

**AN ANALYSIS OF RONGGENG DUKUH PARUK NOVEL BY
USING BIOGRAPHICAL CRITISM**

SKRIPSI

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By ;

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ABSTRACT

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This research showed that the biography of the author indirectly attached and gave an overview of the actual content of the novel. The relationship between Ahmad Tohari as a author with his work entitled *Ronggeng Dukuh Paruk* was a major topic of discussion. The objectives of this research were to find out the theme of the novel and relationship between Ronggeng Dukuh Paruk novel with Ahmad Tohari’s biography. Descriptive qualitative method was carried out to analyze the data. The source of the data was taken from the novel *Ronggeng Dukuh Paruk* by Ahmad Tohari. In collecting the data, some references related to biographical critism were applied. The data were analyzed by reading the novel, underlining statement of Ronggeng Dukuh Paruk novel that related to Ahmad Tohari’s biography, analyzing and describing the relationship between Ronggeng Dukuh Paruk novel with Ahmad Tohari’s biography. It was concluded that the theme was the complexity of ronggeng dancer’s life, they included social, human trafficking, character assassination and politic theme and there was the relationship between the biography of Ahmad Tohari to the content of the Ronggeng Dukuh Paruk novel.

Keyword : biography critism, Ronggeng Dukuh Paruk novel, theme

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Sinopsis of Ronggeng Dukuh Paruk Novel

Ronggeng Dukuh Paruk

By Ahmad Tohari

Dukuh Paruk adalah sebuah desa kecil yang terpencil dan miskin. Namun, warganya memiliki suatu kebanggaan tersendiri karena mewarisi kesenian ronggeng yang senantiasa menggairahkan hidupnya. Tradisi itu nyaris musnah setelah terjadi musibah keracunan tempe bongkrek yang mematikan belasan warga Dukuh Paruk sehingga lenyaplah gairah dan semangat kehidupan masyarakat setempat. Untunglah mereka menemukan kembali semangat kehidupan setelah gadis cilik pada umur belasan tahun secara alamiah memperlihatkan bakatnya sebagai calon ronggeng ketika bermain-main bersama Rasmus, Warta, Darsun.

Permainan menari itu terlihat oleh kakek Srintil, Sakarya, yang kemudian mereka sadar bahwa cucunya sungguh berbakat menjadi seorang ronggeng. Berbekal keyakinan itulah, Sakarya menyerahkan Srintil kepada dukun ronggeng Kartareja. Dengan harapan kelak Srintil menjadi seorang ronggeng yang diakui oleh masyarakat. Dalam waktu singkat, Srintil pun membuktikan kebolehannya menari disaksikan orang-orang Dukuh Paruk sendiri dan selanjutnya dia pun berstatus gadis pilihan yang menjadi milik masyarakat.

Sebagai seorang ronggeng yang sah, Srintil harus menjalani serangkaian upacara tradisional yang puncaknya adalah menjalani upacara bukak klambu, yaitu menyerahkan keperawanannya kepada siapa pun lelaki yang mampu memberikan imbalan paling mahal. Meskipun Srintil sendiri merasa ngeri, tak ada kekuatan dan keberanian untuk menolaknya. Srintil telah terlibat atau larut dalam kekuasaan sebuah tradisi, di sisi lain, Rasmus yang mencintai gadis itu tidak bisa berbuat banyak setelah Srintil resmi menjadi ronggeng yang dianggap milik orang banyak. Oleh karena itu, Rasmus memilih pergi meninggalkan Srintil sendirian di Dukuh Paruk.

Kepergian Rasmus ternyata meninggalkan luka yang mendalam di hati Srintil dan kelak besar sekali pengaruhnya terhadap perjalanan hidupnya. Rasmus yang terluka hatinya memilih meninggalkan Dukuh Paruk menuju pasar Dawuan, di tempat itulah Rasmus mengalami perubahan garis perjalanan hidupnya dari seorang remaja dusun yang miskin dan buta huruf menjadi seorang prajurit atau tentara yang gagah setelah terlebih dahulu menjadi tobang. Dengan ketentaraannya itulah kemudian Rasmus memperoleh penghormatan dan penghargaan seluruh orang Dukuh Paruk, lebih-lebih setelah berhasil menembak dua orang perampok yang berniat menjarah rumah Kartareja yang menyimpan harta kekayaan ronggeng Srintil.

Beberapa hari singgah di Dukuh Paruk Rasmus sempat menikmati kemanjaan dan keperempuanan Srintil sepenuhnya. Tapi itu semua tidak menggoyahkan tekadnya yang bulat untuk menjauhi Srintil dan dukuhnya yang miskin. Pada saat fajar, Rasmus melangkah gagah tanpa berpamitan pada Srintil yang masih pulas tidurnya. Kepergian Rasmus tanpa pamit sangat mengejutkan dan menyadarkan Srintil bahwa ternyata tidak semua lelaki dapat ditundukkan oleh seorang ronggeng. Setelah kejadian itu Srintil setiap hari tampak murung dan sikap Srintil menimbulkan keheranan orang-orang disekitarnya. Kebanyakan mereka tidak senang menyaksikan kemurungan Srintil, sebab mereka tetap percaya ronggeng Srintil telah menjadi simbol kehidupan Dukuh Paruk.

Penolakan Srintil masih bertahan ketika datang tawaran menari dari Kantor Kecamatan Dawuan yang akan menggelar pentas kesenian menyambut perayaan Agustusan. Kalau pun pada akhirnya runtuh dan pasrah, bukan semata-mata tergugah untuk kembali tampil menari sebagai seorang ronggeng, melainkan mendengar ancaman Pak Ranu dari Kantor Kecamatan. Srintil menyadari kedudukannya sebagai orang kecil yang tak berhak melawan kekuasaan. Sama sekali ia tidak membayangkan akibat lebih jauh dari penampilannya di panggung perayaan Agustusan yang pada tahun 1964 sengaja dibuat

berlebihan oleh orang-orang Partai Komunis Indonesia (PKI). Warna merah dipasang di mana-mana dan muncullah pidato-pidato yang menyebut-nyebut rakyat tertindas, kapitalis, imperialis, dan sejenisnya. Pemberontakan PKI kandas dalam sekejap dan akibatnya orang-orang PKI atau mereka yang dikira PKI dan siapa pun yang berdekatan dengan PKI di daerah mana pun ditangkapi dan di tahan.

Pada mulanya, terjadi paceklik di mana-mana sehingga menimbulkan kesulitan ekonomi secara menyeluruh. Pada waktu itu, orang-orang Dukuh Paruk tidak berpikir panjang dan tidak memahami berbagai gejala zaman yang berkembang di luar wilayahnya. Dalam masa paceklik yang berkepanjangan, Srintil terpaksa lebih banyak berdiam di rumah, karena amat jarang orang mengundangnya berpentas untuk suatu hajatan. Akan tetapi, tidak lama kemudian ronggeng Srintil sering berpentas di rapat-rapat umum yang selalu dihadiri atau dipimpin tokoh Bakar. Walaupun Srintil tidak memahami makna rapat-rapat umum, pidato yang sering diselenggarakan orang. Yang dia pahami hanyalah menari sebagai ronggeng atau melayani nafsu kelelakian. Tapi hubungan mereka tetap baik. Hubungan mereka merenggang setelah beberapa kali terjadi penjarahan padi yang dilakukan oleh orang-orang kelompok Bakar. Sukarya merasa tersinggung dengan Bakar, karena Bakar mengungkit-ungkit masa lampau Ki Secamenggala yang dikenal orang sebagai bromocorah. Karena hal itu Sakarya memutuskan hubungan dengan kelompok Bakar. Sakarya tidak hanya melarang ronggeng Srintil berpentas di rapat-rapat umum, tetapi juga meminta pencabutan lambang partai. Akan tetapi, Bakar menanggapi dengan sikap bersahaja. Dalam tempo singkat, Dukuh Paruk kembali ketradisinya yang sepi dan miskin. Akan tetapi, kedamaian itu hanya sebentar, karena mereka kemudian kembali bergabung dengan kelompok Bakar setelah terkecoh oleh kerusakan cungkup makam Ki Secamenggala. Dan Srintil pun semangat menari walaupun tariannya tidak seindah penampilannya yang sudah-sudah.

Ternyata penampilan yang berlebihan itu merupakan akhir perjalanan Srintil sebagai ronggeng. Mendadak pasar malam bubar tanpa penjelasan apa pun dan banyak orang limbung, ketakutan, dan kebingungan, sehingga kehidupan terasa sepi dan mencekam. Berbagai peristiwa menjadikan orang-orang Dukuh Paruk ketakutan, tetapi tidak mengetahui cara penyelesaiannya. Yang terpikir adalah melaksanakan upacara selamatan dan menjaga kampung dengan ronda setiap saat. Keesokan harinya orang-orang Dukuh Paruk melepas langkah Kartareja dan Srintil yang berniat meminta perlindungan polisi di Dawuan. Tapi ternyata harapan berlindung kepada polisi itu berantakan, karena kepolisian dan tentara justru sudah menyimpan catatan nama Srintil yang terlanjur populer sebagai ronggeng rakyat yang mengibarkan bendera PKI.

