

Eroticism of Java Society in The Novel Ronggeng Dukuh Paruk (Study of Literature Anthropology)

1st Ulinnuha Madyananda¹, 2nd Andayani², 3rd Suyitno³, 4th Sumarlam⁴

{umadyananda@gmail.com¹, andayani@staff.uns.ac.id², yitsuyitno52@gmail.com³, sumarlamwd@gmail.com⁴}

Sebelas Maret University, Street Ir. Sutami, Jebres, Surakarta, Central Java, Indonesia ^{1,2,3}

Abstract: Eroticism is often regarded a bad image attached to a person or community group in the local cultural frame. However, eroticism in Ronggeng Dukuh Paruk is created as the beginning of pride and dedication. This type of research is descriptive qualitative, research data obtained from the exposure of the novel Ronggeng Dukuh Paruk with content analysis method. The data was collected from the results of text literacy with the researcher as the main instrument. The discussed problem is the eroticism of the Java people which is reflected in the ronggeng culture as written in the Ronggeng Dukuh Paruk novel. The results of the study indicate that there are sides of eroticism shown in the ronggeng culture in Dukuh Paruk, namely (1) lust transactions, (2) the Bukak-Klambu process, (3) Gawok practice, and (4) exploitation of ronggeng by Dukuh Ronggeng.

Keyword: eroticism, Java people, Ronggeng Dukuh Paruk novel

1 Introduction

In many cultural circles of Javanese society today, elements of eroticism are often considered as something of a negative value, especially eroticism is shown public. This is marked by the cultural development of the Javanese people, the majority of whom embrace Islam and begin to apply religious values obediently. As a result, the cultural pattern that developed experienced a shift and was assimilated with the importance of spiritual teachings, as did women who had to cover their genitals. This fact is course inversely proportional to the cultural values that developed in the novel Ronggeng Dukuh Paruk. In the 1960s, the ronggeng culture flourished in Java, especially in Dukuh Paruk, Dawuan District, as mentioned in the novel.

In particular, the novel Ronggeng Dukuh Paruk tells about a woman and her ronggeng group who lived in the middle of Javanese culture between the 1960s and the outbreak of the G30S/PKI in 1965. As a ronggeng, Srintil had to undergo a series of traditions of Bukak-Klambu and dancing. In a crowd of men before being legally declared worthy of being a ronggeng. In the next journey Srintil as ronggeng has gained a lot of experience with the world of naked men, including having to become a *Gawok*, which is a caregiver for boys when they are

about to enter marriage age. Srintil has taken on many roles as woman who satisfy the naked male affair. Based on this, it is not surprising that some of the scenes in the novel show many sides of female eroticism as a ronggeng.

Judging from the chronology, the profession as a ronggeng in the novel *Ronggeng Dukuh Paruk* is a source of pride for the successor to the descendants of Ki Secamenggala and the people in Dukuh Paruk in general. This pride is reinforced by applying of cultural values that develop and tradition and become the hallmark of the residents in Dukuh Paruk. Therefore, ronggeng culture for residents has become something that is considered sacred, a high value, and can be regarded as natural when viewed from the side of cultural and social values as a form of society. Koentjaraningrat [6] states that every culture that lives in a club, whether in a village community, a city, as a kinship group, or other traditional group, can display a distinctive style that is especially visible to people outside the community concerned.

As a cultural feature that appears in the novel *Ronggeng Dukuh Paruk*, this study wants to see the anthropological or cultural elements in literary works. Because understanding the culture that grows in society can be done through intermediaries. One way that can be done is by studying the form of literary works to find a general picture of a culture that grows in society because literature is an integral part of a culture. As part of the culture as a whole, literary works can provide information in various forms, such as patterns of customs, social conflicts, patterns of behaviour, and history. This statement is certainly in line with the opinion of Muslich [11] that humans as cultural subjects, with creativity, taste, intention, faith, and work product in society cultural forms that prove human existence, in togetherness and all forms of culture contain values.

