

**ANALYSIS OF THE LOCAL GENIUS IN *THE
DANCER* NOVEL TRANSLATED BY RENE T.A.
LYSLOFF CULTURALLY**

A PAPER

Submitted to the school of Foreign Language – JIA as a partial fulfillment of requirements for the undergraduate degree in English Literature Programme



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**ENGLISH LITERATURE PROGRAMME SCHOOL
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2018**

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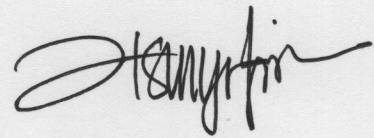
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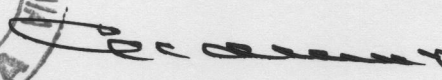
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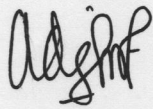
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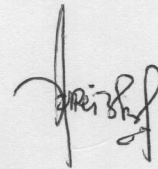
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MOTTO AND DEDICATION

MOTTO

Where there is a will, There is a way

DEDICATION

This paper is dedicated to my beloved parents, my beloved friends, all of people who love me and anyone who reads this paper.

**ANALISIS KEARIFAN LOKAL DALAM NOVEL THE DANCER YANG
DITERJEMAHKAN OLEH RENE T.A LYSLOFF SECARA BUDAYA**

RESA KOMALA PUTRI

ABSTRAK

Penelitian ini dilakukan untuk menjelaskan dan mengetahui kearifan lokal budaya Jawa Tengah yang ada di novel 'The Dancer'. Penelitian ini menggunakan metode kualitatif deskriptif. Data dari penelitian ini adalah 35 data. Dalam mengumpulkan data, penulis menggunakan dokumentasi. Penulis menggunakan teori utama dari Nyoman Khuta tentang Kajian Budaya dan Ilmu Sosial Humaniora Pada Umumnya. Alat utama yang digunakan dalam penelitian ini adalah penulis itu sendiri yang dibantu dengan beberapa referensi. Dari hasil analisa dapat disimpulkan bahwa kearifan lokal yang ditemukan dalam novel 'The Dancer' terdapat pada 12 subtitle dengan hasil presentasi data menunjukkan bab 1 (62,9 %), bab 2 (17,1 %), bab 3 (20 %). Penulis menyarankan untuk siswa dan pembaca untuk lebih memahami tentang kearifan lokal budaya Indonesia.

Kata Kunci : Kearifan lokal, budaya Jawa Tengah dan novel.

**ANALYSIS OF THE LOCAL GENIUS IN THE DANCER NOVEL TRANSLATED
BY RENE T.A LYSLOFF CULTURALLY.**

RESA KOMALA PUTRI

ABSTRACT

This research was conducted to explain and know the local genius of Central Java culture in the novel 'The Dancer'. This research uses descriptive qualitative method. Data from this study are 35 data. In collecting the data, the author uses the documentation. The writer uses the main theory of Nyoman Khuta on the Study of Culture and the Social Sciences of Humanities in Disease. The main tool used in this study is the writer who helped with several references. From the analysis it can be concluded that the local genius found in the novel 'The Dancer' is found in 12 subtitle with the result of data presentation showing chapter 1 (62,9%), chapter 2 (17,1%), chapter 3 (20%). The writer suggests for students and readers to better understand the local genius of Indonesian culture.

Keyword: Local Genius, culture in Central Java and the novel.

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First of all, the writer would like to acknowledge her countless praise to The Most Gracious and The Most Merciful Allah *Subhanahu wa Ta'ala* who always gives her all the best in life and there is no doubt about it. *Shalawat* and *Salaam* are also given to the Prophet Muhammad *shallallahu 'alaihi wa sallam*, his family and his followers until the end of the world.

This paper writing is to fulfil one of the requirements for taking Undergraduate Program (S1) of English Department of School of Foreign Languages JIA. In the scientific paper the writer explains Analysis of the local genius in The Dancer novel by Rene T.A Lysloff Culturally.

During the research, the writer uncounted a lot of hardship and difficulties in both finding the data and arranging it into an accepted scientific paper. Many good people helped this paper along the way and they deserved far more than an expression of gratitude. The writer would like to take this opportunity to express her thankfulness to all the following people who have advised and supported data and information to finish this paper, especially to:

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Finally, the writer hopes this paper will be useful especially for her and generally for everyone who reads it.

Bekasi, 11th August 2018

(RKP)

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CHAPTER I

INTRODUCTION

A. Background of the Research

Language is very important for people. Language is used by humans in society, living in the group or community in a region because language is the part of the people which can not be separated. People can express their emotions and feeling by using gesture and sound when those people interact each other.

There are varieties in the language of culture, such as corresponding to the situation, the usage formally and informally or through normative and non normative approaches in regional language of culture. Every region has language and life styles that are different from the others.

When someone visits a region that never visited before, people do not know what kind of their activities, living, meanings ,and functions of the local habits in the region. The people who live in other regions surely want to know what and how do they do.

In a region, many cultural activities and beliefs have become their daily habits. The habits of people are expressed and interacted in speaking in a region. Every language and activity in a region has different characteristics with other regions. Because every region has its own uniqueness.

Language that is owned by a region has criteria which different from other region because languages are the products of the cultures, how languages are spoken, and how cultures are actually done or the opposite. There are people who sometimes speak fluently, weakly, loudly, risingly, lowly or level depend on what tribes they are and depend on what kinds of cultural language levels.

Everyone must understand situations when people perform languages formally or informally. The sample of formal event of culture in a region just like when people meet up with head of the region, while the sample of just informal event like people do activity or talk with the same people that live in region.

