

How Banyumas people ‘describe’ *G30S/PKI* in the novel *Ronggeng Dhukuh Paruk*

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Abstract – The novel *Ronggeng Dukuh Paruk* (RDP) came out in 1982, when the new order regime was still firmly established. One of the important criticisms in the work was the "incorrect" handling of communism by the government at that time following the eruption of the *G30S/PKI* history. The author of the novel tries to bring a different view of the issue. This paper tries to present how the original Banyumas personified the political turmoil-how the laypeople interpreted the events that had consumed them as victims, or the sacrificed. Based on the recurrent reading of the Indonesian-language RDP novel and Javanese language Banyumasan, the authors firmly state that the people of Dukuh Paruk are merely victims of the outside world. People of the hamlet have no idea what they are doing, other than that they want to perpetuate the tradition they are proud of, *ronggeng*. Nor do they blame or think that there are people outside of those who have committed crimes against them.

The disaster that befall them is none other due to their mistakes do not run the rituals that must be done before performances *ronggeng*. Their elders also realized that the *pageblug* had been signaled by the appearance of the latitude of the cubes (comets), and they had ignored the cue. Thus, *pageblug* should be accepted. Against the innocence of clean thought, the author asserts that something is wrong with them, systematically practiced by the regime at that time. He agreed that the coup was false; but the way in which the state deals with such problems is also unjustifiable. The state has clearly punished many Indonesians without trial, and killed thousands of innocent people.

Keywords: *pageblug*, *Banyumas*, *G30S/PKI*

1. Introduction

The novel of *Ronggeng Dukuh Paruk* (RDP) at the beginning of its publication is divided into three parts, so it is often referred to as a trilogy. This novel is divided into *Ronggeng Dukuh Paruk*, *Lintang Kemukus Dini Hari*, and *Jantera Bianglala*. All the

novels have been translated into various languages: Japanese, Chinese, Dutch, and German. In his work, Ahmad Tohari describes the authenticity of life experience in a very backward rural area, through the artistic depiction of the Banyumas region. *Ronggeng*, as a form of folk dance with a central figure the dancer herself, is described in detail with various dynamics of her life personally and as part of a society that is seen as a totality that is not meaningful in the field of constellation of society in general.

Ronggeng Dukuh Paruk is a very thick novel with local color and background. This fact easily feels right when reading the novel, or when considering the narratives that are there. The story opens with a description of the nature of a traditional village that is so dry, then evolves into a description of their lives, the behavior of people there running daily, to their loyalty to preserve the ancestral tradition, and proud of its tradition. The tradition became a proud identity.

The novel *Ronggeng Dukuh Paruk* is a type of literary work that is highly charged local values. Ahmad Tohari, who is part of the culture as the host of local values, seeks to live up to the values embedded in the *ronggeng* tradition that developed in the Banyumasan culture, or rather Bagelen culture, because *ronggeng* or *lengger* not only live in Banyumas, but also in Banjarnegara as well as in other Southwest Central Java region.

Departing from the background above, this paper focuses on how the special community of Banyumas, in the imaginary Paruk area, "describe" the incident *G30S/PKI*, the communist party of Indonesia, Paruk's situation with his community certainly represented the situation of rural communities in general at the time-especially those people who were "sacrificed" by the 1965 political event.

2. Method

The novel *Ronggeng Dukuh Paruk* became the object of the study. The first, the researchers read the story from the beginning to the end to get a general impression of the story. The second, the researchers read intensively to get the meaning of the story. The third, the researchers read and underlined the statements in the story to be quoted.

3. Results and Discussion

From the results of the reading of the novel section which tells the events of *G30S/PKI*, the communist party of Indonesia, and its effect on the life of the people of Dukuh Paruk, several key words are identified which symbolize their behavioral attitude and views on the event. Terms and expressions include *kersaning era*, *nrimo pandum*, *pasrah*, *eling*, *sumarah*, grip, puppets, and the courage of the times. The diverse array of phrases refers only to the impetuous attitude of *lan narima*, as one of Banyumas' attitude of life and personality, as reflected in Bawor's figure, which is generally acknowledged as the symbol of people of Banyumas with their Javanese local language of Banyumas dialect with their local characteristic.

