

**MYTHOLOGICAL CRITISM IN NOVEL RONGGENG DUKUH PARUK  
BY AHMAD TOHARI**

**SKRIPSI**

*Submitted In Partial Fulfillment of the Requirements  
For the Degree of Sarjana Pendidikan (S.Pd)  
English Education Program*

**By**

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**THE FACULTY OF TEACHER TRAINING AND EDUCATION  
UNIVERSITY OF MUHAMMADIYAH SUAMTERA UTARA  
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2017**

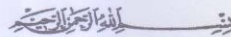


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
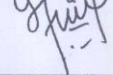
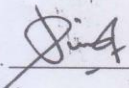
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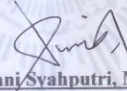
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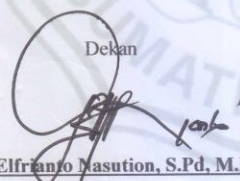
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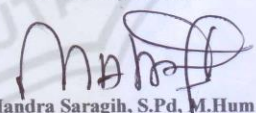
  
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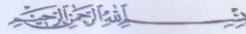
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Tanggal	Materi Bimbingan Skripsi	Paraf	Keterangan
16-9-2017	Abstract, Acknowledgement Table of contents, Background of the study, the scope and limit phenomenon, Review of literature Previous study, conceptual frame Research Design, References		
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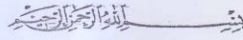
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Dengan ini saya menyatakan bahwa:

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## ABSTRACT

**Nasution, Masdalifah. 1302050085. “*Mythological Criticism Analysis in Novel Ronggeng Dukuh Paruk by Ahmad Tohari*”. Skripsi. English Education Program. Faculty of Teacher Training and Education. Universitas of Muhammadiyah Sumatera Utara. Medan. 2017.**

This study deals with Mythological Criticism Analysis in Novel Ronggeng Dukuh Paruk by Ahmad Tohari. The objectives of this study were to find out the concept of mythological criticism in Novel Ronggeng Dukuh Paruk, and to find out the dominant concept of mythological criticism in Novel Ronggeng Dukuh Paruk. A Library research was conducted to analyze mythological criticism in novel. The data were analyzed by applying descriptive qualitative method. The source of the data was obtained from the novel Ronggeng Dukuh Paruk by Ahmad Tohari. The technique for analyzing the data were used Moleong's theory (2006). The result found that there were 4 concepts of mythological criticism used in novel RDP, they were archetype, symbol, character, situation, image. The amount of concepts of mythological criticism in novel Ronggeng Dukuh Paruk by Ahmad Tohari, archetype 37 (21%). Symbol 32 (18%). Character 32 (18%). Situation 41 (23%). An Image 35 (20%). Situation was the dominant concepts of mythological criticism in novel Ronggeng Dukuh Paruk.

**Keywords:** Mythological Criticism, Archetype, Symbol, Character, Situation, An Image.

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In writing this study, there were so many problems faced by the researcher, and without much help and support from other people, it was impossible for her to finish it. Therefore, the researcher would like to express grateful to her dearest parents: Mr. H. Agus Salim Nst and Mrs. Rukayah for their pray, advice, courage, moral, and material supports before, during, and after her academic year at UMSU.

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The researcher hopes this study would be useful for all the readers particularly for the students of FKIP English of University of Muhammadiyah Sumatera Utara.

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Medan,            October 2017

Researcher

Masdalifah Nasution

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## **CHAPTER I**

### **INTRODUCTION**

#### **A. Background of the Study**

Literary works were born in the middle of the society as a result of introduction of imagination as well as reflections of social phenomena. Therefore, the presence of literary works are part of public life. The researcher tries to produce the world-view of the social reality around to show the literary work is rooted in a particular culture and a particular society.

The above statement actually implies that literature is a social institution that voiced world-view. This world-view is not empirical facts that is direct, but it is an idea, aspirations and feelings that can unite social groups.

Klarer (2004) says that in most cases, “literature is referred to as the entirety of written expression, with the restriction that not every written document can be categorized as literature in the more exact sense of the word”. Definition of literary criticism as above is not absolute permanence, because until now, there is no universal agreement on the definition of literature. Or literary criticism is the study of literature to judge literary works with a rating, and decide whether the work is qualified or not qualified is being criticized. Literary criticism is actually not only assess only, but there are still critics that analyze the activity of the work. The analysis is very important in literary criticism.

Novel *Ronggeng Dukuh Paruk* by Ahmad Tohari describes the social and cultural life of the color of the lower classes. This novel tells the story of where the dancer struggle ronggeng located in remote hamlets in Dukuh Paruk during communist upheaval. Besides Ahmad Tohari pouring religious values in *Ronggeng Dukuh Paruk* so smooth. *Ronggeng Dukuh Paruk* public life who always obey and uphold the culture of the ancestors. obedience and sincerity in running life.

So the researcher was interested to analyze the novel *Ronggeng Dukuh Paruk*. The culture influence for the society. In addition, this novel becomes a reflection of the life of society, that is used as the literature with the messages in it. The existence of a habit or belief customs and culture were always held in high esteem by the people Dukuh Paruk, who seemed to want to mislead the public Dukuh Paruk. The readers can better understand the importance of customs, cultures and beliefs that must be based on the faith that high so as not to cause their polytheism. Henry Van Dyke (2013) Literature consist of those writings which interpret the meaning of nature and life, in words of charm and power, touched with the personality of the author, in artistic forms of permanent interest.

The novel analyze mythological criticism by finding the myths that has meaning and significance of its own, ethnic and rituals that they still believed, as in the novel "Indang Ronggeng" indang is a kind of glorified wangsit in the world of ronggeng and wangsit it is part of the law who never violated. The researcher

want to explore the power of myth in human lives, and establishes pattern in the human psyche affects the way of thinking as myths unveil various ideas. There are many more myths that exist in this novel, and it makes people confuse to find the myths and also the concept, therefore the researchers wanted to analyze discovering and describing various the concept on the mythological criticism that is archetype, a symbol, character, situation, image. Because there are many myths and terms in the novel. Mythological events occur in the story, mythological character appear in the story. So it will be easier to understand *Ronggeng Dukuh Paruk* novel by Ahmad Tohari as a form of appreciation to literature.

#### **B. Identification of the Problem**

The problem of this research were identified as follow :

1. People can not find the myths that has meaning of its own, ethnic and rituals.
2. So many readers can not describe various concept on the mythological criticism.

#### **C. Scope and Limitation**

The scope of this study was Literary Criticism while the limitation of this research was focused on the concept in mythological criticism, that is archetype, a symbol, character, image, and situation.



#### **D. Formulation of the Problem**

The problems of this research were formulated as follows:

1. What concept of mythological criticism in *Novel Ronggeng Dukuh Paruk*?
2. What was the dominant concept of mythological criticism in *Novel Ronggeng Dukuh Paruk*?

#### **E. Objective of the Problem**

The objectives of the study were started as follow :

1. To find out the concept of mythological criticism in *Novel Ronggeng Dukuh Paruk*?
2. To find the dominant concept of mythological criticism in *Novel Ronggeng Dukuh Paruk*?

#### **F. Significance of the Study**

The finding of the research were expected to be useful and relevant, theoretically and practically.

**Theoretically**, can contribute to the theory of mythological criticism and also expected to be useful for the sake of the development of science and technology.

##### **Practically**

- a. The researcher will give the better way to find the dialogues that use in the mythological criticism in the novel.

- b. The researcher will also help to understand the implies inside the sentence of the dialogues from the novel

## **CHAPTER II**

### **REVIEW OF LITERATURE**

#### **A. Theoretical Framework**

##### **1. Literary Criticism**

Literary criticism is not an abstract, intellectual exercise, it is a natural human response to literature. Literary criticism is nothing more than discourse spoken or written about literature. The informal criticism of friends talking about literature tends to be casual unorganized, and subjective. Since Aristotle, however, philosophers, scholars, and writers have tried to create more precise and disciplined ways of discussing literature. Literary critics have borrowed concepts from other disciplines, such as philosophy, history, linguistics, psychology, and anthropology, to analyze imaginative literature more perceptively. Some critics have found it useful to work in the abstract area of literary theory, criticism that tries to formulate general principle rather than discuss specific text.

According to Wilfred L. Guerin (2005) ten critical approaches to literature, are pre-critical response, textual scholarship, genres and source study, historical and biographical approaches, moral and philosophical approaches, the formalist approach, the psychological approach, mythological and archetypal approach, feminisms and gender studies, cultural studies, reader-response criticism, dialogics, and structuralism and poststructuralism. While these ten methods do not exhaust the total possibilities of literary criticism, they represent the most widely used contemporary approaches

## **2. Mythological Criticism**

A myth is any traditional story consisting of events that are ostensibly historical, explaining the origins of a cultural practice or natural phenomenon. The word "myth" is derived from the Greek word *mythos* (μῦθος), which simply means "story". A myth can also be a story to explain why something exists. Most myths are set in a timeless past before recorded time or beginning of the critical history. A myth can be a story involving symbols that are capable of multiple meanings. A myth is a sacred narrative because it holds religious or spiritual significance for those who tell it. Myths are often therefore stories that are currently understood as being exaggerated or fictitious. Mythology refers variously to the collected myths of a group of people or to the study of such myths their body of stories which they tell to explain nature, history, and customs. It can also refer to the study of such myths.