Research on the study of literary anthropology has been carried out by Bonnici in 2012 with the title *Multicultural Australia in Fiction*. The results of the study were published in the journal *Acta Scientiarum*. This research reveals various Australian cultures in works of fiction. The work of fiction studied is the novel *The Slap* by Christos Tsiolkas. The study photographed the social interactions of different cultures, namely Greek, Italian, Arabic, Indian, British, Slavic, and Aboriginal. *The Slap* is a portrait of multiculturalism in Australia in various forms of subtle characteristics, namely between citizens of Greek, Italian, Arab, Indian, British, Aboriginal, Slavic, and Jewish descent, without limiting ethnic groups are separated by race or ethnicity and religion. Based on this, it can be seen the differentiating sides and similarities. Bonnici's research is considered relevant because in the research study, the researcher also discusses the cultural elements that grow and develop in the community. However, there is a distinguishing aspect, namely that this study focuses more on the discussion of the eroticism of the ronggeng culture that originated in Javanese society with all the problems and issues that accompany it.

Further research was conducted by Supardan in 2012 with the title *Sintren Art Show: The Analysis of The Declining of Historical Awareness Happening in The Coastal Border of West Java and Central Java and Its Contribution to The History Learning*. The research was published in *HISTORIA: International Journal of History Education*. This research is based on observations about the decline in historical awareness in the development of Sintren art, which is increasingly marginalized by globalization, which occurs primarily in the coastal areas of West Java and Central Java. This study uses a combination of historical-ethnographic methods, and for data collection techniques, the research uses observation, interviews, and document studies. The results of the research conducted by Supardan are interesting to discuss about the analysis of researchers because the method used shows a different side, namely the historical-ethnographic process. While the method that the

researcher uses in the study entitled *Eroticism of the Javanese Society*, and the Novel *Ronggeng Dukuh Paruk* (Study of Literary Anthropology) uses the study of literary anthropology. This study wants to link cultural elements that grow in society but are conveyed in objects in the form of literary works. So this is what makes the results of Supardan's research different because the methods used will affect the effects of different studies.

The study of literary anthropology is a study of literary works related to anthropology. Ratna [12] writes that the analysis of the study of literary anthropology considers many aspects, elements, interrelationships between components, and anthropological points of view. However, these considerations are not a priority, but rather the focus in the literary anthropology approach is the dominance of literature itself. This academic dominance is then associated with its aspects, elements, inter-elemental links, and anthropological view. In other words, the analysis of parts of the literary anthropology approach can be classified into two things namely, the study of the anthropological elements contained in work and the elements that occur a society that affect the literary works that appear reciprocally.

Seeing the above phenomena, in this study, we try to show the sides of the eroticism of Javanese society contained in the novel *Ronggeng Dukuh Paruk*. This is based on the researcher's understanding of Javanese culture which is known to have strong traditional and cultural values. Even though civilization is modern, there are still many Javanese people who hold fast to traditional values and cultural heritage of their ancestors. So that the values of tradition and culture are still sustainable until now. However, among the many developing cultures, there are several forms of culture that contain erotic elements. In this section, the researcher examines the novel *Ronggeng Dukuh Paruk* by Ahmad Tohari to look for the erotic sides of Javanese society.

2 Research Method

This study uses a qualitative method. Sources of data in this study are words, sentences, and paragraphs in the form of narratives, dialogues, and monologues in the novel *Ronggeng Dukuh Paruk* by Ahmad Tohari. This novel was published in Jakarta by the publisher Gramedia Pustaka Utama with 406 pages. The novel *Ronggeng Dukuh Paruk* is a trilogy consisting of *Cacatan Create Mother* with four storytelling parts, *Lintang Kemukus Dini Hari* with five storytelling parts, and *Jentera Bianglala* consisting of four storytelling parts.

Data analysis techniques in this study include three aspects, namely data reduction, data presentation, and drawing conclusions or verification. Data reduction is the process of summarizing, choosing the main things, focusing on the essential things, looking for themes and patterns from written notes in the field. The data is then grouped based on specific codes. Second, data presentation is a structured collection of information that allows drawing conclusions and taking action. And third, drawing conclusions or verification is a review of field notes, or reviewing and exchanging ideas among colleagues to develop intersubjective agreements.

