity of literary writers is measured by their ability to communicate everything, including values to the world of readers.

Literature as a source of knowledge in this study also draws on knowledge in the term of *savoir* including a formal knowledge such as philosophical ideas, institution, commercial practices and supervision activities. The *Savoir* may arouse a theory, opinion or practice at any certain time.<sup>11</sup> Knowledge (*savoir*) is knowledge that can be stated by a person in a discursive practice and specified by the fact. Knowledge is a space where the subject occupies a position and speaks of familiar objects in the discourse. Knowledge is the area of coordination and subordination of visual conceptual statements, and it is defined, applied and transformed. Finally, knowledge is determined by the possible uses and adjustments given by the discourse.

*Savoir* is defined as general knowledge, the totality of *connaissance*. *Savoir* means the important conditions that are needed to be inserted into the *connaissance*

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<sup>11</sup> Scheurich in Norman K. Denzin and Yvonna S. Lincoln, *The SAGE Handbook of Qualitative Research* (California: SAGE Publications, 2011), 222.

for the various types of objects and the conditions required by the theoretical statements may be formulated as well.<sup>12</sup> According to Scheurich (as quote by Denzin et.al) The use of Foucault archeology substantive in particular, implies developing a depth understanding of a interlinked complex concept set. Two concepts of concept series are *savoir* and *Connaissance*.<sup>13</sup>

Knowledge (*savoir*) is a practical combination of elements that are understood and arranged and able to create a knowledge, the system of formal and experimental relationship. Knowledge (*savoir*) is more appropriately called *kaweruh* (comprehension) to compare with the knowledge (*connaissance*).<sup>14</sup> In this study, *savoir* concept is used to find and describe *kaweruh* (comprehension) the form of philosophical ideas in the novel refers to Foucault's opinion.

## 2. Moral Philosophy Concept of Michel Foucault

According to Foucault, Philosophizing is to decipher the history of ideas not to convince himself

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<sup>12</sup> Michel Foucault, *La Volontede Savoir, Histoirede la sexualité*. Translated by Rahayu S. Hidayat (Jakarta: Indonesia Obor Foundation, 2008), 39.

<sup>13</sup> Denzin and Lincoln, *The SAGE Handbook of Qualitative Research*, 222.

<sup>14</sup> Foucault, *La Volontede Savoir, Histoirede la sexualité*, 204.

of the truth, but to recognize sequences, various ways of justification and denial expression, to say something acceptable or intolerable.<sup>15</sup> Foucault acknowledges that the main target of his work and thought is to create a history of the various models of human beings as subjects. In his latest seminars and lectures, Foucault directs his special attention to humans as a moral/ethical subject related to himself.

Problematization is not only to make something becomes a problem but a critical analysis of historical discourses and carefully observe certain events in details, why an activity/ decision or something is considered true and human in one of the epoch of history but considered untrue or inhuman in other histories; Why certain views, attitudes or actions are justified and accepted in certain situations but considered dangerous to other situations and therefore they must be rejected; why forms of a particular behavior are characterized madness, whereas many other similar forms are forgotten in certain historical moments. Thus it is clear that there is always a link between "thinking" and "reality". Thinking is not philosophical but ethical. It means to be analyzed through various ways of someone

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<sup>15</sup> Ibid., 10.

talking, doing, and acting as a subject forming himself and others.<sup>16</sup>

Foucault's last two works have drawn attention to human as a moral / ethical subject relating to himself. Through its subjectivity, it can be seen about who and what it means to be human. Foucault's basic view of who human is and what it means to be human can be seen from the human consciousness of their existence as a sexual subject shown in desire, lust, and something they do as an ethical creature. Human realizes that they must be honest with themselves and against all their sexual activity. In a very natural state as it is, human would never deceive themselves, this is called *parrhesia*, ie the truth-telling to themselves and to others, with all the risks.<sup>17</sup>

Related to morality, Schopenhauer in Nietzsche states that love and affection are the basic of morality and essays about good and bad,<sup>18</sup> Good concepts or Good judgments means noble, strong, tall, and big-minded. In addition, the unegoistic actions complimented as a good act are the strength of

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<sup>16</sup> Konrad Kebung, "Foucault dan Moral: Kembalinya Moral melalui Seks". *Base Magazine*. Number 01-02, (51), January-February, 2002, 37.

