

## The constellation of Lacan's subject register in Damar Shashangka's translation of *Serat Gatholoco*

### Konstelasi subjek register Lacanian dalam *Serat Gatholoco* terjemahan Damar Shashangka

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#### ABSTRACT

Gatholoco is a figure in *Serat Gatholoco*, a literary work suspected to be written in the early 19<sup>th</sup> century. The Gatholoco character is said to have a constellation of desires that presents subversive symptoms, positioning *Serat Gatholoco* as a controversial text at that time. The aim of this study is to describe the constellation of desires in *Serat Gatholoco* translation from Damar Shashangka, using the economics perspective of the Lacanian subject. This study used the qualitative interpretive method. The result shows *Gatholoco* as a sublimation of ideas that become the image-subject in the symbolic register, which is a manifestation of alienation symptoms suppressed in the discourse of the Ruler. Naming as a true-born man declared by Gatholoco is a form of active narcissistic desire, a metonymy that connects identification and desire for Gatholoco's self-hood. The identity of the naming is the substitution of one marker with the Other. Its word is a paternal metaphor, the substitution of the Father's name (resistance efforts) for the Mother's desire (primordial existence). This metaphor offers substantial resistance to the Father's Law (puritan existence). In the end, the nicknames of Gatholoco are a form of the narcissistic desire of the author.

#### KATA KUNCI

Gatholoco,  
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#### ABSTRAK

Gatholoco ialah tokoh yang terdapat dalam *Serat Gatholoco* yang diperkirakan ditulis pada awal abad ke-19. Tokoh Gatholoco dikisahkan memiliki konstelasi hasrat yang menyajikan gejala subversif sehingga *Serat Gatholoco* menjadi teks yang kontroversial pada zamannya. Tulisan ini bertujuan mendeskripsikan konstelasi hasrat dalam *Serat Gatholoco* terjemahan Damar Shashangka ditilik dari ekonomi subjek register Lacanian. Metode kualitatif interpretatif digunakan dalam penelitian ini. Hasil penelitian menunjukkan Gatholoco sebagai sublimasi gagasan yang menjadi citra-subjek dalam register simbolik yang merupakan manifestasi gejala alienasi yang ditekan dalam diskursus Sang Penguasa. Penamaan seperti lelaki sejati yang dideklarasikan Gatholoco merupakan bentuk hasrat narsistik aktif, metonimia yang menghubungkan identifikasi dan hasrat atas kedirian Gatholoco. Identitas atas penamaan tersebut merupakan substitusi satu penanda dengan Liyan. Kata tersebut merupakan metafora yang bersifat paternal, substitusi nama Ayah (upaya resistensi) demi hasrat sang Ibu (eksistensi primordialitas). Metafora tersebut menawarkan perlawanan secara substansial terhadap Hukum Sang-Ayah (eksistensi puritan). Pada akhirnya, nama-nama sebutan dari identitas Gatholoco merupakan bentuk hasrat narsistik pengarang serat itu sendiri.

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## Introduction

Introduction Gatholoco is a personage within *Serat Gatholoco*, a literary work speculated to be written in the Mataram Surakarta era in the 19th century. The inference that the Gatholoco literary works initiated during that period in Surakarta were carried out according to the sexual rites aimed to summon the fertility of the rice field. Rice field fertility was brought in through the practice of asceticism, the ecstasy of Shiva-Buddha, and the worship of Bima. Bima is a male sexuality symbol established in the numerous temples in that area. Sumardjo (2007) defines Gatholoco as a continuance of the Bima cult in the slope of Lawu Mountain.

*Serta Gatholoco* was written in Javanese. Gatholoco can be defined as male genitalia, from the word *gatho* (head) and *loco* (scrubber). Aside from its impolite name, the behaviors of Gatholoco were also considered disrespectful. The courtesy in communication is reflected from the verbal and non-verbal aspects (Mislikhah, 2014). Gatholoco verbal impoliteness was observed from his choice of words in arguing with spiritual Kyais. His choice of diction was considered assaulting Islam and blaspheme the Sharia. Besides, the non-verbal contempt was shown from Gatholoco behavior of smoking and addiction in debating the Kyais. Those behaviors were interpreted as disobedience toward Islam values as, during that period, devotion was materialized through the prohibition of addictive consumption (Rush, 2012). Thus, *Serat Gatholoco* was classified as forbidden work, while Moslems accused it of assaulting Islam (Cambara, 2018). Sumarsih (2021), who has investigated Gatholoco Mysticism using hermeneutics, also identifies the elements of humiliation toward Islam, such as when Gatholoco assaulted Kaaba, Al-Qur'an, and Islamic confession of faith (shahada).

Gatholoco is a representation of a Javanese religious figure who prioritizes the spiritual rather than the materialistic elements (Mulder, 1984). Gatholoco turned the common spiritual logic upside down, as he was illustrated as divine addiction. Consequently, the obsession had whirled his consciousness into various direction so that normative people faced frustration in comprehending Gatholoco (Shashangka, 2010).

