

Javanese Local Colours in the Fictions of Umar Kayam

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Abstract—One of the phenomena of writing literary works in Indonesia since the last few decades are the tendency to promote regional culture in accordance with the socio-cultural background of the author. The purpose of this study is to explain the form of local colours represented by Umar Kayam in his fiction works. This study, the sociological approach is used as a social reflection of the community. There are two novels by Umar Kayam which become the subject of this study, namely *Para Priyayi* (1992) and *Jalan Menikung* (1999). Data is collected by reading repeatedly and intensively to find data in the form of phrases or sentences and discourses that reveal the discussion of local Javanese colours. The collected data is then analyzed with qualitative descriptive analysis using the sociological literature theory framework. The results showed that the work of Umar Kayam's fiction contained many Javanese local colours in the form of Javanese art, especially puppets, Javanese songs, *tayuban* or Javanese dance. Other local Javanese colour elements are social status as *priyayi*, the use of Javanese language and the attitude of the Javanese life that always promote harmony. The local colour of Java in the fiction of Umar Kayam's works mostly functions as story material and setting so that the fiction works become more interesting.

Keywords—*Javanese local colours; fiction; Umar Kayam*

I. INTRODUCTION

Literary work is a literary response to the surrounding world. Literary works are the creation of authors as members of society not born in a social cultural vacuum [1]. Authors in creating literary works do not depart from "cultural emptiness", but are inspired by the complex realities of life that surround them [2]. Meantime, literary work is a semiotic fact that views cultural phenomena as a sign system that is cognitive [3].

Literary work and life are two social phenomena that complement each other in their being as existential. This implies that literary and real life works, in addition to having their own autonomy, both also have reciprocal relationships [4]. The author's departure in creating literary works was inspired by the phenomenon of life. However, this does not mean that every phenomenon that appears will be recorded and then reported. To produce a good literary work, of course there still needs to be contemplation before giving an interpretation of the phenomenon and then pouring it into a literary work. One of the phenomena of writing literary works in Indonesia

since the last few decades is the tendency to promote regional culture in accordance with the socio-cultural background of the author. One of the regional cultures that has been raised to the surface is Javanese culture [5]. Modern Indonesian literature has never broken its connection with traditional literature [2]. There is continuity between traditional literature and old literature with modern Indonesian literature.

In the 80s the tendency to boost local colours in Indonesian literature began to strengthen. One of the triggers is the birth of two phenomenal novels, namely *Ronggeng Dukuh Paruk* by Ahmad Tohari which is very strong in its local colors, and also the recognition of *Pariyem* which is full of regional locality [6]. The farther the writer goes, the deeper they will return to the roots of the region because the sub-culture of the region is one of the elements that shape them [7].

One of the authors who reveals a lot of Javanese culture is Umar Kayam. Through his fiction in the form of novels namely *Para Priyayi* (1992) and *Jalan Menikung* (1999) and the collection of *Sri Sumarah* Short Stories and Other Short Stories (1986), and *Parta Krama* (1997), Umar Kayam revealed and utilized local Javanese colours. Therefore, in this study two problems were attempted to uncover, namely how local Javanese colour forms and functions in Umar Kayam's fiction. This is done to obtain a detailed picture of the local colours of Java contained in Umar Kayam's fiction and get a clear picture of the local Javanese colour function in building the story structure of Umar Kayam's fiction.

The theory used in this study is the theory of sociology of literature which is motivated by the fact that the existence of literary works cannot be separated from the social reality that occurs in society. As Damono has argued that literary works do not just fall from the sky, there is always a connection between writers, literature and society [8]. There is a reciprocal relationship between writers, literature, and society. As one of the approaches in literary criticism, the sociology of literature refers to the way of understanding and assessing literature that considers social (social) aspects. Literature basically presents a picture of life. Life in literary works consists mostly of social reality [9].

Sociology of literature is classified into three types, namely (1) author sociology, (2) literary sociology, and (3) reader sociology and social impact of literary work. In sociology the

author is examined by the social background, the social status of the author, and the author's ideology which is seen from the various activities of the author outside of literary works. In sociology, the work is reviewed by the content of literary works, objectives, as well as the things implicit in the literary work itself and relating to social problems. In the sociology of the reader and the social aspects of literature, the extent to which literature is determined or depends on social background, change and social development is measured [9].