Srintil pulang ke Dukuh Paruk setelah dua tahun mendekam dalam tahanan politik dengan kondisi kejiwaan yang sangat tertekan. Ia berjanji menutup segala kisah dukanya selama dalam tahanan dan bertekad melepas predikat ronggengnya untuk membangun sebuah kehidupan pribadinya yang utuh sebagai seorang perempuan Dukuh Paruk, meskipun tidak mengetahui sedikitpun keberadaan Rasus. Tanpa sepengetahuan Srintil, Nyai Kartareja menghubungi Marsusi. Untunglah Srintil masih bisa mengelak perangkap Marsusi. Selepas dari perangkap Marsusi, Srintil kembali mendapat tekanan dari lurah Pecikalan agar mematuhi kehendak Pak Bajus. Bajus hendak menikahi Srintil, sehingga Srintil berusaha mencintai Bajus. Tapi Srintil sangat kecewa, karena Bajus ternyata lelaki impoten yang justru hanya berniat menawarkannya kepada seorang pejabat proyek. Srintil pun mengalami goncangan jiwa dan akhirnya menderita sakit gila sampai akhirnya dibawa ke rumah sakit jiwa oleh Rasus.

CHAPTER I

INTRODUCTION

A. The Background of the Study

There are two ways for people to transmit information to others. First, they directly transmit the information by speaking to other people. Second, they write the information through a piece of writing such as a note, a newspaper, book, catalogue, novel, poem, and many more. This kind of transmission is called literature. Literature is writing that are valued as work of art, fiction, drama and poetry. In other words, literature is a personal expression of feeling including experience, idea and motivation in the concrete description in written stories. Kinds of literature are novel, short story, play, poetry, etc. but in this research, it is focused in novel since novel provides story in detail, long and complex than any other literary works mentioned above.

There are two main concerns in analyzing literary works; by using Extrinsic Element and Intrinsic Element. Extrinsic element is the way of analyzing the literary by using the suitable theory and relates the content of the works in order to get better understanding between the theory and the material that will be used. Extrinsic element as in this research will reveal some points with suitable theory; it is by using Biographical theory (Biographical Criticism) that was develop by Samuel Johnson (1779) by stating that “researched poets and utilized truthful accounts of their lives to understand nuances in their writings”. Many people when reading a novel do not care about the author. Even they do not know the author of novel that they read. In fact, when they discovers the author of a novel who they are going to read at least they can get the theme of the novel from the author’s biography because biography of the author in his or her literary work will sometimes be reflected in the story. That is the concept in biographical criticism. But

in fact, many student or people especially for student of University of Muhammadiyah Sumatera Utara difficult to apply literary criticism because the subject is still new to them. The subject was released in this year for the first time. So many student still confused to apply.

A biographical criticism to literature presents only the relevant facts of an author's life and by using a sensitive interpretation of them to show clear connections between the writer's experience or personality and the work (Roland Barthes, 2007:1799). Warren and Wellek propose that biography as an account of person's life usually published in the form of a book or essay, or in some other form, such as film. A work is biographical if it covers all of a person's life. As such, biographical works are usually non-fiction, but fiction can also be used to portray a person's life. Biography is principally the story that describes about the life of some figure in certain duration of time. In this case, biography of the author in his or her literary work will sometimes be reflected in the story. The author may appear to works or give influences through the characters.

Ahmad Tohari one of the authors who appears, uses novel and essay as the media of literary work to criticize the situation of the era he lives. There are always some situations or certain ideas that happen in certain community from a certain time. Ahmad Tohari in 1982 released one of his novel entitled *Ronggeng Dukuh Paruk*, the novel which becomes famous because it shows the real condition of the era which issued that women was inferior to man. The novel tells about Srintil, a Ronggeng dancer, and Rasus, who as a soldier to whom Srintil falls in love. Srintil's life as a Ronggeng which is full of life irony which encourages the researcher to conduct the research entitled *An Analysis of Ronggeng Dukuh Paruk by using Biographical Critism*.

B. The Identification of The Problem

The problems of the research will be identified as follows :

1. Ahmad Tohari uses novel and essay as media of literary work to criticize the situation of the era he lives.
2. The theme of Ahmad Tohari's novel relates to his life.
3. A biographical criticism of literature presents only the relevant facts of an author's life.

C. Scope and Limitation.

Based on the problem identified previously, this research is focused on literary criticism and limited to biographical criticism.

D. The Formulation of the Problem.

The problems of this research will be formulated as follows :

1. Does the theme of Ronggeng Dukuh Paruk relate to Ahmad Tohari's life?
2. How far does Ahmad Tohari's biography influence the story of Ronggeng Dukuh Paruk novel?

E. The Objective of Study.

Based on the statement before, the objective of study are:

1. To describe the theme of Ronggeng Dukuh Paruk novel that Ahmad Tohari tries to relate to his life.
2. To describe how far Ahmad Tohari's biography influence the story of Ronggeng Dukuh Paruk novel.

F. The Significance of the Study.

The significance of the research are as follow :

a. Theoretical

The final result of this research is expected to contribute especially to improve the teaching and learning of literature.

b. Practical

The result of this research will be useful for:

1. The students, to enlarge their knowledge about literary criticism especially biographical criticism.
2. The teachers, to be reference in teaching and learning of literature.
3. The readers or other researchers, to increase their knowledge in literary criticism.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

Theoretical framework services any theory which explains more than structure of theories which are arranged by the researcher. The theoretical framework is presented in the early section of a scientific writing and provides the rationale for conducting research to investigate a particular research problem.

1. The Nature of Literary Theory and Criticism

Prior to the 20th century, the investigation of the nature and value of literature had had a long and distinguished history, beginning with Plato and Aristotle and continuing into modern times with such figures as Sir Philip Sidney, John Dryden, Samuel Johnson, William Wordsworth, Samuel Taylor Coleridge, and Matthew Arnold. But their investigations focused primarily on evaluation, not interpretation (Kelly Griffith: 2002). They explored what literature is and praised or condemned works that failed to meet whichever standards they deemed essential. In *The Republic*, to cite one extreme example, Plato condemned all literature because it stirs up the passions—lust, desire, pain, anger—rather than nurtures the intellect.

The latter as an ally of the former makes creative writing more complementary and helps to conceptualise the pedagogical import of texts of literature into ideological standpoints. Over the ages, literary theories have been the weapons for the realisation of this crucial obligation of literary criticism.

Modern literary theory gradually emerged in Europe during the 19th century and gained momentum in the 20th century.

2. Relationship between Literary Theory and Literary Criticism

Even though modern literary theorising and criticism emerged during the 19th century, both attained greater heights in the 20th century. In fact, the 20th century could be appropriately termed the age of criticism. The richness and the complexity of literary theory can be seen in the many critical movements that sprang up and in the enthusiasm with which many critics practised the art. The impact of the new psychologies was deeply felt in criticism. Marxism, structuralism, formalism, semiology, psychoanalysis, deconstruction and post-colonial critical studies are among the many theories that dominated the century. Among the notable critics of the century include: I.A. Richards, P.R Leavis, T. S Eliot, T. E Hulme, William Empson, Christopher Caudwell, John Crowe, Allen Tate, Robert Perm Warren, Ezra.

All of these are antecedents to the birth of a particular literary production. The argument of Jeffares is that for literature to be on course, it becomes expedient that a structure is put in place to reveal its meaning beyond the literal level. Broadly, texts of literature would possess two levels of meaning - the literal and the super-literal. The super-literal meaning of texts of literature is the ideological implication of the same, which criticism attempts to resolve. The task of resolving the crisis engendered in literary texts is possible through the formulation of some principles, parameters and paradigms which are

technically termed theories. Theories are meant to interpret and evaluate works of literature with the mind of revealing the in-depth implications of such works.

3. The 'Complexity' of Literary Theory and Criticism

There are some students who complain that literary theory is impossibly esoteric; who suspect it as an arcane, elitist enclave somewhat akin to nuclear physics. It is true that a 'literary education' does not exactly encourage analytical thought, but literary theory is in fact no more difficult than many theoretical enquiries and a good deal easier than some. Some students and critics also protest that literary theory 'gets in between the reader and the work'. The simple response to this is that without some kind of theory, however unreflective and implicit, we would not know what a 'literary work' was in the first place, or how we were to read it. Hostility to theory usually means an opposition to other people's theories and oblivion of one's own.

Tyson Lois (2006), in an attempt to justify the study of literary theory, raises some interesting questions: why should we bother to learn about literary or critical theories? Is it really worth the trouble? Will all the abstract concepts not interfere with one's natural and personal interpretations of literature? These questions, or ones like them, are probably the questions most frequently asked by new students of critical theory, regardless of their age or educational status. Literary theory and criticism offer us new ways of thinking about literature and about what are involved in reading critically. Literary theory and criticism is an unavoidable part of studying literature. But theory can often be intimidating or else, frankly, boring especially when it takes the form of 'isms'. Literary theory

and criticism aim to explain, entertain, stimulate and challenge the student of literature. Literary theory and criticism make literature refreshing, informative and stimulating in many ways. Some of the ways include:

1. Literary theory and criticism help us to achieve a better understanding of literature. A better understanding of the world in which we live, automatically, comes along when we study literature, and the study of critical theory makes that enterprise even more productive.
2. Literary theory and criticism can, not only show us our world and ourselves through new and valuable lenses, but also strengthen our ability to think logically, creatively, and with a good deal of insight in analysing works of literature.

4. Distinction between Literary Theory and Literary Criticism

Literary theory is a site of many theories. Literary theories were developed as a means to understand the various ways people read literary texts. The proponents of each theory believe their theory is the theory, but most of us interpret texts according to the "rules" of several different theories at a time. All literary theories are lenses through which we can see texts. For Terry Eagleton, in *Literary Theory* (1996), the emergence of theory was a 'way of emancipating literary works from the stranglehold of a 'civilised sensibility', and throwing them open to a kind of analysis in which, in principle at least, anyone could participate.' Eagleton argues that theory is the body of ideas and methods used in the practical reading of literature. For him, theories reveal what literature can mean. It is a description of the underlying principles by which we attempt to understand

literature. That is to say, all literary interpretation draws on a basis in theory since it is literary theory that formulates the relationship between author and work.