Local languages can not be changed by others, and a tradition in the region can not be changed as well because it has become a characteristic in the culture in an region. Then when people outside the region comes, the people must respect traditions or activities that exist within the region.

Java language is used for people who living in Central Java, Special Region of Yogyakarta, and East Java. Java language also exists and used in every region in Indonesia.

Culture dominates discussions along the century. Every discussion refers to culture related commonly to the national cultures and local cultures. In framework keeping of unity and unit of nation, national culture is considered as the tops of region culture, the highest level of the realization of the results creation, feel and initiative of society.

According to Kutha (2010) in *Kajian Budaya dan Ilmu Sosial Humaniora Pada Umumnya*, culture is very large so that it is called as the owning of universal values. Universal culture can be differed to be activity, complex and elements. For example, living livelihood systems are all human efforts or endeavors to obtain needed goods or services, livelihood systems or economic systems including hunting, gathering food, farming, fishing, farming and trade (p. 157).

Culture is inherited through the process of learning. There are two kinds of cultural origins those are native culture and foreign culture. The first culture is inherited through the ancestors, while both cultures are acquired through relationships with abroad.

The people reflects the culture in human life and makes life guidelines for people. Part of the local genius is Indonesian culture that has a variety of styles most people believe that local genius is enriched local culture. Culture is one of the diverse cultures of the tribes or regions. The varieties of cultures give individual genius for the Indonesia to develop the culture of the region as a valuable nation's wealth.

Culture is related to language. Which means to understand a culture must understand the language. Language and culture are both interconnected sections with the owner of the language's position as means of interaction and culture such as decoration or background, because the language will follow the rules of residence culture where both in terms of utterances and phrases and others.

One of the countries that have cultural wealth is Indonesia. In Indonesia there are many local languages with different cultures such as Javanese, Sundanese, Batak, Dayak, Papua, etc. Thus, there are many religions such as Islam, Christianity, Catholicism, Buddha, Hindu, etc.

Many foreigners who visit the country of Indonesia just to see the culture of Indonesia. Indonesia is part of the Asian countries. Indonesia has many islands such as Java Island, Bali, Papua, Nusa Tenggara, etc. This country is commonly called archipelago country.

Java is a region that still has many of things natural in culture. Javanese culture is divided from several places, namely Banyumas culture, Special Region of Yogyakarta culture and East Java culture. Javanese culture prioritizes balance and harmony in everyday life. For the example activity human in society.

Besides Javanese culture in Central Java, Special Region of Yogyakarta and East Java. Even the Javanese culture is also one of the most popular culture by people outside the region other than Java. Some Javanese culture that makes people interested in Javanese culture that are Wayang kulit, Keris, Batik, Kebaya, tradition and customs.

At this time our culture has become almost extinct because to an increasingly advanced era. People need to have knowledge that culture is very important to everyone as the people. Many people said culture is something that still traditional which always natural and unique that different

from modern. In this paper, the writer want to discuss about the local genius of culture in a tribe.

There are many people are getting to forget our culture. The people must apply traditional culture in the daily life. When foreigners watch traditions in a tribe, they will see the tradition is something strange and new, because many people do not know about the traditions of a particular tribe.

Traditions in an area that is usually done by people who live in a tribe, exist because the traditions are derived from the ancestors, every village always has uniqueness and a different nature in the city.

Tradition is usually done when person doing religious activities, adhering to the tradition of gratitude, or holding the tradition of marriage. The activities are not far from the tradition, because in each tribe or region is determined by the tradition of each obtained by the ancestors in a tribe or region. The people who living there should be able to maintain that tradition and continue to live the tradition to their next generation. moreover, most of the people who live in the city which are come from the village, usually keep the tradition that already exists in each tribe.

There are three categories in culture are stereotypes, local genius, and local wisdom. All of these categories are mutually different. The stereotype makes up people's assumptions based on their membership in the group. People assume negative or bad things in the tribe, for the example *ritual* bath.

Local genius is a part of culture which is in herited generation to generation from people's story in the good or bad values. For example, brand

of product, nickname, music, or can be seen from livelihood in the village. Different with the local wisdom, Local wisdom is the idea or outlook from outsiders that local wisdom has a good value / positive thing according to the thinking of the outside community in tribe, for the example *batik*.

In this title the author discusses about local genius, and also the author explains that local genius in a tribe or region is the main point of a tribe that possesses natural genius and uniqueness. So it is the core that local genius has a good or bad value on a tribe or region. The local genius should be used as a living guide for people to live in the future.

Moreover, the local genius is the view of a place that has characteristics that are believed by the people especially those living in the tribe. all these things are inherited by the ancestors of the tribe. Viewpoints in a tribe or region have important values, such as beliefs and religions believed by people in the tribe or region. The people believe that what the ancestors inherited has been outlined to the people must be trusted because it has always existed in the tribe or region.

The writer gives two samples of those above data:

1. *Paruk*

"A place name from central java precisely in the area of Banyumas is the village of *Paruk*. Most of society live in the village of *Paruk*. So in this sample includes local genius because it can be a region name that signifies between other regions. It is that become characteristic from Banyumas." (*The dancer* novel C.1 P.4 L.3)

2. *Dadap tree*

“A kind of tree, light and not durable, people around the village of *Paruk* usually call this tree with *dadap*. *Dadap* tree exists in the middle of Java that is Banyumas. It has the characteristic from plants in village of *paruk*. That can distinguish between another plants from another region. (*The dancer* novel C.1 P.4 L.6)

The writer chooses the title of this paper, because the writer interested in Indonesian culture, Indonesia is rich in culture, rich in language, and rich in traditions, therefore the writer wants to develop the understanding of local genius in Indonesian culture, it is better to understand the language, and the traditions that the ancestors inherited to each particular region or tribe that existed in Indonesian culture in the novel, and the writer want people who read this paper can become more interested in Indonesian culture.