Criticism is an evaluative or corrective exercise that can occur in any area of human life. Criticism can therefore take many different forms. How exactly people go about criticizing, can vary a great deal. In specific areas of human endeavour, the form of criticism can be highly specialized and technical; it often requires professional knowledge to understand the criticism. To criticize does not necessarily imply "to find fault", but the word is often taken to mean the simple expression of an object against prejudice, no matter positive or negative. Often criticism involves active disagreement, but it may only mean "taking sides". It

could just be an exploration of the different sides of an issue. Fighting is not necessarily involved.

Campbell (2005:182) “The myth criticism is concerned to seek out those mysterious elements that inform certain literary works and that elicit, with almost uncanny force, dramatic and universal human reactions. The myth critic wishes to discover how certain works of literature , usually those that have become, or promise to become,“ classics,” image a kind of reality to which readers give perennial response while other works, seemingly as well constructed, and even some forms of reality, leave theme cold”.

According to Gioia (1995:725) mythological criticism is an interdisciplinary approach that combines the insights of anthropology, psychology, history, and comparative religion. If psychological criticism examines the artist as an individual, mythological criticism explores the artist’s common humanity by tracing how the individual imagination uses symbols and situations consciously or unconsciously in way that transcend its own historical milieu and resemble the mythology of other cultures or epochs. There are four a central concept in mythological criticism is archetype, symbol, character, situation, or image that evokes a deep universal response. (X.J. Kennedy and Diana Gioia 1995).

### **a. Archetype**

Archetype similar motifs or themes may be found among many different mythologies, and certain images that recur in the myths of people widely separated in time and place tend to have a common meaning or, more accurately, tend to elicit comparable psychological responses and to serve similar cultural function. According to Carl Jung: "The idea of the archetype came into literary criticism, a lifetime student of myth and religion". Carl Jung first applied the term archetype to literature. He recognized that there were universal patterns in all stories and mythologies regardless of culture or historical period and hypothesized that part of the human mind contained a collective unconscious shared by all members of the human species, a sort of universal, primal memory. Recognizing archetypal patterns in literature brings patterns we all unconsciously respond to in similar ways to a conscious level.

Archetype is to communicate and underpin the expression of the basic desires, meaning and purpose of life, and the motivation of a person, where in the expression, each individual has a style, and distinctiveness of each, different from each other depending on the dominant and active archetype in the individual. The function of the archetype itself for the individual is to influence the way an individual behaves towards an event, to oneself, his needs, and what we want, what we want to learn, and so on; besides that archetype also help one in finding fulfillment of its basic desire so that there is satisfaction in life.

## b. A symbol

A symbol is a visible sign or something that can be seen: is something to represent or to suggest something. Symbols are expressions outside the archetype. Having previously been buried deeply in the collective unconscious, they can express themselves only by symbols. Symbols work in two main ways. In a value of its appearance guided by instinct, the symbol can only present a boost that in some ways can not be satisfied.

Symbolic have two facts:

1. can drive conflict within a plot; or
2. can form an allegorical description (i.e.; colors, numbers, shapes, etc.)

**Table 2.1**

### A symbolic Archetype

<b>Archetype</b>	<b>Description</b>	<b>Example</b>
Light vs. Darkness	Light usually suggests hope, renewal, or intellectual illumination; darkness implies the unknown, ignorance, or despair.	<i>Day and Night</i>
Innate Wisdom vs. Educated Stupidity	Some characters exhibit wisdom and understanding of situations instinctively as opposed to those supposedly in charge. Loyal retainers often exhibit this wisdom as they	-

	accompany the hero on the journey.	
Supernatural Intervention	Intervention Spiritual beings intervene on the side of the hero or sometimes against him.	-
Shapes	Wholeness, unity	<i>Circle (Sphere), Oval (Egg)</i>
Fire and Ice	Fire represents knowledge, light, life, and rebirth, while ice, like the desert, represents ignorance, darkness, sterility, and death.	-
Nature vs. Mechanistic World	Nature is good while technology is evil.	-
The Threshold	Gateway to a new world which the hero must enter to change and grow	-
The Underworld	A place of death or metaphorically an encounter with the dark side of the self. Entering an underworld is a form of facing a fear of death.	
Haven vs. Wilderness	Places of safety contrast sharply against a dangerous wilderness. Heroes are often sheltered for a time to regain health and resources	
Water vs. Desert	Because Water is necessary to life and growth, it commonly appears as a birth symbol, as baptism symbolizes a spiritual	



	<p>birth. Rain, rivers, oceans, etc. Also function the same way. The Desert suggests the opposite.</p>	
Heaven vs. Hell	<p>Man has traditionally associated parts of the universe not accessible to him with the dwelling places of the primordial forces that govern his world. The skies and mountaintops house his gods, the bowels of the earth contain diabolic forces.</p>	
The Crossroads	<p>A place or time of decision when a realization is made and change or penance results</p>	
The Maze	<p>A puzzling dilemma or great uncertainty, search for the dangerous monster inside of oneself, or a journey into the heart of darkness</p>	
The Castle	<p>A strong place of safety which holds treasure or princess, may be enchanted or bewitched</p>	<i>Kingdom of Cinderella</i>
The Tower	<p>A strong place of evil, represents the isolation of self</p>	
The Magic Weapon	<p>The weapon the hero needs in order to complete his quest.</p>	
The Whirlpool	<p>Symbolizes the destructive power of nature or fate.</p>	
Fog	<p>Symbolizes uncertainty.</p>	

Colors	<p>Red: blood, sacrifice, passion, disorder</p> <p>Green: growth, hope, fertility</p> <p>Blue: highly positive, security, tranquility, spiritual purity</p> <p>Black: darkness, chaos, mystery, the unknown, death, wisdom, evil, melancholy</p> <p>White: light, purity, innocence, timelessness (negatives: death, horror, supernatural)</p> <p>Yellow: enlightenment, wisdom</p>	
Numbers	<p>3—light, spiritual awareness, unity (holy trinity), male principle</p> <p>4—associated with the circle, life cycle, four seasons, female principle, earth, nature, elements</p> <p>7—the most potent of all symbolic numbers signifying the union of three and four, the completion of a cycle, perfect order, perfect number, religious symbol</p>	

### c. Character

An archetype is something that reoccurs in literature and in art. This something can be a symbol, a theme, a setting, or a character. character archetypes

that is, character types that pop up across all genres of literature, both classic and contemporary.

Character is the value that imitates the charm of the place where the problems and events arise so that the story wakes up. These role differences are expected to be identified by the audience. If the identification process is successful, then the audience's feelings will feel represented by the feeling of identified roles. Identifying one role means we have adopted these thoughts and feelings of the role into our feelings and thoughts.

Character in a play plays a very important role. Without characters there will be no stories, no characters there will be no plot. Though the inequality of character will give birth to a shift, a collision of interests, a conflict that eventually gave birth to the story.

**Table 2.2**

**Character Archetype**

<b>Archetype</b>	<b>Description</b>	<b>Example</b>
The Hero	The Hero is a protagonist whose life is a series of wellmarked adventures. The circumstances of his birth are unusual, and he is raised	<i>Sir Gawain and The Green Knight Fame</i> . If reading Middle English literature isn't your thing, here's a quick breakdown:

	<p>d by a guardian. He will have to leave his kingdom, only to return to it upon reaching manhood.</p> <p>Characterized by courage, strength, and honor, the hero will endure hardship, even risk his life for the good of all. Leaves the familiar to enter an unfamiliar and challenging world.</p>	<p>Sir Gawain, after stepping up to the plate and taking on a challenge that none of the other knights were brave (or dumb) enough to take on, must go on an adventure that is almost certain to end in his death.</p>
The Every Man	<p>The everyman character archetype often acts as the stand-in for the audience. This character archetype is just a normal person, but for some reason, he or she must face extraordinary circumstances.</p> <p>The everyman can be the protagonist or a supporting figure.</p> <p>Unlike the hero, the everyman does not feel a moral obligation to his or her task; instead, these characters often find themselves</p>	<p><i>Arthur Dent of The Hitchhiker's Guide to the Galaxy.</i></p> <p>He's just a regular guy minding his own business when he's suddenly saved from the destruction of his entire planet. Normal dude, extraordinary circumstances.</p>