This *Serat Gatholoco* presented subversive symptoms during that period, so Gatholoco was known as the definition of a madman (Haq, 2013). He became a controversial icon through his philosophical dialectics in the form of a conundrum (riddle) (Sumarlam & Pamungkas, 2014), containing the perspective of life's perfection. He offered contemplative discourse mirroring refusal toward other cultures deemed different and non-Javanese (Cambara, 2018). Gatholoco was also considered a reflection of disgust toward freedom of expression restrained by dogma (Ulum, 2019).

The controversy of Gatholoco was also investigated by Day (2007). Rozikin (2007) mentions that controversy of Gatholoco appeared due to readers' intellectual and background gap. Aside from all of his controversy, Furqon & Busro (2018) identify that Gatholoco offered religious critique through the body. Thus, the Gatholoco figure carries a crucial philosophy to be comprehended (Suseso, 2005).

Different from other studies that have investigated *Serat Gatholoco* from the philosophical, hermeneutics, historical, social, post-colonial, scientific, literary

reception, language politeness perspectives, this study investigates the Lacanian register of Gathocolo character in *Serat Gathocolo*. The results of this study are expected to provide a comprehensive understanding of *Serat Gathocolo*. As a cultural artifact scripture, *Serat Gathocolo* anthropologically recorded ideas from a specific perspective during that era. This study used desire theory in Lacan psychoanalysis. The concept thought, behavior, and belief of Gathocolo within the text was examined using psychoanalysis. The description of character consolidation in the fulfillment of the writer's ideal desire was identified to see the figure's desire illustrated in *Serat Gathocolo*.

## Method

The qualitative interpretative method was employed in this study. The descriptive data, in the form of words, were obtained through the qualitative method and interpreted (Bogdan & Biklen, 1992), by elaborating the interpretation of the available data (Ratna, 2013). The translation of *Serat Gathocolo* from Damar Shashangka was used as the data source. The formal aspects, including the macro (sociocultural) and micro (totality of prose) aspects from *Serat Gathocolo* were considered as the text artistic (Ratna, 2013). The story structure was analyzed using the formal method.

The analysis process consisted of four stages, namely a) data collection, b) data reduction, c) data analysis and d) conclusion. The data collection was carried out by collecting references related to the research object. In data reduction, we selected proper references from all of the previously collected references. Then, the *Serat Gathocolo* was analyzed using structural analysis on Gathocolo's characterization and verbal. The metaphor and metonymy within the text were also investigated. The results of the structural analysis were used in the further Lacanian psychoanalysis on the constellation of the desire of Gathocolo figure and economic situation within *Serat Gathocolo*.

## Discussion

In Javanese *primbon* (manuscript textbook), physical features are frequently used to understand the characteristic (Gunasasmita, 2009). Similarly, this study used Gathocolo's physical appearance to construe his characteristics. Physically, Gathocolo was illustrated as a human resembling short leg fowl, with curly hair, rough skin, non-focused eyes due to frequent blinking, connected eyebrow, flat nose, scalloped teeth, thick bluish lips, and short neck. Gathocolo's eyes often blinked, representing his dishonorable morals (Gunasasmita, 2009). His connected eyebrows showed his stinginess, prompting conflicts between people, creating a fierce dispute, and impolite (Gunasasmita, 2009). The hard and curly hair presented his audacity (Gunasasmita, 2009), while his flat nose with a bigger part at the bottom demonstrates his high and passionate sexual desire (Gunasasmita, 2009). The thick bluish lips showed his lack of intelligence, tardiness, less persistence, and being untrustworthy (Gunasasmita, 2009). The crooked teeth represented his habit of lying and making up fake news (Gunasasmita, 2009), and his short neck showed his atrocious behaviors that often harmed others (Gunasasmita, 2009). From Gathocolo's physical appearance analysis based on the Javanese *primbon*, Gathocolo is illustrated as someone with poor

characteristics. Aside from implicitly dreadful characteristics reflected from his physical appearance explicitly, Gatholoco is also illustrated as someone with great addiction.

Apart from Gatholoco's dreadful physical character and behavior, Gatholoco was also described as possessing great desire of want-to-have and want-to-being, as declared in his dialogue "..., *Gatholoco namaku, aku manusia Lanang Sujati (Lelaki Sejati), rumahku di tengah-tengah jagad*" '..., my name is Gatholoco, a *Lanang Sujati* (true-born man), living in the middle of the universe' (Shashangka, 2010, p. 5). In Javanese, a true born man is a man with an abundance of treasures, magical power, high social status, authority, and numerous women, be it as his wives or mistress (Sudarwati & Jupriyono, 1997). However, Gatholoco obtained his wealth from arguing, signifying that his magical power and ability came from his ability to arrange words. Meanwhile, his social status and authority were obtained from defeating Kyais or people who were arguing with him. At the end of the story, Gatholoco is narrated by being surrounded by many pretty women massaging him. This series of events illustrates that Gatholoco is a true-born man.

Gatholoco also proclaimed himself as *lĕlanange jagad* (man of the universe). He had two alternative names of *Barang kinisik* and *Barang panglusan*, defined as petted goods. This naming is related to the concept of *Phallus*. Manifested from his internal anxiety, Gatholoco's self-identification was completed through naming or metonymy as a response to alienation of his perception. He combined the ideal and factual aspects to camouflage his deficiencies, diverting (metonymy) and consolidating (metaphor) his desire through the language.