The reason this novel was chosen by the writer as the source of data since it provides many Indonesian cultural dynamics, especially the Javanese culture, since the story took place in Banyumas, Central Java. That is also because the author of the novel, Ahmad Tohari, was a well known expert of Javanese folk art and often served as a consultant for the regional office of the Indonesian ministry Culture and Education.

Through those above explanations, the writer chooses the title of the paper: Analysis of the Javanese local Genius in *the dancer* novel by Rene T.A. Lysloff.

B. Questions and Scopes of the Research

1. Questions of the research

- a. What kinds of the local genius that exist in *the dancer* novel by Rene T.A. Lysloff?
- b. What do those local genius mean and function in the Javanese cultures in the novel?
- c. What kinds of those local genius that mostly exist in the novel?

2. Scope of the research

In this research, the analysis just focuses on the local genius of the Javanese cultures which taken from the novel. The writer wants to know the kinds of local genius which are written in the novel. The writer uses theory of this paper from Nyoman Kutha. By classifying and analyzing those of local genius in Javanese cultures, we can understand the kinds and variety of Javanese local genius.

C. Objectives and Significance of the Research

1. Objectives of the research

Based on the problem of the research mentioned above, the objectives of the research are described as follows.

- a. This research is for knowing the local genius kinds that exist in *The Dancer* novel by Rene T.A Lysloff.
- b. This research is for explaining the meaning and functions of the local genius in the Javanese cultures in the novel.
- c. This research is for finding out the kinds of the local genius that mostly exist in the novel.

2. Significance of the Research

Hopefully the writing of this paper for writers and readers to understand the local genius of Java.

- a. For the writer

The writers can understand the uniqueness and characteristic in Javanese culture in *the Dancer* novel, both in the language and traditionally existing in a region, in addition the author can create his own novel about the uniqueness and authenticity in other areas of Java.

- b. For the reader

The readers understand many uniqueness and characteristic in *the Dancer* Novel that the reader was not aware before about the culture in Java, both in his language and his traditions.

D. Operational definitions

1. Analysis

Analysis is a research technique and the study of research problems inquiring into the meaning individuals or groups ascribe to a social or human problem.

2. Language

Language is which cannot be heard, seen, or touched, with sounds, letters, manual signs, or tactile symbols.

3. Culture

Culture is about the nature of things and culture can be distinguished as the identity of each region.

4. Local genius

Local genius is the values or behavior that inherited from ancestor to local people that live in region.

5. Novel

A history that applied to writing and a piece of prose fiction of a reasonable length. Even a definition as toothless as this, however, is still too restricted. Not all novels are written in prose.

E. Systematization of the research

The systematization of the paper means to present the paper in well-edited composition. This paper is divided into 5 chapters as follows:

Chapter I Introduction describes about the background of the Research, Scopes and question of the research, the objectives and significances of the research, Operational definitions, and the systematization of the research.

Chapter II Theoretical discription explain of definiton of Analysis, definition of culture, definition of Local genius, definition of Central Java Culture, and definition of Novel.

Chapter III Research methodology presents of the Method of the research: 1. Time and place of the research 2. Kind of the Research, Procedure of the research, Technique of the data collection, Technique of the data Analysis, and Sources of the Primary and secondary Data.

Chapter IV Analysis data analyzes of the data description, data analysis data interpretation and discussion.

Chapter V Presents of the summary from all chapter and some suggestions for the object of the research.

CHAPTER II

THEORITICAL DESCRIPTION

A. Analysis

Analysis is an action to observe in detail something or object by way of describing the components that are formed or arranged for review or in further study. In addition analysis is a frame of mind or appropriate to an experience that usually pursues an object or a matter that is still confusing.

According to Rosenwasser and Stephen (2009), analysis is a kind frame of mind, an attitude toward experience. It is a form of detective work that typically take on something puzzling, something which is sought to understand rather than something that is already sure about the answers. Analysis finds questions where there seemed not to be any, and it makes connections that might not have been evident at first. (p. 4)

Based on Krippendorff (2004), content analysis has its own approach to analyzing data that stems largely from how the object of analysis, content, is understand. It also can be defined that content analysis is a research technique for making replicable and valid inferences from texts (or other meaning full matter) to the context of their use. (p. 18)

Creswell (2012) said that analysis consists of “taking the data distinct” to determine individual responses and then “putting it together” to summarize it. Analyzing and interpreting the data involves drawing conclusions about it, representing it in tables, figures, and pictures to summarize it; and explaining

the conclusions in words to provide answers to your research questions. You report analysis and interpretation in sections of a research report usually titled Results, Findings, or Discussions. (p. 10)

Based on above definition, it can be concluded that analysis is a frame of mind or appropriate to an experience that usually pursues an object or a matter that is still confusing and analysis finds questions where there seemed not to be any, then it makes connections that might not have been evident at first. While also can be defined that content analysis is a research technique for making replicable and valid inferences from texts (or other meaning full matter) to the context of their use.

B. Culture

Cultural heritage is a phrase that often associates with inheritance in the form of facts in the physical meanings, traditions, and customs. It is also practices of society, artistic values and inherited knowledge of the past. Culture is preserved in the present and preserved to the next generation or future. (Naimdjon, 2013, p. 8)

The cultural heritage of inheritance in the form of facts in the physical meaning, traditions and customs of people who are practiced in a tribe or area related to society. Cultural heritage has the value of artistic value and knowledge inherited from the past by the ancestors, which is maintained and preserved to future generations.