	<p>in the middle of something they have barely any control over.</p> <p>Unlike the hero, the everyman archetype isn't trying to make a great change or work for the common good: these characters are just trying to get through a difficult situation.</p>	
Young Man from the Provinces	The Hero returns to his home and heritage where he is a stranger who can see new problems and new solutions	-
The Innocent	<p>Characters representing the innocent archetype are often women or children. These character archetypes are pure in every way. Though often surrounded by dark circumstances, the innocent archetype somehow has not become jaded by the corruption and evil of others. These character archetypes aren't stupid: they're just so morally good that the</p>	<p>Lucie from Dickens's <i>A Tale of Two Cities</i> comes to mind, as does Tiny Tim from Dickens's <i>A Christmas Carol</i>. A more contemporary example of the innocent character archetype is Prim from Suzanne Collins's <i>The Hunger Games</i> series. Prim is a beautiful young girl who retains</p>

	<p>badness of others cannot seem to mar them.</p>	<p>her innocence and love for others, even after seeing her district destroyed and her sister nearly killed by the Capitol. Her faith in people never seems to waiver, despite the fact that, other than her sister Katniss, people have never done much good for Prim.</p>
The Initiates	<p>The Initiates are young heroes or heroines who must go through some training and ceremony before undertaking their quest.</p>	-
Mentor	<p>The Mentor is an older, wiser teacher to the initiates. He often serves as a father or mother figure. He gives the hero gifts (weapons, food, magic, information), serves as a role model or as hero's conscience.</p>	<p>Folks: <i>Gandalf</i>. This infamous <i>The Lord of the Rings</i> wizard is the guy you want to have on your side when you're faced with an unexpected journey. He knows when to help; he knows when to back off.</p>

		Gandalf's magical powers seem almost inseparable from his knowledge. He's definitely someone you want to have on your side when you're in a tough spot.
Mentor - Pupil Relationship	In this relationship, the Mentor teaches the Hero/pupil the necessary skills for surviving the quest.	-
The Threshold Guardian	Tests the hero's courage and worthiness to begin the journey	-
Father - Son Conflict	In this relationship, the tension is built due to separation from childhood or some other source when the two meet as men.	-
Hunting Group of Companions	These are loyal companions willing to face hardship and ordeal in order to stay together.	-
Loyal Retainers	These are loyal companions willing to face hardship and ordeal in order to stay together.	-
The Villain	The villain wants to stop the hero archetype from achieving his or her goal. The villain is	There are so many great examples of villain archetypes out there that it's

	<p>often evil, though there is often a reason—however warped that reason may be—why villains are so bad. Villains often want nothing more than to control and have power over everyone and everything around them, probably because most of them are secretly strongly motivated by fear. Villains are often the moral foil of the hero: that is, their main vice will parallel the hero's main virtue.</p>	<p>hard to cite only a couple. <i>The White Witch from C.S. Lewis's Chronicles of Narnia, Edmund from Shakespeare's King Lear, Iago from the Bard's Othello, the Joker from the Batman series, and of course J.K. Rowling's Lord Voldemort and J.R.R. Tolkien's Sauron</i> all come to mind as classic villain archetypes.</p>
Friendly Beast	An animal companion showing that nature is on the side of the hero	-
The Shadow	A worthy opponent with whom the hero must struggle in a fight to the end. Must be destroyed or neutralized. Psychologically can represent the darker side of the hero's own psyche.	-
The Devil Figure	This character is evil incarnate.	-
The Evil Figure with	A devil figure with the potential to be good. This person is	-



Ultimately Good Heart	usually saved by the love of the hero.	
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#### d. An Image

Archetypal images (which often relate to experiencing primordial phenomena like the sun, moon, fire, night, and blood), Jung believed, trigger the collective unconscious. We do not need to accept the literal truth of the collective unconscious, however to endorse the archetype as a helpful critical concept. Northrop Frye defined the archetype in considerably less occult terms as “a age, which recurs often enough in literature to be recognizable as an element of one’s literary experience as a whole.”

1. Water : the mystery of creation; birth-death-resurrection; purification and redemption; fertility and growth. According to Jung, water is also the commonest symbol for the unconscious. Example:
  - a. The sea: the mother of all life; spiritual mystery and infinity; death and rebirth; timelessness and eternity; the unconscious.
  - b. Rivers: death and rebirth (baptism); the flowing of time into eternity; transitional phases of the like cycle; incarnations of deities.
  
2. Sun ( fire and sky are closely related): creative energy, law in nature; consciousness (thinking, enlightenment, wisdom, spiritual vision); father principle (moon and earth tend to be associated with female or mother principle); passage of time and life. Example :

- a. Rising sun; birth; creation; enlightenment.
- b. Setting sun: death.

### 3. Colors

- a. Red : Blood, love, hate, evil, sacrifice, violet passion disorder.
- b. Green : growth, birth/death, luck, jealousy, sensation, hope, fertility, in negative context may be associated with death and decay.
- c. Blue : usually highly positive, associated with truth, religious feeling, security, spiritual purity (the color of the Great Mother or Holy Mother).
- d. Black (darkness) : chaos, mystery, the unknown, death, primal wisdom, the unconscious, evil, melancholy
- e. White : highly multivalent, signifying, in its positive aspects, light, purity, innocence, and timelessness, in its negative aspects, death, terror, the supernatural, and the blinding truth of an inscrutable cosmic mystery.

#### **e. Situation**

Identifying archetypal situations in literary works, mythological critics almost inevitably link individual text under discussion to a broader context of works that share an underlying pattern. Situation is a story is built upon a

formulaic structure. Most stories have more than one situation. An experience that a hero or character must endure to move from one place in life to the next.

**Table 2.3**

**Situation**

<b>Archetype</b>	<b>Description</b>	<b>Example</b>
The Quest	What the Hero must accomplish in order to bring fertility back to the wasteland, usually a search for some talisman, which will restore peace, order, and normalcy to a troubled land.	<i>Shrek</i>
The Task	The nearly superhuman feat(s) the Hero must perform in order to accomplish his quest.	Frodo's task to keep the ring safe in <i>Lord of The Rings</i>
The Journey	The journey sends the Hero in search of some truth that will help save his kingdom.	-
The Initiation	The adolescent comes into his maturity with new awareness and problems.	-
The Ritual	The actual ceremonies the Hero	<i>Traditional Ngaben Ceremony in Bali Indonesia</i>

	ate experiences that will mark his rite of passage into another state. A clear sign of the character's role in his society	
The Fall	The descent from a higher to a lower state of being usually as a punishment for transgression. It also involves the loss of innocence.	-
Death and Rebirth	The most common of all situational archetypes, this motif grows out of a parallel between the cycle of nature and the cycle of life. Thus morning and springtime represent birth, youth, or rebirth, while evening and winter suggest old age or death.	-
Battle between Good and Evil	Obviously, a battle between two primal forces. Mankind shows eternal optimism in the continual portrayal of good triumphing over evil despite	-

	great odds.	
The Unhealable Wound	Either a physical or psychological wound that cannot be fully healed. The wound symbolizes a loss of innocence.	

## B. Previous Relevant Studies

Numerous studies that related to this research had been conducted before.

As follow:

1. International Journal of Engineering Technology, Management and Applied Sciences, January 2016 Volume 4, Issue 1, ISSN 2349-4476 by Mrs. Gayatri Kanwar on their Journal entitled : *The Symbiotic Relation of Human Mythical Stories in Transforming Human Lives*. The purpose of this research paper is to explore the power of myth in changing human lives, it establishes patterns in the human psyche affects the way of thinking as myths unveil various subjects, ideas, and challenges. Each one of us bears countless stories inside ourselves of our own lives and all its happenings. Therefore, each being is a natural narrator. Everybody tells stories about their lives; hence, one tends to know oneself as well as seeks understanding of others through them. When

one remembers their own stories they speak in narratives. As stated by Jung, these narratives grow into a personal mythology one lives by. (Heller, 66) Nonetheless, there are times when one becomes stuck in their own stories or myths. Hence, mythology can change one's perception and can open pathways to other ways of discovering, feeling and experiencing one's lives.

2. Journal of Jungian Scholarly Studies, 2005 Vol. 1, No. 1 by Darrell Dobson on their journal title : *Archetypal Literary Theory in the Postmodern Era*. This research paper is the place of archetypal theory in the academy seems always, or at least regularly, to have been uncomfortable; however, one of its most robust and academically successful advocates has been Northop Frye, who in anatomy of criticism delineates an archetypal approach to literary analysis. Frye clearly does not implement a Jungian archetypal analysis; however, while within the field of archetypal literary theory scholars may distinguish between Jungian archetypal theory and other types of mythological or archetypal theory, outside of this field such fine distinctions are often conflated by its critics.
3. Indian Streams Research Journal, June 2011 Vol – I , ISSUE – V by Dr. Y.P. Deshpande ( Amolakchand Mahavidyalaya, Yavatmal). *Literary Theory Myth as the Archetype*. The paper begins with Northop Frye's argument that we teach or learn criticism, not literature. It reviews Frye's model of archetypal criticism which seeks to interpret a text in the context of a myth and an archetype. It concludes that while the model widens the scope of literary criticism the singularity of meaning implied in it indicated its limitation.

### **C. Conceptual Framework**

The researcher was analyzed mythological criticism analysis in Novel Ronggeng Dukuh Paruk by Ahmad Tohari. It's used because the culture influence becomes a reflection of the life of society and myths that has meaning and significance of its own, ethnic and rituals that they still believed.