The designation of a true-born man declared by Gatholoco is an active narcissistic desire, a metonymy connecting his identification and desire. The identity built from the naming substitutes a marker from Otherness. The phrase of true-born man is a paternal metaphor, substituting the name of Father (resistance attempt) for the desire of Mother (Javanese existence). This metaphor offers substantial resistance toward The Father's Law (puritanical existence). Those naming is a manifestation of Gatholoco's passive narcissistic desire.

Otherness represents an aspect that is different from himself. Otherness appears in imaginary and symbolic phases, associated with demands. These phases emerge before self-understanding is constructed above the otherness ideas. Otherness is a single possibility of 'me' or 'oneself'. Thus, Gatholoco is a representation of Otherness, the ideal-me from the writer's self-hood.

In the symbolic level, Otherness is a structural position for coalescence, for separating 'self' from 'otherness'. Otherness can also be defined as structuring of deficiencies so that Otherness sustains the endless lacking. Gatholoco is a consolidation of the appearing encouragement induced by lack from the metaphorical castration threat, known as The Father's Law. During that period, the hegemony of Islam made the people who believed in ancestral beliefs (local or Javanese) felt threatened, anxious, and restless, as shown from the quotation below.

*Oleh sebab sesak yang semakin menjadi-jadi, yang muncul dalam hati, terasa bagai diiris-iris, bangkit semakin tak tertahan lagi, gelisah dan gundah, nelangsa berlebih-lebih.*

*Di tengah keresahan sengaja aku menulis untuk menghibur, (menulis) serat Gatholoco, maksud hati mencari kejelasan sehingga bisa menentramkan hati, supaya tidak sedih berlarut-larut, sebagai sarana menghibur diri.*

The sorrow has worsened, it felt like being cut, it becomes unbearable, the anxiety, upset, and excessive misery.

In the middle of this misery, I write, *serat Gatholoco*, to find an explication for my peace of mind, not to drown in this hopelessness, as a medium to captivate myself (Shashangka, 2010).

The first quotation clearly shows, in pupuh *Mijil* (Sundanese chant), a description of such anxiety and insecurity, requiring the writer to stand up, revolt, and voice up the oppression he faced. In the imaginary phase, the writer manifests his desire into a *serat* (literary work), unseparated from his ego. The writer compromises himself by regulating, coordinating, and even knocking his ego with the external constraints in the form of norms and values. *Serat Gatholoco* or *Gatholoco* figure was written as a new scheme of his desire in the form of fantasy disclosure. The writer internalizes the socio-anthropological attributes and transforms them through unconscious imagination. The results of that identification become the component of an individual through incorporation, the partial or complete object takeover to formulate the ego-ideal principle. Thus, *Gatholoco* figure is the representation of the writer's ego-ideal.

Identification of desire consists of three orders of subjectivity, namely the symbolic, imaginary, and real. These three orders of subjectivity emerge in the signifier, image, and fantasy, as stated by Lacan (1978) that it is a derivation from chain of the signifier, evolving into the line of desire. The signifier functions as the desired object (Bracher, 2009). In relation to the analysis, the object can be presented as follows.

1. Passive narcissistic desire is a desire from symbolic order involving the hope for symbolic Otherness to obtain acknowledgment and acceptance. The following quotation demonstrates the desire for the attainment of identity.

*Ragaku adalah wujud Suksma, jelas-jelas adalah Hyang Widdhi yang terlihat, mampu eksis atas kehendak Hyang (Widdhi) sendiri, mampu pula beraktivitas (atas kehendak-Nya juga), Muhammad (Atma Ruh juga adalah wujud Hyang Widdhi) yang memiliki, pengucapan penglihatanku, penciuman dan pendengaranku, lesan dan pribadi ini, semua itu milik Rasulullah.*

*Aku ini tidak memiliki apa-apa, hanya perasaan (merasa memiliki) saja yang menjadi miliku, itu saja jika mendapatkan kasih dari Hyang (Widdhi), jika tak mendapatkan kasih (Hyang) Widdhi, milikku hanyalah sêpi, arti kata sêpi adalah kosong, tidak ada apa-apa, bagaikan aku saat belum menjadi, tetap kosong tak mengetahui apa-apa.*

My *body* is the manifestation of *Suksma* (spirit), clearly a visible *Hyang Widdhi* (God Almighty), capable of existing by the will of *Hyang (Widdhi)*, capable of doing activities also by His will, *Muhammad* (is also the *Hyang Widdhi*), possessing my sounding, vision, smelling, hearing, this nuncupative is the possession of *Rasulullah* (Islamic prophet Muhammad)

*I have no possession, only my feeling (of possession), with the will of Hyang (Widdhi), without the will of Hyang (Widdhi), my possession is only lonely. Lonely is empty, without a thing, like me before a being, empty and knowing nothing.* (Shashangka, 2010)

In the above quotation, Gatholoco implied conception upon his desire to dissolve with the Other, to be consolidated with the Other, through his perception. It is linear with the Javanese identity, which mentions that the highest purpose is to be consolidated or united with God (The Creator) as the perfection of life (Asmara, 2013; Musman, 2021; Nugroho, 2020; Surpi, 2020).