<sup>17</sup> Ibid., 36.

<sup>18</sup> Friedrich Nietzsche, Maudemarie Clark, and Alan J. Swensen, *On the Genealogy of Morality* (New York: Cambridge University Press, 1998), 7.

conscience, control pleasure and pain to realize the desire for every truth.<sup>19</sup>

Literary works freedom and ability to incorporate almost all aspects of human life make literary works are very closed to the aspiration of society. The main feature of literary works is aesthetic aspect, but intensively literary works is aesthetic aspect, but intensively literary works also contain ethics, philosophy, logic, and knowledge. Old literatures like *Mahabrata* and *Ramayana*, literary society history have rich of ethics and philosophy of life.<sup>20</sup> Nietzsche states that guilty, conscience, and obligations actually have a threshold for the appearance of their right to carry out their obligations and initiatives.<sup>21</sup>

### C. Method

Archeology and Genealogy can be interpreted broadly as a method of 'qualitative', Foucault always uses texts as data that is sometimes called *file*, Scheurich as quoted by Denzin states that Archeology as a methodological approach is intended to be the exploration of real and specific historical conditions with various statements combined and arranged to

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<sup>19</sup> Ibid., 10–12.

<sup>20</sup> Nyoman Kutha Ratna, *Penelitian Sastra: Teori, Metode, dan Teknik* (Yogyakarta: Pustaka Pelajar, 2004), 337.

<sup>21</sup> Nietzsche, Clark, and Swensen, *On the Genealogy of Morality*, 378.

form and define a particular field of knowledge/ object requiring a certain set of concepts and to define the boundaries of a particular truth regime (ie, seen as truth).<sup>22</sup> Foucault tries to identify historical conditions and decisive values in the formation of a bright way of speaking objects, discursive practices and discourse formation.<sup>23</sup>

Archaeological work method in this study is to see and explore knowledge relating to the philosophical ideas reflected in the trilogy and is associated with the character values that can be referenced from these ideas. The philosophical ideas in the trilogy can be expressed through the painting of events and character figures. The description of the philosophical ideas contained in the trilogy in the next analysis is involved to values based on characters through painting characters and events.

### D. Results

#### 1. The Philosophical Idea of Wife's Faithfulness

The wife's faithfulness to the husband is brought to death. Even in the worse situation, a wife chooses to die with her husband than lives to be a *spoil* for someone else. And the one is a person who causes her husband

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<sup>22</sup> Denzin and Lincoln, *The SAGE Handbook of Qualitative Research*, 219.

<sup>23</sup> Chris Barker, 2013. *Culture Studies*. (Yogyakarta: Kreasi Wacana, 2013), 152.

died, as seen in the following data on RM's novel.

"I remember to the faithful of *Adipati Garwapadmi* whom is very loyal and she killed herself by stabbing a creese into her heart, she chosed to follow her husband to die rather than being rapped by people of Mataram"

(*"Terkenang pada Garwapadmi Adipati yang setia dan menikamkan sendiri keris ke dalam jantungnya, memilih ikut suaminya bersama ke alam baka daripada dijamah kaum Mataram".*)<sup>24</sup>

The law of kingdom states that if a husband is defeated, all women including wives become "spoil goods" and they will be awarded to soldiers or officers in charge of defeating the area. Women at that time had no choice and they let themselves to be spoils, but the duke's wife who was defeated (seen in the data) chose to suicide as an expression of a loyalty sense to her husband rather than being a spoil /booty.

The strong faith of Duke's wife is a reflection of her love and faithfulness to her husband is an extraordinary thing because it is different from the attitude taken by most women at that time. At that time, most women preferred to live with the luxury of treasures and worldly pleasures along with the man who has killed their husbands or even they

have just resigned to the state of surrender as a woman of booties or spoils.

The image/ figure of the duke's wife contains positive values to be exemplified as an effort to build a character having the unswerving characters, faithfulness to husband till die. The faithfulness Value as shown in data above should be to be emulated by other women that if their husband die, the wife should follow (*sampyuh*) to die anyway, but the faithfulness can be preserved by living in a good life after the death of her beloved husband.

The philosophical opinion of the wife's faithfulness in the novel is illustrated with a different side to the preceding ironically/ contradictory. If the duke's wife on the data is portrayed as a faithful wife figure to her husband till die, Prince Singasari's wife, Ratu Blitar, is the opposite, as depicted in the following data on LL novel.