3 Result and Analysis

Life in society is often tied to the value system in culture. The value system can be sourced from values that are regarded as old-fashioned, low, and backward then undergo changes. Then, as the pattern of life in the community developed, the values that were initially regarded as old-fashioned, low, and backward began to

shift and were assimilated with new, better values. These changes are often based on fundamental events or events so that the shift and assimilation of cultural values are considered a natural thing and a must. According to Koentjaraningrat [6] the cultural value system is the highest and most abstract level of customs. This is because cultural values are concepts about something that is in the minds of most of the people who they consider worth, valuable and essential in life. So that it can function as a guide that gives direction and orientation to the lives of citizens. This statement is reflected in several findings that have been made by researchers in the study of "Eroticism of the Javanese Society in the Novel Ronggeng Dukuh Paruk (Study of Literary Anthropology)" as described below:

3.1 Lust Transactions

Eroticism, in general, can be interpreted as the awakening of a state of lust or desire for sex on an ongoing basis. Fujiati [3] says sexuality is existence and self-esteem, especially in the narrative of virginity and rape. So for men, sexuality is a field of play and power. In Ahmad Tohari's novel Ronggeng Dukuh Paruk, the first incident related to eroticism is the fact that there is a lust transaction between ronggeng and male affairs. People generally know and understand the profession as ronggeng and the nicknames attached to ronggeng. A ronggeng will be cared for by a ronggeng shaman who is in charge of affairs who can pay a decent fee for his pet ronggeng. Then, in turn these transactions will continue to run on many men, both within the scope of one region, outside the region of origin, and in places where such transactions are possible. To avoid this from happening, the quote will point to this fact:

Oh, Nyai Kartareja. Ketika muda kamu pun pernah menjadi ronggeng seperti diriku. Konon. Bedanya dulu engkau seorang ronggeng *bobor*, tidak laku. Namun mestinya kamu seperti aku, mengenal kelelakian telanjang sejak kita baru mendapat haid yang pertama. Dan aku sudah mengerti laki-laki Dukuh Paruk, laki-laki luar Dukuh Paruk, bahkan laki-laki di tempat keterasingan. Kita sudah sama-sama tahu apa dan bagaimana kelelakian itu. Kini aku dan jiwaku sedang bertanya, apakah kepahitan hidup yang harus kutanggung bukan karena justru aku mengenal terlalu banyak segi kelelakian? Apakah bukan karena aku merasa menjadi duta keperempuanan sehingga aku merasa harus melayani segala kepentingan kelelakian sampai kepada arti yang paling primitif sekalipun? Bukankah karena diriku yang ronggeng, maka sejarah telah membawaku ke puncak ketiadaan makna hidup di tempat terasing?

(Tohari, 2011: 289)

The quote above shows that Srintil and Nyai Kartareja have the same past, namely ronggeng. In carrying out his profession as a ronggeng, there were a lot of lustful transactions regarding naked manhood. The facts of the data above are strengthened by the Tayub and Bukak-Klambu processions that must be carried out by a ronggeng before actually becoming a ronggeng in Dukuh Paruk. At that time, there will be many wives who want their husbands to be the first people who will marry the prospective ronggeng. This is done because it is a pride for a man and a wife to perform with ronggeng for the first time. Not infrequently, this can lead to competition between neighbours. Pay attention to the following facts:

"Nanti kalau Srintil sudah dibenarkan bertayub, suaminya menjadi laki-laki pertama yang menjamahnya," kata seorang perempuan.

"Jangan besar cakap," kata yang lain. "Pilihlah seorang ronggeng akan jatuh pertama pada lelaki yang memberinya uang paling banyak. Dalam hal ini suaminya tak bakal dikalahkan."

"Tetapi suaminya sudah pikun. Baru satu babak menari pinggangnya akan terkena encok."

"Aku yang lebih tahu tenaga suaminya, tahu?"