In this research was analyzed mythological criticism that consist is archetype, situation, image, and character. This research tries to explain the concept definition and dominan mythological criticism which are use in novel Ronggeng Dukuh Paruk and understand the message that will deliver by the writer.

## CHAPTER III

### METHOD RESEARCH

#### A. Research Design

This research was conducted by using descriptive qualitative method, because of this study was analyzed mythological criticism in novel *Ronggeng Dukuh Paruk*. According to Moleong (2009) “ qualitative research is research that aims to understand the phenomenon of what is experienced by research subjects eg: behavior, perception, motivation, action, etc. Holistically and with a from of words in the specific context in which the natural and utilize natural methods”. Descriptive qualitative method referred to research procedure which produced descriptive data: people owned language or spoken words and observable behaviour. therefore, this research used descriptive qualitative method. the researcher was attented to analyzed mythological criticism analysis in novel *Ronggeng Dukuh Paruk* by Ahmad Tohari.

#### B. Source of Data

The source of data in this research are taken from novel *Ronggeng Dukuh Paruk* . The researcher use some dialogues or conversation in this novel as the data. The data was analyze Trilogi 1, Trilogi 2.



### **C. Technique of Data Collection**

The technique of collecting data is the way the researcher do for collecting the data in the research. In this study researcher use observation non-systematic, the researcher just read the novel and make a note about sentences and conversation in the novel. According Moleong (2006) to collect the data, writer do some steps as follow :

1. Reading the novel of Ronggeng Dukuh Paruk.
2. Identifying the kinds of mythological criticism in the novel.

### **D. Technique of Analysis the Data**

The data was analyzed the data by applying the following steps:

1. Identifying the mythological criticism based on the context was found in Ronggeng Dukuh Paruk.
2. Finding out the dominant context of mythological criticism was found in Ronggeng Dukuh Paruk. The researcher was use the following formula, the formula by Moleong (2006: 3)

$$X = \frac{F}{N} \times 100\%$$

X = Average

F = Amount of context mythological criticism

N = Amount of context mythological criticism

## CHAPTER IV

### DATA AND DATA ANALYSIS

#### A. Data Collection

As the Researcher stated in the previous chapter, the data were collected from the 2 trilogi script of Novel Ronggeng Dukuh Paruk. The novel have 4 concept of mythological ; archetype, symbol, character, situation or image. The researcher analyzed the concepts of mythological criticism, which were most dominant of them used in the Novel Ronggeng Dukuh Paruk.

#### B. Data analysis

After collecting data, the researcher identified and classified based on the dominant types of the mythological criticism which found in the Novel Ronggeng Dukuh Paruk, there are : archetype, symbol, character, situation or image with the example : *Srintil telah kerasukan indang ronggeng*, the italic words was character because describe the character have advantages over humans in general.

Table 4.1

## Data Analysis of Mythological Criticism in Novel Ronggeng Dukuh Paruk

## The Trilogi 1 in Novel

No	Statements	Mythological Criticism					Pages, Lines
		Archetype	Symbol	Character	Situation	Image	
1	<i>Moyang semua orang Dukuh Paruk adalah Ki Secamenggala</i>			✓			10, 46
2	<i>Kubur Ki Sacamenggala yang terletak di punggung bukit kecil di tengah Dukuh Paruk menjadi kiblat kehidupan kebatinan mereka.</i>				✓		10, 52-53
3	<i>Kemudian Rasmus, Warta, dan Darsun berpandangan.</i>			✓			11, 72-73
4	<i>Indang adalah semacam wangsit yang dimuliakan di dunia peronggengan.</i>		✓				13, 157-158
5	<i>Srintil telah kerasukan indang ronggeng.</i>			✓			14, 181-182
6	<i>Sebuah gendang, dua calung, dan sebuah gong tiup yang terbuat dari seruas bambu besar</i>		✓				15, 232-233
7	<i>Dan burung hantu yang mendadak berbunyi bersahutan.</i>				✓		15, 241-243

	<i>Dari rimbun beringin di atas makan Ki Sacamenggala ituburung-burung hantu meneriakkan gema berwibawa.</i>						
8	<i>Siapa tahu kejadian ini adalah pageblug. Siapa tahu kejadian ini karena kutuk roh Ki Sacamenggala yang telah lama tidak diberi sesaji.</i>				✓		17, 290-291
9	<i>Bau kematian telah tercium oleh burung-burung gagak.</i>		✓				17, 296-300
10	<i>Unggas buruk yang serba hitam itu terbang berputar-putar di antara pepohonan di Dukuh Paruk.</i>		✓				19, 352-353
11	<i>Mereka berteriak-teriak dari siang sampai malam tiba.</i>					✓	20, 384-385
12	<i>Bahkan Sakarya mendengar Ki Sacamenggala mengatakan kematian delapan belas warga Dukuh Paruk adalah kehendaknya. Selama hidupnya menjadi bromocorah, Ki</i>					✓	21, 426-428

	<i>Sacamenggala berutang nyawa sebanyak itu, maka nyawa keturunannya dipakai sebagai tebusan.</i>						
13	<i>Pohon-pohon puring di pekuburan melayu, tetapi pohon semboja malah berbunga. Anjing-anjing berdatangan ke Dukuh Paruk. Anjing-anjing jantan berebut betina dalam kegaduhan uang mengerikan</i>				✓		21, 447
14	<i>Burung kedadiah berbunyi sejak malam tiba sampai terbit fajar.</i>					✓	22, 475-477
15	<i>Maka lebih baik ku ikuti keyakinan nenek,</i>		✓				24, 540
16	<i>Kata ayah <b>Keris itu harus ku berikan kepada siapa saja yang menjadi ronggeng di pedukuhan ini</b></i>		✓				24, 558-559
17	<i>Mereka menyatakan keris itu bernama Kyai Jaran Guyang, pusaka Sukung Paruk yang telah lama lenyap.</i>					✓	26, 607-608
18	<i>Tak ku duga sama sekali bahwa ketika</i>	✓					29, 728-729

	<p>melakukan tindakan itu srintil tak sedikit pun merasa canggung. Tampaknya dia sudah terbiasa. Dalam hati aku bertanya, kapankah srintil belajar cium-mencium? Atau begitukah seharusnya seorang ronggeng?</p>						
19	<p>Sudah dua bulan Srintil menjadi ronggeng. Namun adat Dukuh Paruk mengatakan masih ada dua tahapan yang harus dilaluinya sebelum Srintil berhak menyebut dirinya seorang ronggeng yang sebenarnya. Salah satu di antaranya adalah upacara pemandian yang secara turun-temurun dilakukan di depan cungkup makam Ki Secamenggala.</p>	✓					29, 731-732
20	<p>Matahari mulai kembali pada lintasannya di garis khatulistiwa.</p>					✓	32, 801-802
21	<p>Pagi yang lengang. Sinar matahari dalam</p>					✓	32, 803-804

	<i>berkas-berkas kecil menembus kerindangan pekuburan Dukuh Paruk.</i>						
22	<i>Upacara memandikan seorang ronggeng adalah peristiwa yang penting bagi orang di pedukuhan itu, lagi pula amat jarang terjadi.</i>	✓					33, 807-810
23	<i>Kartareja berjalan membawa pedupaan</i>			✓			33, 812
24	<i>Mantra-mantra dibacakan oleh Nyai Kartareja</i>			✓			33, 813
25	<i>Pada saat itu orang-orang Dukuh paruk percaya semua roh di pekuburan itu bangkit melihat pertunjukan. Mereka juga yakin arwah Ki Sacamenggala berdiri di ambang pintu cungkup dan melihat Srintil berjoget.</i>					✓	34, 814-816
26	<i>Dari orang orang Dukuh Paruk pula aku tahu syarat terakhir yang harus dipenuhi oleh srintil bernama bukak-klambu</i>		✓				34, 842-844
27	<i>Siang hari hujan turun amat</i>					✓	39, 1018

	<i>lebat</i>						
28	<i>Ternyata Dower bukan pemuda sembarangan</i>			✓			39, 1019
29	<i>“Srin, ini tanah pekuburan. Dekat dengan makam Ki Sacamenggala pula. Kita bisa kualat nanti”</i>				✓		43, 1130-1131
30	<i>Celana kolor bekas, kutang bekas, serta pakaina dalam lainnya dilemparkan ke atas genting.</i>		✓				43, 1137-1138
31	<i>Dia juga kenal siapa sulam adanya ;anak seorang lurah kaya dari seberang kampung.</i>			✓			43, 1139
32	<i>Kemelaratannya , keterbelakangannya, penghuninya yang kurus dan sakit, serta sumpah serapah cabul menjadi bagiannya yang sah. Keramat Ki Sacamenggala pada puncak bukit kecil di tengah Gukuh Paruk seakan menjadi pengawal abadi atas segala kekurangan di sana.</i>	✓					43, 1140-1141
33	<i>Dawuan, tempatku menyingkir dari</i>				✓		43, 1142