"Queen of Singasari Prince, Crown-Prince sister, Queen Blitar was known as the woman who was used to *make affair*, because -reputedly- she is not satisfied with her very religious husband, he was very stingy and oftenly utter artistic expressions of Kama-Ratih."

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<sup>24</sup> YB Mangunwijaya, *Rara Mendut Sebuah Trilogi* ( Jakarta: Gramedia, 2009), 30.

*(“Permaisuri Pangeran Singasari, adik Putra Mahkota, Ratu Blitar terkenal sebagai wanita yang suka main serong, karena—konon lagi—tidak puas dengan suaminya yang teramat santri, jadi yang teramat kikir pas-pasan menghidangkan ungkapan seni Kama-Ratih.”)<sup>25</sup>*

“Prince Singasari, a very religious man, do you know what Wanawangsa’s spies are seeing - when you battled for seven days in Pandan, at night your partner, Adipati Anom Prince was quietly sending messages to your wife, Queen Blitar? How pleased the two traitors were if a gun fired on you or a sword slashed you.”

*(“Pangeran Singasari, santri kelebat alim, tahukah kau apa yang para telik sandi Wanawangsa ketahui —bahwa selama kau bertempur tujuh hari di Pandan, Pangeran Adipati Anom di sampingmu di malam hari diam-diam bersurat-suratan dengan istrimu Ratu Blitar? Alangkah senangnya dua pengkhianat itu andai waktu itu kau terkena peluru senapan atau bacokan pedang.”)<sup>26</sup>*

Both data illustrate the unfaithful wife's to her husband and violate the purity of the soul that should be held firmly. Although, on the other side, it is explicitly informed that the husband's behavior also contributes to what her wife had been done. Based on the incident of cheating done by Prince Singasari's wife, one of the problems is on the miss communication among them,

loyalty, unswerving, and the quality of communication between husband and wife are the indicators of harmony in a family.

Thus it can be described that The philosophical reasons of the wife's faithfulness in the trylogy of that novel occurs two contrasting things. First case shows us about a wife whom keep her loyalty until he died, on the other hand the wife is not faithful and even make affair with his own relatives (brother-in-law). Based on the description above, it can be simplified that faithfulness should be a composition/ formula unifying between wife or husband in married life by optimizing the quality of communication between them.

## **2. The Philosophical Idea of the Lady who is Seizing the Fate**

At a time when most women give up to the circumstances, they do not fight even though there is a determination in their heart to fight against bad luck happening to them, but there are actually others who are able to make the experienced determination but not accomplished. By seeing others who are able to make their dreams come true or fulfill their wishes, their heart feel happy and support those women. Inner experience related to the determination of realizing a dream/ ideals, but they are foundered to do as experienced by Pahitmadi

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<sup>25</sup> Ibid., 743.

<sup>26</sup> Ibid., 784.

Bendara, Tumenggung Wiraguna's old sister, see the data in *GD* novel as follows.

"Like there is a *Keris* scratching her heart, a *regret Keris*. Was Pahitmadu not brave? She was too doubt then he only waited and waited without doing something? Rara Mendut and the girl Duku do not wait. They seizes the opportunity. Ah, he will award Duku and Slamet a heritage when he goes home to Samudra Abadi. without they were realizing, they have contributed the precious consolation to old lady Pahitmadu, a living lady image of the unreached past ideal but it has never been lost in the depths of her heart, a seizing fate lady."

*("Seperti ada pucuk keris yang menggores-gores dalam hatinya, keris penyesalan. Kurang beranikah Pahitmadu dulu? Terlalu ragu-ragu lalu hanya menunggu dan menunggu tanpa berbuat sesuatu? Rara Mendut dan si Genduk Duku tidak menunggu. Mereka merebut kesempatan. Ah, akan beliau anugerahi warisan si Duku dan Slamet ini bila sudah saatnya beliau pulang ke Samudra Abadi. Sebab tanpa mereka sadari, hiburan berharga telah mereka sumbangkan kepada insan setua Pahitmadu, citra yang hidup dari cita-cita lampau yang tak pernah tercapai namun tak pernah hilang pula dalam lubuk kalbu terdalamnya, citra wanita perebut nasib.")<sup>27</sup>*

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<sup>27</sup> Ibid., 388.