The name culture to refer to all the ideas and opinion about the nature of things and people that is learned when someone become members of social groups. Yule (2014, p 271)

“It can be defined as “socially acquired knowledge.” This is the kind of knowledge that, like our first language, we initially acquire without conscious awareness. We develop awareness of our knowledge, and hence of our culture, only after having developed language.”

The particular language is learned through the process of cultural transmission provides us, at least initially, with a ready made system of categorizing the world around us and our experience of it.

Marana (2010) said that, “definition of culture also includes the idea which are complementary nature of the cultures, their dynamism and the generation of culture identities which are not mutually exclusive.” (p.5). Thus, culture is not a static set of values and practices, it is constantly recreated as people question, adapt and redefine their values and practices when faced with changes and the interchange of ideas. Finally, it should be emphasized that this work considers cultural diversity to be a *natural* event inherent to human beings.

Amongst the obstacles to including culture in development, it should be mention that until recently the issue of protecting cultures was exclusively a problem of ‘cultural minorities’, of groups therefore with little influence in the State. We also work on this idea in the section dedicated to cultural rights.

Another issue which should be mentioned in the analysis of culture and development is that under the umbrella of cultural cooperation there are all types of different actions and that, together with the unfortunately so common

understanding which links culture with fine arts and elitism, the cultural policies have always tended to act in favor of a specific type of culture. The conventional policies to support the arts and heritage, which make up the majority of the cultural policies, have marginalised the broader concept of culture. As such, the intangible heritage, languages and customs, amongst others, were not considered as elements to be promoted and protected by the public policies.

In the other pages, Marana (2010, p.9) also explained that culture established various ideas linked to culture's inclusion in development, as shown in the Declaration, including the sections indicated below:

- a. **CULTURAL IDENTITY:** It reaffirms that every culture is a unique and irreplaceable body of values and that cultural identity therefore contributes to the liberation of peoples. It considers cultural identity as wealth which promotes human relations; culture is dialogue and runs out and dies in isolation.
- b. **CULTURAL DIMENSION OF DEVELOPMENT:** Culture is taken as a fundamental dimension of the development process. Sustainable development can only be ensured by integrating cultural factors into the strategies to achieve it.
- c. **CULTURE AND DEMOCRACY:** Everyone has the right freely to participate in the cultural life of the community, to emphasize that culture belongs to everybody in the community, avoiding the elitism which had often defined it and defending the term 'cultural democracy'. It stresses

that in order to guarantee the participation of all individuals in the cultural life the inequalities must be eliminated, whether due to origin, nationality, age, language, gender, belonging to minority groups, etc.

- d. CULTURAL HERITAGE: Its conception of heritage covers both the tangible and the intangible. All peoples have the right and duty to defend and preserve their cultural heritage.
- e. INTERNATIONAL CULTURAL COOPERATION: It defends the need to share cultural knowledge through exchange, to favour the diffusion of the creativity. This cooperation will be based on the respect for the cultural identity and the value of each culture, without the possibility of cultural subordination or assimilation.

Specifically, Forshee (2006, p.5), gave description about Cultures of Indonesia vividly describe adaptations to land, climate, and seas, the varieties of language and societies across the archipelago developed through an insularity of islands (some far more than others) as well as the many influxes of peoples and influences upon them.

Communities in some regions lived in relative isolation while others were part of great trading or seafaring networks. Outside influences constantly arrived throughout the past and while most evident in multi-ethnic port communities, they eventually made their ways to the hinterlands through trade. Aside from some inland mountain tribes, such as the Dani in West Papua (Irian Jaya), few people in Indonesia have lived in complete isolation

for long periods of time. The oldest known human histories in Indonesia surfaced through archaeological discoveries in Java.

Human fossils termed *Homo erectus* (“Java Man”) from Java date back to approximately 1.3 to 1.7 million years.⁷ Recent findings in 2004 in a cave on the island of Flores revealed fossil remains of a small statured being (less than four feet tall). This newly-found human was named *Homo floresiensis*, dated as living 18,000 years ago (other similar remains were then found dating to 13,000 years). Discoverers of this fossil nicknamed it “The Hobbit” because of its small size. Myths in Flores carry on to this day about a separate race of “little people,” which makes this human fossil all the more compelling for anthropologists.

Becker (1990, p. 20), has different idea about culture, it counterposed to society and social action, may be understood as the knowledge and recipes, humanly fabricated tools, and products of social action that in turn may be drawn upon in the further conduct of social life. To study culture historically, it involves identification some cultural patterns or artifacts, both materially symbolic.

This can be traced to their origins, their consequences, their creations and merging into unfolding, contingent interactions, and other aspects involving emerging qualities.

Hoed (2007) said, that cultural transformation is a kind of the process of cultural change. The transformation of in this culture is accelerated with the existence of a process of globalization. Globalization is a sign of the

development of international culture that enters and engages the people of various countries in the world in the world's culture. (p. 115)

Hoed also gives statement that the seeds become strong and begin to abandon some of the "supraindividual" principles of the tribe or nation. Based on this definition this means that the conclusions of the changes are based on the wishes of the community. In this quotation, it is clear that each layer in a culture contains or supraindividual principles, so it is supraindividual that is related to organism, entity, or individual complex, and relates to nature. (122-123).