	<i>Dukuh Paruk, terletak di sebuah kota kecamatan.</i>						
34	<i>Ada seorang Siten Wedana sedang menggendaknya . Bahkan kudengar istri siten itu sudah menuntut cerai kepadanya.</i>			✓			43, 1143-1144
35	<i>Siti. Seorang gadis seusia Srintil.</i>			✓			43, 1145
36	<i>Pengalaman malam hari dengan perempuan-perempuan pasar Dawuan juga memperluas cakrawalaku.</i>					✓	44, 1149
37	<i>Perkawinan yang sah, dosa besar, merupakan ungkapan yang baru kudengar. Terserah pada sejarahku nanti apakah aku bisa menghayati pengertian itu atau aku akan tetap didikte oleh nilai-nilai yang ku kenal sejak di Dukuh Paruk.</i>	✓					44, 1152-1153
38	<i>Kemelaratan di sana terpelihara secara lestari karena kebodohan dan kemalasan penghuninya.</i>	✓					44, 1173-1174

39	<i>Di warung cendol itu terbukti pengertianku salah.</i>				✓		45, 1184-1185
40	<i>Mereka merasa mengemban amanat suci Ki Sacamenggala agar keturunan moyang orang Dukuh Paruk itu tidak pernah termakan malapetaka maupun kemelaratan..</i>		✓				45, 1213-1214
41	<i>Hukum Dukuh Paruk mengatakan karier seorang ronggeng terhenti sejak kehamilannya yang pertama</i>	✓					46, 1223
42	<i>Tahun 1960 wilayah Kecamatan Dawuan tidak aman. Perampokan dengan kekerasan senjata sering terjadi.</i>				✓		46, 1242-1243
43	<i>Aku hampir melangkah surut bila Sersan Slamet tidak mengulangi lambaiannya.</i>			✓			46, 1244
44	<i>Menjelang sore semua yang harus ku kerjakan telah beres.</i>					✓	47, 1263
45	<i>Sampai di hutan, perburuan langsung di</i>				✓		47, 1264

	<i>mulai.</i>						
46	<i>Jadi di tengah hutan itu aku mempunyai pekerjaan menguliti seekor ular besar.</i>				✓		47, 1265
47	<i>Hanya seekor dadali terbang melintas di langit. Biarlah dia menjadi saksi tunggal atas perbuatan yang akan kulakukan.</i>				✓		51, 1348-1349
48	<i>Bersama Kopral Pujo aku mendapat bagian mengawasi Dukuh Paruk.</i>			✓			51, 1350-1351
49	<i>Setiap hari sebelum matahari terbenam, aku berangkat ke Dukuh Paruk.</i>					✓	56, 1481-1482
50	<i>Pagi hari ketika semua orang Dukuh Paruk sibuk dengan empat mayat penjahat</i>					✓	56, 1486
51	<i>Keramat Ki Sacamenggala, kemelantaran, sumpah serapah, irama calung, dan seorang ronggeng,</i>	✓					57, 1504-1505
52	<i>Selesai dengan pekerjaan malam itu, santayib berangkat tidur.</i>			✓			57, 1515
53	<i>Matahari naik. Panasnya mulai</i>					✓	67, 1777-1778

	<i>menyengat</i>						
54	<i>Di perkampungan, suara minta tolong terdengar dari setiap rumah.</i>				✓		67, 1788-1789
55	<i>Legenda khas Dukuh Paruk misalnya kisah nenek tentang fenomena di pekuburan Dukuh Paruk malam hari ketika terjadi bencana itu.</i>	✓					68, 1801-1802
56	<i>Nenek mengatakan banyak obor terlihat di atas kerimbunan pohon beringin di atas makam Ki Sacamenggala</i>	✓					68, 1819-1820
57	<i>Konon menurut dongeng tersebut pernah terjadi sepasang manusia mati di pekuburan itu dalam keadaan tidak senonoh.</i>	✓					69, 1843-1845
58	<i>Ceria di bawah pohon nangka itu berlanjut sampai matahari menyentuh garis cakrawala.</i>				✓		71, 1901-1902
59	<i>Dukuh Paruk hanya lengkap bila di sana ada keramat Ki Secamenggala, ada seloroh cabul, ada sumpah</i>	✓					79, 2097-2100

	<i>serapah, dan ada ronggeng bersama perangkat calungnya.</i>						
60	<i>Kartareja percaya akan cerita Sakarya, Srintil telah kemasukan indang ronggeng</i>		✓				80, 2145
61	<i>Sebelas tahun sejak kematian ronggeng Dukuh Paruk yang terakhir. Selama itu Dukuh Paruk tanpa suara calung. Perangkat gamelan bambu itu telah tertutup lapisan debu campur jelaga di para-para dapur keluarga kartareja.</i>	✓					80, 2146-2147
62	<i>Kiai Comblang, gendang pusaka milik keluarga Kartareja</i>			✓			81, 2154
63	<i>Srintil dilahirkan di Dukuh Paruk atas restu arwah Ki Secamenggala dengan tugas menjadi ronggeng.</i>					✓	81, 2155
64	<i>Sebelas tahun yang lalu ketika Srintil masih bayi. Dukuh Paruk yang kecil basaj kuyup tersiram hujan lebat. Dalam</i>	✓					81, 2156

	<i>kegelapan yang pekat, pemukiman terpencil itu lengang, amat lengang.</i>						
65	<i>Aku yakin pujian itu terdengar oleh Srintil. Kutunggu tanggapannya. Srintil tidak menoleh kepada orang yang mengucapkan pujian itu.</i>				✓		82, 2178-2179
66	<i>Konon semasa hidupnya Ki Secamenggala sangat menyukai lagu Sari Gunung. Maka dalam rangkaian upacara mempermandikan Srintil itu lagu Sari Gunung-lah yang pertama kali dinyanyikan oleh Srintil, secara berulang-ulang.</i>	✓					86, 2316-2317
67	<i>Hujan turun makin lebat. Alam menghiburku dengan tiris lemnut, menyapu tubuhku yang tergulung kain sarung.</i>				✓		86, 2328-2329
68	<i>Aku percaya; hanya aku yang sejak anak-anak menghayalkan demikian dalamnya</i>					✓	88, 2403

	<i>tentang seorang emak karena aku sangat ingin melihatnya.</i>						
69	<i>Sore hari paling getir yang pernah kualami. Puang dari pekuburan aku tidak masuk ke rumah.</i>				✓		95, 2607
70	<i>Perpindahanku dari warung satu ke warung lainnya terjadi bila kudengar seorang pengunjung bercerita tentang malam bukak-klambu yang baru diselenggarakan di Dukuh Paruk.</i>				✓		95, 2615

Table 4.2

## Data Analysis of Mythological Criticism in Novel Ronggeng Dukuh Paruk

## The Trilogi 2 in Novel

No	Statements	Mythological Criticism					Pages, Lines
		Archetype	Symbol	Character	Situation	Image	
1	<i>Pancaran cahaya matahari adalah tenaga yang setiap kali membangunkan Dukuh Paruk dengan menyingkap kabut yang menyelimutinya.</i>					✓	112, 25-26
2.	<i>Ronggeng bagi dunia Dukuh Paruk adalah citra sekaligus lambang gairah dan suka cita.</i>		✓				114, 100-101
3	<i>Keakuannya adalah tembang dan joget.</i>		✓				114, 101-102
4	<i>Perhiasannya adalah senyum dan lirikan mata yang memancarkan semangat hidup alami, semangat yang sama yang telah menerbangkan burung-burung dan memekarkan bunga-bunga.</i>					✓	114, 102-104
5	<i>Ronggeng adalah dunia sukaria dan gelak tawa</i>	✓					114, 105
6	<i>Mula-mula Nyai Kartareja mencari sebutir telur wukan</i>		✓				115, 150
7	<i>Tak peduli di</i>	✓					116, 163-



	<i>tempat itulah Nyai Kartareja menanam telur wukan yang telah di mantrainya.</i>						164
8	<i>Di sana di bawah pohon nangka ia dahulu menghabiskan sebagian besar waktu bermainnya</i>				✓		118, 194-196
9	<i>Yang satu milik Siten Wedana, lainnya milik Marsusi, seorang kepala perkebunan karet wanakeling.</i>			✓			118, 215-216
10	<i>Ada celeret melayang dari satu pohon ke pohon lain tanpa suara.</i>				✓		118, 221
11	<i>Di dekat batu nisan seekor tabuan sedang menarik-narik ulat besar yang sudah dilumpuhkannya.</i>				✓		118, 223-224
12	<i>Dan srintil terkejut ketika terdengar suara tokek dari bubungan cungkup makam Ki Sacamenggala</i>				✓		118, 224-225
13	<i>Matahari yang sudah melewati titik kulminasi.</i>					✓	120, 258-259
14	<i>Caping wol steson sudah beberapa kali dipasang di kepala dan di lepas lagi tanpa tujuan tertentu.</i>		✓				120, 264-265
15	<i>Apabila Kartareja makin membeku oleh kekasaran</i>			✓			121, 286-288

