

Ronggeng Dukuh Paruk Trilogy Written by Ahmad Tohari

Vivi Hidayati and Nurhayati

English Department, Faculty of Humanity, Diponegoro University, Semarang 50275

Abstrak

Final project ini membahas novel karya Ahmad Tohari yang berjudul Ronggeng Dukuh Paruk. Novel ini merupakan salah satu karya Ahmad Tohari yang terkenal. Ronggeng Dukuh Paruk merupakan sebuah novel yang berisi tentang kisah hidup Srintil yang menjadi seorang ronggeng di Dukuh Paruk. Cerita tentang kisah hidup srintil tersebut disampaikan dengan bahasa Indonesia yang lugas dan mudah dipahami. Selain itu, terdapat selipan bahasa jawa yang semakin memperkaya novel tersebut.

Dalam final project ini, penulis menganalisis lebih dalam tentang bahasa yang digunakan oleh karakter dalam novel. Hal ini dikarenakan bahasa merupakan salah satu perwujudan budaya di suatu daerah dan menarik untuk dianalisis. Penulis menganalisis kata sapaan, kata kerja dan umpatan bahasa jawa yang terdapat pada novel Ronggeng Dukuh Paruk. Penulis juga menganalisis kelebihan yang dimiliki dari novel ini berupa kemampuan penulis dalam menceritakan karakter dan setting pada novel tersebut sehingga memudahkan pembaca dalam memahami isi novel tersebut.

Kata kunci: kata sapaan, kata kerja dan umpatan.

1. Introduction

1.1. Background of the Study

Ronggeng Dukuh Paruk written by Ahmad Tohari, is one of famous literary works. The novel tells us about life and culture story of people in a country named *Dukuh Paruk*. This novel mainly talks about traditional culture of Javanese especially in *Dukuh Paruk* such as their job, belief and entertainment. The author of this novel talked the life and culture of people in *Dukuh Paruk* through a *Ronggeng* named *Srintil*. All parts of this novel focus on *Srintil's* life as a *ronggeng* in *Dukuh Paruk* who faces so many conflicts.

Reviewing this novel is interesting case because this novel expresses unique story. In this novel, the readers can see and feel

Javanese traditional culture and belief. Besides, the readers can find a unique language which is used by the characters of this novel. Language which is used shows the culture of the characters as Javanese and country people. From Linguistic point of view, that case is an interesting phenomenon. It is the point of reviewing this novel. Thus, the writer decides to review this book to share the moral lessons from this novel and shows the phenomenon of language which appears in this novel.

1.2. Problems and objectives of the Study

The writer has some problems and objectives in reviewing *Ronggeng Dukuh Paruk* novel.

The problems of this final project are:

1.2.1. What kinds of Javanese vocabularies are used in the novel?

1.2.2. Why does the author use the vocabularies?

The objective of this final project is to explain the use of certain Javanese vocabularies in *Ronggeng Dukuh Paruk*

1.3. Ahmad Tohari and His works

Ahmad Tohari is a well known novelist in Indonesia. He was born in the Tinggarjaya Village, Jatilawang, Banyumas. He has produced some famous novels and short stories. Some of his novels are *Kubah* (1980), *Ronggeng Dukuh Paruk* (1982), *Lintang Kemukus Dini Hari* (1985), *Jantera Bianglala* (1986), *Di Kaki Bukit Cibalak* (1993), *Bekisar Merah* (2001), *Lingkar Tanah Lingkar Air* (1995), *Orang – Orang Proyek* (2002). Some of his short stories are *Senyum Karyamin* (1989), *Nyanyian Malam* (2000), and *Rusmi Ingin Pulang* (2004). He also wrote novel *Ronggeng Dukuh Paruk* in Javanese language of dialect *Banyumas* in 2006 that won the prize of Rancage Award 2007.

Some of his novels and short stories received some awards. *Jasa – Jasa Buat Sanwirya* received award from Golden Wheel Award 1975 held by Nederland Wereldomroep. *Kubah* and *Ronggeng Dukuh Paruk Trilogy* received award from Buku Utama Foundation in 1980 and 1986. *Di Kaki Bukit Cibalak* received award from Romance Writing Contest in 1979 held hold by *Dewan Kesenian Jakarta*. He also received ASEAN Literature Award at the SEA Write Award. Then, his *Ronggeng Dukuh Paruk Trilogy* novel has been published in Japan, Germany, Holland, and England. He attended international Writing Program in Iowa City, United States and awarded The Fellow of The University of Iowa.

