

Hyperreality in the Novel of Di Kaki Bukit Cibalak by Ahmad Tohari

Sutji Harijanti
Indonesian Language Education
The Postgraduate Program of Universitas Negeri
Semarang
 Semarang, Indonesia
 sutjiharijanti1234@gmail.com

Rustono
Indonesian Language Education
The Postgraduate Program of Universitas Negeri
Semarang
 Semarang, Indonesia
 rus_tonno58@yahoo.co.id

Agus Nuryatin
Indonesian Language Education
The Postgraduate Program of Universitas Negeri
Semarang
 Semarang, Indonesia
 anuryatin@yahoo.co.id

Much Doyin
Indonesian Language Education
The Postgraduate Program of Universitas Negeri
Semarang
 Semarang, Indonesia
 mukhdoyin@gmail.com

Abstract— Hyperreality or as so called pseudo reality slightly appear in DKBC novel BY Ahmad Tohari. By its hyperreality, the novel seems to carry a commendable mission behind the writing. That is why this study aims to describe the background of the author in creating the hyperreality. This research is a descriptive analysis research that focuses on the text ideology. The approach of this study is the sociological approach to literature. The data analysis techniques used are heuristic techniques and hermeneutic techniques. The results show that the author's background is to illustrate that even with its problem complexities the village community turns out to be better than the city. The author conveys the story by creating opposition pairs arranged into stories. It is written in the style of hyperreality through the characters of the story.

Keywords: *hyperreality, heuristic, hermeneutic*

I. INTRODUCTION

Hyperreality can be interpreted as a product of pseudo reality. In political language, the term can be likened to imaging. As a means of literature, the pseudo reality is created by the author for the aesthetic and storyline purpose. Pseudo reality can be used as a means of affirming the character of the story.

The dominance of pseudo reality appears at a glance in the novel of Di Kaki Bukit Cibalak (hereinafter abbreviated as DKBC) by Ahmad Tohari (1978). DKBC novel is the first novel written by Ahmad Tohari. The aroma of the countryside is always identical with the works of Ahmad Tohari. He managed to summarize all the problems that exist in life in the form of literature. Conflicts in DKBC novel are very complex. It has irony, power, inner conflict experienced by the main character, capitalism, humanity, and even romance is beautifully composed by him in this novel. By that, DKBC has carried a commendable mission toward the understanding of life.

This research is highly important because the researchers tried to uncover the commendable background that made the authors created hyperreality in DKBC novel. The reader can gasp and understand the author's vision and mission under the creation of hyperreality in DKBC novel text.

II. METHODS

This research is a descriptive analysis research on DKBC novel by Ahmad Tohari. The data in this study is in the form of text fragments in DKBC novel which have conformity with the symptoms of the problems presented. The data source of this research is DKBC novel.

The problem of this research lies in the text that is being understood in its context, which is its society. As suggested by Goldmann (1977: 24; see also in Supriyanto, 2015: 34; Faruk: 2004) that literature can only be fully understood if it is placed in its socio-cultural framework. That is why the approach in this research is the sociology approach of literature.

This study used two methods of data analysis. The first is to use the second stage semiotic reading method which is hermeneutic reading. This technique was used to answer the first and second problems. Next, to answer the third problem, the dialectical method was used. It is the method developed by Goldmann in his book *Sociology of the Method* (1977). The dialectical method is a method of analyzing literary texts which is constructed from two opposition pairs. The first part of the part-whole opposition pair is the principle of structuralism by hermeneutical work as suggested by Gadamer (1976). Furthermore, the results of the first stage of analysis were models to be understood in the context of socio-cultural texts with the second opposition technique, namely understanding and explanation (see Goldmann, 1977: 18; Faruk, 2001: 11; Supriyanto, 2015: 9).