2. Active Narcistic desire is a desire leading to the identification, a symbolic self-identification with the Other to proudly illustrate specific markers in a system that form the Other. This desire is illustrated in the quotation below.

*Aku mengaku sebagai Lanang Sujati (Lelaki Sejati), arti dari Lanang Sujati (Lelaki Sejati) sesungguhnya adalah, aku disebut LANANG karena memahami Rahasia Mulia barang (penis)-ku, sedangkan SUJATI (Sejati) artinya 'ingSUn urip tan nêJA ma TI' (Aku Yang Hidup Tak Dapat Mati Selamanya)*

*Aku Yang Maha Mulia, tak bisa rusak dan celaka, yang langgeng dan sesungguhnya surga mulia itu sendiri, Kiai Guru menyahut, Jikalau demikian kamu ini, mengetahui takdir Hyang Agung yang belum terjadi? Gatholoco menjawab, "Bahkan, aku bisa membuat takdir yang bakal terjadi pada diriku".*

I admit as *Lanang Sujati* (a true-born man), I am *Lanang* as I understand the noble secret of my object (penis), while *Sujati* means 'ingSUn urip tan nêJA ma TI' (I can live and avoid death forever).

I am the Majesty, cannot get damaged and harmed, the only imperishable and actual is the glorious heaven", then the Kyai said, "Then, you know *Hyang Agung's* destiny which has not happened?", Gatholoco answered, "I even can construct my own fate". (Shashangka, 2010).

The identity of *Lanang Sujati* is desired by Gatholoco. His ego misperceived an image for himself, a combination of ideal and factual concepts. Starting from the alienization from the writer, the image of Gatholoco, paradoxical to the 'generality', radically emerges as an effort to face the hegemony or domination of Islam that was perceived as The Father's Law, taking away the writer's original registers (representing the Javanese at that era). The writer's anxiety (as a narrator) in this identity ambiguity (as illustrated in the *pupuh-1*) stimulates the desire to own identity through the projection of 'pain' (unwholesome or lack) on something perceived as alien of the Other. The writer attempts to actualize his self qualities as a subject through symbolic registers, using the metaphor of *lanang* (man) and *sujati* (true-born). The naming of *Lanang Sujati* becomes a medium for the writer's desire condensation because, through the particular language in literary work, censor becomes more slacking than in the real world. The offered idea of Gatholoco ad *Lanang Sujati* is the manifestation of the writer's 'want-of-being' desire, disguised as language construction.

3. Active analytic desire in the symbolic order involves the desire to have, as self-gratification, an object manifesting a specific signifier.

*Dimanakah kuburmu?" Gatholoco menjawab, "kuburku telah aku bawa, setiap saat dalam kehidupanku, serta aku tahu, pada batas usiaku, jika sudah dekat ajal, dalam dua belas hari, baru memilih jam dan saatnya."*

*Kiai Abdul Jabar berkata, (Bagaimana dengan) ketetapan Hyang Widdhi, yang belum terlaksana, Gatholoco menyahut, Itu ketetapan (Hyang) Widdhi, bukan ketetapan dariku, Allahku setiap hari, membuat ketetapan bagiku, menuruti kepada semua kehendakku. Ketiga Guru sama-sama berkata, Gatholoco kamu ini, nyata-nyata kesurupan setan! Gatholoco menjawab, Benar memang tidak salah, saat aku belum lahir, di dalam alam yang samar hingga pada zaman aku lahir (kembali sekarang), setanku belum bisa aku pisahkan dari diriku!*

"Where is your grave?", Gatholoco answered, "My grave has been brought by me in every moment of my life. I even know my age, if I have been close to my death, in twelve days, I choose the time and moment."

Kyai Abdul Jabar said, "(What about) the decision of *Hyang Widdhi*, that has not been realized?", Gatholoco replied, "That is the decision of (*Hyang*) *Widdhi*, not mine, God made my fate, every day, and obey to my will." The three Kyais simultaneously replied, "Gatholoco, you have been possessed by the devil!", Gatholoco answered, "That is correct, that is not wrong, before I was born, in the vague realm until I was born, I still unable to throw away my devil from me!" (Shashangka, 2010).

The fulfillment of active analytic desire was illustrated in Gatholoco's triumph in every debate he had with his partner. Gatholoco's advice was well received by other figures, as implied from the acknowledgment of conceptions delivered by the writer through Gatholoco's figure as the Other from the subject.

4. Passive analytic desire is relevant to the subject's desire to be desired by the Symbolic order as the carrier of one of the primary markers.