Based on these data, it can be described that Rara Mendut and Genduk as women with a persistent spirit / fighting spirit in fighting for the ideals or vision of her life. Rara Mendut and Genduk Duku as figures of women never easily give up on the condition and always try to be able to actualize themselves. Eventhough they must fight with their fate by chasing even a very small opportunity. The description of living on this condition was very different from most women on that time. Based on these descriptions, it can be made an explanation or opinion that a life should **seize the oppurtunity** (seizing/ taking the ball not waiting that ball), it is an effort to change the fate to get a better life.

Positive values that can be taken from the characters of Rara Mendut and Genduk Duku are the characteriatics and attitudes in living with high fighting spirit, never give up on the bad condition but keep trying to be able to overcome the existing problems using all abilities. That is attitude with never easily give up to fate / situation but keep trying to change the situation for a better life.

### 3. The Philosophical Idea of Women as Symbol of Glory

Among Mataram aristocrats, the conquest of women is a symbol of glory for the aristocrats whom were involved. As what had been done by

Tumenggung Wiraguna. It is described that he has a wife without love and affection to her but he has a wife to reinforce the glory he has achieved. Tumenggung Wiraguna efforts everything with his power to conquer Rara Mendut's rejection, a spoil/booty woman, as a reflection of the glory he wants to prove, as uttered by Rara Mendut on the data of *GD* novel as follows.

"The feminist side of my soul feels; Your Majesty, you love the prestige of men. You love the prestige of the mighty commander. This is not Mendut as Mendut. Mendut for you is only a symbol of the confirmation of the weapons' glory and the Mataram's prestige."

*("Wanita di dalamku merasa; Paduka mencintai gengsi kaum pria. Paduka mencintai kewibawaan panglima yang jaya. Bukan si Mendut yang si Mendut. Mendut bagi Paduka hanyalah lambang peneguhan kejayaan senjata dan kewibawaan Mataram.")*<sup>28</sup>

The data describes Rara Mendut's response to Tumenggung Wiraguna's efforts to conquer over her rejection. All Tumenggung's actions on Rara Mendut are based on only prestige and symbols related to his glory as a man and as commander of Mataram kingdom. Having Rara Mendut as a wife for Tumenggung Wiraguna is as a symbol of strengthening or as a legitimacy for its

glory. Having women as wives is not based on a need for love, but it is only as means to complete the symbol of a man's glory. Women do not have a real existence, but they are still bordered as a tool of domination for men (Tumenggung Wiraguna).

Based on the description above, it can be stated that women are considered as a symbol of glory for men. It also means that women as a media for the confirmation of man's superiority and they are also as a weapon against the judgment of man's status. Thus a man is claimed whether he possess a glory or not depending on his ownership of women. A woman for men is an excuse as the inauguration and the judgment of the glory he achieves.

The significance of the story Rara Mendut and Tumenggung Wiraguna is considered that a woman is only as a mean for strengthening of men's glory, but Rara Mendut's bravery as a self-expression is successfully expressed. In the dialog above, a positive value that can be learned is the ability of woman (Rara Mendut) to leverage **the power of self-actualization**. This ability is very well owned by everyone not only women, that is having good communication skills.

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<sup>28</sup> Ibid., 274

#### 4. Philosophical Idea about Women and State Resilience

Women have a complex relationship in their lives among the Javanese aristocrats. They are as a symbol of glory, authority, supernatural, and state defense. Commanders having a responsibility for the state defence, state can not conduct their duties properly and successfully without the participation of women/ wives who accompany them, it is stated in novel *RM* as follows.

"The fate of the country's defense and glory depends on its commander. But the defense and heroism of the commander depends on ... well, is it right, on the women he has?

*("Nasib pertahanan dan keagungan negara tergantung dari panglima perangnya. Tetapi ketahanan dan kepahlawanan panglima perang tergantung pada ...ya, bukankah begitu, pada wanita-wanita yang dipeluknya.")*<sup>29</sup>

The exposure of data in *RM* novel suggests that the role of women/ wives in relation to a state defense is very important. Without the role of woman / wife, the commander who is in charge and responsible to maintain the state defense will not succeed. This also means one of the superiorities of women. Thus, the success of the men in charge of

maintaining the state defense can be seen from the role of women behind them, so it can be analogous to a single coin, one side of coin is the success of men, the other side is the role of Women. Related to the description above, it can be stated that between the success of men and the role of women / wife for the state defense, there is a close relationship. This means that the success men achieved is not absolute but it is the result from the contribution of women or wives role.