Meanwhile, Wierzbicka (1997) said that in a sense, it may seem obvious that words with special, culture in the specific meanings reflect and pass on not only ways of living characteristic of a given society but also ways of thinking. For example, in Japan, people not only talk about "miai" (using the word *miai*), and practice the social ritual of *miai*, but also think about *miai* (using either the word *miai* or the concept associated with this word). (p.5)

Wierzbicka also gives idea that language and in particular, vocabulary is the best evidence of the reality of "culture," in the sense of a historically transmitted system of "conceptions" and "attitudes." Of course, culture is in principle, heterogeneous and changeable, but so is language. (p.21)

To say that culture has no describable content is to imply that culture cannot be taught. Languages can be taught, despite their lack of fixed contours, because they do have a describable core (in the form of basic vocabulary and basic rules of grammar). To say that cultures have no content

and to imply thereby that they cannot be taught may seem a very liberal and enlightened position, but in fact the advocacy of this position hampers the possibility of cross-cultural understanding.

Progress in cross-cultural communication will not be born out of slogans emphasizing only heterogeneity and changeability of cultures and denying the reality of different cultural norms and patterns in the name of "deconstruction," misguided universalism, or whatever. Progress in cross-cultural understanding requires a basis in well-founded studies of different cultural norms and historically transmitted patterns of meaning.

Based on Liliweri (2002), *Untuk memahami kebudayaan orang-orang harus memahami apa itu kebudayaan, kebudayaan itu ibarat sebuah lensa. artinya sebuah pandangan yang tepat, dan kebudayaan mengajarkan kepada seseorang untuk memandang sesuatu secara terfokus, secara tajam.*

To understand, people must understand what the culture is, culture likes a lens. It is meaning a proper view and culture teaches someone to look at something in a focused way. The object can be human and animal, object or even idea, including the idea of the world around. The question is whether maybe someone can do anything sharper without a lens? Of course it can be, its meaning he will realize what is there, the meaning of something different from what the people do, which means a proper image, and very important to us. Some say that culture becomes art, whereas that is born behind the art, and also the community given because the relationship is a network of life between people. (p.7)

In the other pages, Liliweri (2002) stated, “*semua diskusi tentang kebudayaan selalu dimulai dengan pemahaman seseorang tentang unsur kebudayaan, yakni budaya material dan budaya nonmaterial.*”

“That all discussions about culture always begin with our understanding of the cultural element, namely material culture and nonmaterial culture.” (pp. 48-50)

1. Material culture

If humans create objects of material culture then the activity of creation is the center of human existence, where as the development of material culture will only occur through the human-formed social network. Man produces material objects not only to satisfy him self or others but he wants to manifest freedom, awareness of activity to create, and show that man is in productive life so that he truly becomes a human being both individually and socially. If humans create objects of material culture then the activity of creation is the center of human existence, whereas the development of material culture will only occur through the human-formed social network. Man produces material objects not only to satisfy him self or others but he wants to manifest freedom, awareness of activity to create, and show that man is in productive life so that he truly becomes a human being both individually and socially.

2. Nonmaterial culture

A culture society not only creates a material culture that can be captured by the senses, consumed, eaten, and drunk, but there is also a

nonmaterial culture that is used as a reference to the behavior of community groups. Nonmaterial culture is only in the form of ideas or ideas that are followed with full awareness even with great fear that people do not run it. That is what the human call values, norms, beliefs, and languages. (pp. 48-50)

Based on Woodward (2007) the field in material culture studies (here after abbreviated to MCS) is a recent nomenclature that incorporates a range of scholarly inquiry into the uses and meanings of objects. It affords a multidisciplinary vantage point into society object relations, where the contributions of anthropology, sociology, psychology, design and cultural studies are valued. (pp. 3-4)

Material culture is no longer the sole concern of museum scholars and archaeologist's researchers from a wide range of fields have now colonized the study of objects. As well as fostering productive multidisciplinary approaches to objects, MCS can provide a useful vehicle for synthesis of macro and micro, or structural and interpretive approaches in the social sciences. By studying culture as something created and lived through objects, it can better understand both social structures and larger systemic dimensions such as inequality and social difference, and also human action, emotion and meaning. If someone thinks of the material culture of consumer societies, they are in fact the point where mass produced consumer objects are encountered and used by individuals, who must establish and negotiate their own meanings and incorporate such objects into their personal cultural and

behavioral repertoires, sometimes challenging and sometimes reproducing social structure.

Duranti (1997) gives statement about a common view of culture is that of something learned, transmitted, passed down from one generation to the next, through human actions, often in the form of face to face interaction, and, of course, through linguistic communication. This view of culture is meant to explain why any human child, regardless of his genetic heritage will grow up to follow the cultural patterns of the people who raised him. A child separated from his blood relatives and brought up in a society different from the one in which he was born will grow up to be a member of the culture of his adoptive parents. Largely through language socialization, it will acquire the culture (language included) of the people he lives with. (p. 24)

In the other pages, Duranti also explains that if culture is learned, then much of it can be thought of in terms of knowledge of the world. This does not only mean that members of a culture must know certain facts or be able to recognize objects, places, and people. It also means that they must share certain patterns of thought, ways of understanding the world, making inferences and predictions. (p.27)

According to Rapport & Overing (2000, p. 62) as varieties of functionalism and structuralism have come to share space in the anthropological armoury with approaches which emphasize the extent to which cultural reality is negotiated and contested, its definition a matter of context and interpretation, and as anthropologists have come to regard social

life as turning on the use of symbolic not structural logics, so notions of 'community' have changed. Conceptions of something reifiable, essential and singular have been replaced by a focus on how 'community' is elicited as a feature of social life, on how membership of community is marked and attributed, on how notions of community are given meaning, and how such meaning relates to others.