In subsequent developments, the sociology of literature approach has various variants, each of which has its own theoretical framework and method. In this case, Junus distinguishes a number of literary sociology approaches into several types, namely (1) the sociology of literature that studies literary works as a socio-cultural document, (2) the sociology of literature which examines the income and marketing of literary works, (3) literary sociology that examines society's acceptance of a particular author's literary work and why, (4) the sociology of literature which examines socio-cultural influences on the creation of literary works, (5) the sociology of literature which examines the universal mechanisms of art, including literary works, and (6) genetic structuralism developed by Lucien Goldmann from France [10].

The sociology of literature theory used in this study is the sociology of work, namely the sociology of literature which studies literature as a socio-cultural document, literature as a mirror of society. Literary work is considered as an attempt to re-create human relations with family, society, politics, religion, etc. because it allows it to be an alternative aesthetic aspect to adapt and make changes in a society [11].

Literary sociology examines a literary work at the same time in relation to the background of the community. The analysis of the sociology of literature does not mean to reduce the nature of the imaginative world into facts. Conversely, the sociology of literature also does not intend to legitimize the nature of facts into the world of imagination [12].

The analysis focused on local Javanese colours. Local colour is a particular characteristic of local communities related to local culture. This understanding is identical with a study which defines local colour as a careful painting of background, dialect, customs, how to dress, ways of thinking, ways of feeling, and so on that are typical of a particular area contained in the story [13]. Therefore, to recognize local colours in literary works requires understanding the cultural philosophy of the nation's storytellers. From that philosophy formed the mind and view of social life of the nation [14].

Local colours in literature, especially types of novels, are found in characters and story settings, including the setting of time, place and social setting. In the background of the story, local colours are more dominant in social or socio-cultural settings. Socio-cultural background is usually manifested in the figures that are displayed, social systems, customs, views of society, art, and cultural objects revealed in literary works [1]. Local colours in literature can be seen and examined through the background elements of the story because local colours are expressed through the background elements of the story.

The local colour of Java refers to Javanese local culture, Javanese culture. The culture of Javanese society from ancient times is known as a noble culture that holds a lot of values that are very noble ranging from ethics and manners in the home to courtesy in the public sphere. How to express opinions, talk to parents, dress, eat, treat others, and so on all exist in Javanese culture [15]. Javanese culture emerged and developed along with the development of Javanese society.

Javanese traditions can be broadly divided into three main points, namely: (a) the life cycle ceremony system and the time cycle ceremony system; (b) social customs; and (c) art. These traditions have been upheld in the past (which often cannot be traced to timeliness), and have been preserved until now while from time to time adjusted to the 'demands of the times' [16].

The local colour of Java in the novel in this study is related to the Javanese cultural background reflected in fiction. A study argues that the concept of culture is the totality of thoughts, intentions, and human works that are not rooted in their instincts [17]. The concept of culture is elaborated into its elements which include religious systems and religious ceremonies, systems and social organizations, systems of knowledge, language, arts, livelihoods, technology, and equipment.

II. RESEARCH METHODS

The research data source used in this research is Umar Kayam's fiction which contains local colour problems in the form of novels, namely *Para Priyayi* novel (1992) and *Jalan Menikung* novel (1999) [18,19]. This research data is in the form of language exposure which is a discourse or story text. Data collection is done by reading and recording techniques (reading note). The work of fiction that has been chosen and used as a source of research data is read carefully and carefully to find the local colours of Java contained in it. Readings and recordings are done repeatedly to find local Javanese colours in the novel.

The analysis model used in this study is an interactive analytical model [20]. Data collection and data analysis are done interactively, not chronological hierarchies. Therefore, in this study, data collection and analysis were carried out simultaneously, back and forth, and many times to the saturation point, according to the needs and adequacy, namely the production of a deep and complete understanding of the local colours of Java in Umar Kayam's fiction.

III. RESULTS AND DISCUSSION

A. Local Javanese Colours in Umar Kayam's Fictions

1) *Setting as a local colour*: The setting of the events in the novels *Para Priyayi* and *Jalan Menikung* which shows the local colours of Java is Wonogalih East Java and other cities in Java. *Sesungguhnya ada tiga buah kali yang penting yang mengikis pinggiran kota Wanagalih. Dua dari tiga sungai itu adalah Kali Madiun dan Bengawan Solo yang bertemu di pojok pinggiran Wanagalih* (PP: 5). Actually there are three important rivers which erode the outskirts of Wanagalih city. Two of the three rivers are the Madiun River and the

Bengawan Solo River which meets in the corner of Wanagalih (PP: 5).

