

The Value of Locality and Supernatural Symbols for the Use of a Magical Object in Novel *Ronggeng Dukuh Paruk* and Film *Sang Penari* (2011)

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Abstract: This paper discusses how the shape of the ekranisasi on the novel *Ronggeng Dukuh Paruk* by Ahmad Tohari and film *Sang Penari* (2011). Literary works such as novels filmed making the content of the story of the novel can be read by the reader or audience through audio visual. This paper uses the view Damono (2005) and Eneste (1991) about the ekranisasi. This paper found that each film and novel in the style of a different story, in the novel written in detail, while the film was only shown in several sections that only looks at first glance because of limited media to explore and display the values of the locality in the film.

Keywords: ekranisasi, locality, supernatural, novel, film

1. Introduction

The number of rides over the novel's story was filmed making the content of the story of the novel can be carried well through the audio visual or commonly known to us with ekranisasi. Mark it, usually a filmed novel has a good track record in sales is awarded the best seller. Usually lots of good demand from readers as well as director for filmed it. So is the opposite of over ekranisasi, Mortimer's vehicle also started accounted for one of the many vehicle instead considered by some authors or poets.

Attention writers or poets in assessing the development of a novel best seller it is important to do because not all interesting novel for over rides. Ekranisasi can be made in the best-selling novel and get appreciation from various parties including one observer of film and film awards in the world, then the movie script is written based on literary works. Ekranisasi in film and new media provide space to develop ideas, idea, and imagination is a director in making his play, has also become a promising industry in the world of cinema in Indonesia.

The large number of literary works such as novels who was appointed to the big screen be one interesting phenomenon in the realm of world literature as well as the film industry in Indonesia. The novel became a source of inspiration for the new scenario was played by several actors who've chosen to play it. The phenomenon of the transformation of a literary work into a movie in Indonesia has begun since the 70's. Some film adaptations of a novel managed to make the story accepted by the wider community. The number that results of transformation works of literature into film making story the lost literary essence and meaning. However, the difference of opinion is very reasonable because of the media that is used to display the story is very different.

The film *Sang Penari* (2011) which is the adaptation of the novel *Ronggeng Dukuh Paruk* written by Ahmad Tohari, books offers a new interpretation of the associated use of

powerful magical objects that are usually known by the *susuk*. The film *Sang Penari* (2011) grabbed 10 nominations and won 4 awards at the *piala citra* in Festival Film Indonesia (FFI) 2011. The award is the award for best film, best director, best actress, and best supporting actress. The strength of an object that is judged to have magical powers is still the current Indonesia community trust, including its use in case of an aura of beauty, the rules sustenance, immune and more. Surely this is inviting the pros and cons, including the various dietary restrictions that should be avoided by the wearer *susuk*. The film opens with a display of locality Indonesia namely the community atmosphere of the village that is still far from modernization.

Controversy over the use of *susuk* in everyday life is judged in violation of laws and norms in force in the community. It turns out that still is held by most of society Indonesia, especially women who made their living as dancers, singers, *ronggeng*, and *sinden*. The profession demands the appearance of an aura of allure to attract an audience so that the audience is more struck with her voice or her performance at a time when the scene is witnessed by many people. The phenomenon of the use of magical objects makes the public more inclined to cover up a sense of distrust of him by wearing these things, the most threatening himself, of course with different purposes when intend to put in her body. Although in this film not previously mentioned how a *sinden* put up *susuk*.

The use of *susuk* that are judged to violate the norms of society, but it doesn't mean the interest of the community to wear it, it proved to be an awful lot of activist art or commonly referred to as an actress or actor in Indonesia as well as many who use it. They judge by using the *susuk* in this case the objects described above, life will get better and successful in terms of careers. As with *sinden*, who often wears the *susuk* to attract an audience to give money.

Sinden or *pesinden* derived from Javanese are women who sing an accompaniment of gamelan Orchestra, generally as a

singer only. Good communication skills become very important to hone her vocal abilities in singing the song performed. Also often called *pesinden sinden*, according to Ki Joko Raharjo Mujoko comes from the word "pasindhian" which means rich songs or singing (chant tune). *Sinden* also called *waranggana* "wara" means a person, and woman-sex "anggana" means alone. In ancient *waranggana* was the only woman in the stage performances or puppet entry for *klenengan*. *Sinden* was indeed a woman singing a *gendhing* in accordance with serve in either *klenengan* or puppet festival. The term *sinden* also used to mean the same thing in some areas such as the Banyumas, Yogyakarta, East Java, Sunda, and other areas, associated with the festival of puppet or *klenengan*. *Sinden* is not only performed solo (one person) in the entry but for the moment on the puppet could reach eight to ten people even more to the spectacular nature festival.