There is nothing to say that one is better than another or that you should read according to any of them, but it is sometimes fun to "decide" to read a text with one in mind because you often end up with a whole new perspective on your reading. To study literary theory is to seek to understand exactly how readers (critics) interpret (criticise) texts, especially literary ones. Most scholars today would agree that there is no single meaning waiting to be simply found in any text. Meaning is, rather, produced, that is, it is a function of the different interpretative strategies which various readers bring to bear upon a text. Thus, a cardinal rule of modern literary criticism could be summed up as follows: the 'answers' you get from a text depend entirely upon the kind of 'questions' you put to it. Strictly speaking, when readers interpret a literary text, they are doing literary criticism, but when they examine the criteria upon which our interpretation rests, they are applying literary theory.

In other words, literary criticism is the application of critical theory to a literary text, whether or not a given critic is aware of the theoretical assumptions informing his or her interpretation. In fact, the widespread recognition that literary criticism cannot be separated from the theoretical assumptions on which it is based is one reason why the word criticism is often used as if it includes the word theory.

Literary history, on its part, is the academic discipline which defined how literature was taught and studied from the 1890s onwards. As a discipline, it

grounds its scientific and social legitimacy in the positivist history of the late 19th century. As a historical genre concerned with the method of establishing facts, it extends the application of the reliable tools of classical and medieval philology to modern literature. Literary history relates literature to the social, political, moral, and intellectual life of a nation, personality or period. Literary history is not expected to reduce works of literature to archival documents, but to generate a proper evaluative discourse and explain why certain works, which we call classics, still affect us and become, so to speak, immortal, while others do not survive their own times, etc.

5. The Nature and Meaning of Literary Criticism

The word criticism has been derived from the Greek word which means Judgment. A critic is a person who expresses opinions about the good and bad qualities of books or the works of literature or poetry or the art of an artist or a painter. It can be said that criticism is the play of the mind to observe the merits and the defects in the works of literature, as Victor Hugo points out, "Is the work good or bad is the critic's domain? Thus, the objective of literary criticism is to determine the artistic values, poetic beauty, or the features being regarded as inadequate existing in the works of literature that in turn can help the writer or poet to improve the skills and ultimately the literary works could in this way attract and delight the readers.

According to Kelly Griffith (2002), prior to the 20th century, the investigation of the nature and value of literature had had a long and distinguished history, beginning with Plato and Aristotle and continuing into modern times with

such figures as Sir Philip Sidney, John Dryden, Samuel Johnson, William Wordsworth, Samuel Taylor Coleridge, and Matthew Arnold. But their investigations focused primarily on evaluation, not interpretation. They explored what literature is and praised or condemned works that failed to meet whichever standards they deemed essential. In *The Republic*, to cite one extreme example, Plato condemned all literature because it stirs up the passions—lust, desire, pain, anger—rather than nurtures the intellect.

Critical theory in itself can be distinguished from criticism, since it concerns itself with the formulation of concepts. It is a philosophical activity which should underlie criticism but, again, should not be regarded as part of it. Literary theory refers to a set of principles evolved for the evaluation of works of literature. There is no single approach to the criticism of literature. Criticism is a formal discourse, and there are so many approaches to it, yet these approaches are not exhaustive but represent the most widely used contemporary approaches. According to Jide Balogun (2011), the history of literature is the history of literary criticism.

Literary criticism refers to the analysis and judgment of works of literature. It tries to interpret specific works of literature and also helps us to identify and understand different ways of examining and interpreting them. The study of literary criticism contributes to maintenance of high standards of literature. In our day-to-day life, the study of criticism of literary works enables us to become aware of the present and past works of literature. Criticism also enables writers to understand the factors that affect the quality and character of literary

works and in this way improve their ability to produce better works. Literary criticism allows us to see things from different perspectives. It allows us to gain a far wider insight into a work of literature than from our own perspective. That way, we gain a greater understanding of the world in which we live.

In addition, literary criticism helps readers develop critical thinking skills. Literary criticism is not an abstract intellectual exercise. It is a natural human response to literature. The discipline of literary criticism is nothing more than discourse-spoken or written-about literature. It is a by-product of the reading process.

6. Functions of Literary Criticism

To study literary criticism is to seek to understand exactly how readers (critics) interpret (criticise) texts, especially literary ones. Most scholars today would agree that there is no single meaning waiting to be simply found in any text. Meaning is, rather, produced; that is, it is a function of the different interpretative strategies which various readers bring to bear upon a text. A cardinal rule of modern literary criticism may be summed up as follows: *the 'answers' you get from a text depend entirely upon the kind of 'questions' you put to it*. The upshot of all this is that the same text legitimately means different things to different people.

As a result, for example, a Marxist critic would necessarily come up with a different interpretation from that of a Psychoanalytic critic of the same text, each of which is equally valid (provided that there is textual evidence to support the interpretation in question). The primary necessity for literary criticism lies in the

fact that “new strategies of interpretation of literature are constantly being developed to cope with the complexities of change in literary traditions”.

The importance of literary criticism therefore resides in its secondary but invaluable role of interpretation. Criticism deals with analysing, classifying, expounding and evaluating a work of art in order to form one’s opinion. Serious literary criticism is both evaluative and analytical, thereby helping us to better a literary work. Writing on the role of literary criticism, I.A. Richards notes that “the critical reading of poetry (prose and drama) is an arduous discipline. The lesson of all criticism is that we have nothing to rely upon in making our choices, but ourselves.”

Criticism includes the process of reflecting on, organising and articulating your response to a given literary work. Criticism presupposes that a piece of literature contains relationships and patterns of meaning that the critic can discern and share after reading a text. It also presupposes that the critic has the ability to translate his experience of the work into intellectual terms that can be communicated to and understood by others. Again, literary criticism presupposes that the critic’s experience of the work once organised and articulated, will be compatible with the experience of other readers. This means that to be valid and valuable, the critic’s reading of a work must accord, at least in some ways, with what other intelligent readers, over a reasonable period of time are willing to agree on and accept.

7. Theories of Literature

Described below are nine common critical approaches to the literature. Quotations are from X.J. Kennedy and Dana Gioia's *Literature: An Introduction to Fiction, Poetry, and Drama*, Sixth Edition (New York: Harper Collins, 1995), pages 1790-1818.

Formalist Criticism: This approach regards literature as “a unique form of human knowledge that needs to be examined on its own terms.” All the elements necessary for understanding the work are contained within the work itself. Of particular interest to the formalist critic are the elements of *form*—style, structure, tone, imagery, etc.—that are found within the text. A primary goal for formalist critics is to determine how such elements work together with the text's content to shape its effects upon readers.

The formalist approach to literature pays close and careful attention to the language, form, and structure of literary texts, while regarding individual texts as the principal object of critical investigation. To the formalists, the meaning of literary texts resides primarily in the texts themselves rather than in anything else. Literature has to be seen or read in special ways because style, form, and technique play roles in literary texts that are different from the roles they play in ordinary discursive texts. For formalism, literary criticism is seen to be a specialised art, and literary texts are to be interpreted according to certain well-defined and objective criteria rather than simply according to the impressionistic and subjective response of the individual critic.

Historical Criticism: This approach “seeks to understand a literary work by investigating the social, cultural, and intellectual context that produced it—a context that necessarily includes the artist’s biography and milieu.” A key goal for historical critics is to understand the effect of a literary work upon its original readers. Historical theory requires that you apply to literary text specific historical information about the time during which an author wrote. History, in this case, refers to the social, political, economic, cultural, and/or intellectual climate of the time. Griffith states that historical critics believe they could illuminate works of literature by studying what gave birth to them: the intellectual and cultural environment from which they came, their sources and antecedents, authors' lives, authors' intentions and authors' language. Historical criticism can help one to better understand how the time and place in which the creation of a literary work affects its meaning and interpretation.

Gender Criticism: This approach “examines how sexual identity influences the creation and reception of literary works.” Originally an offshoot of feminist movements, gender criticism today includes a number of approaches, including the so-called “masculinist” approach recently advocated by poet Robert Bly. The bulk of gender criticism, however, is feminist and takes as a central precept that the patriarchal attitudes that have dominated western thought have resulted, consciously or unconsciously, in literature “full of unexamined ‘male-produced’ assumptions.” Feminist criticism attempts to correct this imbalance by analyzing and combatting such attitudes—by questioning, for example, why none of the characters in Shakespeare’s play *Othello* ever challenge the right of a

husband to murder a wife accused of adultery. Other goals of feminist critics include “analyzing how sexual identity influences the reader of a text” and “examin[ing] how the images of men and women in imaginative literature reflect or reject the social forces that have historically kept the sexes from achieving total equality.”

Psychological Criticism: This approach reflects the effect that modern psychology has had upon both literature and literary criticism. Fundamental figures in psychological criticism include Sigmund Freud, whose “psychoanalytic theories changed our notions of human behavior by exploring new or controversial areas like wish-fulfillment, sexuality, the unconscious, and repression” as well as expanding our understanding of how “language and symbols operate by demonstrating their ability to reflect unconscious fears or desires”; and Carl Jung, whose theories about the unconscious are also a key foundation of **Mythological Criticism**. Psychological criticism has a number of approaches, but in general, it usually employs one (or more) of three approaches:

1. An investigation of “the creative process of the artist: what is the nature of literary genius and how does it relate to normal mental functions?”
2. The psychological study of a particular artist, usually noting how an author’s biographical circumstances affect or influence their motivations and/or behavior.