In another page, there is explanation that in any socio-cultural phenomenon, in short, purposes and institutions, meanings and forms, are distinct, opposed but intimately related. Indeed, they can be seen to constitute one reality. Interaction entails the coming together of common forms and diverse meanings or contents. Divorced from their socio-cultural form, individual meanings would not achieve public expression, while emptied of content, separated from individual goals, motives, purposes and interests, thoughts and feelings, the languages of common forms would fall into desuetude. Hence, the relationship between form and meaning is one of interdependence and multifactoriality individuals depend upon these common socio-cultural artefacts in order publicly to express themselves, while the vitality of the forms depends on individuals with meanings they endemically want to express through them. Forms are the shared vehicles by which individuals and their meanings come together; they represent a mode of exchange and of continuing association. (p.196)

Parker & Aggleton (2003), inform about Cultural scenarios are the instructional guides that exist at the level of collective life. All institutions

and institutionalized arrangements can be seen as systems of signs and symbols through which the requirements and the practice of specific roles are given. The enactment of virtually all roles must either directly or indirectly reflect the contents of appropriate cultural scenarios. These scenarios are rarely entirely predictive of actual behaviour, and they are generally too abstract to be applied in all circumstances. (p.31)

Parker & Aggleton also gives opinion that on the one hand, the cultural-influence model emphasizes the role of culture and learning in shaping sexual behaviour and attitudes. In this respect, it rejects obvious forms of essentialism and universalizing. Culture is viewed as encouraging or discouraging the expression of generic sexual acts, attitudes and relationships. Oral-genital contact, for example, might be a part of normal heterosexual expression in one group but taboo in another; male homosexuality might be severely punished in one tribe yet tolerated in another. Anthropological work from this period was characterized by a persistent emphasis on variability.

On the other hand, although culture is thought to shape sexual expression and customs, the bedrock of sexuality is assumed and often quite explicitly stated to be universal and biologically determined; in the literature, it appears as 'sex drive' or 'impulse'. Although capable of being shaped, the drive is conceived of as powerful, moving toward expression after its awakening in puberty, sometimes exceeding social regulation, and taking a distinctively different form in men and women. (pp. 46-47)

Soler and Jorda (2007) defines about the intercultural speaker is someone with knowledge of one or more cultures and social identities, and who enjoys discovering and maintaining relationships with people from other cultural backgrounds, although she or he has not been formally trained for that purpose. (p.1)

In the other pages, Soler and Jorda explain about the concept of 'culture' has been the concern of many different disciplines such as philosophy, sociology, anthropology, literature and cultural studies, and the definitions offered in these fields vary according to the particular frame of reference invoked. Two basic views of culture have emerged the humanistic concept of culture and the anthropological concept of culture. The humanistic concept of culture captures the 'cultural heritage' as a model of refinement, an exclusive collection of a community's masterpieces in literature, fine arts, music etc. The anthropological concept of culture refers to the overall way of life of a community or society, i.e, all those traditional, explicit and implicit designs for living which act as potential guides for the behaviour of members of the culture. Culture in the anthropological sense captures a group's dominant and learned set of habits, as the totality of its nonbiological inheritance involves presuppositions, preferences and values all of which are, of course, neither easily accessible nor verifiable. In what follows, the broad anthropological sense of culture will be pursued. (pp. 8-9)

Based on Holmes (2012) Cultures described as solidarity-oriented or 'positive politeness' cultures value involvement with others, while distance-

oriented or 'negative politeness' cultures emphasise respect and minimise intrusion. (P. 354)

Wardhaugh (2015, p. 10) explains that there is a tradition of study in linguistic anthropology which addresses the relationship between language and culture. society's culture consists of whatever it is one has to know or believe in order to operate in a manner acceptable to its members, and to do so in any role that they accept for any one of themselves. Such knowledge is socially acquired the necessary behaviors are learned and do not come from any kind of genetic endowment. Culture, therefore, is the know how that a person must possess to get through the task of daily living; for language use, this is similar to the concept of communicative competence we introduced above. The key issue addressed here is the nature of the relationship between a specific language and the culture in which it is used.

Based on above definitions, it can be concluded that culture is inherited in the form of facts, those are traditions, customs, physical meaning by people who live in a tribe that related with society that has been passed down by the ancestor and to present for the next generation or future. Culture is something through the process by learning, if the people become the members in group, that people must adapt or learn something or activity in group. And also culture and language are both interconnected because culture as means to decoration and background of people, and language as means to interact which is used language to interact to each other people in society that has differed background of people in regions.

1. Types of Culture

Sibarani 2017, (pp. 22-24). *Ada empat tipe kebudayaan dalam kenyataan kemajemukan budaya bangsa, yakni (1) kebudayaan etnik, (2) kebudayaan baru yang berakar pada kebudayaan etnik atau kebudayaan baru etnik, (3) kebudayaan etnik yang langsung dipengaruhi kebudayaan asing atau kebudayaan etnik asing, dan (4) kebudayaan baru yang berorientasi pada kebudayaan asing atau kebudayaan baru asing.*

Based on the above explain about there are four types of culture in the reality of the nation's cultural plurality, namely (1) ethnic culture, (2) new culture rooted in ethnic culture or new ethnic culture, (3) ethnic culture directly influenced by foreign culture or foreign ethnic culture, (4) a new culture oriented towards foreign culture or a new foreign culture.

The first type of culture is ethnic culture. It is still easy to find because all the ethnic cultures are still maintained by people including ethnic culture. In the language, ethnic language is a tribal language used by ethnic communities in Indonesia such as Batik Toba, Malay, Batik Karo, Javanese, and Sundanese. All elements of culture that still contains ethnic customs belong to ethnic culture such as the implementation of customs and cultivation patterns. The second type of culture that is a new culture rooted in ethnic culture or it is all new culture that looks element or root of ethnic culture. The main root is Malay, but it has gained new vocabulary that not only comes from ethnic culture.