"Tetapi jangan sombong dulu. Aku bisa menjual kambing agar suaminya mempunyai cukup uang. Aku tetap yakin, suaminya akan menjadi lelaki pertama yang mencium Srintil."

[16]

The facts above show that a wife in Dukuh Paruk will have a sense of pride if her husband can play with the prospective ronggeng when he first performs. To get this pride, it is not uncommon for them to be willing to sell their property or livestock to be able to harvest the ronggeng. In this section, the erotic value traded by the community becomes a matter of pride.

Events that can show male transactions can also be shown in the quote below. Marsusi exemplifies the transaction of male transactions when he wants to take Srintil. However, for various reasons, Srintil did not wish to serve Marsusi's wishes. From this incident, Marsusi was angry and asked whether Srintil was being used by someone else or away? Based on these quotes, it can be concluded that the transaction behaviour of naked men leads to negative things. However, considering that this custom has become a prevailing tradition in Dukuh Paruk, it is deemed to be natural and normal. Pay attention to the two quotes below that show buying and selling behaviour or male transactions as described earlier:

"Sampean tadi mengatakan Srintil ada di rumah. Lalu manakah dia?" tanya Marsusi sambil meletakkan botolnya dengan agak kasar.

"Lalu? Apa kalian kira aku datang kemari buat duduk-duduk nganggur seperti ini? Katakan saja; Srintil sedang dipakai orang lain atau Srintil sedang pergi entah ke mana! Jangan biarkan aku jadi gusar, orang Dukuh Paruk!"

"Inilah susahnyanya memomong seorang ronggeng cantik tetapi masih kekanakan-kanakan. Bayangkan, Pak. Srintil sedang menuntut kalung seperti yang dipakai oleh istri Lurah Pecikalan, sebuah rantai emas seberat seratus gram dengan bandul berlian. Seorang priyayi seperti sampean, kalau mau, tentu bisa memenuhi keinginan Srintil itu. Nah, bagaimanakah dengan kami yang melarat ini. Oh, Srintil. Mentang-mentang cantik mudah saja dia memberi beban berat kepada kami."

[16].

Ketika suatu malam Marsusi muncul kembali di Dukuh Paruk, tibalah saat bagi Nyai Kartareja meminta Srintil kembali kepada kebiasaan semula. Dalam mempengaruhi Srintil, Nyai Kartareja menggunakan segala kemampuannya karena dia tahu Marsusi pastilah membawa kalung emas seratus gram dengan bandul berlian. Perhiasan seperti milik istri Lurah Pecikalan itu telah lama menjadi buah mimpinya. Tetapi kepada Marsusi dia mengatakan Srintil-lah yang menginginkannya.

[16].

After all the events that Srintil experienced with the naked male world, the development of the ronggeng culture gradually began to cause many problems, especially after the uproar in 1965. Srintil, Nyai Sakarya, Kartareja and their wives were arrest. The people of Dukuh Paruk are no longer enthusiastic about ronggeng performances after losing important figures in Dukuh Paruk residents, who were spared the commotion of 1965 began to withdraw and hide from outside civilization. Based on of that incident, the game of ronggeng and all the obscene issues that accompanied Dukuh Paruk gradually dimmed.

3.2 Bukak-Klambu Process

In addition to tayub, ronggeng candidates also have to carry out the Bukak-Klambu procession. As the name implies, this procession is related to the virginity of the ronggeng. Through a competition held by the ronggeng shaman, many men from various regions will come to give the highest bidding price to get the virginity of the candidate ronggeng. It has become commonplace, ordinary, and it is general known that ronggeng will spend the first night with a man who meets the requirements of the ronggeng shaman. This relates to the sexual conception in terms of sex as sexual activity, both in terms of sex to have children, sex to seek pleasure, sex to express affection and love, or sexual behaviour, which is related to psychological, social, and cultural aspects, such as one's relationship to eroticism and sensitive [13]. The facts above show the eroticism of the ronggeng culture that was told by Ahmad Tohari in Ronggeng Dukuh Paruk.