3. The analysis of fictional characters using the language and methods of psychology.

Sociological Criticism: This approach “examines literature in the cultural, economic and political context in which it is written or received,” exploring the relationships between the artist and society. Sometimes it examines the artist’s society to better understand the author’s literary works; other times, it may examine the representation of such societal elements within the literature itself. One influential type of sociological criticism is **Marxist criticism**, which focuses on the economic and political elements of art, often emphasizing the ideological content of literature; because Marxist criticism often argues that all art is political, either challenging or endorsing (by silence) the status quo, it is frequently evaluative and judgmental, a tendency that “can lead to reductive judgment, as when Soviet critics rated Jack London better than William Faulkner, Ernest Hemingway, Edith Wharton, and Henry James, because he illustrated the principles of class struggle more clearly.” Nonetheless, Marxist criticism “can illuminate political and economic dimensions of literature other approaches overlook.”

Mythological Criticism: This approach emphasizes “the recurrent universal patterns underlying most literary works.” Combining the insights from anthropology, psychology, history, and comparative religion, mythological criticism “explores the artist’s common humanity by tracing how the individual imagination uses myths and symbols common to different cultures and epochs.”

One key concept in mythological criticism is the *archetype*, “a symbol, character, situation, or image that evokes a deep universal response,” which entered literary criticism from Swiss psychologist Carl Jung. According to Jung, all individuals share a “‘collective unconscious,’ a set of primal memories common to the human race, existing below each person’s conscious mind”—often deriving from primordial phenomena such as the sun, moon, fire, night, and blood, archetypes according to Jung “trigger the collective unconscious.” Another critic, Northrop Frye, defined archetypes in a more limited way as “a symbol, usually an image, which recurs often enough in literature to be recognizable as an element of one’s literary experience as a whole.” Regardless of the definition of archetype they use, mythological critics tend to view literary works in the broader context of works sharing a similar pattern.

Reader-Response Criticism: This approach takes as a fundamental tenet that “literature” exists not as an artifact upon a printed page but as a transaction between the physical text and the mind of a reader. It attempts “to describe what happens in the reader’s mind while interpreting a text” and reflects that *reading*, like writing, is a creative process. According to reader-response critics, literary texts do not “contain” a meaning; meanings derive only from the act of individual readings. Hence, two different readers may derive completely different interpretations of the same literary text; likewise, a reader who re-reads a work years later may find the work shockingly different. Reader-response criticism, then, emphasizes how “religious, cultural, and social values affect readings; it also overlaps with gender criticism in exploring how men and women read the same

text with different assumptions.” Though this approach rejects the notion that a single “correct” reading exists for a literary work, it does not consider all readings permissible: “Each text creates limits to its possible interpretations.”

Deconstructionist Criticism: This approach “rejects the traditional assumption that language can accurately represent reality.” Deconstructionist critics regard language as a fundamentally unstable medium—the words “tree” or “dog,” for instance, undoubtedly conjure up different mental images for different people—and therefore, because literature is made up of words, literature possesses no fixed, single meaning. According to critic Paul de Man, deconstructionists insist on “the impossibility of making the actual expression coincide with what has to be expressed, of making the actual signs [i.e., words] coincide with what is signified.” As a result, deconstructionist critics tend to emphasize not *what* is being said but *how* language is used in a text. The methods of this approach tend to resemble those of **formalist criticism**, but whereas formalists’ primary goal is to locate unity within a text, “how the diverse elements of a text cohere into meaning,” deconstructionists try to show how the text “deconstructs,” “how it can be broken down ... into mutually irreconcilable positions.” Other goals of deconstructionists include (1) challenging the notion of authors’ “ownership” of texts they create (and their ability to control the meaning of their texts) and (2) focusing on how language is used to achieve power, as when they try to understand how a some interpretations of a literary work come to be regarded as “truth.”

8. Biographical Criticism

Biographical criticism is the practice of analysing a piece of literary work through the lens of the author's experience. It considers the ways age, race, gender, family, education, and economic status inform a writer's work. In biographical criticism, a critic might also examine how a literary work reflects personality characteristics, life experiences, and psychological dynamics of the author. The thrust of biographical criticism is that to understand some literary works, readers need knowledge of the author's biographical facts or experiences.

Kelly Griffith (2002) opines that biographical criticism received intellectual impetus from 19th and 20th centuries ideas about science and is still very much practised. Biographical criticism provides a practical assistance of understanding subtle but important meaning in a work. It focuses on explicating a literary text by using the insight provided by knowledge of the author's life. Among the questions to ask in biographical criticism include: "How does the text reflect the author's life? Is this text an extension of the author's position on issues in the author's life?" In this unit, our focus is to identify and critique some of the rudiments of biographical criticism.

An author's life, to a large extent, could affect the meaning of a work. Biographical criticism is a theoretical approach to literature that manifests some interest in the author. In this unit, you are going to learn how the facts about an author's life could signpost the ideas in his work. You will also learn how an event in the author's life could affect his or her themes or choice of subject matter. Biographical criticism began with the simple but central insight that

literature is written by actual people and that understanding an author's life can help readers comprehend the work more thoroughly. Anyone who reads the biography of a writer quickly sees how much an author's experience shapes—both directly and indirectly— what he or she creates. Sometimes, mere knowing a single important fact about an author's life could illuminate our reading of a poem or story written by that author. Though many literary theorists have assailed biographical criticism on philosophical grounds, the biographical approach to literature has never disappeared because of its obvious practical advantage in illuminating literary texts.

8.1 Fundamental Tenets of Biographical Criticism

As noted in the introductory section above, biographical criticism investigates how an individual author's life and thoughts influence a work. This means that biographical criticism is not an attempt to draw parallels between the author's life and his fiction; rather, it is a study of the author's intention and audience. Samuel Johnson is reputed to be the first great biographical critic. His book *Lives of the Poets* (1779) provides truthful accounts of authors' lives and astute assessments of their literary achievements.

Biographical criticism seeks to illuminate the deeper meaning of themes, conflicts, characters, settings and literary allusions based on the author's own concerns and conflicts. For biographical critics, a literary work is a reflection of the author's life, and should be studied in conjunction for full meaning and appreciation.

Biographical criticism examines the effect and influence of the writer's life on his or her work. The premise behind biographical criticism is that knowing something about the writer's life helps us to more fully understand his or her work. Understanding the writer's life and influences helps the reader discover the author's intended meaning. The assumption of biographical criticism is that interpretation of a literary work should be based on an understanding of the context in which the work was written. Although biographical criticism is not concerned with retelling the author's life, it applies information from the author's life to the interpretation of the work. The focus remains on the work of literature, and the biographical information is pulled in only as a means of enhancing our understanding of the work. For biographical critics, the writing of literary works is affected by the lives and experiences of their authors. This, however, is not to assume that all works are biographical; rather, all works are certainly influenced by the life experience of the writer.

For a thorough biographical criticism, the reader should research the author's life, use the biographical information to understand the inferential and evaluative levels of the work; research the author's beliefs; relate those systems of belief to the work; explain how the connections reflect in the work's themes and topics; explain what can be determined about the author's statements within the text based on the biographical information.

Biographical criticism has some weaknesses that should be avoided. For instance, the critic should always avoid equating the work's content with the

author's life (or the character with the author) as they may not necessarily be the same.

8.2 Shortcomings of Biographical Criticism

According to Wikipedia, biographical criticism is a form of literary criticism which analyses a writer's biography to show the relationship between the author's life and his work. This critical method dates back to the Renaissance period, and was employed extensively by Samuel Johnson in his *Lives of the Poets* (1779-81). Like any critical methodology, biographical criticism should be used with discretion and insight or employed as a superficial shortcut to understanding the literary work on its own terms. Biographical criticism came under disapproval by the New Critics of the 1920s, who coined the term "biographical fallacy" to describe criticism that neglected the imaginative genesis of literature. Notwithstanding this critique by the New Critics, biographical criticism remains a significant mode of literary inquiry and continues to be employed in the study of literature.

As you have learnt so far, biographical criticism examines to what extent an author's life unintentionally affects his work. One drawback to this approach in literary criticism is the reliance on source material that may not be accurate or complete. Again, the New Critics' school of literary criticism believe that the biographical approach tends to reduce art to the level of biography, making it relative (to the times) rather than universal. Thus, a biographical critic should base his interpretation on what is in the text itself. In essence, biographical data should

simply amplify the meaning of a text and not to drown it out with irrelevant material.

8.3 Advantages and Disadvantages of Biographical Criticism

On the other hand, 'Biographical criticism', as any of the literary theories, has its advantages and disadvantages:

Advantages: It is very useful to know the poet's life to make a good and complete interpretation of a poem. Then, if the reader knows the poet's life, he/she can understand better the themes, the expressions, the allusions, the structures, the metaphors, etc, that the poet uses in his/her poems. In other words, it is important to know the poet's background and how it influenced his/her poetry. Depending on the poet's life and his/her personal circumstances, he/she writes about certain themes. Works well for some which are obviously political or biographical in nature. It also is necessary to take a historical approach in order to place allusions in there proper classical, political, or biblical background. According to Tammy and Betsy, the 'Biographical Criticism' is important because 'A writer's life may shed light on his or her literature and the literature of the era.'