Ahmad Tohari had ever been as a staff editor at *Suara Merdeka* daily, *Amanah* magazine, and *Keluarga* magazine in Jakarta but he

decided to come back in village. Based on his life background and his novel it can be inferred that Ahmad Tohari is familiar with both language and culture of Indonesian and Javanese.

2. Summary

2.1. Summary of *Ronggeng Dukuh Paruk*

The story talked about the childhood of Srintil, Rasmus, Darsun and Warta. Srintil danced like a *ronggeng*, while Rasmus, Darsun and Warta escorted with music that is produced by their mouths. Sakarya who paid attention to Srintil thought that Srintil possessed *indang ronggeng*. Then, Sakarya visited Kertareja, shaman of *ronggeng* dance in Dukuh Paruk. In twilight, Srintil danced in front of Kertareja's house for the first time. That was watched by all people in Dukuh Paruk. They believed that *indang ronggeng* had been resided in Srintil's body.

Srintil became a *ronggeng* dancer and had to follow some rituals to be a legal *ronggeng* dancer. Rasmus who loved Srintil had difficulties to get her attention again. The ritual that made Rasmus angry was *bukak klambu* rite in which Srintil had to sleep with a man who gave her the most amount of money to get her virginity. Rasmus left Dukuh Paruk and went to Dawuan.

Rasmus met Corporal Pujo who gave him a job as a servant. One day, on a patrol in Dukuh Paruk, Rasmus and Corporal Pujo saved Srintil house from robbery. Srintil asked Rasmus to stay and marry her; but, Rasmus refused it. Then, Rasmus left Dukuh Paruk and Srintil.

2.2. Summary of *Lintang Kemukus Dini Hari*

The story talked about Srintil who began to think of life as women in general. Srintil realized that she loves Rasmus. She refused to dance and accompany men. Srintil left Dukuh Paruk and sought Rasmus in Dawuan; but she did not find Rasmus there because Rasmus had

joined the army. She was so upset and gloomy. Her passion to be a woman in general made her adopt Goder - son of Tampi as her son. Tampi was Srintil's friend in Dukuh Paruk. However, at last, Srintil realized that Dukuh Paruk needed her to dance as a *ronggeng* again. Therefore, when she got an offer to dance in independence commemoration, she agreed to dance again.

Disaster for Dukuh Paruk appeared when the Ronggeng Dukuh Paruk group began to participate in Bakar's community. Bakar had helped Dukuh Paruk so much. Because of their fatuity, they did not know that Bakar's community was communist party. They reputed that they participated in rebellion movement. They became a victim of political cunning. The members of *Ronggeng Dukuh Paruk* were jailed. Houses in Dukuh Paruk were burned.

2.3. Summary of *Jantera Bianglala*

The story talked about Srintil's life as an ex-prisoner and Rasus as an army. Dukuh Paruk was destroyed after incident in 1965. No one knew where Srintil was jailed. Rasus who came home surprised to see that Dukuh Paruk was devastated and vague. Rasus looked for Srintil and found her.

Unfortunately, he could not do anything to save Srintil from jail. After two years, Srintil was released; but she had to report to the police in district Dawuan.

Srintil's life changed when she met Bajus, a man who began to be close to Srintil. Srintil hoped that she could marry Bajus. Evidently, Bajus was not a good man, he had evil plan to Srintil. He forced Srintil to serve his boss in order to get the project. Srintil was very shocked. Then, she became crazy. When Rasus visited Dukuh Paruk, he is surprised to see Srintil condition. He had regreted because he had left Srintil. Finally, Rasus brought Srintil to a hospital.

3. Review

3.1. Theory of Sapir – Whorf Hypothesis

The writer uses Sapir – Whorf Hypothesis proposed by *Edward Sapir* (1884-1939) and *Benjamin Lee Whorf* (1897-1941) to analyze the data. Sapir – Whorf Hypothesis is also called language relativity theory. This theory explains that language does not only determine a culture but also the idea and the people's paradigm. It can be said that without a language, people will not have any way of thinking (Maqdam, 2012:22). Thus, the language will influence the people attitudes. Sapir (in Geoffrey Sampson, 1980: 82) states that:

Human beings do not live in the objective world alone, nor alone in the world of social activity as ordinarily understood, but are very much at the mercy of the particular language which has become the medium of expression for their society. It is quite an illusion to imagine that one adjusts to reality essentially without the use of language and that language is merely an incidental means of solving specific problems of communication or reflection (1929, p. 209).