The mention of the city of Wonogalih, Kali Madiun and Bengawan Solo in the novel *Para Priyayi* refers to the local colours of the area in Java. The portrayal of the city of Wonogalih, as a small city in East Java with the life and traditions of its people, clarifies the place in the novel *Para Priyayi*. Wonogalih as the capital of the district where Sastrodarsono's family lives and lives. This shows the use of place or regional names as local Javanese colour markers. Bengawan Solo is the name of a large river in Java that passes through the Solo area.

Besides the Madiun, Surakarta and Wonosari regions, Yogyakarta is also the setting of Umar Kayam's fiction. Surakarta and Yogyakarta as centers of Javanese culture are also one of the elements of local Javanese color (PP: 231). The use of the background of the Wonogalih area, Madiun, East Java is in accordance with the origin of the author. Umar Kayam, the author was born in Ngawi, East Java, April 30, 1932. By taking his place of origin, Umar Kayam could describe it in more detail and more life because he had lived in a village in Ngawi, East Java.

2) *Social system as a local colour*: Social system that was revealed in works of fiction Umar Kayam is a group of gentry's society and grassroots. These *priyayi* and *wong cilik* lives are the main problems revealed and narrated in their fiction, both novels and short stories.

In the fiction of Umar Kayam, social status is illustrated as gentry's status and grassroots or ordinary people. In the novel *Para Priyayi*, it is described the Sastrodarsono gentry family life. As with the title of the novel, the life of *priyayi* is the main topic that is told in it. How ordinary people can be aristocracy and gentry children who eventually become an ordinary person is described through the storyline in full.

Hari itu saya, Soedarsono, anak tunggal Mas Atmokasan, petani desa Kedungsimo, pulang dari Madiun dengan berhasil mengantongi beslit guru bantu di Ploso. Guru bantu, itu berarti sayalah orang pertama dalam keluarga besar kami yang berhasil menjadi priyayi, meskipun priyayi yang paling rendah tingkatnya. Itu tidak mengapa. Yang penting kaki saya sudah melangkah masuk ke jenjang priyayi. Beberapa tahun lagi, kalau saya rajin dan setia kepada Gupermen, saya akan menjadi guru penuh sekolah desa. Itu akan lebih memantapkan kedudukan saya sebagai priyayi, sebagai abdi gupermen. (PP: 29). That day I, Soedarsono, the only child of Mas Atmokasan, a farmer from Kedungsimo village, returned from Madiun by successfully obtaining an auxiliary teacher's permission at Ploso.

Unlike the *priyayi* status owned by Sastrodarsono's children. Sastrodarsono's children and grandchildren became *priyayi* because of the descendants of their parents. Because his parents had become *priyayi*, his grandchildren also became *priyayi*. *Priyayi* because of his parents' inheritance or position. A *priyayi* has a great responsibility in household life and extended family. In the *priyayi* family, there are relatives who participate and help at home.

Priyayi family status as happened in the novel *Para Priyayi* and *Jalan Menikung* are Javanese *priyayis*' portraits. The local Javanese colour element in the form of social status as a *priyayi* is revealed and told in the novel. *Priyayi* like that only exist in Java, as local Javanese colours. The author tries to reveal the *priyayi* life and development of Javanese *priyayi*. How can a person who originally came from a *wong-cilik* group be able to rise to a *priyayi* position and also describe the life of a *priyayi* descendant who cannot maintain his personality because of the nature and character that is not in accordance with the character of a *priyayi*. Umar Kayam wanted to convey a message about *priyayi* development. The ancient *Priyayi* and present-day *priyayi* developments are different.

3) *Religion or belief system as a local colour*: In the novel *Para Priyayi* and *Jalan Menikung* the characters also believe in the existence of God. They have embraced Islam which is mixed with Javanese mysticism or referred to as *Islamic abangan*. In the novel it is told that the Ketangga river in Wanagalih is considered sacred by the Javanese. Every Tuesday and Friday Kliwon is a lot of people doing kungkum (bathing). They hope that the fall of revelation will be chosen as Queen of Justice (PP: 6). Trust in mystical things was also shown when Mbah Kromo (village shaman) wanted to give flowers and frankincense to Paerah (Sastrodarsono's assistant) who was possessed. Mbah Kromo believes that the flowers and frankincense that he carries are fine spirit food that enters Paerah's body (PP: 89-90). Javanese believe that there are spirits that can affect their lives.