Disadvantages: New Critics believe that 'the meaning or value of a work may be determined by the author's intention as "the intentional fallacy."' They believe that this approach tends to reduce art to the level of biography and make it relative (to the times) rather than universal. Readers can fall down in the trap of which the author is using a mask. The biographical information can have suffered

some transformation. Then, the readers cannot analyze the play exclusively from the author's life as if it was about a cause-effect relationship. The biographical approach cannot be constituted in principal aim. However, a biographical critic must be careful not to take the biographical facts of a writer's life too far in criticizing the works of that writer: the biographical critic "focuses on explicating the literary work by using the insight provided by knowledge of the author's life".

9. Ronggeng Dukuh Paruk Novel

Ronggeng Dukuh Paruk novel first published in 1982 in the form of a trilogy, namely *Catatan Buat Emak*, *Lintang Kemukus Dini Hari*, and *Jantera Bianglala*. A year later, the novel was adapted into the film *Darah dan Mahkota Ronggeng* with director YazmanYazid and starring by Ray Sahetapy and Enny Beatrice. In 2003, Gramedia Pustaka Utama publish the trilogy into a novel with the title Ronggeng Dukuh Paruk. Until the year 2012, the new version of the novel has been reprinted nine times. In 2011, Ronggeng Dukuh Paruk was again adapted into a movie with the title *Sang Penari*. The second adaptation was directed by Ifa Isfansyah and was starred by Prisia Nasution and Oka Antara. This second film won ten nominees of Indonesian Film Festival 2011 and won four Citra.

The story talks about the childhood of Srintil, Rasus, Darsun and Warta. Srintil dances 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 dances 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 but the life of that Ronggeng dancer is full of irony. She is awarded with beautiful face, body and money but is empty of happiness.

10. Biography of Ahmad Tohari

Ahmad Tohari (born in Tinggarjaya, Jatilawang, Banyumas, Central Java, June 13, 1948, age 66 years) is a writer and humanist Indonesian nationals. Tohari's formal education ended with high school in Purwokerto. He explored several faculties of economics, social and political studies and medicine, but did not graduate from any of them. Tohari didn't initially plan to become a novelist, preferring instead to study medicine at the school of medicine of the Jakarta Islamic Hospital Foundation, but was forced to leave for economic reasons.

Having spent most of the 1970s and 1980s working in Jakarta, Tohari decided to return to his village because he felt he did not belong in the city. Tohari still lives in the Banyumas area and his experience of growing up in a small village continues to color his literary works. Tohari is married with Siti Syamsiah and have five children.

He has published a number of works, including eleven novels, three anthologies of political and religious essays, two collection of short stories, and numerous individual short stories and essays. Notable works include *Bekisar Merah*, *Belantik*, *Mas Mantri Gugat*, *Lingkar Tanah Lingkar Air*. Many of the

short stories that were originally published in newspapers and magazines have been collected into the compilations *Senyum Karyamin* and *Nyanyian Malam*. He is one of only a few Indonesian writers who have written stories set against the background of the Indonesian killings of 1965-66.

His books have been published in Japanese, Chinese, Dutch and German. An English edition of *Ronggeng Dukuh Paruk* was published in 2003 by the Lontar Foundation in Jakarta. In 2011, the second film version of Tohari's novel *Sang Penari* (The Dancer), produced by Shanty Harman and directed by Ifa Isfansyah, was screened in Jakarta. He has received several national and international awards for his work, including the S.E.A. Write Award (Southeast Asian Writers Award) in 1995, and a Fellowship through the International Writing Program in Iowa City, Iowa. He has often written for the national newspaper *Suara Merdeka*, and the famous weekly *Tempo*. He was staff editor for the Jakarta newspaper, *Merdeka* from 1979 until 1981, and General Editor for *Amanah*, a political and religious magazine, from 1986 to 1993. Tohari continues to write, and has stated his desire to write one more novel to match with *Ronggeng Dukuh Paruk*.

B. Previous Study

1. *Kajian Sosiologi dan Nilai Moral pada Novel Ronggeng Dukuh Paruk by Ahmad Tohari* by Nur Fitria Anggraeni in Program Studi Pendidikan Bahasa dan Sastra Jawa; Universitas Muhammadiyah Purworejo; 2015. It was found aspects of sociology at the novel Ronggeng Dukuh Paruk by Ahmad Tohari, they were kinship aspects amounted to 88 indicators, economy aspects amounted to 66 indicators, the political aspects are 16 indicators, the educational aspect numbered 7 indicators, and also there were moral values in Ronggeng Dukuh Paruk novel by Ahmad Tohari; they were the human relationship with selves totaling 16 indicators, the human relationship with fellow human beings amounts to 35 indicators, the relationship with God, amounting to 22 indicators.
2. *Majas Novel Trilogi Ronggeng Dukuh Paruk by Ahmad Tohari: Kajian Stilistika dan Implementasinya Sebagai Bahan Ajar Bahasa Indonesia di SMA* by Endah Sri Nuryati in Program Studi Pengkajian Bahasa; Universitas Muhammadiyah Surakarta; 2013. The result of the analysis and the discussion shows that there are nine figures of speech. They are personification, metaphor, hyperbolic, repetition, synecdoche, metonymy, simile, sarcasm and litotes. Personification most dominant than others, reaching 12 data from 75 data. Sarcasm was found 4 data. Implementation of figures of speech as teaching materials can be found in *Competence Standart Basic Competence* for XI Grade in Competence Standart 7; understanding various of tales, Indonesian novels/Translation novels. Also for XII Grade in Competence Standart 5; is

about understanding reading novels and in Basic Competence 5.2; is explaining intrinsic element of novels.

3. ***Representasi Diskriminasi Perempuan Dalam Novel Ronggeng Dukuh Paruk*** by Fariyah Wachdin in Universitas Pembangunan Nasional Jawa Timur; 2012. This research purpose was to know how women discriminations represented through “Ronggeng Dukuh Paruk novel” written by Ahmad Tohari. Researcher classified data analysis presentation into five leksian reading code: hermeneutic code, semic code, symbolic code, proaretik code, gnomonic code. The researcher found 22 leksian, which represents women discrimination in Ronggeng Dukuh Paruk novel.

C. Conceptual Framework

This research was entitled *An Analysis of Ronggeng Dukuh Paruk Novel by Using Biographical Critism*. The purpose of this research was to find out how far Ahmad Tohari’s biography influence the story of Ronggeng Dukuh Paruk novel. This research would explain the correlation between works of literature (Ronggeng Dukuh Paruk Novel) and the biography of the author (Ahmad Tohari). The data or sources were taken from the Ronggeng Dukuh Paruk Novel and biography of Ahmad Tohari, textual sources, and other sources from book and internet.

The study of biographies indirectly attached and provided an overview of the actual content of the novel. Biographical criticism is to analyze literary work, in this research is Ronggeng Dukuh Paruk which was analyzed from the author’s

perspective. The relationship of Ahmad Tohari as the author and Ronggeng Dukuh Paruk, became the main topic of this research.

CHAPTER III

METHOD AND RESEARCH

A. Sources of Data

The source of the data in this research was taken from all chapters of Ronggeng Dukuh Paruk novel by Ahmad Tohari, and also other related references to find out the theme and Ahmad Tohari's biography in the novel.

B. Research Design

This research would be conducted by using descriptive qualitative design with qualitative analysis. Creswell (2008: 46) states, "Qualitative researcher is a type of educational research in which the researcher relies on the views of participants, asks broad, general question; collects data consisting largely of words (or text) from participants; describes and analyzes these words for themes; and conducts the inquiry in a subjective, biased manner". The researcher used descriptive qualitative method which was intended to analyze Ronggeng Dukuh Paruh novel by using biographical criticism in which there was a relation of the author's biography to his literary work (Ronggeng Dukuh Paruk novel).

C. Technique of Collecting the Data

There were some steps in collecting the data :

1. Reading Ronggeng Dukuh Paruk and the biography of Ahmad Tohari
2. Collecting the data from Ronggeng Dukuh Paruk novel and the biography of Ahmad Tohari.
3. Underlining the statement of Ronggeng Dukuh Paruk novel that related to Ahmad Tohari's biography.

D. Technique of Analyzing Data

After getting the data, the researcher analyzed the data by using descriptive analysis, because the researcher intended to analyze Ronggeng Dukuh Paruk novel by using biographical criticism. Besides that, this technique could find out the relation between the author's life with his literary works.

There were some steps in analyzing the data:

1. Reading Ronggeng Dukuh Paruk and Ahmad Tohari's biography.
2. Underlining the statement of Ronggeng Dukuh Paruk novel that related to Ahmad Tohari's biography.
3. Analyzing the relationship between Ronggeng Dukuh Paruk novel with Ahmad Tohari's biography.
4. Describing the relationship between Rongeng Dukuh Paruk novel with Ahmad Tohari's biography.

CHAPTER IV

DATA AND ANALYSIS

This chapter discussed the data of the research which included the data description, result of analysis and discussion of the findings. The discussion included the interpretation of the result of this present research. In this research, there are 24 data found of Ronggeng Dukuh Paruk (RDP).

A. Data Collection

There are 24 data found of Ronggeng Dukuh Paruk novel which is 20 data relating to the author's biography and 4 data dealing with themes of the novel.

