Ronggeng Dukuh Paruk Trilogy Written by Ahmad Tohari

Vivi Hidayati and Nurhayati

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

Abstrak


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


Some of his novels and short stories received some awards. *Jasa – Jasa Buaat 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, Rasus, Darsun and Warta. Srintil danced like a *ronggeng*, while Rasus, 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. Rasus who loved Srintil had difficulties to get her attention again. The ritual that made Rasus 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. Rasus left Dukuh Paruk and went to Dawuan.

Rasus met Corporal Pujo who gave him a job as a servant. One day, on a patrol in Dukuh Paruk, Rasus and Corporal Pujo saved Srintil house from robbery. Srintil asked Rasus to stay and marry her; but, Rasus refused it. Then, Rasus 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 Rasus. She refused to dance and accompany men. Srintil left Dukuh Paruk and sought Rasus in Dawuan; but she did not find Rasus there because Rasus 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 Sintil’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 (Maqdum, 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.

b. 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 Rasus. (p.13) (I want to take a rest, please. My mouth is stiff,” Rasus 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

   (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.”
   (“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!
   (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 some one.

   (“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.

References