The third type of culture is ethnic culture that is directly oriented to foreign culture (foreign ethnic) has started to emerge in our culture like ethnic music combined with foreign music and modern clothes that use ethnic material. The development of such a culture will be useful for promoting ethnic culture. The fourth type is a new culture oriented towards foreign culture or a new foreign culture it is clearly visible on the pattern of life of our generation today. This culture is called a new foreign culture, its examples such as our diet, how to dress, and the lifestyle of our younger generation lead to foreign culture, which we often regard as a modern culture.

Based on above definition, it can be concluded that every culture has types, those are ethnic culture, new culture rooted in ethnic culture or new ethnic culture, ethnic culture directly influenced by foreign culture or foreign ethnic culture, a new culture oriented toward foreign culture or a new foreign culture. The first, ethnic culture is still nature or maintained by people that has been inherited by the ancestor. The second, new ethnic culture is all new culture that looks element or root of ethnic culture. The third, foreign ethnic has combined with foreign culture and to development will be used for promoting ethnic culture. The fourth, new culture it is clearly on the pattern to the generation such as how to the people used dress, and lifestyle of our younger generation, that is we often believe as a modern culture.

2. Culture Elements

According to Jack, 2009 (pp. 25-26), that culture or Civilization, taken in its wide ethnographic sense, is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society.

Characterization of culture includes several key notions which we could consider the classic qualities of culture;

- a. Learned
- b. Shared
- c. Symbolic
- d. Integrated
- e. Adaptive

Cultural performance is the social process by which actors, individually or in concert, display for others the meaning of their social situation. This meaning may or may not be one to which they themselves subjectively adhere; it is the meaning that they, as social actors, consciously or unconsciously wish to have others believe. (Alexander 2006, p. 32)

Alexander also gives opinion, if cultural texts are to be communicated convincingly, there needs to be a process of cultural extension that expands from script and actor to audience. Cultural extension must be accompanied by a process of psychological

identification, such that the members of the audience project themselves into the character, they see onstage. (p.34)

Baehaqie, 2013 (p 8) *Ada tujuh unsur budaya secara lengkap dan urut adalah bahasa, sistem pengetahuan, organisasi social, sistem peralatan hidup dan teknologi, sistem mata pencaharian hidup, sistem religi, kesenian,*

Based on the above explain about There are seven elements of culture in full and order are

- a. Language, Language is a means for humans to meet their social needs to interact or connect with each other. In anthropology, the study of language is called the term linguistic anthropology.
- b. The system of knowledge, the system of knowledge in the universal culture relates to the system of living equipment and technology because the knowledge system is abstract and tangible in human ideas. The knowledge system is very broad in nature because it includes human knowledge of the various elements used in life rural communities that live from farming will have a traditional agricultural calendar system called a system of agricultural business activities that has long been used by the ancestors to run its agricultural activities.
- c. Social organizations, in society forming various social groups, so the social organizations in which humans form societies within an area through various social groups.

- d. Systems of living equipment and technology, Humans always strive to maintain their lives so that they will always make the equipment or the objects. The anthropologist's initial concern in understanding human culture is based on the technological elements that a society uses in the form of objects used as living tools with simple forms and technologies.
- e. Living livelihood system, Livelihood of a society becomes the focus of important in the field of scientific research that is often used in the social sciences. Scientific research in the social sciences is about livelihood systems examines how the livelihoods of a community group or their economic system to meet their living needs. The economic system in traditional society, such as hunting, farming, farming in the fields, and catching fish.
- f. The religious system, the problem of religious function in society is the question of why people believe in the existence of a supernatural or supernatural power that is considered higher than humans and why man is doing various ways to communicate and seek relationships with supernatural powers. So the cause of the origins of the religion is the remnant of ancient religious forms which were embraced from all humanity in ancient times when their culture was still primitive.
- g. Art, Early ethnographic writing about the elements of art in human culture is more directed to the techniques and the process of making

the art objects. In addition, the early ethnographic descriptions also examine the development of music art, dance, and drama art in a society.

Based on above definition, it can be concluded that there are elements of culture, those are language, the system of knowledge, social organizations, systems of living equipment and technology, living livelihood system, the religious system, and art. With the existence of culture, people living in the tribe will be better with the existence of cultural elements, and they can use cultural elements in their lives, such as when the people to interaction each other people, when the people looking for their livelihood, and their made art, for the examples music art, dance and drama, which must be maintained to our people that live in tribe.

3. Culture of Java

Based on Großmann 2006 (p. 5) Java is on the southern fringe of the Indonesian Archipelago. 120 Million People live on this island, which make approximately 50 per cent of the inhabitants of Indonesia.

In the other page Großmann also explains that the density of population in Java is one of the highest in the world. Since the nineteenth century Javanese migrate voluntarily or forced to other islands of Indonesia. The vast majority of the Javanese are Muslim. There are also small numbers of Christians, Hindus, Buddhists and Animists. In everyday life the principles of Islam play a minor role. That does not

mean that the religion itself is not taken serious, but many other religious concepts are imbedded, like animist supernatural beings and powers. A lot of religious ceremonies are performed which have little connection with the official doctrines of Islam. (p.6)

Javanese cultural area is vast, which covers the entire middle and east of the island of Java. Even so there are region that are collectively often called *kewajen* region. Before there are changes in the status of the region as it is today, the area is Banyumas, Kedu, Yogyakarta, Surakarta, Madiun, Malang, and Kediri. The outside area is called coastal and east end. (Koentjaraningrat, 1993, p. 329).