*Aku ini manusia utama, nyata seorang lelaki sejati, namaku Barang Pangalusan, nama lainku Barang Kinisik, ada tiga namaku, yang sangat dikenal, di seluruh empat penjuru mata angin, bahkan lima penjuru mata angin hingga ke mancanegara, Gatholoco namaku. Rumahku di pusat semesta, aku datang dari belakang menuruti kehendak sehingga aku sampai juga di sini, perlu untuk bertemu dengan dirimu duh cantik, duh berlian merah pujaanku jika mau aku nikahi dirimu.*

I am the primary human, a true-born man, my name is *Barang Pangalusan*, my other name is *Barang Kinisik*. My three names are well-known in all four corners of the wind, and even overseas, my name is Gatholoco. My home is the center of the universe, I came from the back, following my desire, until I come here to see you, beautiful, my favorite red diamond, I will marry you. (Shashangka, 2010).

As previously discussed, the writer used the symbolic register to be a complex discourse to mediate his ideas to the readers while also using the symbolic register as the media for desire fulfillment. *Serat Gatholoco* is a symbolic area with a free imaginary register through signifiers (language) as the medium for desire condensation and transfer. Human language is structured in the selection of images with a specific empirical relationship with human existence and relatively limited biological reality with the image of other humans. This imaginary experience on the image selection complements every concrete language through verbal communication. This imaginary dimension gives an emotional weight, source, and vibration to human language.

Gatholoco attains his desired image from the opposite sex through introducing his identity as part of his want-of-being to fulfill the desire to have. Therefore, imaginary order has an essential role in formulating the identity and desire structure, while in a discourse, it affects the desire and identity of an individual by functioning at the imaginary level.

Lacan (1978) divided the orientation of desire forms into the desire of being and to have. This dichotomy is observed in the Gatholoco character, narrated through *pupuh* III, *Sinom*, at 43. From this *pupuh*, Gatholoco was narrated as an individual with undoubting physical appearance, who was created by himself. The same illustration was also exhibited in the *Pupuh* III, *Sinom*, at 47.

*Ragaku adalah wujud Suksma, jelas-jelas adalah Hyang Widdhi yang terlihat, mampu eksis atas kehendak Hyang (Widdhi) sendiri, mampu pula beraktivitas (atas kehendak-Nya juga), Muhammad yang memiliki, pengucapan penglihatanku, penciuman dan pendengaranku, lisan dan pribadi ini, semua itu milik Rasulullah.*

My body is the manifestation of *Suksma* (spirit), clearly a visible *Hyang Widdhi* (God Almighty), capable of existing by the will of *Hyang (Widdhi)*, capable of doing activities also by His will, Muhammad (is also the *Hyang Widdhi*), possessing my sounding, vision, smelling, hearing, this nuncupative is the possession of *Rasulullah* (Islamic prophet Muhammad) (Shashangka, 2010).

In the above quotation, the writer experiences alienation, being caught up in between ideal and desire, The character illustrated in Gatholoco is a manifestation of an individual experiencing a split and no subject, as an effort to manipulate the anxiety and resistance force toward the dominating Father's Law (puritans). As an idea sublimation becoming subject-image in the symbolic register, Gatholoco is an expression of alienation symptoms pressed in the Ruler discourse, but appear and become dominant in the hysterical discourse. The deconstruction covers the dichotomy between ego-ideal and the desire of being. In Gatholoco's confrontation toward the dominant Father's Law subject, the writer feels alienated, oppressed, and ostracized. The writer, then, confronts his desire by imaginary expressing the subject-model as ego-ideal and ego-ideal, symbolically cooperated in the Gatholoco figure.

Further, Gatholoco declared points beyond his ego-ideal, a nihilistic and transcendent statement with no subject, concrete immortality. It is the writer's attempt to expose true wisdom, *manunggaling* (unification), and single duality. Gatholoco's behavior in identifying himself is encouraged by the desire to have and to be. He becomes a subject of ego-ideal, desiring the writer's ego-ideal.

Gatholoco became arrogant, wanted to be excessively adored, and idealized to get acknowledged as someone who never lost in an argument since he felt that he had incomparable knowledge. It signifies that Gatholoco also represents humans as illustrated in *pupuh* VII *Gambuh*, at 2, where Gatholoco declared that he completed the journey just to find enemies to argue. Therefore, he came to Islamic boarding schools.



*Berkeliling ke mana-mana, niatnya hendak mencari musuh berdebat, seluruh pondhok pesantren didatangi, diajak berdebat tentang ilmu sejati, jika kalah diperolok olok olehnya (Pupuh VII Gambuh, pada 2).*

Travelling everywhere, to find enemies to argue. I visit all Islamic boarding school, I ask them to debate on true knowledge. If they lost, Gatholoco made fun of them (*Pupuh VII Gambuh, pada 2*) (Shashangka, 2010).

Gatholoco was designed in such a way to form an image of model-subject, ideal physical or behavioral conception, such as the heroes or other figures that represent the superior human role, contrary to the idealization of the general figure. The physical images described by the writer are literally paradoxical to the general superior human image. It is the manipulative effort emphasizing that the content is much more meaningful than the cover, as the wisdom from Gatholoco substantively questions the content. In other words, Gatholoco did not attack or against Islam, but he proposed a discourse on the probable consequences of Javanese people if they left Javanese culture.