	<i>Marsusi maka lain halnya dengan istrinya. Nyai Kartareja mempunyai seribu pengalaman menghadapi laki-laki dan dunianya.</i>						
16	<i>Inilah susahnya memomong seorang ronggeng cantik tetapi masih kekanak-kanakan. Bayangkan, Srintil sedang menuntut kalung seperti yang dipakai oleh istri Lurah Pecakilan, sebuah rantai emas seberat seratus gram dengan bandul berlian.</i>			✓			122, 313-316
17	<i>Cuping hidungnya bergerak-gerak. Sorot matanya menyala. Gejolak emosinya disalurkan ke kaki yang menggenjot mesin kuat-kuat.</i>				✓		122, 337-339
18	<i>Matahari masih terik ketika Srintil turun dari andong di depan pasar Dawuan.</i>					✓	124, 380-381
19	<i>Lihatlah kedua pangkal alis ronggeng itu yang mulai turun masuk ke cengkungan rongga mata. Bagi orang-orang yang sangat berpengalaman hal itu adalah</i>	✓					124, 387-390

	<i>tanda bahwa seorang perempuan, betapapun muda usianya, sudah memasuki keaktifan kehidupan berahi.</i>						
20	<i>Siang hari dia mesti melayani laki-laki yang mengendaknya.</i>					✓	125, 413
21	<i>Orang mengatakan tidak boleh orang tidur di warung</i>		✓				126, 447
22	<i>Dalam keadaan lelap keakuan Srintil hampir punah.</i>					✓	127, 454
23	<i>Sorot mata yang keruh dan rambut yang disanggul tinggi-tinggi memperkuat kesimpulan bahwa sedang ada ketegangan antara Nyai Kartareja dan srintil</i>	✓					127, 470-472
24	<i>Arif seperti sepasang perkutut itu adalah wirsiter bersama ciplak, istrinya.</i>				✓		128, 495
25	<i>Orang Dukuh Paruk misalnya percaya penuh bahwa calung adalah perkakas yang tiada taranya untuk menampilkan irama denyut jantung yang meriah dan hangat dalam rangsangan berahi.</i>		✓				128, 509-511

26	<i>Para pembuat calung tidak akan mengatakan bahwa tertib yang mereka patuhi itu adalah cara mereka menempatkan diri dalam keselarasan Sang Empu Agung.</i>		✓				129, 523-525
27	<i>Dan mengapa Kopral Pujo tidak mengerti bahwa sedang terjadi galau yang seru dalam hati perempuan muda di hadapannya?</i>			✓			132, 605-606
28	<i>Hari sudah sandikala!”</i>		✓				133, 634
29	<i>Bathara Kala harus dihormati dan dipuja; satu hal yang tak bisa ditawar-tawar bagi wirsiter dan istrinya. Menyimpang dari tertib itu hanya berarti menyediakan diri menjadi umpan Sang Waktu</i>	✓					133, 641-643
30	<i>Senjakala adalah saat semua orang mengundurkan diri dari keseharian untuk memenuhi selera alam.</i>				✓		134, 644-645
31	<i>Mata Nyai Sakarya yang sudah begitu redup karena usia masih mampu memberi daya kepada Srintil</i>			✓			134, 652-653
32	<i>Kemudian keduanya</i>	✓					134, 664-667

	<i>melayangkan ingatan masing-masing kepada dua hal yang berbeda. Nyai sakarya teringat akan orang tua Srintil -anaknya sendiri- yang kedua-duanya meninggal dalam malapetaka racun bongkrek ketika sintil baru berusia lima bulan</i>						
33	<i>Srintil tidak tahu-menahu soal malapetaka tempe bongkrek itu hanya teringat akan Rasus. Dan Rasus kini menjadi sebuah teka-teki yang menyakitkan setiap kali bayangannya muncul di hati srintil.</i>	✓					134, 669-671
34	<i>Malam telah sempurna gelap sebelum Nyai Sakarya dan Srintil mencapai Dukuh Paruk.</i>					✓	135, 688-689
35	<i>Bulan tua baru akan muncul tengah malam sehingga cahaya bintang leluasa mendaulat langit.</i>				✓		135, 689-690
36	<i>Tampi berjalan terburu-buru menuju rumah Sakarya</i>			✓			136, 696
37	<i>Goder, anaknya yang baru sepuluh bulan, melekat di balik kain embanannya.</i>			✓			136, 696-697

38	<i>Sesisir pisang raja; yang ini buat srintil yang sudah beberapa hari tergeletak, sakit. Badannya mulai kurus, wajahnya pucat. Kesan kesegarannya, ciri utamanya yang paling menonjol selama ini hampir lenyap.</i>					✓	136, 698-701
39	<i>Pesona bayi adalah pesona bunga-bunga, pesona mayang pinang yang terurai dari kelopaknya di pagi hari, atau pesona biru bunga bungur di awal musim kemarau.</i>					✓	136, 704-706
40	<i>Lihatlah perempuan tujuh belas tahun dengan sepasang tetek yang penuh. Adalah disana gabungan antara kesegaran remaja dan citra diri seorang ronggeng Dukuh Paruk.</i>					✓	139, 795-796
41	<i>Sakarya bukan hanya kakek Srintil, dia adalah orang yang dituakan di Dukuh Paruk dan merasa mengemban amanat Ki Secamenggala untuk memangku kelestarian Dukuh Paruk dengan</i>					✓	140, 815-818

	<i>segala coraknya.</i>						
42	<i>Pada beberapa generasi lalu, Ki Sacamenggala—Moyang semua orang Dukuh Paruk bukan hanya penggemar ronggeng</i>	✓					140, 818-820
43	<i>Tokoh bromocah itu memberi wasiat turun-temurun agar ronggeng dan calung menjadi bagian lestari pedukuhan kecil itu.</i>					✓	140, 820-821
44	<i>Dalam hidup ini orang harus nrimo pandum</i>		✓				141, 864-865
45	<i>Rasus memang masih muda, tetapi di hati Srintil dia memberi gambaran sebuah pohon kukuh dengan bayangan yang teduh tempat orang bernaung.</i>		✓				142, 892-894
46	<i>Sebenarnya taburan bintang di langit memberikan cahaya temaram ke bumi.</i>					✓	143, 912-913
47	<i>Namun kerimbunan pepohonan di Dukuh Paruk menyerap cahaya itu sehingga tercipta kegelapan sempurna di bawahnya.</i>					✓	143, 913-915
48	<i>Suara dendang srintil adalah nyanyian ibu.</i>					✓	145, 970-972

	<i>Berlatarkan bunyi gangsi yang datar dan berat terciptalah dendang alam yang membawa Goder kembali ke alam damai.</i>						
49	<i>Srintil tersenyum getir karena teringat akan nasib Sakum; si buta yang menjadi maskot kelompok ronggengnya.</i>			✓			149, 1100-1101
50	<i>Dan Srintil amat terkesan oleh sebuah pupuh sinom yang mengalun berulang-ulang.</i>				✓		155, 1258-1259
51	<i>Terasa benar tembang sinom itu keluar dari dasar hati sakum yang sedang papa karena telah lama tidak bekerja mengiringi Srintil dalam pentas.</i>			✓			156, 1263-1264
52	<i>Dukuh Paruk sepanjang zaman mengajarkan, kehidupan adalah paken, manusia tinggal menjadi pelaku-pelaku yang bermain atas kehendak dalang</i>	✓					156, 1285-1286
53	<i>Misalnya, toh tidak semua ayam betina tunduk kepada jago yang mengejar hendak mengawininya.</i>			✓			156, 1294-1295
54	<i>Srintil menikmati mimpi bercengerama</i>	✓					157, 1310-1311



	<i>dengan para anak gembala; berlarian di atas permukaan bunga-bunga ilalang.</i>						
55	<i>Sasmita buruk lagi, pikir sakarya. Apabila sudah yakin demikian maka hanya satu hal yang harus dilakukan oleh kamitua Dukuh Paruk itu; mengetuk pintu makan Eyang Sacamenggala di puncak bukit, kemudian memasang sesaji dan membakar kemenyan.</i>					✓	159, 1340-1343
56	<i>Sakarya keluar rumah dalam pakaian serba hitam. Celananya longgar sampai ke tengah betis.</i>				✓		159, 1346-1348
57	<i>Iket wulung membelit kepalanya.</i>		✓				160, 1380
58	<i>Kepasrahannya terucapkan ketika mulutnya komat-kamit menyatakan sesuatu di depan pintu makam Ki Sacamenggala.</i>					✓	160, 1384-1386
59	<i>Dukuh Paruk tanpa ronggeng; reputasi buruk bagi kakek yang merasa menjadi pemangku anak-cucu Ki Sacamenggala di Dukuh Paruk.</i>	✓					160, 1391-1393
60	<i>Tamu itu adalah</i>			✓			160, 1397-