"Engkau kelihatan lelah. Dari mana engkau datang, Nak?" tanya Kartareja membuka percakapan.

"Dari Pecikalan, Kek. Nama saya Dower."

"Wah, Pecikalan? Alangkah jauh,"

"Yah, Kek. Itulah, jauh-jauh saya datang karena saya mendengar kabar."

"Tentang *bukak-klambu*, bukan?"

"Benar, Kek."

"Waktunya besok malam. Engkau sudah tahu syarat yang kuminta, bukan?" tanya Kartareja tanpa melihat tamunya.

"Saya sudah tahu. Sebuah ringgit emas," jawab Dower datar.

"Betul. Apakah sekarang kau telah membawanya?"

...

"Wah, Kek," kata Dower akhirnya. "Pada saya baru ada dua buah rupiah perak. Saya bermaksud menyerahkannya kepadamu sebagai panjar. Masih ada waktu satu hari lagi. Barangkali besok bisa saya peroleh seringgit emas."

"Jadi begitulah maksudmu, Nak?"

"Ya, Kek."

"Baiklah. Uang panjarmu bisa kuterima. Tetapi besok malam kau harus datang membawa sebuah ringgit emas. Kalau tidak, apa boleh buat. Kau kalah dan uang panjarmu hilang. Bagaimana?"

[16]

To get the virginity of the candidate ronggeng, many men are willing to do anything for it. It is not uncommon for lengthy disputes and debates to occur between the strongest candidates for competitions held by ronggeng shamans. Not infrequently, the potential winner of the competitor must be willing to pay a higher price than the price initially set to achieve this goal. However, the shaman Ronggeng often uses various tricks to achieve successfully organise this Bukak-Klambu contest. To demonstrate this, consider the following quote:

"Ya! Mengapa? Aku telah menyerahkan seekor kerbau dan dua buah uang rupiah perak. Semua itu bernilai lebih dari sebuah ringgit emas," kata Dower bangga. Keterangan ini membuat Sulam penasaran. Dia tidak percaya.

"Dower tidak berbohong. Tetapi duduklah dulu. Kau belum mengatakan maksud kedatanganmu ke rumah ini."

"Lho. Kau menyelenggarakan *bukak-klambu* malam ini, bukan?" tanya Sulam masih dengan caranya yang angkuh.

"Betul."

"Nah, mengapa kau bertanya maksud kedatanganku. Kau kira aku akan datang kemari bila kau tidak menjamuku dengan ronggeng itu?"

"Baiklah. Bila demikian katamu, pasti kau sudah siap dengan sebuah ringgit emas," ujar Kartareja.

"Sebuah pertanyaan yang menghina, kecuali engkau belum mengenalku. Tentu saja aku membawa ringgit emas itu. Bukan rupiah perak, apalagi seekor kerbau seperti anak Pecikalan ini."

[16]

After becoming a ronggeng, then Srintil is joint property. Not infrequently, ronggeng will get flirtatious behaviour from the people around him. However usually, a ronggeng will just let it be if a man is flirting with him. Not always flirtatious behaviour, people also often give gifts in the form of various foods and clothes if they feel happy with the arrival of the ronggeng to their territory. This is shown in the following quote:

"Nah. Aku punya sandal kulit. Mulah. Balang baik. Na, kamu orang tida pantas beltanjang kaki. Betismu bagus. Bayal sandalku. Nanti aku juga mau bayal kalau aku tidul di Dukuh Paluk."

Seperti juga Pak Simbar, Babah Pincang juga gatal tangan. Bukan pinggul Srintil yang digamitnya, melainkan pipinya. Kali ini pun Srintil tak berusaha menolak. Bangsat lagi!

[16].