Sastrodarsono embraced Islam, embraced by his parents. However, he also greatly admired and followed the Javanese-Mataram-Islam or *kejawen kebatinan* teachings (PP: 70). In the novel *Jalan Menikung*, Sastrodarsono's grandchildren restored their grandfather's grave and rebuilt it better (JM: 152). Sastrodarsono's extended family embraced Islam but as revealed in the quote that his family was an *abangan priyayi* family. In a study, the *abangan* group in their awareness and way of life is more determined by the pre-Islamic Javanese traditions [21]. It is different with the *santri* group who understand themselves as Muslims and try to live according to Islamic teachings (PP: 90-91)

4) *Arts as a local colour*: The forms of art that are widely revealed in the novel *Para Priyayi* and *Jalan Menikung* are wayang, Javanese tembang, and *tayub* or *ledhek*, Javanese gamelan and siter. From these art forms, wayang is the most dominant form of art expressed in the two novels. This happens because Umar Kayam as the author of this novel is a cultural observer who understands very well the wayang art. In addition, wayang art is one of the forms of art that is still alive and thriving in the community and wayang fans are not only limited to Javanese society but the outside community has also received wayang as a form of national culture. *Pesta perkawinan di Jogorogo dihadiri oleh banyak pejabat, priyayi, gupermen di samping juga tionghoa-tionghoa bekas praktek candu, sehingga meriah sekali. Wayang kulit dengan lakon Partokromo, perkawinan Arjuna, dipentaskan. Pilihan lakon itu tentulah agar pasangan kami berdua bisa*

serukun Arjuna dan Sembadra (PP: 42). The wedding party in Jogorogo was attended by many officials, priyayi, gupermen as well as the Chinese who used to practice opium, so it was very lively. Leather puppets with Partokromo play, Arjuna's marriage, are performed. The choice of the play must have been for our partners to get along well like Arjuna and Sembadra (PP: 42). *Lakon yang dipilih Ndoro Seten adalah Sumantri Ngenger atau Penghambaan Sumantri. Menurut Ndoro Seten, lakon itu sengaja beliau pilih untuk memberi sangu kebijaksanaan hidup bagi saya. Inilah cermin yang paling baik buat semua calon priyayi yang ingin membaktikan dirinya kepada negoro, kata Ndoro Seten dengan seriusnya* (PP: 43).

Puppets become one of the media for delivering advice expressed in detail and used well by the main character of the novel to convey his advice. In Javanese society, wayang, besides functioning as a spectacle, also has a function as guidance. To give advice on how an aspiring person should be and want to be a *priyayi*, Ndoro Seten chose the Sumantri Ngenger play on the puppet show when Sastrodarsono's wedding was held. Wayang has a huge role in Javanese life, so it is not an exaggeration to say that wayang is one of the identities of Javanese humans [7]. Wayang is a spectacle of guidance 'as a spectacle of entertainment as well as a role model / role model [22]. Many educational values can be taken from the story and performance of wayang. Puppets are also used by Javanese as a means to show their views on life, their philosophy of life. Javanese philosophy of life makes Javanese closer to nature, because their lives depend on nature [23]. By utilizing puppets in education, can be interpreted as a return effort on the basis of its own regional cultural values as an effort to build national identity and as a kind of filter in selecting the influence of external culture [24].

Sumantri Ngenger puppet play is a source or hypogram story in the novel *Para Priyayi*. The lives of Sastrodarsono and Lantip figures in doing their services to be able to realize their desires as *priyayi* have similarities with the dedication efforts of Sumantri figures. The wayang story is also mentioned in the novel *Jalan Menikung* when narrating Endang Pergiwa and Pergiwati the son of Arjuna (JM: 51).

In the novels of *Para Priyayi* and *Jalan Menikung*, many things, especially the issue of education, were also conveyed using Javanese song media. Javanese poetry songs which are full of educational meanings are expressed in this novel. "*Coba Tip. Kamu menembang bait pertama lagu Pocung dan Serat Wedhatama, terus kamu sambung bait pertama lagu Kinanti dari Serat Wulangrehn* (PP: 130)." Lets's Try Tip. You sing the first verse of the Pocung and Serat Wedhatama songs, then you continued the first verse of the song *Kinanti* from Serat Wulangrehn (PP: 130).