	<i>Pak Ranu, seorang penggawa kantor kecamatan yang sudah dikenalnya.</i>						1398
61	<i>Aku percaya indang ronggeg masih tetap bersemayam pada diri sampean.</i>					✓	165, 1510-1511
62	<i>Dengan cara itu Sakum ingin menyatakan kebenciannya atas hubungan Srintil-Rasus yang telah membawa banyak banyak persoalan bagi rombongan ronggeg, bagi Dukuh Paruk.</i>			✓			165, 1514-1515
63	<i>“Dulu, puluhan htahun yang lalu, ronggeg Trombol mengalami hal seoerti ini. Dia kawin dengan seorang wedana. Dasar masih bersemayam indang dalam dirinya, perkawinan mereka hanya berumur selama orang menganyuh sirih.</i>	✓					165, 1523-1526
64	<i>Ronggeg Trombol kembali menjadi milik Dukuh Paruk, artinya kembali melenggang dan melenggok seperti layaknya seorang ronggeg.</i>	✓					165, 15226-1527
65	<i>“Demikian juga yang terjadi atas</i>	✓					165, 1528-1530

	<p><i>diri ronggeng Cepon. Dia tergilagila kepada anak seorang pedagang batik. Mereka kawin juga kawin akhirnya. Tetapi nasibnya malah lebih buruk. Suami yang dicintainya pergi meninggalkannya. Ronggeng Cepon begitu merana. Akhirnya dia mati ketika usianya belum lagi dua puluh.</i></p>						
66	<p><i>Selagi indang masih tinggal dalam diri, sampean tidak mungkin mendapatkan lebih dari itu. Tidak mungkin!</i></p>					✓	166, 1534-1536
67	<p><i>Sudah puluhan tahun dan sudah sekian banyak ronggeng yang kukenal. Getar suara sampean adalah getar suara ronggeng. Bau badan sampean adalah bau badan ronggeng.</i></p>	✓					166, 1544-1546
68	<p><i>Pak Tarim. Banyak tetangga merasa heran mengapa begitu sering Pak Tarim menerima orang pendatang.</i></p>			✓			169, 1633-1634
69	<p><i>Memang di kampung laut itu nama Tarim</i></p>		✓				169, 1642-1643

	<i>sering dihubungkan dengan ngelmu.</i>						
70	<i>Saya Dilam dari warubosok. Saya datang kemari hendak minta tolong kepada kakek Tarim.</i>			✓			170, 1661
71	<i>Dia berasal dari kaum yang selama ini dianggap sebagai simbol sisa keluguan, bahkan keutuhan kemanusiaan.</i>		✓				174, 1579-1580
72	<i>Kalau Srintil melirik sambil pacak gulu, jantungmu rontok.</i>		✓				176, 1820
73	<i>Kios Pak Simbar di pasar Dawuan sudah menyediakan gincu, pensil rias, dan sebagainya.</i>			✓			179, 1900-1901
74	<i>Persiapannya menyambut kembali pementasan Srintil lebih ditekankan pada segi kejiwaan. Lebih sering memasang sesaji di dekat makam Ki Sacamenggala.</i>					✓	180, 1923-1925
75	<i>Perayaan Agustusan tahun 1963 itu dimulai dengan upacara pagi hari di lapangan Kecamatan Dawuan.</i>				✓		180, 1927-1928
76	<i>Kesetiaan mereka berpusat pada cakupan di puncak sebuah</i>				✓		182, 1997-1998

	<i>bukit kecil di tengah Dukuh Paruk; makam Ki Sacamenggala.</i>						
77	<i>Yang paling perkasa itu yang marbeng dumadi, Mas.</i>		✓				184, 2029
78	<i>“Jangan tertawa terlalu terbahak-bahak, sebab nanti akan segera menyusul tangis sedih.”</i>		✓				184, 2049-2050
79	<i>Barangkali pada saat itu baru kali pertama indang ronggeng benar-benar merasuk sepenuhnya.</i>	✓					185, 2069-2070
80	<i>Srintil sudah berusia delapan belas adalah Srintil yang telah mengalami perihnya upacara bukak-klambu.</i>					✓	185, 2074-2075
81	<i>Latar sejarahnya yang melarat dan udik ibarat beribil.</i>		✓				185, 2082-2083
82	<i>Ibu Camat merengut. Entah dengan alasan apa dia minta diri dan berpindah ke sebelah Ibu Komandan Polisi.</i>				✓		186, 2101-2102
83	<i>Namnaya Murdo, Tri Murdo, putra pemilik sekolah di Dawuan ini.</i>				✓		189, 2181-2182
84	<i>Pada dasarnya tarian ronggeng adalah tiruan kasar tari gambyong, sejenis tari pemanasan berahi di kalangan para</i>					✓	190, 2237-2238

	<i>ningrat.</i>						
85	<i>Namaku Sentika dari Alaswangkal.</i>			✓			200, 2408
86	<i>Mata Sentika menatapnya lama. Bibir Sentika bergerak-gerak tanpa mengeluarkan kata. Matanya terus menatap hingga Srintil tertunduk malu.</i>				✓		200, 2511-2413
87	<i>Kami memang pernah mendengar tentang pergowokan. Tetapi belum jelas karena disini tidak berlaku adat seperti itu.</i>					✓	201, 2429-2430
88	<i>Bahwa gowok adalah seorang perempuan yang disewa oleh seorang ayah bagi anak lelakinya yang sudah menginjak dewasa dan menjelang kawin.</i>		✓				201, 2436-2437
89	<i>Matahari membuat bayang-bayang sepanjang setengah badan.</i>					✓	204, 2517
90	<i>Dan tayuban itu khusus bagi si Waras, anaku yang lelaki satu-satunya itu.</i>			✓			209, 2700-2701
91	<i>Perbukitan di sebelah barat membuat sinar matahari redup sebelum waktunya.</i>				✓		212, 2759-2760
92	<i>Bahkan bisa dikatakan setiap punya hajat,</i>					✓	212, 2776-2778

	<i>orang paling kaya di Alaswangkal itu nanggap ronggeng.</i>						
93	<i>Bahkan Srintil takkan mau mengerti meskipun sesuatu itu misalnya bernama kersane sing akarya jagat, kehendak Sang Mahasutradara.</i>					✓	223, 3031-3032
94	<i>Maka malam hari ketika riuh burung manyar yang bersarang pada pohon nyir telah lama sepi.</i>				✓		223, 3045-3046
95	<i>Itu kan monyet. Kita tak boleh melakukannya. Saru. Kata Emak, itu saru dan sembrono. Ora ilok.</i>		✓				223, 3052-3053
96	<i>Malam itu Srintil hanya menyediakan diri sebagai perbandingan oleh Waras.</i>					✓	224, 3065-3066
97	<i>Bersama kabut tipis yang mulai lenyap oleh cahaya matahari Srintil berjalan menuruni bukit, meninggalkan Alaswangkal.</i>					✓	224, 3088-3089
98	<i>Pada tahun 1964 itu Dukuh Paruk tetap cabul, sakit, dan bodoh.</i>					✓	227, 3143
99	<i>Karena sering berada di tengah rapat itu maka rombongan ronggeng Dukuh Paruk mengenal</i>			✓			228, 3177-3178

	<i>Pak Bakar; orang yang selalu berpidato berapi-api.</i>						
100	<i>Kemudian ada satu kejadian; aku dilarang membakar kemenyan dan memasang sesaji. Yang menyebut kita seniman rakyat dan melarangku memasang sesaji dialah orangnya.</i>	✓					229, 3200-3202
101	<i>Menjadi pemangku trah Dukuh Paruk baginya bukanlah perkara gampang. Dan nuraninya tetap tidak rela bila Dukuh Paruk berubah. Dia tetap ingin melihat Dukuh Paruk seperti aslinya. Terutama tentang sikap seluruh warganya terhadap arwah moyang mereka, Eyang Sacamenggala.</i>					✓	230, 3231-3235
102	<i>Ronggeng adalah keperempuanan yang menari, menyanyi, serta kerelaan melayani kelelakian.</i>					✓	231, 3280-3281
103	<i>Berita tentang perusakan makam Ki Sacamenggala cepat tersebar kemana-mana, tanpa seorang Dukuh Paruk pun</i>	✓					236, 3404-3406



	<i>menceritakan hal yang merampas kehormatan mereka itu keluar.</i>						
104	<i>Jum'at kliwon mendatang kita akan membersihkan makam Eyang Secamenggala. Kita akan selamatan. Mara bahaya yang mungkin menimpa kehidupan harus kita tumbal.</i>	✓					238, 3479-3481
105	<i>Dini hari di langit timur muncul ptanda keperkasaan alam. Lintang kemukus menggaris langit dengan ujungnya yang runcing kemilau.</i>				✓		239, 3485-3487
106	<i>Dia harus sumarah kepada kersaning zaman. Zaman yang telah nyata menampakkan diri sebagai lima laras bedil dan lima wajah membaja di hadapannya.</i>	✓					242, 3562-3564
107	<i>Hidup adalah berperan menjadi wayang atas sebuah cerita yang sudah dipastikan dalam pakem.</i>					✓	242, 3564-3566

Based on data collection, the total of Mythological Criticism were describe on the table below:

**Table 4.3**  
**The Total of Mythological Criticism in Novel Ronggeng Dukuh Paruk By Ahmad Tohari**

No.	Novel	Archetype	Symbol	Character	Situation	An Image
1	The first trilogi	15	10	13	18	14
2	The secound trilogi	22	22	19	23	21
Total		37	32	32	41	35

In order to find out the dominant types of Mythological Criticism used in, the researcher percentage each concept of Mythological Criticism by using this following of formula :

$$P = \frac{F}{N} \times 100\%$$

The result can be shown on the table below:

**Table 4.4**  
**Percentage of Mythological Criticism**

No.	Concept of Mythological Criticism	Total	P = F/N X 100%
1	Archetype	37	21%
2	Symbol	32	18%
3	Character	32	18%
4	Situation	41	23%
5	An Image	35	20%
Total		177	100%

The table above shows that must mythological criticism found in the novel.