III. RESULTS AND DISCUSSION

This novel is quite a burden because of the thickness of the story. Therefore, DKBC novel was divided into several episodes for the sake of analysis. The distribution of episodes is based on events that are based more on the background of the story. Hence, it is divided into four episodes with their own opposition pairs.

A. *The Story Structure of DKBC*

1) *The First Episode*

The first episode illustrates an irony, striking difference between the old and the present days. The road that used to be a road tunnel under the thicket of bushes had vanished, it is now a path. There is no sound of buffalo scraping, because the animals had been transported to the city, and there they will be processed into fried meat or dog food. Around the foot of the Cibalak Hill, the buffalo troops that were used to plow fields have been replaced with hand tractor machines. The Oriental Magpie-robin birds which were always in the green bushes had migrated to the dried bushes which are the boundary between Cibalak Hill and Tanggir village on its feet. The people who usually worked with plows had switched jobs. Due to the low wages in Tanggir village, several young people from the Tanggir village went to the city. The buffalo foot marks that carved the paths had been cleared by the mills of bicycle or motorcycle wheels. From a narrow pathway, a wide village road was created. People pass around the road. Early in the morning they go to the market to sell anything. Usually, they sell teak roots which they extract from the slopes of Cibalak Hill. It is the fate that compels them to live a life of deprivation. The customs and norms that were adhered to had been violated. Some villagers steal tree leaves to sell on the market or for burning. Formerly, the residents of Tanggir village liked to weave for tobacco pouches which were woven from a kind of grass, but now they prefer plastic wallets. There is more, there is a factory that disposed the remainder of its production carelessly. Clearly it does not pay attention to the future impact of the continuous dumping which of course will affect the surrounding environment. The lack of knowledge and human resources make Tanggir villagers love the condition. Somehow, they are not bothered by the amount of plastic waste.

From the discussion above, it can be seen some opposition pairs. The first is village-city opposition. This opposition is a depiction of the people who used to graze on farming in the fields who is said to have been moved to find work in the city. That following opposition is about then and now, this opposition explains the time when this story began, it was the condition of shrubs in

old time and now. This condition is a comparison written explicitly in the beginning of the story. The next opposition is unemployment and hired. When the young people were in the village, they thought that they did not occupy any jobs even though they actually worked in their fields. They are now moving to the city to find jobs and consider such as an ideal form of working even when often, their jobs in the city are odds. The next opposition is poor and rich. When the community was still in the village they felt poor, on the contrary, when they are in their city they have the feeling of being rich.

The people in Tanggir village are still unknowledgeable and illiterate. They tend to be bumpy about something new. For example Mr Danu's figure when he comes home from Taukenya. He stops several times at the houses of the people he knew. Mr Danu wanted to show off a deodorant he had stolen from Akiat's house. He proudly throws propaganda that it is an expensive and rare item. The residents of Tanggir village got amazed. They think that they are smelly, and if the deodorant is sprayed on a village girl, it will be sure that many village young men would come to propose them. From the story above, the opposition pair is unknowledgeable and knowledgeable. In the village, the community feels that they are unknowledgeable, but in the city they feel the opposite.

2) *The Second Episode*

The second episode starts from the first episode following the emergence of the main character and the emergence of conflict, this episode also tells the main characters, Pambudi and Mr Dirga. Mr Dirga is a new chief in Tanggir village who tries to fool the community with gossip to get rid of Pambudi.

Pambudi feels upset and disappointed because the candidate he voted had lost. He wants Mr Badi as the chief because he fond of his character. The twenty-four-year-old Pambudi works to manage the union's granary of the Tanggir village. He has been working there for two years, but finally he decides to quit the business. Pambudi, in the novel of DKBC is the main character who has protagonist character and behaviour. He has big dream to advance the people of his eroded village. He also becomes an opposing figure who opposes the power of the village chief of Tanggir. The opposition pair in the text above is sad and happy. Pambudi feels sad because his desired candidate for the village chief lost the election.