2. Locality and Supernatural Symbols

Sang Penari was a Javanese cultural elements slip through the life of a *sinden*. The number of Javanese nuance film, push a few factors the author or director to come up with a story line that uses the symbol of the magical powers as well as the wearing of *susuk* by *sinden*. Can not be denied by the facts say that the large number of *sinden* who wear *susuk* to emit an aura as well as attracting the attention of the audience. In this case the power of *susuk* becomes important to keep exist yourself a *sinden* to keep it interesting and worthy of the gold selling by voice and supple motion the dance.

This cannot be detached from the understanding of the people that *sinden* mandatory use *susuk*, whether it's through inset objects such as *keris*, needles, stone, or other objects that are commonly used. Enter these objects into his body surely many dietary restrictions that should be avoided and the wearer is required to always pay attention to himself to avoid careless in terms of the infringement. Insert these objects give much consideration one is death.



The shifting cultural value locality in an area will bring up an issue interrelated as the local culture that lost its essence. The existence of the use of an object which is rated to have magical powers to make the society lapsed into actions that will mutually harmful, because it is not grounded for life social but more to meet personal needs in terms of material and power. The existence of social problems in *Sang Penari*

interconnectedness of these dancers that many presents the symbol of magical powers of an object that are not as commonly used of *keris*.

A symbol of supernatural objects had different definitions of each figure who defined it. Supernatural according to Indonesian Language which means great dictionary of magic and cannot be explained with common sense. This symbol is used to replace the words the author often used by most of the community such as pegs that are often interpreted as negative. Supernatural means having power is not like most in the community.

3. The tradition of *Ronggeng* or *Sinden*

In contrast to literary works, this film speaks with using an image as a result of the changes. The screenplay, by Pudovkin (Eneste, 1991:16), grappling with the plastic material. Screenwriters must carefully choose materials that can take a picture that is right for the film. Determination of location shooting in rural enough to give you an idea of the background of the story, this is called plastic material. One of the fundamental differences in the manufacturing process, the literary work is a work of individuals. The author grapples with itself to produce a literary work. His accuracy composing words ultimately can take readers on the nature of imagination.



However, the film is a form of art work involving several people from the field (art) are different. There are some fundamental elements in the film. After the prepared scenario writer, director cannot leave the role of the cameraman, cameraman, makeup, sound effects, editor, and of course the actors. Eneste (1991:18) mentions the film as an arts variety combined music, art, drama, literature, plus elements of photography. The film was also called as a total art, art, or the pan collective art.

4. Ekranisasi

Transformation of literary works to shape the film is known by the term *ekranisasi* (Damon: 2005). The term is derived from France, *écran* meaning 'screen'. In addition to *ekranisasi* (stating the process of transformation of a work of literature into film) there are also other terms, namely *filmisasi*. *Ekranisasi* is the whiteboards or the

transfer/assumption of a novel into a movie. Eneste mentions that ekranisasi is a process of whiteboards or transfer/assumption of a novel into a movie. Eneste also mentioned that the transfer of the novel to the white screen inevitably lead to the emergence of various changes. Therefore, the process of ekranisasi it can also be referred to as a process of change which can experience shrinkage, the addition of (the extension), and changes to a number of variations.

The coronation of Srintil being a *ronggeng* from novel to film *Sang Penari* are different, it looks Srintil when age was becoming a *ronggeng*. Differences also occur in the presence of a character in the film become Surti *ronggeng* before Srintil crowned, which in the novel is absolutely no story about exposure *ronggeng* Surti, and there are some stories that are different from the original novel. The abundance of the elements raised in the novel such as poverty, drought, the socio-political history of Indonesia, relativity cultural values and morality, modernity, traditionality.

Unlike the novel, rapture theme of romance in the film too much, even tend to pursue only the demands of the film industry. It would be better if the elements such as social and culture can be explored more deeply. Social representations about a drought-stricken villages are not described further in the film. In the novel is clearly visible how the depiction of a small village and experienced a drought. This change resulted in the film are only displayed at first glance only. The difference in the ending of the novel and the film also see clearly. At the end of the movie, Srintil suddenly appears with Sakum and back to *nyinden* with happy face.

Srintil back enjoying his world as *ronggeng*. Without explained where goes Sakarya and Kertareja. The film is also not described clearly how can Srintil suddenly returned with happy face when *nyinden*. The difference occurs at the end opposite of the story with the novel. In the novel, the story ends with a tragic and sad but in the film's story ends with joy and romance.

5. Conclusion

Many of the changes the story from the novel into a movie, *Sang Penari* can't just released from *Ronggeng Dukuh Paruk* because it is so far the story elements that look is indeed still have one bond or a groove. However, each showing a different narrative in the novel written in detail and detail, while the film was only shown in a few scenes that seem at first glance because of limited media to display the value of the locality in the film. In the film is seen clearly how a Srintil who became the heartland of *ronggeng* village could not be released from the *susuk*: that is realized by a *keris*.

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