In addition, *Serat Gatholoco* also provides riddles in explaining the desires of the figures. In the meeting of Gatholoco with the three Kyais who ignore him, there was a riddle: Puppeteer and the puppet screen, also the puppet lighting tool, which one is the oldest? In answering the riddle, Gatholoco highly desired to be acknowledged as someone with great religious understanding. The desire was fulfilled as the three Kyais acknowledged Gatholoco, and positioned him as their teacher. Gatholoco's uncommon answer represents his Otherness while also showing his desire to be identified as someone with incomparable knowledge.

The desire of Gatholoco, as a superior human, is also observed in the submission of Kyai Hassan Bashori's Islamic boarding school and its students to Gatholoco, and Gatholoco's questions to his 300 students, as explained below.

*Ada apakah di tengah keheningan malam?; Apakah yang meliputi terangnya siang hari?; Apakah sesuatu yang tidak ada itu?; Sangatlah jauh tanpa batasan pasti, Sangatlah dekat namun tak bersentuhan, jikalau jauh terlihat berpendar, jikalau dekat tiada terlihat, jika diumpamakan sebuah 'isi sesuatu' apakah itu? Jika diumpamakan 'kosong' lebih dari kekosongan dan meliputi semuanya; Sangat halus hingga tak bisa dijumpit, sangat nyata tapi tak bisa dinyatakan, sangat lebar namun juga sempit, sangat sempit tapi lebarnya melebihi semua yang lebar. Di tengah bilah bambu apa 'isi'-nya? Bahkan di hadapanmu sekarang (siapakah Dia?) Jika lelaki tapi tak memiliki kelamin laki-laki, Jika perempuan tak memiliki kelamin perempuan, ada di sini dan ada di sana, ada di depan juga ada di belakang, ada di kiri juga ada di kanan, ada di bawah juga ada di atas. Orang bisu tapi keras suaranya, ayam jago berkokok di dalam telurnya. Manusia buta menghitung bintang di langit, manusia cebol menggapai langit, manusia lumpuh berkeliling dunia, di manakah kediaman angin? Biji ketumbar berisi wadhahnya, pohon randu hutan merambat, kepada tumbuhan simbukan (simbukan adalah jenis tumbuhan rambat), tetapi malah dirambati pohon randu hutan). Lautan yang tak bertepi. Rambut hitam berubah putih, warna putih darimana datangnya? Ke manakah hilangnya warna hitam tadi, dan lagi jika pelita padam, ke manakah perginya nyala api? Carilah hingga ketemu, manakala tidak bisa mengetahui akan sia-sia, tidak sempurna ilmu kalian.*

What is going on in the middle of the silence of the night? What encompasses the light of the day? What is something that does not exist? It is far away with no clear boundaries, so close but is not touching each other, it is glowing from far away, but unseen up close, if it is likened to the content of something, then, what is it? If equate to empty it is more than emptiness and cover a, it is very soft, it cannot be taken, so real but cannot be described, very wide but also cramped, so cramped but it is more extensive than all the wide creature; what is in the middle of bamboo slats? Even in front of you right now (who is he)? If it is a male, it has no male genital, if it is female, it also has no female genital, it is here and there, it is in the front and in the back, in the right and in the left, it is above and also below; someone who is unable to speak but has a loud voice, rooster crowing in its egg; blind person counts the stars in the sky, a short person reaches the sky, a paralyzed person goes around the world, where is the house of the wind? The coriander seeds contain its container, kapok tree in the woods creeping, on the skunk vine (one of the creeping plants), but crept by the wood kapok tree; the endless ocean; the black hair transformed into white hair, where the white comes from? Where does the black go? During a power outage, where does the fire go? Find the answer, if you do not understand, then your knowledge is useless and imperfect (Shashangka, 2010: 54-55).

Those questions dumbfounded the students. None of them had the answer to those questions. Thus, Gatholoco was proclaimed as a superior human since he had higher knowledge than other humans. This superior quality was also observed in his desire to be a teacher and to attain true knowledge. His desire for true knowledge was also represented in his relationship with Mlenuk Gembuk. When Gatholoco met Mlenuk Gembuk, they were arguing with one another through *cangkriman* (conundrum) on *gasing* (game of spinning top), seashells, sugar palm fruit, showing Gatholoco desire to have a beautiful wife.

Gatholoco desire to be a man with excellent knowledge mastery constellate with Mlenuk Gembuk's desire to be an intelligent woman. In the competition of these two resourceful individuals, Gatholoco was narrated as the winner. After Mlenuk Gembuk lost, Dudul Mendut appeared. Similar to Mlenuk Gembuk, Dudul Mendut also had the desire to be a highly knowledgeable woman. Then, Gatholoco and DUDUL Mendut argued through *cangkriman*, as described below.

Di manakah kedudukan Iman? Di manakah kedudukan buddhi? Di manakah kedudukan kuat? Apa yang lebih pahit dari semua yang pahit? Apa yang lebih manis dari semua yang manis? Apa yang lebih keras dari batu? Apa yang lebih luas melebihi luasnya bumi, dan lebih tinggi dari langit? Apa yang lebih panas, melebihi panasnya api, dan yang lebih dingin dari air? Lebih gelap dari malam? Mana yang melihat, dan mana yang lebih tinggi, dan mana yang lebih rendah? Apa yang lebih cepat? Banyak mana manusia hidup dan manusia mati?