Sungguhnya masih ada satu serat lagi yang saya ingin kalian dengar, yaitu Serat Tripama ciptaan Kanjeng Gusti Mangkunegara IV. Tetapi, baiklah itu saya tunda dulu hingga kelak. Wedhatama itu karangan Kanjeng Gusti Mangkunegara IV sedang Wulangreh adalah karangan Kanjeng Sinuwun Paku Buwana IV. Pilihan bait-bait itu saya kira erat kaitannya dengan suasana gawat sekarang. Tempelengan dari Nippong

trayoli kurang ajar itu, memberi tahu saya bahwa negeri ini sedang mengalami masa yang sangat gawat." (PP: 132).

In fact there is still one more Serat that I want you to hear, namely Serat Tripama created by Kanjeng Gusti Mangkunegara IV. But, fine, I postponed it until later. The Wedhatama written by Kanjeng Gusti Mangkunegara IV while Wulangreh was written by Kanjeng Sinuwun Paku Buwana IV. The choice of those stanzas I think is closely related to the present bad situation. The brash from *Nippong trayoli* was insolent, telling me that this country is experiencing a very difficult time." (PP: 132).

When Sastrodarsono advised his children, Javanese songs also became his medium. When the children and grandchildren gathered, Sastrodarsono often conveyed advices and ethical education using song media. Sastrodarsono's children and grandchildren were also happy to receive the advice (PP: 132-133). Serat Tripama for the Java community is one of media education and good advice that can be exploited to date. Sastrodarsono also used Tripama to give advice to his children and grandchildren. The songs of *kinanti* are used by many authors to convey their advice and messages to readers. This happens because one of the functions of this *kinanti* song is to convey messages and advice related to power, advice and messages to government holders [22].

Sastrodarsono gave advice about loyalty that must be owned by a servant of the state to his children, namely Noegroho who had become a soldier, Hardojo who had become the Mangkunegaran *priyayi*, and Harjono who had become an official in the Madiun Karisidenan office. Even though his children were adults and had a position, Sastrodarsono felt he still needed to remind and give advice to all of them (PP: 185-187). Javanese songs were also revealed in the novel *Jalan Menikung*. Eko as the main character, playing sitar with the song "Perkutu Manggung" (JM: 25). At the end of the novel of *Jalan Menikung*, Eko returned to playing siter with the song "sore ora jamu" (JM: 184).

In addition to the art forms of wayang and "serat" or tembang, other forms of art which are also expressed in the novel *Para Priyayi* are the art of *tayub* or *ledhek*. The form of folk art which originally came from dance about fertility (PP: 42). In *tayub* art, besides female dancers called *ledhek*, usually accompanied by male dancers who come from the audience who can dance. *Tayub* dance is an expression of romantic relations between female dancers as *ledhek* or *ronggeng* with male dancers as *pengibing*. The origin of this dance originated from a fertility ceremony dance, which dates back to pre-Hinduism, originally sacred. Sacred ritual ceremonies that require accompaniment of *tayub* fertility dance, among which are ritual marriages and agriculture. Due to the shift in function and value, *tayub* is now considered as an entertainment dance, especially for men.

5) *The use of Javanese language*: The use of Javanese as one of the local Javanese colours in the novel *Para Priyayi* and *Jalan Menikung* is quite a lot. In the song, which is one of the local colours of Java, the Javanese language is used. Likewise, communication between people sometimes also uses Javanese (PP: 130; 300). Ndoro's words, *Embah Kakung*,

Embah Putri showed the use of the Javanese language. The use of the Javanese vocabulary is quite a lot in the novels of *Para Priyayi* and *Jalan Menikung*. For example, the use of Javanese language, for example vocabulary *abdi dalem*, *didhawuhi* (PP: 3), *pakde*, *kungkum* (PP: 6, 7, 44), *Wong cilik* (PP: 44), and many more.

Javanese language recognizes the levels of language usage. Javanese language consists of five levels, namely Ngoko, Ngoko Halus, Krama, Krama Halus, and Krama Inggil [22]. In the *Para Priyayi* novel, the Javanese language is used according to the level, with whom and to whom the language is used. The Javanese language used is Javanese manners because most of the characters are from the *priyayi* class.