The appearance of expressions of meaningful resignation can be examined in the following quotations:

- (1) "Memang, siapa pula yang bisa menampik *kersaning zaman*..."(Tohari, 2011:230)
- (2) Dan hak hanya kelihatan samar di bawah sikap yang *nrimo pandum* (230).
- (3) "Kita hanya tinggal *pasrah, eling, dan waspada* (238)..."
- (4) Dukuh Paruk mewakilkan dirinya kepada Sakarya...Ya, dia harus *sumarah* kepada *kersaning zaman* (242).
- (5) Hidup adalah berperan menjadi **wayang** atas sebuah cerita yang sudah dipatirkan dalam *pakem* (242).
- (6) ...dia percaya bahwa **keperkasaan zaman** mustahil tertandingi oleh kekuatan seorang manusia (242).

- (1) "Indeed, anybody who can deny the will of age ..." (Thohari, 2011: 230)
- (2) And it looks vague under the accept fate without complaining (page 230).
- (3) "We are merely surrender, remember the Almighty and be alert (page 238) ..."
- (4) Dukuh Paruk represents himself to Sakarya ... Yes, he must be deeply patient to the will of the age (page 242).
- (5) Life is to play the puppet shaddow over a story that has been patented in the grip (page 242).
- (6) ... he believes that the power of age is impossible challenged by the power of a human being (page 242).

From the above 4 quotations, it appears that resignation resolutions are the underlying foundation of attitudes and actions of the people of the community of Banyumas. The so-called "age" or "pandum" (quota) actually refers to the situation they face. There are two situations that force the Paruks to do something unnatural or overrun, and to corner them. The situation is caused by the presence of people outside their area. The first situation is the presence of Pak Bakar and his youth movement that ignites popular movements, communism. Bakar put up a signboard at the entrance of Dukuh *Paruk*, calling the *ronggeng* a "people's art", a label they never knew and they felt no need to use it. *Ronggeng* is enough just to be a *ronggeng*, no frills whatsoever. The more disturbing situation of their calm is the change of songs that Srinthil has to bring, from innocent and peaceful songs of amusement, to propaganda songs full of fire and anger. To make matters worse, *Parong ronggeng Paruk* groups are prohibited from burning to perform ritual offerings that have become a tradition of their ancestors. The ritual was a prerequisite that they should have done to make the *ronggeng* show gain the blessing of Ki Secamenggala, their forefather. They really cannot accept, but they cannot simply refuse, and eventually succumb and resign.

"Indeed, anyone who can deny the will of era. But case of offerings concerning all the people of Dukuh Paruk and their ancestors, Ki Secamenggala. Any age should not change this ordinance. I say no be!" (Tohari, 2011: 230).

What is referred to as "age" is none other than the Bakar people who come and change the traditions they have been hugging faithfully. Actually Sakarya, as we are, representing Paruk wants to rebel, wants to remain as it is as the Paruk people, but they are powerless. "He still wants to see Dukuh Paruk as the original. Especially about the whole attitude of its citizens against their ancestors, Eyang Secawenggala (230)". But they must surrender, believing that what befell them is part of his destiny. Against the idea of a rebellion echoed by the Bakar group, they totally disagree. It violates the beliefs of the life doctrine they have been living for so long. This is evident from the following quotation "... life must be so and is a pocket that has dried ink, there is no need for struggle. And it seems to be samardi under the *nrimo pandum* (230) attitude. They increasingly disagree with the Bakar group, when after the Ronggeng stage, people are mobilized to scavenge the villagers' rice as a form of protest over what they call injustice.