Implicitly the theory tells that:

- a. people could not think without language,
- b. language influences people's perception, and
- c. language influences people's paradigm.

Based on the theory, the writer gives some analysis of several words which are used by Ahmad Tohari in the novel. The author gives so many Javanese vocabularies which appear in the character's conversation.

The Javanese vocabularies in this novel are divided into three chapters. They are:

3.1.1. To describe the use of objects

1. “Yah, Srintil. Bocah *kenes*, bocah *kewes*. Andaikata dia lahir dari perutku.” (p. 20)
 (“Well, Srintil. She is the affected and the naughty girl. I wish she were my daughter.”)

a. *Kenes*

According to *Jawa-Indonesia Indonesia-Jawa* dictionary, the word *kenes* means “luwes;genit” or “a coquette” in English (2009:159). The word *kenes* here means coquette. In this part of the story, Tohari gives beautiful view of her character. This word explains that the greeting word *kenes* does not have same meaning in Indonesia. There is no same meaning in language about this word so the author uses *kenes* word.

b. *Kewes*

According to *Jawa-Indonesia Indonesia-Jawa* dictionary, the word *kewes* has same meaning with *kenes* word. It means “coquette”. This greeting word also does not have same meaning in Indonesia.

2. “Mau makan, *Jenganten?*” (p.126)
 (“Do you want to eat, Miss?”)

a. *Jenganten*

According to *Jawa-Indonesia Indonesia-Jawa* dictionary, the word *jenganten* means “sebutan untuk seorang putri;ayu” (2009:118). The word *jenganten* is used as a greeting for a woman. The author uses this word to explain Srintil’s status in her environment. By using the word *jenganten*, Tohari shows that people in the novel honor and love Srintil so much.

3. “Oh, kalian *bocah bagus*,” kata Nyai Kertareja. “Jangan bertengkar di sini...” (p.73)
 (“Oh, you are all the good boys,” said Nyai Kertareja. “Don’t fight here...”)

a. *Bocah bagus*

According to *Jawa-Indonesia Indonesia-Jawa* dictionary, the word *bocah* means “anak-anak” and *bagus*, it means “tampan; ganteng; baik” (2009:20). The word *bocah* in Javanese language is used as a greeting for a boy. Meanwhile *bagus* means handsome or someone who looks attractive. Tohari keeps using the words *bocah bagus* to show Javanese culture in greeting people.

4. “*Wong ayu*,” kata Nyai Kertareja lembut. (p.147)

(“Pretty girl,” said Nyai Kertareja gently.)

a. *Wong Ayu*

According to *Jawa-Indonesia Indonesia-Jawa* dictionary, the word *wong* means “orang;manusia” (2009:368). The word *ayu* means “cantik;jelita;molek” (2009:19). This phrase has similar function with *bocah bagus*. However, it is used as a greeting for a woman in a polite way. *wong* means human; then, *ayu* means beautiful. Tohari also keeps using this word in order to shows greeting style in Javanese language.

3.1.2. To describe the use of actions:

1. “*Mengaso* dulu. Mulutku pegal,” jawab Rasmus. (p.13)

(I want to take a rest, please. My mouth is stiff,” Rasmus said.)

a. *Mengaso*

According to *Jawa-Indonesia Indonesia-Jawa* dictionary, the word *mengaso* means “istirahat;menenangkan diri” (2009:16). This word comes from *ngaso* which means take a rest or relaxing our body in a short time. Tohari uses this word to show Javanese people’s attitude. *mengaso* is more common to use in

Javanese culture. It is used as the way someone talks to take a rest for a moment after working hard.

2. "...Namun buah itu tak baik buat gigimu yang habis *dipangur*" (p.37)
("...However, that fruit is not good for your teeth. They just have been cut")

a. *Dipangur*

According to *Jawa-Indonesia Indonesia-Jawa* dictionary, the word *dipangur* means "pemotongan" (2009:257). The general meaning of *dipangur* is being cut. However, the word *dipangur* only refers to teeth. There is no suitable word to depict this word in English or Indonesian. Then, Tohari keeps using *dipangur* word to depict the meaning.