1. Theme

Themes of Ronggeng Dukuh Paruk novel were divided into four, there are:

a. Social Theme, as the following:

"Entah sampai kapan pemukiman sempit dan terpencil itu bernama Dukuh Paruk. Kemelaratanya, keterbelakangannya, penghuninya yang kurus dan sakit, serta sumpah serapah cabul menjadi bagiannya yang sah" (RDP: 79)

b. Human trafficking Theme, as the following:

"Dukun ronggeng itu rajin keluar Dukuh Paruk untuk menyebarkan berita. Hanya dalam beberapa hari telah tersiar kabar tentang malam *bukak-klambu* bagi ronggeng Srintil. Orang-orang segera tahu pula, Kartareja menentukan syarat sekeping uang ringgit emas bagi laki-laki yang ingin menjadi pemenang" (RDP: 52)

c. Character assassination Theme, as the following:

Nyai Kartareja: “Dua keping rupiah perak dan seekor kerbau besar telah menjadi milikmu. Kau sudah kaya. Engkau merasa senang, bukan? Dan engkau masih akan menerima sebuah ringgit emas. Mau, bukan? Nanti bila Sulam terjaga, dia akan masuk kemari”

Srintil : “Jadi aku harus melayani Sulam pula?”

Nyai Kartareja: “Tak mengapa, bukan? Engkau akan menjadi satu-satunya anak yang memiliki ringgit emas di Dukuh Paruk ini”

Srintil : “Tetapi perutku sakit, Nek. Amat sakit”

Nyai Kartareja: “Aku pernah mengalami hal seperti itu. *Bocah ayu*, percayalah padaku. Semuanya tak mengapa kaulakukan. Ingat, sebuah ringgit emas! Istirahatlah selagi Sulam mendengkur” (RDP: 77)

d. Politic Theme, as the following:

“Pada akhir bulan September 1965 itu Srintil sudah dua minggu manggung terus-menerus di arena pasar malam di lapangan kota Dawuan atas nama kelompok Bakar. Dua minggu yang jor-joran, sarat dengan pemberontakan budaya. Tayub yang secara resmi dilarang pemerintah, pada pasar malam bulan September 1965 itu digalakkan kembali dengan semena-mena. Siapa saja boleh naik panggung rakyat buat berjoget atau menciumi Srintil sepuas hati. Cuma-cuma.” (RDP: 236-237)

2. Relating to the Ahmad Tohari Biography

Data 1

”Dalam haru-biru kepanikan itu kata-kata “wuru bokrek” mulai diteriakkan orang. Keracunan tempe bongkrek. Santayib, pembuat tempe bongkrek itu, sudah mendengar teriakan demikian. Hatinya ingin dengan sengit membatahnya. Namun nuraninya juga berbicara, “Santayib, bongkrekmu akan membunuh banyak orang di Dukuh Paruk ini” (RDP: 25)

Data 2

”Sampai usia 14 tahun ketika Srintil mulai menjadi ronggeng itu, aku berhasil mendapat sedikit keterangan tentang diri emak. Ada orang yang secara tak sengaja mengatakan Emak memang meninggal di poliklinik kota kawedanan itu. Namun mayatnya dibawa ke kota kabupaten, disana mayat Emak diiris-iris oleh para dokter. Mereka ingin tahu lebih banyak mengenai racun tempe bongkrek. Dengan demikian mayat Emak tidak pernah sampai kembali ke Dukuh Paruk. Dimana Emak dikubur, tak seorang Dukuh Paruk pun yang mengetahui” (RDP: 34)

Data 3

“Ah. Srintil tak bersalah bila dia tak mengerti apa arti dirinya bagiku. Dia takkan mengerti bahwa bagiku, dirinya adalah sebuah cermin dimana aku dapat mencoba mencari bayangan Emak. Srintil takkan mengerti hal itu. Dan sekali lagi ku katakan Srintil tak bersalah” (RDP: 50)

Data 4

“Bagiku, tempat tidur yang akan menjadi tempat pelaksanaan malam *bukak-klambu* bagi Srintil, tidak lebih dari sebuah tempat pembataian. Atau lebih menjijikkan lagi. Disana, di dalam kurung klambu yang tampak dari tempat ku berdiri, akan terjadi pemusnahan mustika yang selama ini amat ku hargai. Sesudah berlangsung malam *bukak-klambu*, Srintil tidak suci lagi. Soal dia kehilangan keperawanannya, tidak begitu berat ku rasakan. Tetapi Srintil sebagai

cermin tempat aku mencari bayangan Emak menjadi baur dan bahkan hancur berkeping” (RDP: 53)

Data 5

“Cerita yang kumaksudkan adalah sebagian dongeng yang hanya dimiliki oleh Dukuh Paruk. Konon menurut dongeng tersebut pernah terjadi sepasang manusia mati di pekuburan itu dalam keadaan tidak senonoh. Mereka kena kutuk setelah berzinah diatas makam Ki Secamenggala. Semua orang Dukuh Paruk percaya penuh akan kebenaran cerita itu. Kecuali aku yang meragukannya dan mencurigainya hanya sebagai salah satu usaha melestarikan keangkeran makam moyang orang Dukuh Paruk itu” (RDP: 68)

Data 6

“Itulah. Yang jelas hal semacam ini baru sekarang kita alami. Sejak dulu ronggeng ya ronggeng. Tidak harus pakai nama atau papan nama. Dukuh paruk ya sejak dulu Dukuh Paruk.tanpa gambar partai dimulut jalan itupun pedukuhan kita ini bernama Dukuh Paruk. Nah, Kartareja. Bagaimana ini?” (RDP: 229)

Data 7

“Nilai yang ku peroleh dari dunia wayang itu bisa saja masih mengendap dalam jiwa ketika aku memasuki dinas ketentaraan. Aku, Rasus, mungkin saja kadang secara tidak sadar menganggap diri ini adalah Gatotkaca atau Bima, dua prajurit dan ksatria Amarta yang perkasa” (RDP: 387)

Data 8

“Ada orang datang, entah siapa. Kepada Kartareja orang ini mengaku anggota panitia. Dia menyodorkan kertas berisi catatan lagu. Tetapi Kartareja buta huruf orang itu membacakan untuknya. Ternyata lagu-lagu itu semua sudah dihafal oleh dukun ronggeng itu. Hanya disana-disini ada pergantian kata atau kalimat. Kartareja merasakan keanehan karena dalam lagu-lagu itu diselipkan kata

“rakyat” dan “revolusi”, kata-kata mana terasa kurang akrab dalam hatinya. Tetapi Kartareja tidak mengajukan pertanyaan apa pun. Baginya menuruti kata priayi atau orang yang seperti itu merupakan salah satu kebajikan dalam hidupnya” (RDP: 179)

Data 9

“Dari mulutnya terdengar tembang *pucung*, pujian bagi para ronggeng. Sambil melangkah tangannya bertepuk berirama.

Sengkang ceplik, cunduk jungkat sarwi wungu

Pupur lelamata

Nganggo rimong plangi kuning

Candanira kaya sekar dhedhompson” (RDP: 196)

Data 10

“Makin lama tinggal diluar tanah airku yang kecil, aku makin mampu menilai kehidupan di pedukuhan itu secara kritis. Kemelaratan disana terpelihara secara lestari karena kebodohan dan kemalasan penghuninya. Mereka hanya puas menjadi buruh tani. Atau berladang singkong kecil-kecilan. Bila ada sedikit panen, minuman keras memasuki setiap pintu rumah” (RDP: 86)

Data 11

“Dalam wawasan mereka semua priayi adalah sama, yakni tangan kekuasaan. Setiap priayi boleh datang atas nama kekuasaan tak peduli mereka adalah hansip, mantri pasar, opas kecamatan atau seorang pejabat dinas perkebunan negara seperti Marsusi. Dan ketika kekuasaan menjadi aspek yang paling dominan dalam kehidupan masyarakat, orang Dukuh Paruk seperti Srintil tidak mungkin mengerti perbedaan antara polisi, tentara atau pejabat perkebunan. Semuanya adalah tangan

kekuasaan dan Srintil tidak mungkin bersikap lain kecuali tunduk dan pasrah”
(RDP: 294)

Data 12

“Dan apabila hukuman berat yang diterima oleh Dukuh Paruk dianggap sebagai nilai tukar bagi keterlibatannya dalam rapat-rapat propaganda orang-orang komunis, maka cara pembayaran seperti itu adalah ceroboh dan sangat menggemaskan” (RDP: 261)

Data 13

"Kamu orang Dukuh Paruk mesti ingat. Kamu bekas PKI! Bila tidak mau menurut akan aku kembalikan kamu ke rumah tahanan. Kamu kira aku tidak bisa melakukannya?" (RDP: 383)

Data 14

”Makin lama tinggal di luar tanah airku yang kecil, aku makin mampu menilai kehidupan di pedukuhan itu secara kritis. Kemelaratan di sana terpelihara secara lestari karena kebodohan dan kemalasan penghuninya. Mereka hanya puas menjadi buruh tani. Atau berladang singkong kecilkecilan. Bila ada sedikit panen, minuman keras memasuki setiap pintu rumah” (RDP: 86)

Data 15

“Bahkan pada tahun-tahun itu Dukuh Paruk semakin kusam. Pedukuhan yang kecil itu mustahil menghindari dari keruntuhan sistem ekonomi yang sudah lama menggejala secara umum di seluruh negeri” (RDP: 227)

Data 16

“Dalam keadaan demikian aku memang merasa ada tangan menuding kepadaku. Akulah yang secara moral paling layak mengambil tanggung jawab bagi

pemanusiaan Dukuh Paruk. Ini sebuah pekerjaan yang menyenangkan karena akan kulakukan di atas pangkuan ibu kandungku. Aku akan sangat senang melakukannya tanpa mengingat di sana ada gubuk reyot bekas sarungku, tanpa mengingat adanya Srintil, bahkan tanpa menghubungkan-hubungkannya dengan semangat patriotik” (*RDP: 392*)

