

Power Practices In Trilogy Novel Ronggeng Dukuh Paruk By Ahmad Tohari: Van Dijk Cda Approach

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ABSTRACT

This research is based on the idea of the importance of knowing discourse power in the texts produced by author in his literary work. This study aims to reveal the existence of the practice of power occurred in literary text by using the van Dijk's model of CDA theory in terms of social context dimension. The data source of this research is trilogy novel Ronggeng Dukuh Paruk (RDP) by Ahmad Tohari. The data are obtained from texts and dialogues refer to the practice of power occurred in the novel. In analyzing the data, socio-cognitive approach was used in this study. Descriptive qualitative method with analytical technique as well as reading and note-taking techniques are applied in this research. Analysis data procedures used in this research is an interactive model of data analysis component. The result shows that there are 18 data texts related to practices of power in the three books of the novel in the form of: power practice between sovereign and people, power practice between aristocracy and common people, power practice between group and group, and power practice between individual and individual. 1 data taken from CBE, 9 data taken from LKDH, and 8 data taken from JB. From all of the data, it is proven that there are practices of power depicted through the texts produced by the author in the novel.

Keywords: critical discourse analysis, socio-cognitive approach, power practice.

I. Introduction

Novel is one of the literary works in the form of prose produced by an author. But not infrequently, the discourse produced in literary works related to the discussion of certain things has not been clearly understood by the readers. The meaning of discourse in literary works can be explained from a linguistic perspective. The word 'discourse' is the general idea that language is structured according to different patterns that people's utterances follow when they take part in different domains of social life (Jorgensen, 2002, p. 60). Thus, to understand the explicit meaning or intention behind the discourse produced by the author, discourse analysis is needed.

One of the views on language in discourse analysis is a view called a critical view. Discourse analysis in this paradigm emphasizes the constellation of forces that occur in the process of production and reproduction of meaning. Individuals are not considered as neutral subjects who can interpret freely according to their thoughts because they are closely related and influenced by social forces that exist in society. Language in a critical view is understood as a representation that plays a role in shaping certain subjects, certain discourse themes, and strategies in them. With this kind of view, discourse sees language as always involved in power relations, especially in the formation of subjects, and various

representational actions contained in society (Eriyanto, 2012, p. 4-6; Darma, 2014).

In a literary work, a discourse that describes the existence of a power practice may appear. However, to know and interpret it as a power practice requires proper analysis so that the implicit meaning conveyed by the author regarding this matter can be captured clearly. In the trilogy novel RDP, it is suspected that a number of texts produced by the author are seen as texts that refer to the power practice. The aim of this study is to reveal the power practice occurred in the texts produced by the author in the novel. Therefore, to do this, it is necessary to conduct a discourse analysis to find out and prove whether there are texts that refer to the power practice produced in this novel.

The trilogy novel RDP is an amalgamation of three books written by Tohari between 1982 and 1986: Catatan Buat Emak (CBE), Lintang Kemukus Dini Hari (LKDH), and Jantera Bianglala (JB) with the background in Banyumas Javanese society in 1940s – 1970s in time of a rebellion carried out by the Indonesian Communist Party against the Government of the Republic of Indonesia. The novel is a form of Tohari's anxiety based on his life experiences as a teenager in his home village, Tinggarjaya village, Banyumas, Central Java, as a witness to the history of political turmoil in the Republic of Indonesia (Secretary of the Republic of Indonesia, 1994); Dapurimajinasi, 2010; Nugroho, 2015; Andhita, 2018).

2. Literature Review

2.1 Relevant Study

The research that discusses CDA has been previously conducted by Addy and Ofori entitled A Critical Discourse Analysis of the Campaign Speech of a Ghanaian Opposition Leader. Only in their research, they analyze a political discourse referring to politicians use of

language to promote an ideologies in campaign speeches. Addy and Ofori examine the campaign speech of a Ghanaian opposition leader, Nana Akufo-Addo and his use of language to create identity and solidarity with the electorate, with the aim of persuading them to accept and support his ideas and ultimately vote for him at the manifesto launch of his party. They drawing on Fairclough's three-dimensional model of critical discourse analysis (CDA). The study revealed that Nana Addo utilised the pronouns I, you, our and we and repetition to create a positive bond, identify and show solidarity with the electorate.

Referring to this research, the researcher analyze the existence of power practices identified in the novel RDP through understanding the social context developed by van Dijk. This is possible because the author has a unique personal representation of certain events referred to by the text in his literary work.