The novels of *Para Priyayi* and *Jalan Menikung*, elevating Javanese *priyayi* life. The dominant local color besides *priyayi* life is the wayang story. *Priyayi* life as a local Javanese colour was appointed as a story in the novel because at that time there was a shift in *priyayi* development and Javanese society. *Priyayi* who came from the descendants of ordinary people like Lantip were many. In society, people like Lantip in their lives actually live as a true *priyayi*. His behavior and actions always reflect the behavior and actions of a Javanese *priyayi*.

In addressing the changes and cultural transformation, Umar Kayam offers several behavioral criteria, namely open (compromise and dialogic), flexible, and creative. Kayam said that this attitude was "historical command". It has long been owned by our ancestors [23]. Umar Kayam raised the story of '*priyayi*' because he wanted to convey the message that *priyayi* life had experienced development and change. How can someone become a *priyayi* and how is the behavior of a *priyayi*.

B. *The Function of Local Javanese Colours in Umar Kayam's Fictions*

In the novel *Para Priyayi* and *Jalan Menikung*, it is told how the large family of Sastrodarsono preserved and developed into a *priyayi* family. Classification of Javanese communities as local Javanese colours. The Javanese *priyayi* life adopted in the novel is the material or the content of the story as a whole, not only as a cultural setting. The art form that is also told in the novel is art that is familiar with the life of a *priyayi*. These art forms include wayang, *tayuban*, and Javanese songs that are full of meaning and education

At the time of Sastrodarsono's wedding, both his father-in-law and his parents also made wayang kulit performances with different plays. A party at his father-in-law's house, wayang kulit with Partokromo's play, Arjuna and Sembadra's marriage. The download party of the mantu in Kedungsimo, for the contribution of Ndoro Seten, was also held a puppet show with the Sumantri *Ngenger* or Sumantri Servants play. Ndoro Seten himself chose the play (PP: 42-43)

This Sumantri *Ngenger* play tells about the sorrow and sacrifice made by Sumantri when *ngenger* to King Prabu Arjunasrabahu. This play contains a noble education for both the young people and the *priyayis*. For young people, this play teaches humility, self-knowledge, know-how. For young people who want to advance to become *priyayi*, this play is

also good as an example. Sumantri is an example of a small wong who sincerely surrenders his devotion to the king and the country. Even though he had previously been arrogant and had the heart to sacrifice his brother and was not able to show off his magic to his king. For *priyayi*, who hold power, this play is also good because it provides a lesson on how the king must be patient and wise, but also know when to subdue his enemy and forgive him. The local Javanese colour of wayang art with Sumantri *Ngenger* plays the storyline as an example of the author in developing the story as a whole. The life of the novel PP main character, namely Sastrodarsono and Lantip is almost the same as the story of the life of Sumantri's figure in wayang stories. Before becoming a *priyayi*, Lantip also frightened the Sastrodarsono family until finally becoming a *priyayi*. The life of the Sastrodarsono family as a *priyayi* and the life of Lantip from childhood to adulthood to be a *priyayi* is told to either become the material or contents of the novel *Para Priyayi*. Thus, the local colors of wayang stories in the novel *Para Priyayi* and *Jalan Menikung* serve as story content and storyline.

In addition to wayang stories, in the novel *Para Priyayi* and *Jalan Menikung* there are also many issues about song which have deep meaning in terms of education. Sastrodarsono as a *priyayi* also used Javanese songs as a medium of education for his family (PP: 132-133). Sastrodarsono delivered educational advice to his children through examples and contents of Javanese songs. The advice was not only for his children but also for Lantip who was involved in his extended family. On another occasion, Sastrodarsono also used another Javanese song as a means of educating his children (PP: 185-187). Local colours in the form of Javanese songs are well used by authors as story material, not only as background stories. With the Javanese songs in the novel, the story becomes more complete in revealing the problems of a *priyayi*'s life.

IV. CONCLUSION

Umar Kayam's fiction works contain a lot of local Javanese colours. These local colours are art forms in the form of puppets, Javanese songs, *tayub* or teledok. In addition, social status as a *priyayi* and the use of Javanese language are also found in many of his fiction works. The Javanese worldview that prioritizes the harmony of life as experienced by the characters in the novel *Novel Para Priyayi* and *Jalan Menikung* are also dominant. The local Javanese colours in the two novels function as material of the story and story setting. Sumantri *Ngenger*'s puppet story becomes a hypogram in the novel *Para Priyayi*. For further researcher, it would be interesting to analyze the value of other Javanese colours using different literature.

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