Responding to the many cultural phenomena as described above, anthropologist C. Kluckhohn (1961) said that the cultural value system in each culture contains five fundamental problems in human life one, of the five problems is the problem of the nature of human relations with each other. There is a culture that attaches great importance to the vertical relationship between humans and each other. In their behaviour, humans who live in a similar culture will be guided by leaders, senior people, or superiors. Different cultures are more concerned with horizontal relationships between humans and each other. People in a similar culture will feel very dependent on each other. Efforts to maintain good relations with neighbours and others are something that he considers very important in life. In addition, many other cultures do not justify the assumption that humans are dependent on other people in their lives. Such a culture attaches great importance to individualism, highly values the belief that humans must stand alone in their lives and as far as possible achieve their goals with the help of others [6].

3.3 Gawok Practice

In addition to getting paid for his services to satisfy every man, Srintil as ronggeng is also burdening with other matters, namely Gawok practice. Srintil had a period, time as Gawok for someone in Alaswangkal. Although not for long in fact, a Gawok is a woman who is hired and assigned to teach a man before entering the marriage period. Household duties led by a Gawok include matters such as how to provide for the kitchen, how to treat a wife well, how to invite a wife to invites and so on. Another inseparable thing is teaching how to serve sexual relations between husband and wife. This shows the eroticism of a ronggeng's life. Pay attention to the following data facts:

Srintil duduk di samping neneknya, ikut mendengarkan penjelasan Sentika. Orang Alaswangkal ini tidak biasa menerangkan sesuatu lebih dari beberapa kalimat. Kata-katanya tidak lancar. Namun demikian para pendengarnya bisa mengerti. Bahwa *gowok* adalah seorang perempuan yang disewa oleh seorang ayah bagi anak lelakinya yang sudah menginjak dewasa. Dan menjelang kawin.

Seorang *gowok* akan memberi pelajaran kepada anak laki-laki itu banyak hal perikehidupan berumah tangga. Dari keperluan dapur sampai bagaimana memperlakukan seorang istri secara baik. Misalnya, bagaimana mengajak istri pergi kondangan dan sebagainya. Selama menjadi *gowok* dia tinggal hanya berdua dengan anak laki-laki tersebut dengan dapur yang terpisah. Masa *pergowokan* biasanya berlangsung hanya beberapa hari, paling lama satu minggu. Satu hal yang tidak perlu diterangkan tetapi harus diketahui oleh semua orang adalah hal menyangkut tugas inti seorang *gowok*. Yaitu mempersiapkan seorang perjaka agar tidak mendapat malu pada malam pengantin baru.

[16].

The facts above are alleged to be allegations of sexuality being a commodity, as stated by Suartiningsih [15] that the rise of pornography cases can be caused by elements of commercialism and industrialization of pornography. The alleged commercialism of pornography shows a trend towards an increase in pornography practices due to the presence of media or distribution facilities, namely Srintil activities in Gawok practices which are considered legal by the local community. Lesmana [8] in his book mentions that throughout the era of the 80s back there were many cases of circulating pornographic magazines or films that had spread widely in the community. The findings above confirm that male transactions such as those that were quite prevalent in the period when the novel Ronggeng Dukuh Paruk was writing.

3.4 Exploitation by Dukun Ronggeng

Over time, in his development as a ronggeng, Srintil experienced a period of saturation and no longer wanted to practice sexual intercourse. Apart from his love affair with Rasus, which ran aground, Srintil also had an experience imprisoned in the city of Eling-Eling, which made him afraid to do something wrong. However Nyai Kartareja, as a dukun ronggeng, is still trying to get Srintil back to be willing to serve the men who come to her and can play decently. Ernawan [2] calls a free connection and is very flexible in changing partners. Shows discriminatory behaviour towards the sexual freedom of a ronggeng. According to Mulia [10], in promoting sexual rights in human life always rely on three things that become obstacles, namely cultural or cultural barriers, structural barriers in the form of public policies and discriminatory laws and regulations, and the last is barriers to interpretation. Against religion. In the case experienced by Srintil, it is more directed at cultural and cultural sexual obstacles namely, the culture in society still views women as sexual objects. Another term is mention by Kwartanada [7] in his research with the term legal discrimination. Note the following quote:

"Jadi aku sudah tahu maksud kalian. Yah, anak muda! Maka marilah kita bersama ke rumah Srintil."