This table shows the total number concepts of Mythological criticism in that

Archetype 37 with the 21%, Symbol 32 with 18%, Character 32 with 18%, Situation 41 with 23%, An Image 35 with 20%. So, in this case the most dominant concepts of Mythological Criticism in Novel Ronggeng Dukuh Paruk by Ahmad Tohari was Situation.

From the novel that analyzed by the researcher there were 4 concepts of mythological criticism, archetype, symbol, character, situation or image. The all types of mythological criticism were shown in the following explanation below:

a. Archetype

Archetype is to communicate and underpin the expression of the basic desires, meaning and purpose of life, and the motivation of a person, Archetype is a universal concept that contains a wide mythical element. The concept of archetype is very important in understanding the symbol of dreams because it explains why there is a dream that has a universal meaning, so that it can apply to everyone. There are also dreams that are private and only apply to people who dream only.. and here is the example of archetype in the trilogi 1, and trilogi 2 the novel ronggeng Dukuh Paruk :

1. *“Upacara memandikan seorang ronggeng adalah peristiwa yang penting bagi orang di pedukuhan itu, lagi pula amat jarang terjadi.”*

The italic word *Upacara memandikan seorang ronggeng adalah peristiwa yang penting bagi orang di pedukuhan itu* is archetype, because basic human assumptions are always associated with mystical and religious experiences.

2. *“Kemelaratanya, keterbelakangannya, penghuninya yang kurus dan sakit, serta sumpah serapah cabul menjadi bagiannya yang sah. Keramat Ki Sacamenggala pada puncak bukit kecil di tengah Gukuh Paruk seakan menjadi pengawal abadi atas segala kekurangan di sana.”*

The italic word *Kemelaratanya, keterbelakangannya, penghuninya yang kurus dan sakit, serta sumpah serapah* because natural emotions that are not fun to express and the black part of the human.

3. *“ Ki Sacamenggal’s grave , kemelaratan , sumpah-serapah irama calung , and a dancer.”*

It is because the dark side of humans to be covered with the morals, traditions, or customs of the people.

#### b. Symbol

Symbol is a visible sign or something that can be seen: is something to represent or to suggest something. Symbols are expressions outside the archetype. Having previously been buried deeply in the collective unconscious, they can express themselves only by symbols. Symbols work in two main ways. In a value of its appearance guided by instinct, the symbol can only present a boost that in some ways can not be satisfied. For example, “The Castle” is a strong place of safety which holds treasure or princess, may be enchanted or bewitched. And here is the example of symbols in the trilogi 1, and trilogi 2 the novel ronggeng Dukuh Paruk :

1. *“Indang is a kind of glorified wangsit in the world of ronggeng.”*

The italic word above is symbol, it is cause religious traditions associated with a strong symbol on an important role in human life.

2. *“The smell of death has been smelled by the crows.”*

It is cause illustrates the negative aspects of the message conveyed by animals.

3. *“From the people of Dukuh Paruk I also know the last condition that must be met by the srintil named bukak-klambu.”*

The italic word is *bukak-klambu*, because as a spirituality of men and women who show that the process of individuation.

#### c. Character

Character is the value that imitates the charm of the place where the problems and events arise so that the story wakes up. These role differences are expected to be identified by the audience. If the identification process is successful, then the audience's feelings will feel represented by the feeling of identified roles. Identifying one role means we have adopted these thoughts and feelings of the role into our feelings and thoughts. Here is the example of symbols in the trilogi 1, and trilogi 2 the novel *ronggeng Dukuh Paruk* :

Character in a play plays a very important role. Without characters there will be no stories, no characters there will be no plot. Though the inequality of character will give birth to a shift, a collision of interests, a conflict that eventually gave birth to the story.

1. *“The ancestor of all the Dukuh Paruk people is Ki Secamenggala”*.

The italic words is character, he's hero cause conquer evil, it frees us from feelings of helplessness and mystery at the same time hero is also a model of the idea personality.

2. "*Srintil has been possessed by indang ronggeng.*".

The italic words was character because describe the character have advantages over humans in general.

3. "*And then, Rasus, Darto and Warta view each other.*".

Thats word cause describe he's protagonist of supporting figure and he just a normal person.

#### d. An Image

An Image is ancient obtained from collective unconscious. which often relate to experiencing primordial phenomena like the God, mother, water, earth, sun, moon, fire, night, and blood passed through generations so that people of every climate and time are influenced by the primitive ( primordial ) ancestors. Here is the example of symbols in the trilogi 1, and trilogi 2 the novel ronggeng Dukuh Paruk :

1. "*Burung kedadah berbunyi sejak malam tiba sampai terbit fajar*".

Its italic word cause *Burung kedadah berbunyi* describe often relate between energy nature of time and life.

2. "*Matahari mulai kembali pada lintasannya di garis khatulistiwa*".

Its italic word *Matahari mulai kembali* because refers to an experience that stimulates response to change time.

3. “ *Mereka mengatakan keris itu bernama Kyai Jaran Guyang, pusaka Dukuh Paruk yang telah lama lenyap*”.

The italic word *keris itu bernama Kyai Jaran Guyang* because the past ancestors of the whole inherit the object so as not to affect emotions, thoughts, and actions.

#### e. Situation

Situation is a story is built upon a formulaic structure. Most stories have more than one situation. An experience that a hero or character must endure to move from one place in life to the next. Identifying situations in literary works, mythological critics almost inevitably link individual text under discussion to a broader context of works that share an underlying pattern. For example : the journey, ritual, the quest , etc. And here example of situation in the trilogi 1, and trilogi 2 the novel ronggeng Dukuh Paruk:

1. “*Siapa tahu kejadian ini adalah pageblug. Siapa tahu kejadian ini karena kutuk roh Ki Sacamenggala yang telah lama tidak diberi sesaji.*”

The italic word *Siapa tahu kejadian ini adalah pageblug* because the existence of religious forces of glorifying forms , of sacralizing things in human life.

2. “*Dawuan, tempatku menyingkir dari Dukuh Paruk, terletak di sebuah kota kecamatan.*”

The italic word *Dawuan tempatku menyingkir dari Dukuh Paruk* is situation because someone's journey to find some truths needed to get fertility in the village.

3. *“Bahkan Sakarya mendengar Ki Sacamenggala mengatakan kematian delapan belas warga Dukuh Paruk adalah kehendaknya. Selama hidupnya menjadi bromocorah, Ki Sacamenggala berutang nyawa sebanyak itu, maka nyawa keturunannya dipakai sebagai tebusan.”*

It is because a ritual that as their beliefs from ancestors of ancient times.

### **C. Research Finding**

The finding of this study shows that there are 4 concepts of the mythological criticism which consist of archetype, symbol, character, situation, and an image. The total of archetype 37, symbol 32, character 32, situation 41, and an image 35 with the percentage 21% in archetype, 18% in symbol, 18% in character, 23% in situation, and 20% in an image. The most dominant concepts of this study was situation which contain 23% in novel *Ronggeng Dukuh Paruk* by Ahmad Tohari.



## **CHAPTER V**

### **CONCLUSION AND SUGGESTION**

#### **A. Conclusion**

Based on the research finding, there are several important things that were taken out as the conclusion of the study, there are:

1. All concepts of Mythological Criticism in Novel Ronggeng Dukuh Paruk. The total concepts of archetype, symbol, character, situation, an image were used in Mythological criticism 37 (21%), 32 (18%), 32 (18%), 41 (23%), 35 (20%).

2. Situation 41 (23%) was the most dominant Mythological Criticism in Novel Ronggeng Dukuh Paruk. The next is archetype 37 (21%), an image (20%), character 32 (18%), and symbol (18%) .

#### **B. Suggestion**

In relation to the conclusion, some suggestion can be signed as in the following :

1. This study is expected for another researcher to explore the kinds of mythological criticism in the other researcher.

2. This thesis could be a reference for those who want to do further research in mythological criticism.

3. The reader could get some benefit especially get deeper and clear.

4. Understanding about mythological criticism in the novel.

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