Data 17

”Pada akhir bulan September 1965 itu Srintil sudah dua minggu manggung terus-menerus di arena pasar malam di lapangan kota Dawuan atas nama kelompok Bakar. Dua minggu yang jor-joran, sarat dengan pemberontakan budaya. Tayub yang secara resmi dilarang pemerintah, pada pasar malam bulan September 1965 itu digalakkan kembali dengan semena-mena. Siapa saja boleh naik panggung rakyat buat berjoget atau menciumi Srintil sepuas hati. Cuma-cuma. Sampailah hari pertama bulan Oktober. Hari pertama yang disusul hari-hari berikutnya, suatu masa yang tidak bisa dimengerti oleh siapa pun di Dukuh Paruk. Tiba-tiba mereka merasakan kehidupan menjadi gagudan limbung. Pasar malam bubar tanpa pengumuman apa pun. Dawuan, terutama pasarnya yang biasaramai kian hari kian sepi. Orang-orang kelihatan lebih banyak diam dan menunggu” (*RDP: 236-237*)

Data 18

“Tengah malam Februari 1966 di sebuah kota kecil di sudut tenggara Jawa Tengah. Kegelapan yang mencekam telah berlangsung setengah tahun lamanya. Tak ada orang keluar setelah matahari terbenam kecuali para petugas keamanan: tentara, polisi, dan para militer. Tembakan bedil masih terdengar satu-dua di kejauhan. Dan kadang cakrawala malam bernoda merah, ada rumah yang dibakar. ada deru truk berhenti disusul suara langkah sepatu yang berat, lalu berangkat lagi” (*RDP: 247*)

Data 19

”Di tengah sawah, seratus meter di sebelah barat Dukuh Paruk, Bajus memimpin teman-temannya mengukur dan membuat pancang-pancang. Tamir pada teodolit, Kusen memegang payung serta Diding pada tongkat skala. Beberapa lainnya adalah pembantu yang mengurus pematokanpematokan. Mereka bekerja mengikuti alur parit besar; bekas rencana saluran irigasi tersier yang pernah dibuat pada masa pendudukan Jepang namun gagal diselesaikan. Bajus dan teman-temannya dikirim langsung dari Jakarta untuk mengawasi pembangunan sebuah bendungan yang akan mengairi dua ribu lima ratus hektar sawah yang sebagian besar terletak di kecamatan Dawuan” (*RDP*: 308)

Data 20

“Cerita yang kumaksud adalah sebagian dongeng yang hanya dimiliki oleh Dukuh Paruk. Konon menurut dongeng tersebut pernah terjadi sepasang manusia mati di pekuburan itu dalam keadaan tidak senonoh. Mereka kena kutuk setelah berjinah di atas makam Ki Secamenggala. Semua orang Dukuh Paruk percaya penuh akan kebenaran cerita itu. Kecuali aku yang meragukannya dan mencurigainya hanya sebagai salah satu usaha melestarikan keangkeran makam moyang orang Dukuh Paruk itu” (*RDP*: 68)

A. Data Analysis

This chapter focused on analysing to find out the theme of the novel and how far Ahmad Tohari's biography influenced the story of Ronggeng Dukuh Paruk novel.

1. Theme

a. Social Theme

Based on (*RDP: 79*), Dukuh Paruk was a prover, backwardness and remoteness hamlet. Dukuh paruk people was also less attention to health. It was caused by social problems in Ronggeng Dukuh Paruk novel.

b. Human trafficking Theme

Based on (*RDP: 52*), Kartareja announced *bukak-klambu* contest. The people who wanted to sleep in Srintil had to paid with gold.

c. Character assassination Theme

Nyai Kartareja forced Srintil to serve Sulam when she had got a stomache. Srintil had served men since she was a 11 years old. Srintil had to lose her childhood because of conducting ronggeng rituals.

d. Politic Theme

Political issues raised as a political theme in the Ronggeng Dukuh Paruk novel. Political chaos in 1965 became the foundation of political story.

2. Relating to Ahmad Tohari Biography

Data 1

Ahmad Tohari's family had been poisoned by tempe bongkrek which was caused by the death of his parents. It also occurred in the Rasmus' family who were poisoned by tempe bongkrek which caused parents and several members of his family dead.

Data 2

When disaster happened, the Mantri treated Ahmad Tohari's mother inhumane. It also occurred to Rasmus' mother, the Mantri carried away Rasmus' mother to town and brought agony to himself.

Data 3

For Ahmad Tohari, mother was an ideal figure to love. Rasmus also found such kind of figure in Srintil who had lost from his arm when Srintil officially did *bukak-klambu* ceremony (*bukak-klambu* was a traditional ceremony where a ronggeng candidate should lose her virginity).

Data 4

Ahmad Tohari disagreed with the arbitrariness of lust in the "*peronggengan*" for violating the dignity of humanity. It also reflected in Rasmus who hated *bukak-klambu* ceremony which was considered as an arena of humanitarian massacre.

Data 5

Ahmad Tohari as a moslem was very rational. He did not believe in myths that led to animism or dynamism. The myth problem raised by Ahmad Tohari in the Ronggeng Dukuh Paruk novel. It was indicated by the presence of the tomb of Ki Secamenggala sacred by Dukuh Paruk people. Ahmad Tohari's view who did not believe in the myth represented by the presence of Rasmus. Rasmus told not to believe with Dukuh Paruk people's faith which was scared Ki Secamenggala tomb.

Data 6

Ahmad Tohari looked at art as a part of community life. Art is a human manifestation of which contained with taste, creativity, and initiative. Value of generous art became essential. In Ronggeng Dukuh Paruk novel, Ahmad Tohari provided a view of the value of generous art through Sakarya. Sakarya's critic about ronggeng art which to come out from the tradition procedures inherited by the ancestors.

Data 7

Ahmad Tohari's art view indirectly provided the inspiration for his works. Ahmad Tohari admitted often watched puppet and when he was a child, he was already reading Mahabharata and Ramayana comics in original version by R.A. Kosasih. This was indicated by the results of the interview below:

“... ketika SD itu saya bisa berkenalan dengan cara meminjam komik komik Mahabarata. Dulu itu 48 jilid. Tamat saya baca. Dan itu Ramayana 36 jilid saya baca. Dan itu Mahabarata dan Ramayana yang benar dari kitabnya R.A. Kosasih.

Saya menguasai wayang karena saya tadi membaca komik Ramayana dan Mahabarata. Secara fisik saya sering nonton wayang.” (<http://digilib.uns.ac.id>)

In this novel, Ahmad Tohari made the description of Rasmus who liked to watch a puppet in his childhood. Rasmus' intensity to watch puppet made him gain an understanding of the values implicit by found in the puppet show.

Data 8

Ahmad Tohari's view of politics has always reflected in this novel. Political aspects were included by him to this novel by replacing the version of peronggeng or pelengger song. The verses of the song were replaced with the verses that contained with the political words. The political words were applied to support a certain political group.

Data 9

Appreciation of the art value was poured by Ahmad Tohari by quoting some Javanese song in his novel. Ahmad Tohari in Ronggeng Dukuh Paruk novel considered that the Javanese arts had to remain alive in the midst of human life which had to be preserved. Ahmad Tohari indirectly helped preserving Javanese arts through his novels.

Data 10

Within these quotations, Ahmad Tohari gave a picture of the poverty and ignorance. The text told about Ahmad Tohari's perspective in village life which were remote and not familiar with education implicitly. Education was every person right. The concept of social justice had not been applied at that time. Therefore, the society became backward. People still believe in animism. The remoteness, poverty and backwardness made people less sensitive and critical when facing social problems. By writing this novel, he hoped the people learnt from poverty, backwardness and ignorance which could contribute to enlighten the society, as shown in the quotation from his interview in media online below:

“Dari awal, jadi begini. Hal itu berangkat dari komitmen saya untuk memberikan kontribusi bagi terciptanya masyarakat yang bermutu yang tatanan sosialnya itu adil, mapan, dan terciptanya rakyat yang diperhatikan hak-haknya. Mungkin ke latar belakangnya karena saya dilahirkan lalu dibesarkan dari masyarakat kelas bawah hingga hal-hal yang menyangkut nilai-nilai dasar, ketidakadilan, seperti kebersamaan, penghargaan terhadap manusia itu terus terbawa sejak lahir.”
(<http://digilib.uns.ac.id>)

Data 11

Ahmad Tohari opposed the feudalism strongly, especially Javanese feudalism. In this novel, it was shown that the priyayi (the noble) was the ruler. They had power to rule the common people. Srintil as a common people had to obey and to be patient to the priyayi which created the situation according to the priyayi wish such as by creating kepriyayan system. This statement could be found in Tohari's interview below:

“O iya, itu saya sering ketemu. Kuntowijoyo atau Umar kayam dalam satu sisi sama dengan saya, yaitu ingin mengubah kepriayian. Kepriayian itu mengandaikan ada satu lapis seseorang yang derajatnya lebih tinggi daripada orang lain. Itu saya tidak setuju. Gini. Ini pemikiran budaya yang sangat mendasar. Ada kalimat dalam Bahasa Indonesia berbunyi “Mbok Sarikem pergi ke sawah berpas-pasan dengan Ibu Camat yang hendak pergi ke kota”. Jika diucapkan dalam bahasa Jawa yang benar, maka begini “Mbok Sarikem kesah dateng sabin papagan kalian Ibu Camat ingkang badhe tindak kitha”. Selain itu salah. Jadi Mbok Sarikem kesah, Ibu Camat tindak. Itu sudah standar bahasa Jawa, kalau tidak begitu, salah. Mengapa mbok Sarikem “kesah”? Karena dia petani. Mengapa Ibu Camat “tindak”? Karena perginya ke kota. Jadi priayi. Perlukah dipertahankan pola bahasa seperti ini?” (<http://digilib.uns.ac.id>)

Data 12

Tragedy in 1965 and 1966 greatly influenced the creation of Ahmad Tohari works, especially in *Ronggeng Dukuh Paruk* novel. The historical reality at that time had given much of a view for Ahmad Tohari. Ahmad Tohari represented victims of political tragedy through the figure of Srintil’s suffering. Srintil considered communist because he was invited to participate in the communist meeting, she also performed ronggeng in the communist celebration.