Where is the position of faith? Where is the position of character? Where is the position of strength? What is more bitter than all of the bitter? What is sweeter than all of the sweets? What is harder than stone? What is wider than the earth and higher than the sky? What is hotter than the fire and colder than the water? What is darker than the night? Which one is seeing, and which one is higher and lower? What is faster? How many humans are living, and how many of them are dead? (Shashangka, 2010: 69).

Dudul Mendut was described as unable to answer that *cangkriman*, while Gatholoco had successfully answered Dudul Mendut's. Consequently, Gatholoco has fulfilled his desire as a man with incomparable knowledge. After Dudul Mendut, Dewi Bleweh came to fight Gatholoco. Similar to Mlenuk Gembhuk and Dudul Mendut, their friend was also desired to be a knowledgeable woman. However, her desire was unattainable as she lost from Gatholoco. The story pattern continued until Ratna Dewi Lupitwati went against Gatholoco. However, the result remained the same, Gatholoco won the argument.

In the *Serat Gatholoco*, all of the sentences and dialogues containing *cangkriman* cover the hidden desires centered on Gatholoco. They were all seemed to be connected to be a constellation leading to the writer's desire to have and to be.

The writer used *cangkriman* (riddle) in delivering the message. One of the *cangkriman* functions is as social control in regulating the society norms attempted to be followed by the society and as intelligence training, since it trains the brains and carries additional knowledge (Endraswara, 2005; Wibowo, 1993). In relation to *Serat Gatholoco*, those functions were manifested in the values within the *serat*, such as in the Javanese culture concepts related to cosmology and cosmogony. The Javanese teachings generally have no strict rule. It rather emphasized the idea of 'balance'. As for the symbols, Javanese teaching involves goods taken from the tradition that originated from Java, such as *keris* (ceremonial knife), puppet, chanting, use of specific flowers with symbolic meanings, *sesajen* (offerings) and others. Consequently, many people associate Javanese teaching with the practice of heresy and shamanism. The conduct of Javanese spiritual is based on the Javanese perspective or philosophy of life, commonly known as Javanism. The most primary aspect of Javanese spiritual conduct is behavior based on love and authentic experience. Therefore, every one confesses that they comprehend and engage in Javanese philosophy of life, but still emotional, quickly get angry, reactive, sectarian, and believe in fanatical primordialism, then the person has not had proper comprehension of the Javanese values and philosophy of life (Abimanyu, 2014).

As explained by P.J. Zoetmulder, cited in Sumardjo (2014), the relationship between pre-modern Indonesian society with philosophy is similar to India; they are not interested in philosophy, except the philosophy relevant to their connection with God. P.J. Zoetmulder also added that different from theoretical knowledge, this philosophical knowledge is meaningful for the living, either for attaining wealth, gaining authority, or understanding themselves, obtaining accurate information about life, death, finding and discovering God.

Identity represents a balance of distinctive elements, symmetry, and harmony between differences, formulating a regularity in a wholeness. A characteristic can be an identity once the same abstract relation is continuously realized into a visible quality. This identity will change if the abstract system, forming a specific pattern, also changes. A pattern is a pre-existed identity underlying existence. The existence of this identity is frequently distinguished as the real identity, but it actually may have a different form of exitance. Thus, identity relies not only upon the visible exitance but it conceals on the abstract system that formulates its appearance.

The writer uses that idea as the source of discourse in the *Serat Gatholoco*, to present Islam as a religion imprisoned only in Sharia understanding. The Kyais' and students' religious knowledge was narrated to be limited in practice of the Sharia. Consequently, their spiritual understanding was not comprehensive, as they only glorified the shariah. Meanwhile, Gatholoco was illustrated as a Javanese representative, a syncretism between Hinduism, Buddhist, Islam, and the Javanese tradition, which somehow contradict Islam. Javanese teaching does not highly consider Sharia, but they prioritize mysticism as a way to get to their God, as *manunggaling kawula Gusti* (unify with God).

## Conclusions

The desire to have and to be were explicitly declared within the *serat*. Gatholoco was narrated as a true-born man or someone with noble secrets. The writer erases its existence as the writer perceives that the work is originally from 'Something that does not exist'. The writer obscures himself and condenses through the metonymy on *Serat Gatholoco*'s leading figure. The relationship between Gatholoco and the writer seems to have no subject, in a sense that it is sublime into the idea of the Other desiring each other. The writer analogies Gatholoco as The Real. Gatholoco becomes the writer's media to feel intact, having no deficiencies, and become the center. Through Gatholoco's physical imaginary, thought, behavior, posture illustration, and gesture, the writer analogies it as an imaginary range since the writer tries to reflect back into a self-image. Lastly, the metaphors with I subject are the imaginary projection of the speculative image fantasmic Other in the form of authoritative ideas in the symbolic area.