"Jauh, Nyai?"

"Ilanya dua rumah dari sini."

"Ada apa, Nyai? tanya Srintil. Nyai Kartareja kelihatan menata diri.

"Ada tamu, Jenganten. Dua orang, Mereka sudah ada di luar. Mereka adalah priayi-priayi yang sedang mengukur tanah itu."

[16].

The same thing happened to Srintil when she was in a close relationship with Bajus. Srintil, who already believed in Bajus, was only used to get big projects from Mr Blengur. Suddenly Srintil was beyond shocked and disappointed by Bajus's attitude. Unfortunately, Bajus intends to gift Srintil's beautiful body and face to Mr Blengur as a return of gratitude and thanks for being entrusted with carrying out a new project. This implies that the culture of appreciation by gifting a woman as a bed partner seems commonplace and natural. In addition, Bajus also appears to still regard Srintil as a former ronggeng, which means that Srintil is still willing to serve naked men with other people. Here's a quote that demonstrates this:

"Maaf, Pak. Kalau Bapak masih percaya, saya mohon pekerjaan itu Bapak serahkan kepada saya."

"Lalu Bapak hendak beristirahat di mana malam ini?"

"Kamu sudah minta pekerjaan dan akan mendapat uang lima juta. Sekarang kamu malah bertanya di mana aku akan beristirahat. Dasar tidak tahu diri kamu ini. Mestinya aku yang bertanya begitu kepadamu!"

"Nah, ini, Pak. Bagaimana?"

Blengur memperhatikan dua buah foto yang baru diserahkan kepadanya oleh Bajus. Kepalanya miring ke kiri dan ke kanan, seakan lupa benda yang dipegangnya hanya berdimensi dua. Perempuan dalam foto itu langsung menjebaknya dengan kesan yang kuat. Tetapi Blengur belum juga tahu dengan pasti di manakah sisi yang paling mengesankan hatinya. Kecantikannya tidak menonjol, tidak juga biasa.

[16].

Srintil in Ronggeng Dukuh Paruk has a sincere desire to carry out his mandate as the blood successor of Ki Secamenggala's descendants. Srintil served and became a ronggeng as part of the pride of Dukuh Paruk. Srintil has experienced various events, including sweet and bitter experiences, since she started performing for the first time. In addition, Srintil also feels very familiar with the world of naked manhood due to his profession as a ronggeng. The experience of naked manhood led Srintil to become a Gawok, a woman hired to teach a man about household matters. However, without realizing it, Srintil's experience with the world of naked men and Gawok practice becomes a societal doctrine that justifies the existence of specific thoughts, biases, and systems of preferences regarding male sexuality about the power that has permeated nature. Subconscious of society [4].

As time goes by, Srintil finds herself different. Srintil wants to build a household with Rasus and is determined to become a Somahan woman. However, this desire had to be buried because Rasus did not want to live in Dukuh Paruk, which was so obscene and left behind, especially to build a household with Srintil. At this stage, Srintil doesn't want to be overshadowed by sex in a narrow sense, namely sex as a sexual relationship. However, Srintil wants to know the world of sex more broadly, namely the relationship that is build as a consequence of the parts as men and women, the differences in the roles of work carried out, as well as the existence of binding social norms, relations, marriage laws and so on [9]. But Rasus prefers to live like a soldier and is tasked with eradicating all crimes that threaten society at that time.

4 Conclusion

In Ahmad Tohari's novel *Ronggeng Dukuh Paruk*, the first incident related to eroticism is the fact that there is a lust transaction between ronggeng and naked manhood. Srintil as ronggeng is also burden with other matters, namely Gawok practice, namely the period when Srintil had time to serve as Gawok. Although not for long, in fact, a Gawok is a woman who is hire and assigned to teach a man before entering the marriage period. Another incident that accompanies Srintil's life experience as a ronggeng is her first experience with naked male affairs in the form of Bukak-Klambu. This event is a series of ceremonies that a ronggeng must go through to officially receive public recognition and recognition from the ancestor of Dukuh Paruk, namely Ki Secamenggala.