Pambudi knows very well the fraudulence carries out by the village chief, as well as the past village chief who has been replaced by Mr Dirga. The past chief committed the fraud by violating the provisions of the union he

addressed. It is often that the chief gave orders to sell the union's rice granary without the appropriate procedures. That is why when there was an election village chief, Pambudi stood for Mr Badi. He is certain that people as honest as Pak Badi has a sense of responsibility and passion to advance the village. Therefore, he assures that his choice will not arbitrarily sell the Tanggir people's rice. Mr Badi's loss added to Pambudi's discouragement. And so, Mr Dirga won the election and acts the same as the one he replaced. A month after his inauguration, Mr Dirga started cheating.

The opposition pair in the text above is cheating and honest. The chief of the village before Mr Dirga was cheated, selling rice barns from the Tanggir village union without the proper SOP.

Pambudi, because he has no power there, he must get permission from Mr Dirga to be able to provide loans to Mbok Ralem. Mbok Ralem was told to wait for the village chief of Tanggir village. Not so long after, Mr Dirga arrives. However, it is not the loan he gets, instead, Mr Dirga brings up the debt of Mbok Ralem she had two years ago, she borrowed ten kilos of rice from the barn. At that time, after two crops, the planthopper pests destroyed the plants while still green. By that, she could not collect *bawon*. She could not even afford to feed her and her two children. If the debt is totalled plus its interests in two years ago, it will be twenty seven and a half kilos.

The next opposition pair in the text above is ruler-subordinate and destroyed-growing. Pambudi feels that there is no authority to lend rice to Mbok Ralem. Pambudi must obtain permission from Mr Dirga as the village chief of Tanggir village. Instead of the loan obtained by Mbok Ralem, Mr Dirga brings up the debt of Mbok Ralem she did two years ago along with her interests. Yes, indeed, two years ago Mbok Ralem borrowed ten kilos of rice from the granary of Tanggir village's union because there used to be planthopper pests that attacked the paddy plants which finally made farmers in Tanggir village fail to crop.

The statement made by Pambudi to Mr Dirga made the new chief triggered. Pambudi opens the disgrace that Mr Dirga had used the village emergency cash to fund his inauguration. He had told Poyo to spend the money to fund his inauguration a few months ago. Imagine, he thought, the head of the district ordered that the inauguration be enlivened with a puppet show with a puppeteer ordered by the sub-district head. The tariff is extravagant. To buy cigarettes that were served to guests only, Mr Dirga had to pay 30,000 Rupiahs. At first, he would give up if the

emergency fund cash was not allowed to be broken.

The next opposition pair is fear and courage. Mr Dirga was questioned by Pambudi. Pambudi had known for a long time that Mr Dirga used the emergency cash for his inauguration. He used village cash for 30,000 Rupiahs. It is not a small number at that time. The cash was used to rent puppeteers, puppets, and of course with treats such as cigarettes and snacks.

The next day, Pambudi does not leave for work. After the dawn prayer he sings small songs. Sometimes he sings songs from the masters, songs about "crazy times". Then he connects with loud songs singing young people who felt they were victims of falsehood. The next opposition pair is going to work and not going to work.

Pambudi can not say why in that morning he felt so peaceful. Even though last night, he had written a letter to Mr Dirga. Pambudi said he resigned from the management of the village union barn. The next opposition pair is calm and chaotic. Pambudi has unanimously decided that he resigned from his job. After resigned from the work, Pambudi felt himself at ease. There is no pressure or also chances to see the fraud committed by Mr Dirga.

3) *The Third Episode*

The third episode is Pambudi's effort in Yogya City to see how Tanggir village from the outside, Pambudi who helps Mbok Ralem for medical treatment, makes advertisements, and then Pambudi also makes a rival story about the viciousness of the chief of Tanggir Village.