Based on the description above, it has positive values that the success of husbands / men, there must have been an important contribution wife's role in it. A sense of security, comfort, serenity, and peace in life with his wife is very influential for the success/ glory of the husband. values taken from the ideas is that women should have cleverness to take a role in life. Women, therefore, need intelligence, responsive, not apathetic, indifferent to all issues in the household.

#### 5. Philosophical Idea about Women and Their Superiority

Women naturally can not be denied by anyone that women have special superiorities, such as pregnant, child birth, and breastfeeding. Related to those natures of woman, the woman is a very strong creature exceeding a

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<sup>29</sup> Ibid., 131.

commander on the battlefield, as reflected in the data *GD* novel as follows.

"Why mothers whom are accustomed to be pregnant considered as very powerful mothers? Much stronger than any commander? a commander causes someone death. Mothers give birth and keep children alive. Those need double powers."

*("Mengapa kaum ibu yang terbiasa berbadan dua adalah orang-orang yang luar biasa kuatnya? Jauh lebih kuat dari panglima siapa pun? Panglima tukang merenggut nyawa. Wanita ibu melahirkan dan menjaga kehidupan. Untuk itu dibutuhkan kekuatan ganda.")*<sup>30</sup>

Thus, the superiority here means as an attempt to give a description that women with all natures they have, have the superiorities always bringing and preserving the life but they do not mean destroying or killing someone life. It is stated as well that it must be realized for women that all the superiorities naturally owned by women should be maintained and preserved well. They must not be an arrogance/ hubris woman, as reflected in the data *LL* novel as follows.

"But we, women, my dear Lusi, we have other benefits: to be pregnant, to breastfeed, to take care, and to keep a life. Our womb not only receive anything,

but also give anything. Breasts make women proud, Lusi. It is The source of life and love. This is not a weapon. This is not a poison of arrogance."

*("Tetapi kita kaum perempuan, Lusiku sayang, kita punya keunggulan lain: mengandung, menyusui, mengemban, dan memekarkan kehidupan. Rahim kita serba menerima. Tetapi juga serba memberi, payudara perempuan adalah buah yang membanggakan kaum kita, Lusi. Sumber pancuran kehidupan dan kesayangan. Bukan senjata. Bukan racun kepongahan.")*<sup>31</sup>

The exposure of the data gives clarity and can be a reminder that the excellence nature of women should be used as a source of love and spirit of life. it is not something to be proud even for arrogance. Thus the positive values that can be taken from the philosophical expression are any awareness of the mother nature must always be sent from women in any condition even in a bad one. Women always realize of their superiority of nature bestowed upon them to preserve goodness, love, and serenity, not for arrogance.

## **6. Philosophical Idea about Women as Good Mothers**

Women naturally have superiorities that men do not have, as a good mother in playing her role are also required to have the ability in creating harmony, preventing

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<sup>30</sup> Ibid., 284.

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<sup>31</sup> Ibid., 556.

disputes and dissension. This is not an easy duty but a challenge for women who want to be a good mother, as illustrated in the data LL novel as follows. "A good mother will be have special additional task. Not just to love, to give birth, and to carry and to breastfeed, feeding a small child with savory rice, but also the task of *creating harmony, to prevent disputes, and disunity*.<sup>32</sup>

The underlined words in the data above show additional duties for women as good mothers who are capable of forming harmony, preventing disputes, and disunity. These Three things are tough duties, challenging, and noble, but there are tips/ tricks recommended in the data LL novel by prayers of a mother as follows.

"Oh, Allah, if a hatred snake is slithering, make me a coconut water as antidote. if an earthquake tears the chasms that increasingly widens, make me as a earthy bamboo bridge. When the mud of the marshes brings indecision, make me into the hands of certainty. If the evening anxiety looming dark, make me a dawn of hope. If the hallway of rivers in mangroves bring digression, make me a stream direction. If the clouds clump bringing darkness and thunder brings anxiety, make me flute the comforter of hearts. When a wild tiger ready to pounce, make a savior deer. and if a lot of people want themselves to be a queen,

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<sup>32</sup> Ibid., 555.

make me a mother and a servant of powerless people and poor authority, but become rich of love because the work of faithful.."