2.2 Van Dijk's CDA

In van Dijk's analysis, it is understood that if a text has a tendency towards a certain thing, then it indicates two things. First, the text reflects the structure of the mental model of someone who produces the text when looking at an event or problem. Second, the text reflects the general social view, the schema of people's cognition on an issue. Say, if a text is gender biased, it may also reflect gender biased societal discourse (van Dijk, 1993, p. 118) see (Eriyanto, 2012, p. 275).

CDA is a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context. With such dissident research, critical discourse analysts take explicit position, and thus want to understand, expose, and ultimately resist social inequality. Discourse analysis provides us with powerful, yet subtle and precise, insights to pinpoint the everyday manifestations and

displays of social problems in communication and interaction (van Dijk, 1983, p. 7; 1998, 2001, p. 352).

According to van Dijk (1993) power involves control, namely by (members of) one group over (those of) other groups. Such control may pertain to action and cognition: that is, a powerful group may limit the freedom of action of others, but also influence their minds. Besides the elementary recourse to force to directly control action, modern and often more effective power is mostly cognitive, and enacted by persuasion, dissimulation or manipulation, among other strategic ways to change the mind

of others in one's own interests. It is at this crucial point where discourse and critical discourse analysis come in: managing the mind of others is essentially a function of text and talk. Note, though, that such mind management is not always bluntly manipulative.

Van Dijk's model of CDA is described as having three dimensions: text, social cognition, and social context. These three dimensions are a unified whole, interconnected and support each other. In other words, it is an integral part and is carried out together in van Dijk's socio cognitive approach (Eriyanto. 2012, p. 226)

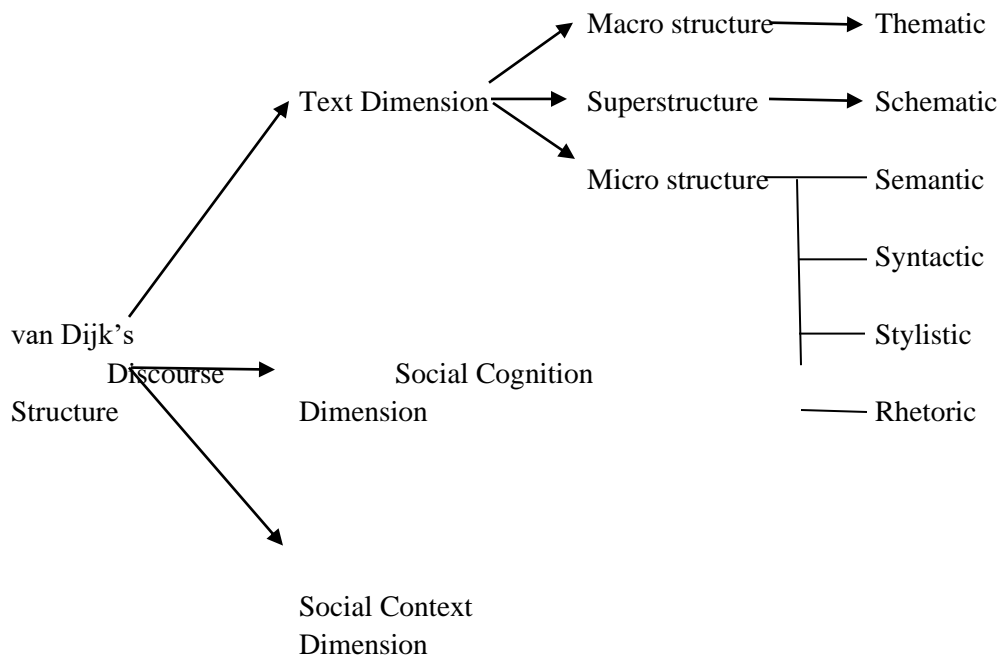


Figure 2.1: van Dijk's Discourse Structure Framework

3. Research Method

This research used descriptive qualitative method initiated by Creswell, 2014, p.4). Qualitative research is the methods used to explore and understand the meaning of what is considered as a social or humanitarian problem. The qualitative research process in this study involves important efforts such as analyzing data and interpreting the meaning of power practices

occurred in trilogy novel RDP and has properties and characteristics that are considered appropriate to be used in the discussion.