The second situation is the period after the outbreak of the *G30S/PKI, the communist party of Indonesia*, when the Paruk people who do not know anything about the outside world should be punished without trial by the State through the butts and bayonets of the army. Srinthil and Paruk figures finally thrown in jail, although they really do not understand what mistakes they have made. The soldiers who arrested them were just executing orders, because in the instructions they held, their names were clearly listed. Against this incident, they are behaving equally that the courage of the times does lead them to the event, as the sign they have caught before, the steepness of the steam.

The old grandfather had to close his eyes, facing inward to read the imprint brought by the glow of the Time. Yes. he must put his heart smoothly to the will of era. Times that have manifested themselves as five barrels of rifle and five faces to steel in front of him (Tohari, 2011: 242).

Seen from the quotation, Sakarya sees that the time manifests itself in the form of five soldiers with complete weapons ready to finish him off. He was convinced that before the time had signaled the emergence of the incident, then he was resigned to his destiny, *nrimo ing pandum*. State punishment does not stop at Paruk figures.

The full wham must accept destiny to be the victim of the injustice of the state, all sacrificed, even women and children even. Paruk finally destroyed by a mighty time.

And the true fate that must be borne by Dukuh Paruk just happened two days later. Early in the morning when the eastern sky is decorated with the glory of latitude steamed, Dukuh Paruk lit up, burning. The fire is mounting burning

Dukuh Paruk. ... screams of crying and howling man greeted with bamboo explosions on fire. Incredible panic amid the helplessness of defending themselves (page 242).

The submission of Paruk represents the philosophy of Banyumas resignation. The acceptance is within Bawor, the puppet character, legitimized to represent the Banyumas attitude of life. According to Herusatoto (2008 in Widyaningsih, 2014: 192), "The meaning of the appearance of Bawor's form is generally characteristic of his behavioral pattern which describes the character of Bawor", one of which is the patience of *lan narima* ("patient and accepting what is in daily life"). Hidayat (2012) describes the attitude of acceptance of Bawor in *wayang (puppet shadow)*.

Although in the story of this figure is often a laughing matter because of his ugly physical form and his distinctive voice, he is often underestimated by others, he described definitely as very patient, has never been angry. Even with his innocence, he always gives many brilliant ideas in dealing with various problems of life (Hidayat: 2012).

In addition, Yus (2013) considers the attitude of *sumarah* or resignation from Banyumas people also reflected in the use of first personal term "inyong" not "aku", "kulo" or "ingsun". According to Yus, "inyong" (I) reflects more "self-confession in the medium, *semadya* or "in between". "Inyong" leads to the inner behavior of "surrender and *sumarah*". He does not have the nuance of pride, *gumedhe*, *kumalungkung* or more arrogant than anyone else, like the phrase "ingsun" (I) used by kings. But also they do not 'menghamba' (worship to human being) like attitude "kawula" (totally servant).

When returning to the above-mentioned RDP narrative, this attitude is most dominantly demonstrated by the Paruks towards everything that befell them-against the crimes and injustices that others have actually committed to them. Sakarya, Srinthil with the Paruks, is patient only and accepts everything that befell them as part of the will of the age, as a clear proof that the ink of fate has indeed dried up, and they believe it has no power to resist or avoid it.

Against this phenomenon, Ahmad Tohari wrote RDP; he wanted to sue the injustices committed by the New Order regime. He points to the fact that people who were communist at the time were cunning and cruel. They justify any means to achieve the goal. The author totally opposes that misleading ideology. However, the attitude of the state has also proven arbitrary to many small people who do not know anything. Paruk is a small part of the people's part solely victimized either by the *PKI, the communist party of Indonesia* or Indonesian country disaster in 1966.

4. Conclusion

Ahmad Tohari sharply represents the inner expressions of the Paruk people. Perhaps in reality, there is no Banyumas person who reveals the *kersaning of the age or nrima ing pandum*, because the words come from the palace. But what he wrote clearly exposed

the truths of social psychology and the personality of the Banyumas community in dealing with the events that dragged them in ignorance. Paruk is a sample of a large number of groups or people or villages that were victims of 1966 disaster. The magnitude of the message is to take the event as a lesson of life and not to be repeated again in the next generation of human beings.

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