*("Ya, Allah, bila ular kebencian menelosor, jadikanlah aku air kelapa penawar racun. Bila gempa bumi menyobek jurang yang kian melebar, jadikanlah hambamu jembatan bambu bersahaja. Bila lumpur rawa-rawa membawa kebimbangan, buatlah aku menjadi tangan-tangan kepastian. Bila petang kecemasan membayang gelap, jadikanlah aku fajar harapan. Bila lorong-lorong sungai hutan bakau membawa kesesatan, jadikanlah aku alur air penunjuk arah. Bila awan menggumpal membawa kegelapan dan halilintar memetirkan kecemasan, jadikanlah aku seruling penghibur hati. Bila harimau ganas siap menerkam, semogalah aku kaujadikan kancil penyelamat. Dan bila banyak orang menginginkan diri menjadi, ratu jadikanlah hamba ibu dan abdi dari hambahambamu yang tak berdaya lagi miskin kekuasaan, namun menjadi kaya kesayangan berkat kerja setia.")<sup>33</sup>*

In the quotation of the data above gives the strengthening description that a good mother always prays to God. The prayer recited by a good mother brings nobles such as readiness/ willingness to be a media of creation: serenity, peace, love, safety, and happiness to others. The substantive content of the prayers gives tips to women as an effort to

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<sup>33</sup> Ibid., 556.

realize the dream as a good mother. As a good mother wherever and whatever situation, she can always take good roles such as to conciliate, to bring happiness, sincere, and full of love. Thus it can be used as an afterthought or opinion that a good mother always brings an atmosphere of peace, strong, and faithful. All of these are positive values which are very good to be owned by anyone, not only to mothers, but every human being.

## 7. The Philosophical Idea about Anxiety ahead Old Age

Feeling anxious to be old is not always experienced/ felt by anyone when their life reaches old ages. As like a character in the novel, Tumenggung Wiraguna. Nervousness, anxiety or *syndrome* are experienced by Tumenggung Wiraguna. As a great commander of Mataram, one of the highest officials of the kingdom, Tumenggung Wiraguna gets complex problems associated with either his position or himself as a man approaching old age. It is seen through the *RM* novel as follows.

“A battle against chakra of old days, is that battle much harder to win than any war? ... the ghost of the old days will inevitably shift the old commander with fresh younger man? He keeps this very deep secret like a commander keeps military secrets.”

*(“pertarungan melawan cakra saat hari tua, bukankah itu medan laga yang jauh lebih sulit diatasi daripada peperangan mana pun?...hantu hari tua yang tak urung akan menggeser seorang panglima tua dengan yang lebih muda segar? Rahasia sangat dalam ini ia simpan seperti layaknya seorang panglima menyimpan rahasia militer.”)<sup>34</sup>*

The data provides reinforcement that an official approaching old age feels worried/ nervous about his position. Tumenggung Wiraguna feels that nervousness/ anxiety related to his position for realizing himself that is approaching old age and he feels worried that he is going to be replaced by younger commander. Feeling worried to be replaced from his position due to his is often disturbing on his mind, but there are other types of anxiety that is more anxiety because of his position. It is about his anxiety/ nervousness facing the old days. Anxiety facing old age is felt by Tumenggung Wiraguna as greater, more difficult, and more torturous feeling.

Thus, the mental preparation is needed to face old age. It is actually not only for someone who has a position, but also for anyone in approaching old age. This is understandable because actually old men often behave and think in a real

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<sup>34</sup> Ibid., 60-61.

life like young men even childish. Despite the maturity of a person is not always determined by some factors such as age, mental and experience. Controlling mental also needs to be trained/ prepared before getting older. Various efforts can be done to train/control one's mental based on chosen life principles or philosophy, religious and maturity.

Based on reviews or description of data above, it can be used as a reflection or an opinion that in order to prevent a *syndrome* of approaching old age, it needs mental preparation, religiousness, and strong self-awareness. Having those mental attitudes will bring tranquility, peacefulness, and joyfulness of life because of living *istiqomah* or concintency.

## 8. The philosophical Idea of glory

Someone who has any position and becomes a success man is an usual thing, even a victory that is obtained from the very hard battle is also considered as normal thing, but a success/ glory from inner struggle toward *a whole person* is the meaning of true glory. This glory is reflected in Tumenggung Wiraguna compared with Rara Mendut, as reflected in the data of *RM's* novel as follows.