The research data was obtained from the texts in the trilogy novel RDP which consists of three books, namely Catatan Buat Emak (Notes for Mother), Lintang Kemukus Dini Hari (The Morning Comet), and Jantera Bianglala (The Wheel Rainbow) which are related to power

practices discussed in this study. The procedure in collecting and analyzing the data is carried out based on the data analysis interactive components of Miles, Huberman and Saldana (2014, p.12-17). Data collection is obtained from texts that show the existence of power struggles that occur within RDP novel which were noted

and classified according to their types. The data are evaluated to obtain the originality and then put into a table in the forms of discourse quotes. In analyzing the data, the researchers also presents the data in the forms of tables and figures. The final step is drawing conclusions related to the power practices.

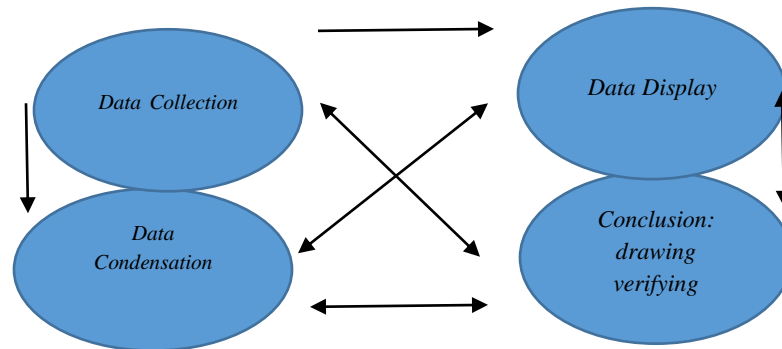


Figure 3.1: Data Analysis Interactive Components of Miles, Huberman and Saldana (2014)

4. Result and Discussion

This part deals with the explanation and interpretation of how the power practice in the novel are processed and produced and analyzed based on van Dijk's CDA model. Power practices in this case are seen from the point of view of the social context dimension by using a socio-cognitive approach.

The result shows that there are four forms of power practices found in the three

books of the novel. They are power practice between sovereign and people, power practice between aristocracy and common people, power practice between group and group, and power practice between individual and individual. The distribution of power practice can be seen in the figure below.

Tabel 4.1: Data Distribution of power practices in RDP novel

Book	Power Practices in RDP novel				Total
	sovereign and people	aristocracy and common people	group and group	individual and individual	
CBE	1				1
LKDH	1	3	1	5	9
JB	3	2		2	8
Total	5	5	1	7	18

The existence of a power struggle can be seen in the sentence The mantri with a moustache and a

cork helped the victims who are still alive by rebuking them; asking them why they ate tempe

bongkreng, food that was not even suitable for dogs (Tohari, 2011: 34). The text occurred in book I CBE corroborates the evidence that there is a power practice, where a mantri who is on duty to help victims of intoxication during the tempe bongkreng poisoning disaster in Dukuh Paruk, with his power, shouts and rebukes the residents by saying they consume food that even inappropriate for animals. Of course, this can be done considering that the status of a mantri at that time is considered to have a much higher degree compared to the general population, such as the people of Dukuh Paruk who are poor. A mantri for most people is one of the manifestations of rulers who should not be opposed no matter what he does. The practice of power becomes a natural thing to happen.

Power practice can be happen between individual and individual that can be seen in the text from book II LKDH, "Yes. A ronggeng shaman likes to manage all affairs, even often wants to control the property of her protégé." (Tohari, 125). This quotes shows the power practice between shaman ronggeng, Nyai Kartareja, and Srintil who became ronggeng under. With the power possessed in the form of domination, a ronggeng shaman freely manages a ronggeng's life. With his power, a ronggeng shaman can control when a ronggeng works and rests. Due to the power possessed by the ronggeng shaman, it is common for a ronggeng to be like a cattle for the shaman.

Beside that, power practice can happen between sovereign and people shown in the text. Moreover, that person on the last night he asked to be served still said "Tomorrow you will be released. Carefully of your mouth. If not, I'll take you back at any time." (Tohari, 2011, p.328). The quote shows that someone with power who acts as an extension of the ruler threatens Srintil to keep a secret for his actions against Srintil who asked Srintil to serve him. The quote clearly proves the power practice that occurs in the novel.

5. Conclusion

Based on the explanation above, the researchers conclude that power practices occurred in the texts produced by author in trilogy novel RDP in the form of: power practice between sovereign and people, power practice between aristocracy and common people, power practice between group and group, and power practice between individual and individual. From the three dimensions developed by van Dijk, it is revealed how the author in his literary work Ronggeng Dukuh Paruk produces and constructs discourse showed power practice. From the analysis that has been done, it is found that power practice is more dominant occurred in book II LKDH

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