Metaphor and metonymy are the means to express poetic imagination, a place that accommodates the desire to manipulate writer's deficiencies and unwholesomeness. The writer becomes an object of media for freedom to attain his *jouissance* (pleasure). Through Gatholoco, the writer reduces his anxiety and perturbation on the Javanese order integrity before the era of Islam in Java. The lack (deficiency) is *objet petit a*, the cause of desire that will result in *jouissance*, if it is acquired.

The writer is a metonymy of the alienation he has experienced. He undergoes an internalization of the Other's attributes and transforms the internalization into his imagination. Then, he uses language as the fulfillment of his lack. This process is rooted in the desire to own an identity intertwined into a consensus through the collection and expropriation of specific parts from an object through fantasy. The writer tries to self-identify himself with the ideal self by mixing up his desires with what he has desired. The absence of desire fulfillment is manipulated by the writer in creating Gatholoco figure. The writer's anonymity is also part of the desire fulfillment strategy.

The writer imagines a stable, integrated, and unified self-hood as compensation for his initial loss of oneness with the body of The Mother. Imaginary is a psychic place or phase in which the child projects ideas on himself identified with his own Other, the image of his own reflection. The Mother is a representation of ideas in the situation where primordial/Javanese values remain intact and protect the lives of Javanese people.

Gatholoco's discourse is the Other of the writers and the actual Otherness. Gatholoco is a merger of structural potential, possibilities, and probabilities of self-structure. In the Lacanian perspective, the castration threat is a metaphor for the idea of lack as a structural concept. The Father's Law is a representation of puritan domination, which is perceived as a threat or castration for Javanese existence. The primordial/Javanese philosophy has started to be left due to the presence of import religions, bringing up various forms of compromises as the solutions on balance, resulting in the categorization of *abangan*, *santri*, *dan priyayi* (trichotomy in Javanese teachings and culture), as demonstrated by Geertz. Besides, syncretism is a form of compromise in the negotiation between culture and ideology.

Gatholoco appears as a reaction to the events during that era where Islam hegemony had intensively and regularly reached the rural Javanese. It carries a comparison between the Islamic teachings and the Javanese teachings adhered to by the writer. Gatholoco represents the Other, the ideal self from the writer, which is also the metonymy of the writer's self-hood. Gatholoco is a discourse of dissolution of the appearing impetus caused by the lack from the metaphorical castration threat, known as the Father's Law. The hegemony of Islam dissemination has induced anxiety, restlessness, and threatened to feel on the ancestral belief (Javanese) believers.

The writer internalizes the socio-anthropology attributes and transforms them through the unconscious imaginary. The identification becomes part of an individual through incorporation, a process of taking over partial or entire parts of an object to arrange the ego-ideal. Gatholoco figure is a representation of the writer's ego-ideal. The writer experiences alienation and being trapped within the antithesis between ideal and desire. Subversive image within Gatholoco character is a manifestation of a subject experiencing a split, with no subject to manipulate the anxiety and the urge to resist the domination of the Father's law (puritans). Gatholoco is a sublimation of ideas that becomes the image-subject in the Symbolic register, which is a manifestation of alienation symptoms in The Ruler discourse. However, it appears and is dominant in the hysterical discourse. The deconstruction covers the division between the ego-ideal and the desire of being. During Gatholoco's confrontation toward the dominant Father's Laws, the writer feels alienated, oppressed, and ostracized. Thus, the writer confronts his desire by manifesting the subject-model as the imaginary ego-ideal, symbolically cooperated in the figure of Gatholoco.

Further, Gatholoco, declaratively conveys above his ego-ideal, a nihilist and transcendent with no subject, and existential immortality, as the writer's effort to expose his ideas on true wisdom, *manunggaling* (a single duality). The domination of the-me on Gatholoco in declaring his identity is the impetus of his desire to be and to have is a subject realizing the ego-ideal desiring the writer's ego-ideal.

The naming of *lelaki sujati* (true-born man) declared by Gatholoco is a form of active narcissistic desire, a metonymy connecting identification and desire of Gatholoco's self-hood. Those naming is the substitution of the marker of the Other, while the term is a paternal metaphor, the substitution of the father name (resistance) for the mother desire (primordial/Javanese existence). The metaphor offers substantial resistance to the Father's Law (puritans existence). Finally, the names of Gatholoco represent the passive narcissistic desire. Gatholoco becomes arrogant, wants to be excessively adored,

and idealizes that he will win every argument he has since feeling to have incomparable knowledge. It disenchant the reader that Gatholoco is the representation of a human.

Gatholoco was designed in such a way to form an image or model-subject contrary (countertype) to the conventional idealized figure. The physical image described by the writer is literally paradoxical with the general superior human conception. It is a manipulative effort to realize that the content is much more precious than the cover, as to how Gatholoco's substantively question the content. In other words, Gatholoco did not reject Islam, but he rather aimed to remind Javanese people not to leave their Javanese identity.

## Suggestions

This study is only limited to texts as artefacts to record desires when analysing desires in *Serat Gatholoco*. Therefore, future similar studies are suggested to use a socio-anthropology perspective using psychoanalysis in investigating desires.

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