"As a commander, winning in a battleship is easy, but *being a winner as a whole person*, Is

that not the wisdom of the problems and attractiveness of the lady Mendut?"

("Menang sebagai panglima bukan soal, tetapi jaya sebagai pribadi yang utuh, bukankah itu hikmah persoalan dan daya tarik si gadis Mendut?").<sup>35</sup>

The data above can be described that it is a common thing if someone in their duty gets the victory/ glory because of their effort, seriousness, and luck. But Tumenggung Wiraguna thinks what brings more benefits/ wisdom of all the problems is a success/ glory of a person in life as a whole person. Tumenggung Wiraguna compares himself to a character/ personal of Rara Mendut. He thinks that Rara Mendut has more glorious than himself because Rara Mendut can express freely her desire of her soul as independent girl. Instead Tumenggung Wiraguna often seizes him self with feelings of depression, sadness, confusion/ uncertainty, humiliation, difficult to reveal his mental condition because he has the rules / norms of his position or a sense of his high prestige / esteem. In line with the descriptuion, it is also reflected in the data of *GD* novel as follows.

"So many battles on the battlefield he had won. But in the *battle to face himself*, he failed to take the glory"

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<sup>35</sup> Ibid., 61.

*("Sekian banyak pertempuran di medan perang telah ia menangkan. Tetapi dalam pertempuran menghadapi diri sendiri, ia belum berhasil jaya").<sup>36</sup>*

Based on the data above, it can be explained that the allure of a person is on his success in the battles with himself as a whole person, independent, not bound by the provisions outside of himself. That is what the essence of glory reflected in the novel trilogy seen in *italic* data above. Thus it can be described that the victories achieved related to work/office achievement is still the apparent glory if someone still has distress, forced, and tied for the task.

The essence of these ideas used as a reflection and an opinion is a glory someone achieves essentially is the a glory over battles with themselves. While the glory achieved in life with feeling anxiety, worry, hesitency, and even insecurity is not a true glory, only illusion.

## **9. The Philosophical Idea of the Nature Of Children**

Parents want their children to be their successor to achieve their future goals and hopes. There are some parents tend to simply direct their children to what they want, but there are also some parents impose their will on their children. Children are as a manifestation means of

parents' wishes. There are also some *tutwurihandayani* parents who do not really restrain and worry about their children. They really believe to release their children, the following data supports it.

*"Pranacitra was born not to be a mere successor. Let him create and build his own ship. And from wherever and whenever the wind direction blows, don't let them make us worried, because the wind and ocean flows are also possessed by and a messenger of Allah... Ah children can make a mistake, because there is still young. But mothers have double mistakes when they behave wrong attitude."*

*("Pranacitra lahir tidak untuk menjadi penerus belaka. Biarlah dia mencipta dan membangun kapalnya sendiri. Dan dari mana atau ke mana arah angin nanti janganlah itu merisaukan kita, sebab angin dan arus laut adalah milik dan utusan Allah juga... Ah anak berhak keliru, karena masih muda. Tetapi seorang ibu bersalah ganda bila keliru sikap ulahnya.")<sup>37</sup>*

The data convinces about the child nature, how to educate and direct the children.

As parents, beside they leave their children to the rule of God, they also give the opportunity to the creativity of children by not forcing them to do what parent's want, and they do not too worry about them. The awareness of parents

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<sup>36</sup> Ibid., 382.

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<sup>37</sup> Ibid., 148.

about the hand of God upon their children and their confidence about the ability of their children will be a source of serenity and peace of the parents.

Based on the data above, it can be used as thought and opinion that the attitude of parents towards their children is they should not give them so much pressure/ force, but also put their trust in children skills and creativity and do not forget to believe in God, including their children life.

#### **10.The Idea of the Nature of Wisdom and Usefulness of Life**

The essence of life wisdom can be learned from all the inherent characters of the sea and can be used as a thought or study on human character in facing various problems of life. A reflection of the character of the sea that can be learned as a reflection for human is seen at the data *LL* novel as follows.