Data 13

The government staff gave label to people without investigating who made them easily capture and put someone in jail. Ahmad Tohari strongly disapprove such ways. Ahmad Tohari had been accused as a communist. It was shown in the interview below:

“Tahun '86. Juli '86 dari tanggal 2 sampai 6, ingat saya. Diperiksa di mabes tentara, dulu namanya Kopkamtib, adanya di Jalan Dharmawangsa I. Intinya saya ditanyakan dengan jawaban yang sudah dibikin. Intinya mereka ingin pastikan kalau saya sisa-sisa PKI. Bukan PKI saya. Tetap saja saya enggak mau ngaku. Saya ini orang NU," (news.detik.com)

Data 14

Ahmad Tohari lived in a society that generally was weak economically. This inspired him to create literary works about the difficulties and sufferings of the poor. Ahmad Tohari focused on remote communities and away from the city. Hunger and poverty were two things often encountered by him. This was shown in Ronggeng Dukuh Paruk novel.

Data 15

Ahmad Tohari's views on the Ronggeng Dukuh Paruk novel indicated the absence of government's economic equality. Economic activity was only centered in the city. This views inspired him to write this novel. In this novel was reflected in the opening of the novel, here he wrote the condition of the people in Dukuh Paruk which was poor, backward and illiterate.

Data 16

Ahmad Tohari considered that it was important to have idealism. Idealism would create a better social life. Ahmad Tohari admitted that the first time, Indonesia had many idealists. However, idealism began to fade in Orde Baru because the concept of rigid and authoritarian rule as stated by him below:

“Kalau di sini, sebetulnya pada awalnya penuh dengan orang idealis seperti Bung karno, Hatta, Sultan Syahrir, Tan Malaka, Abdul Wahid Hasyim. Yang menghancurkan idealisme yaitu Soeharto.” (<http://digilib.uns.ac.id>)

Rasus was a character in the story of *Ronggeng Dukuh Paruk* who created by Ahmad Tohari to represent the concept of idealism. Idealism was seen in Rasus personality when he did not agree with the implementation of *bukak-klambu* traditions, myths that trusted by the community of Dukuh Paruk, and injustice execution to those who were considered communists after the political caos in 1965. In addition, idealism of Rasus who also proved in Dukuh Paruk. He wanted Dukuh Paruk people had a better social life.

Data 17

On September 30, 1965, the tension between the PKI and TNI was built up and caused tragedy to the Indonesian people. PKI was rebelled against the government. It was known as Gerakan 30 September 1965 (Gestapu). The movement continued on the next day, that was 1 Oktobers 1965 which was called Gerakan 1 Oktober 1965 (Gestok) where many people were kidnapped and killed every where in Indonesia. This situation also happened in this novel.

Data 18

The eradication of people who were considered as communists was narrated by Ahmad Tohari in *Ronggeng Dukuh Paruk*. This story is a representation of Suharto's actions at the end of the Orde Lama. The houses of the

communists were burned and people were considered as communists transported by truck and taken to a place to exile or kill.

Data 19

Orde Baru government was also reflected in this story. The story told there was a construction of irrigation channels in Dukuh Paruk. It was a representation Orde Baru government which intensively built the country. Orde Baru referred to the era of development, and Soeharto was called as the "Father of Development".

Data 20

Ahmad Tohari was regarded santri. The environment of Ahmad Tohari's family was the santri environment. He was already familiar with the environment of santri since childhood. Ahmad Tohari's father is chairman of Nahdlatul Ulama (NU) and once had been a leader of religion.

Ahmad Tohari though came from santri (santri was a pious and educated) yet he lived finally in "abangan" society (abangan was moslem yet still did animism ritual like in the Javanese traditions), so he can know very well the tradition in Javanese. This also inspired him to write all the Javanese tradition in a very detail way.

B. Findings

This section discussed the findings of the data analysis. From the findings, it was found:

1. The theme of Ronggeng Dukuh Paruk novel was about the complexity of ronggeng dancer's life in Dukuh Paruk. They were including:
 - a. Social Theme
 - b. Human Trafficking Theme
 - c. Character Assassination Theme
 - d. Politic Theme
2. Also the researcher found there were relationship between Ahmad Tohari's biography as an author with Ronggeng Dukuh Paruk novel. The following was the answer of the research problem.

Ahmad Tohari's character was reflected in Rasus character. There were similarities between character of Ahmad Tohari with Rasus as main character in Ronggeng Dukuh Paruk novel. The setting of the time in the Ronggeng Dukuh Paruk novel was around 1946 up to 1969, it was about the complexity of ronggeng dancer's life in Dukuh Paruk which was experienced by Ahmad Tohari's life. The setting of place in Ronggeng Dukuh Paruk novel was Dukuh Paruk, Bayumas which was Ahmad Tohari's hometown.

Social problems were found in the Ahmad Tohari's novel, not just a problem of fiction, but it was the imaginative construction of Ahmad Tohari's views. Ahmad Tohari was a person who has a vast experience and knowledge. His

works are mostly representations of the experience and knowledge. Here is a description of the view of Ahmad Tohari in Ronggeng Dukuh Paruk novel.

1. Ahmad Tohari's religious aspect. This was showed when Ahmad Tohari brought out the problem about myth. Ahmad Tohari's views who did not believe in the myth represented by the Rasmus character. Rasmus told not to believe the faith of Dukuh Paruk people which was scared by Ki Secamenggala tomb.
2. Ahmad Tohari's arts aspect. In Ronggeng Dukuh Paruk novel, Ahmad Tohari provided a view of the value of generous art through Sakarya. Sakarya's critic about ronggeng art which to came out from the tradition procedures inherited by the ancestors.
3. Ahmad Tohari's social aspect. By writing this novel, he hoped the people learnt from poverty, backwardness and ignorance which could contribute to enlight the society,
4. Ahmad Tohari's culture aspect. There were lot of traditional rituals showed in Ronggeng Dukuh Paruk, especially in Java culture. Ahmad Tohari himself is a Javanese.
5. Ahmad Tohari's political aspect. Ahmad Tohari is a man who always followed the political development in Indonesia, although he was not involved in political practice. The Condition of Indonesia's politics gave much inspiration to Ahmad Tohari. Political practice always gave impact

on social life. This made Ahmad Tohari need to enlighten the people with messages in his works.

6. Ahmad Tohari's economics aspect. Ahmad Tohari lived in a society that generally was weak economically. This inspired him to create literary works about the difficulties and sufferings of the poor. Ahmad Tohari focused on remote communities and was away from the city. Hunger and poverty were two things often encountered by him.
7. Ahmad Tohari's moral value viewpoints. Ahmad Tohari needed to enlighten the people with messages that existed in every his works. The moral message was contained in the text implicitly or explicitly. The moral crisis in society touched the inner of Ahmad Tohari. Ahmad Tohari's view about moral values were represented by the characters in the story of Ronggeng Dukuh Paruk.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presented the conclusion and suggestion dealing with the findings of the analysis. It presented the summary of the findings which were discussed in the previous chapter.

A. Conclusion

According to the analysis, the theme of Ronggeng Dukuh Paruk novel was the complexity of ronggeng dancer life in Dukuh Paruk, they included social, human trafficking, character assassination and politic themes. There was relationship between Ronggeng Dukuh Paruk novel to Ahmad Tohari's biography.

Ahmad Tohari's viewpoints in Ronggeng Dukuh Paruk novel was humanism universal views that consisted of religious views, art, social, culture, politic, economic and moral values. Ahmad Tohari's religious views showed that Ahmad Tohari did not believe in myth. Ahmad Tohari's art, culture, and moral values indicated a call to keep the sublime values and ideals of art and culture. Ahmad Tohari's social views demonstrated his commitment to contribute in the fight for social values in society. Ahmad Tohari's politic and economic views indicated a rejection of corruption, labeling the communist and capitalist economic activity.

B. Suggestion

The results of this research provides a description of the author's biography between elements of each novel, the author's worldview, and social structures that come to condition of the novel; it is suggested to:

1. Teachers, *Ronggeng Dukuh Paruk* can be used as learning material of literary appreciation. Giving material about the novel by the teacher should not only in examining the element of intrinsic, but continue on the world view of the author which capable to provide the understanding of the story to the students.
2. Students, they should more understand about the literary material by reading the novel by relating it to the reality of the author's life. Students will get experiences and knowledges by reading novel.
3. Readers, they should implement the positive values in literary works that have been read in behave to the society. *Ronggeng Dukuh Paruk* is a matery of literary reading that have a good quality. So the society is suggested to read the novel. Also to improve their ability in understanding about literary criticism especially biographical criticism.
4. Other researchers, they should improving this research in literature. So that it can be able to increase the existence of literature in society. This research will enrich literary critism field which can be used for references of their research and to help the those who are interested in this research. Further research can investigate by using biographical criticism completely and deeply with another context as the object of analysis.

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