Apart from the erotic events experienced by Srintil, there are also experiences that show how the ronggeng dukun has complete control over the ronggeng he cares for. This mastery is fused in mentoring and managerial on ronggeng's schedule when he will perform ronggeng performances and pick up the men. All activities undertaken and experienced by Ronggeng will be known by the custodian, namely the shaman Ronggeng.

The things of eroticism as described above are generally understood by the people of Dukuh Paruk as a form of devotion to the ancestors and blood successors of Ki Secamenggala's descendants. However, these cultural values over time began to be replaced with new cultural values that the community wanted. In general, people want an everyday life and run well according to the proper provisions. The lousy image attached to a ronggeng in the past gradually began to be replaced into a picture of a great ancestral culture without the eroticism of the perpetrator. A ronggeng dancer who, because of his mistake, then does terrible things and is known by the public will be seen as a naughty woman. This happened because of the shift in society's values in the past, which were different from the importance of the culture that prevailed today. One of the factors for the change in importance is the shift and assimilation with the importance of religious teachings adopted by the community.

References

- [1] Bonnici, T.: Multicultural Australia in Fiction. *Acta Scientiarum Maringá*. Vol. 34, No. 1, page 121–123. (2012).
- [2] Ernawan, Y.: Gender dan Seksualitas laki-laki. *Jurnal Masyarakat Kebudayaan dan Politik*. Vol. XIII, No. 4. (2000).
- [3] Fujiati, D.: Seksualitas Perempuan dalam Budaya Patriarki. *Jurnal Muwazah*. Vol. 8, No.1, page 27. (2016).
- [4] Ibrahim, I.S. dan D. Malik (Ed).: *Hegemoni Budaya*. Yogyakarta: Yayasan Bentang Budaya. (1997).
- [5] Kluckhohn, C. and F.L. Strodtbeck: *Variation in Value Orientation*. Evanston, Ill. Row, Paterson & Co. (1961).
- [6] Koentjaraningrat: *Pengantar Ilmu Antropologi*. Jakarta: Rineka Cipta. (2015).

- [7] Kwartanada, D.: *Bangsawan Prampoewan Enlightened Peranakan Chinese Women From Early Twentieth Century Java*. *Jurnal Wacana*. Vol. 18, No. 2, page 422–454. (2017).
- [8] Lesmana, T.: *Pornografi dalam Media Massa*. Jakarta: Puspa Swara. (1995).
- [9] Mardiana: *Aktifitas Seksual Pra Lansia dan Lansia yang Berkunjung ke Poliklinik Geriatric RS Pusat Angkatan Udara dr. Esanawati Antariksa Jakarta Timur*. Skripsi tidak diterbitkan. Depok: FKM Universitas Indonesia. (2011).
- [10] Mulia, M.: *Mengupas Seksualitas*. Jakarta: Opus Press. (2015).
- [11] Muslich, M.: *Pendidikan Karakter Menjawab Tantangan Kritis Multidimensional*. Jakarta: Bumi Aksara. (2011).
- [12] Ratna Ratna, N. K.: *Paradigma Sosiologi Sastra*. Yogyakarta: Pustaka Pelajar. (2013).
- [13] Sodik, M (Ed): *Telaah Ulang Wacana Seksualitas*. Yogyakarta: PSW IAIN Sunan Kalijaga dan CIDA. (2004).
- [14] Supardan, D.: *Sintren Art Show: The Analysis of The Declining of Historical Awareness Happening in The Coastal Border of West Java and Central Java and Its Contribution to The History Learning*. *Jurnal HISTORIA: International Journal of History Education*. Vol. XIII, No. 1. (2012).
- [15] Supartiningsih: *Melacak Akar Pornografi dan Pornoaksi serta Implikasinya Terhadap Nilai-nilai Sosial*. *Jurnal Filsafat*. Vol. 36, No. 1, page 1–12. (2004).
- [16] Tohari, A: *Ronggeng Dukuh Paruk*. Jakarta: Gramedia Pustaka Utama. (2011).