“The sea collects all separated rivers and drains. The sea reunite what at the beginning was already united in space. The sea receives all the rotten and damaged, which drift and are considered wasted. Sea embraces everything sincerely. However, although only a dirty mud and rotten waste he receives, the smell of the sea does not stank. Full of Understanding and forgiveness for all bad things he take. In the melodious song and cheerful sincerity. The sea is

never depressed, never complain. Any very heavy ships sea was carrying, and no matter how wild are sharks, sea keeps to take it.”

*(“Laut merujukkan segala air sungai dan selokan yang serba terpecah-belah. Laut menyatukan kembali apa yang pada awal mula memang sudah bersatu di angkasa. Laut menerima segala yang busuk dan rusak, yang hanyut dan dianggap buangan. Laut merangkul semua itu dengan ikhlas. Tetapi biar hanya lumpur dan kebusukan sampah kotor belaka yang ia terima, bau laut tidak busuk. Penuh pengertian dan pengampunan bagi segala yang jelek dibenamnya. Dalam nyanyian yang merdu keikhlasan yang riang. Laut tak pernah murung, tak pernah mengeluh. Kapal seberat apa pun ia gendong, dan ikan hiu seganas apa pun ia emban.”)*<sup>38</sup>

The data above shows a description of the character of the sea that humans can take as a lesson as well. The characters here mean: unifying something that have been scattered, receiving and embracing sincerely a bad thing/ damaged/ waste; understanding and forgiving; uttering sincerity and joyfulness; not easy to complain; a heavy load and big problems carried without complaining. How noble these characters are if humans can possess them.

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<sup>38</sup> Ibid., 556.

Besides making a reflection on the inherent character of the sea, humans can also watch/ learn about inherent characters of cassava, as illustrated by *LL* novel as follows.

"Mom, who we are that never learn from *cassava*? *In all the land, cassava grows up*, in every land, *cassava* wants to grow and *save them savory and delicious*. *cassava* is broken, its leaves remove from the branches, *cassava* stacks as a *pile* in the corner of the field, it keep growing, *without complaining* and each time *cassava* give life that *cassava* saves wisely in the ground, protected like a mother hen protects her chicks.

*("Ibune, siapakah kita ini hingga sampai tak mau belajar dari ketela kasper? Di segenap lahan dia tumbuh, lemah rokos lemah lempung kek, lemah gajah maupun pongkokbekikuk atau bera cengkarkek, si kasper mau tumbuh dan menabung singkong-singkongnya yang gurih lezat. Dia dipatahkan, daun-daunnya dilepas dari ranting, dia ditumpuk begitu saja sebagai ongkongan di sudut ladang, tetapi ia hidup, tanpa menggerutu, dan setiap saat memberi kehidupan yang ia simpan bijaksana dalam tanah, terlindung seperti induk ayam melindungi anak-anaknya).<sup>39</sup>*

The data above explains that a human being can learn from cassava which can be useful in all situations and conditions. It was like being treated as worthless, it can still

survive selflessly, it never complains and always behaves wisely with its benefits. It is thus clear that the lessons learned from cassava is the mission of usefulness in life. It is in line with wise expression of life such as becoming more meaningful if it brings benefits to people.

Based on the review and explanation of the wisdom and usefulness of life, it can be a reflection and an opinion that people should live with wise characters as the character of the sea and cassava. Thus how firm a human life is when humans bring a mission of peace and safety for all.

Finally, the tenth philosophical ideas reflected in the novel trilogy *Rara Mendut* have undescribed and can give us some values to be source of reflections to build characters in life and can bring opinions from every ideas. The ideas prove that the novel trilogy reflects knowledge in the form of various useful philosophical ideas for life guidelines as an effort to build the character of this nation.

## E. Recommendation

Based on the findings of the philosophical ideas in the Trilogy of *Rara Mendut Novel* by YB Mangunwijaya, it can be recommended for:

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<sup>39</sup> Ibid., 741.

## 1. Literature Readers

By reading the novel trilogy mainly about the characteristics of characters, the readers can take a lesson. Various philosophical ideas expressed in the novel trilogy can be used as a reflection and may inspire to face problems in their life.

## 2. Teacher

The novel trilogy can be used as media/ materials of learning literature particularly at the high school and university students.

## 3. Parents

By reading of this trilogy of this novel, parents can take some examples through the characteristics of the characters, so they can be motivated in educating their children.

## 4. Policy maker

Various wise characters reflected in the novel trilogy can be used as a model for policy makers because the characters is a reflection of the character for the wise and prudent leader.

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