After spending a plate of rice, Pambudi buys a newspaper. He deliberately chooses a newspaper published by Yogya. Pambudi immediately found out the daily news named *Kalawarta*. At ten o'clock the next morning, Pambudi becomes a guest of Mr Barkah, a chief editor of the *Kalawarta* publishing house. At first, the Tanggir youths receive an ordinary reception; Mr Barkah's attitude was like facing a job applicant. Suddenly after, his attitude switches to be more attentive after Pambudi explained his intention clearly. Every description is always responded with a nod of the head. Even the man with monocle glasses still nodded when Pambudi had finished explaining everything. While looking at the screen, Mr Barkah began asking questions.

The next opposition pair is ordinary and extraordinary. The chief editor of *Kalawarta* at first considered Pambudi as an ordinary young man just like a job seeker. But after listening to Pambudi's explanation, Mr Barkah's attitude immediately changed.

On the 36th day, Mbok Ralem is allowed to go home. Pambudi is extremely happy. Pambudi carries plastic bags, packages, and a large box. They are all belong to Mbok Ralem, containing various gifts. Whereas, Mbok Ralem comes out in her original cloth without any slippers on. However, she feels freer with her authenticity. The conflict culminates when the problems experienced by Mbok Ralem arrived in the newspaper. Mr Dirga and the district head were summoned by the regent. Both of them face the regent and the head of the social office. They are angry. Mr Dirga and the district head are said to be careless. Mr Dirga blames Pambudi for his shameless broadcast. The governor himself rebuked loudly, questioning why the affairs of Mbok Ralem were handled by other party instead of the local government.

The next opposition pair is back home-trip, fake-original, free-bounded, angry-happy. The cancer that is attached to Mbok Ralem's throat had been removed. Mbok Ralem had recovered completely. The doctor also allows Mbok Ralem to come home. Mbok Ralem leaves the hospital with her original cloth, because Mbok Ralem feels free with such appearance. After returning from the hospital, the news about Mbok Ralem is heard to the regent and social office. The regent and head of the social office are furiously angry at the chief of Tanggir village and the district head. They were considered careless. The regent admonishes the chief and district head to the side. The problem of Mbok Ralem is handled by other parties, not the local government.

4) *The Fourth Episode*

The final episode tells the return of the main character to Tanggir village. Conflict resolution until happens after Mr Dirga came down from power. The return of Pambudi to Tanggir is not his end of the problem with Mr Dirga. He is very hated by Mr Dirga. Not only Pambudi, his family also felt the hatred of this chief.

Not being liked by a chief does not make it any a deadly disaster, but it is very disturbing to the inner peace of a simple farmer like Pambudi's father. The old man felt that the chief hates him. When there is a meeting at the village hall. He wants to ask for the documents needed to apply for Bimas credit. The old man is forced to wait for a long time while Mr Dirga just smokes with Poyo. Such attitude and treatment are always happen to Pambudi's father from his own chief. Even Pambudi's father knows he is being ostracized from the fellow Tanggir residents. Thus, the old man begins to reflect on the problem that caused him to be treated as such. Of course, everything starts from the differences of opinion between the chief and his own son,

Pambudi. The two individuals are too different. To be cooperative between the two is impossible. If there is Mr Dirga in Tanggir, Pambudi must disappear or vice versa. Seeing the reality, it is Pambudi who has to yield. It is the result of Pambudi's father's own reflection.

The next opposition pair is hated and liked. Mr Dirga feels humiliated by his own people. Even the regent rebuked Mr Dirga and the District Head. Mr Dirga's growing hatred is also growing towards Pambudi. Mr Dirga feels that Pambudi is the one who is guilty, Pambudi is the one who ignited the anger of the regent and the head of the social office, Pambudi is the one who humiliated him in front of his people.

IV. CONCLUSIONS

The author's background is to illustrate that the condition of the village community with varieties of complexity of problem turn out to be better than in the city. The way the author conveys the idea is by creating opposition pairs in the stories. It is written in the style of hipperality or as so-called pseudo reality through the character of the story.

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