3. "*Eling*, Kang, *Eling*," kata Nyai Kertareja (p.48)
("Remember, Sir, remember," said Nyai Kertareja)

a. *Eling*

According to *Jawa-Indonesia Indonesia-Jawa* dictionary, the word *eling* means "ingat" (2009:78). The word *eling* here means remember. In Javanese, people say *eling* to make someone remember the God. Then, Tohari keeps using *eling* because it is suitable with the context.

4. ...aku tahu syarat terakhir yang harus dipenuhi oleh Srintil bernama *bukak klambu* (p.51)
(...I know the last requirement must be done by Srintil is called *bukak-klambu*)

a. *Bukak Klambu*

According to *Jawa-Indonesia Indonesia-Jawa* dictionary, the word *bukak-klambu* means "buka kelambu; upacara pada pernikahan"

(2009:40-41). *Bukak* means "open", while *klambu* is mosquito net in the bed. Then, *bukak klambu* is kind of ritual after the wedding at the first night. There is a strong connection between this phrase and the culture. Thus, Tohari keeps using in this phrase because there is no suitable word to depict this phrase.

5. "Karena, kalau Srintil melirik sambil *pacak gulu*, jantungmu rontok, bukan?" (p.176)
("Because, at the time Srintil is piercing and shaking her neck, your heart falls off, right?")

a. *Pacak gulu*

According to *Jawa-Indonesia Indonesia-Jawa* dictionary, the word *pacak gulu* means "gerakan leher dalam menari atau joget" (2009:247). *pacak gulu* is a kind of movement in traditional dance, that is, shaking neck. The word *pacak gulu* is part of ronggeng's identity. Tohari keeps using this word because there is no word which is suitable to refer the meaning.

3.1.3. To describe the use of reproach

1. "*Jangkrik!* Sahutku dalam hati. "Kamu si tua bangka telah menjadi kaya dengan cara memperdagangkan Srintil." (p.105)
(Dammit! I said quietly. "You—the old man becomes very rich because of selling Srintil.")

a. *Jangkrik*

According to *Jawa-Indonesia Indonesia-Jawa* dictionary, the word *jangkrik* means "hewan jangkrik" (2009:114). *jangkrik* is cricket. However, the word *jangkrik* in Javanese language is used as a verbal abuse. There is no appropriate word to depict this word.

2. “*Kampret!* Jangan keras-keras.”
(p.88)
 (“Shucks! Don’t be too loud.”)

a. *Kampret*

According to *Jawa-Indonesia Indonesia-Jawa* dictionary, the word *kampret* means “*kampret*; jenis hewan” (2009:131). However, it is used as a verbal abuse in Javanese language.

3. Kalau tidak sinting, pastilah dia seorang laki – laki *bajul buntung!*
(p.87)
(If he doesn’t a freak man, he must be a fucking man!)

a. *Bajul buntung*

According to *Jawa-Indonesia Indonesia-Jawa* dictionary, the word *bajul* means “*buaya*” and *buntung*, it means “*terpotong*” (2009:20&41). *Bajul* means crocodile, while *buntung* means lopped off or amputated. In Javanese language, the word becomes a rough word to curse someone.

4. “He! Kamu *asu buntung*. Kalau ingin berkelahi, ayo keluar! (p.61)
 (“Hey! You’re bastard. If you want to fight, get out!”)

a. *Asu buntung*

According to *Jawa-Indonesia Indonesia-Jawa* dictionary, the word *asu* means “*anjing*” and *buntung* it means “*terpotong*” (2009:17&41). This phrase has similar function to *bajul buntung*. *asu* means dog, while *buntung* means lopped off or amputated. In Javanese language, this word is also used as a rough word to curse someone.

4. Conclusion

Ronggeng Dukuh Paruk is a novel which is written by Ahmad Tohari. The novel tells us about the life of a *ronggeng* in *Dukuh Paruk*. The language of the novel is interesting. Tohari presents the people’s paradigm in *Dukuh Paruk* through the language. The language shows people of *Dukuh Paruk* which are poor and uneducated. He also uses Javanese language in order to give a delineation of the characters deeply.

Ahmad Tohari shows his ability in arranging the sentence as well. He gives detail and clear description about the *ronggeng*’s life, people of *Dukuh Paruk*’s life and *Dukuh Paruk* itself. It makes the readers interested in reading this novel.

In conclusion, it is an amazing and interesting novel. This book does not only give entertainment but also teach Javanese culture. There are so many interesting aspects to be found in this novel. The writer concludes that *Ronggeng Dukuh Paruk* is highly recommended to be read.

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