Koentjaraningrat also gives statement that in the social life and social relationships everyday they speak in Java languages. When pronouncing the language of this area, one should pay attention to and discriminate against the circumstances of the person to whom the conversation is being spoken or in conversation, by age or social status. (p. 329)

According to Wedhawati (2006, p. 1) Javanese is the first language of Java residents who live in central java province, Special Region of Yogyakarta, east Jawa, Banten, Lampung, around the field, transmigration areas in Indonesia, among them, some Riau, Jambi, central Kalimantan, overseas, are Suriname, Dutch, new Caledonia, and west coast Johor.

Javanese language diachronic developed from ancient Java language. Ancient Java language evolved from ancient Java ancient language. Java language or called the new Java / modern language used by the people of Java since about the 16th century until now. The development of new Javanese language along with the shifting of Hindu-Buddhist-Javanese culture to Javanese Islamic culture. The new Javanese language, which is widely influenced by Arabic vocabulary, is used as a vehicle both spoken and written in the Islamic culture of Java. In that atmosphere the variety of writing Java language is not only written with the letters Java and Latin only, but also written with Arabic letters. Arabic letters are used and adapted to the Java language system and converted into a pegon letter.

Javanese is the language of some sixty or seventy million people living in the eastern two-thirds of java and most of the northern coast of java except jakarta. There are also large settlements of javanese speakers in other parts of indonesia, especially in southern sumatra, and in new caledonia and surinan. The javanese are the largest ethnic group in indonesia and comprise almost half of indonesia's population.

Javanese speakers can be found in nearly every part of indonesia. Javanese is a member of the austronesian family of language which spread through much of the southern seas from madagascar to hawaii and easter island from formosn in the north to new zaeland in the sourth, with

the exception of the island of New Guinea, all of Australia, and other areas with 'Papuan' languages.

Within the Austronesian family Javanese is clearly in a subgroup together with other languages of western Indonesia, but it is impossible at this time to say more about the relationships of Javanese. It is very similar in structure to Indonesian and other languages of the area, but the genetic relationships are not very close. (Wolff, 1982, p.1).

Based on above definitions, it can be concluded that Java is population in Java is one of the highest in the world and has been famous in every region of Indonesia. Since the nineteenth century Javanese migrate voluntarily or forced to other islands of Indonesia. The majority of the Javanese are Muslim. And there also small numbers of Christians, Hindus, Buddhists and Animists. Javanese is the first language of Java residents who live in central Java province, Special Region of Yogyakarta, East Java, Banten, Lampung, around the field, transmigration areas in Indonesia, among them, some Riau, Jambi, central Kalimantan, overseas, are Suriname, Dutch, New Caledonia, and west coast Johor.

4. Local genius

Based on the definitions, it can be concluded that local genius is a part of culture of a society that can not be separated from the language of society itself. Local genius is usually passed down from generation to generation through word of mouth. Local genius is in the story of society,

proverbs, songs and people's games. Local genius as a knowledge found by a particular local community through a collection of experiences in trying and integrated with an understanding of the culture and nature of a place.

It is the view of a place that has characteristics that are believed by the people especially those living in the tribe. All these things are inherited by the ancestors of the tribe. Viewpoints in a tribe or region have important values, such as beliefs and religions believed by people in the tribe or region. Local genius is considered highly valued and has its own benefits in the life of community. The system is developed because of the need to live, maintain, and live in accordance with the situation, condition, ability, and values that are lived within the community. In other words, the local genius then becomes part of their wise way of life to solve all the problems of life they face.

Pindo and respati, (2009) Kearifan lokal adalah perilaku yang positif dari manusia dalam berhubungan dengan alam dan lingkungan sekitarnya, yang bersumber dari nilai agama adat istiadat, petuah nenek moyang atau budaya setempat, yang terbangun secara alamiah dalam suatu komunitas masyarakat agar beradaptasi dengan lingkungan di sekitarnya.

Pindo and respati (2009) explains that local genius is a positive human behavior in dealing with nature and the surrounding environment, which can be derived from the value of customary religion, ancestor or

local culture, which naturally builds in a community to adapt to the surrounding environment. So local genius is the values and traditions inherited by their ancestors, such as religious values and customs. The culture is built naturally from community communities in order to adapt to the surrounding environment (p.7).

According to Kemdikbud, (2016) *Di Indonesia, kearifan lokal adalah filosofi dan pandangan hidup yang diwujudkan dalam berbagai bidang kehidupan misalnya dalam tata nilai sosial ekonomi, arsitektur, kesehatan, tata lingkungan, dan sebagainya. Kearifan lokal biasanya diajarkan secara turun temurun dan diwariskan dari generasi ke generasi diwujudkan dalam bentuk benda (tangible) dan tak benda (intangible).*

In Indonesia, local genius is a philosophy and definition that can be realized in various fields such as in socioeconomic values, architecture, health, environmental order, and the others. For example, local genius based on natural harmony produces a *pendopo* in traditional Javanese architecture. *Pendopo* located on the front of a house that has the concept of open space that ensures environment and air circulation smoothly without air. *Pendopo* also serves as a place to socialize with family, relatives and neighbors. So the *pendopo* has another meaning that is to actualize one form of harmony between homeowners with relatives and surrounding communities. Local genius in health is expressed in the form

of medicines and traditional methods of treatment, such as the use to cure cough and guava's leaf to cure diarrhea.

Local genius is usually taught inherited and passed down from generation to generation manifested in the form of objects (tangible) and not objects (intangible), such as language, literature, art, ceremonies, customs and so on. In addition, local genius is usually reflected in the habits of life of a long-standing society that is to look after and preserve nature. For example in Papua there are beliefs *te aro neweak lako* (nature is me), Mt Erstberg and Grasberg is believed to be the leader of *mama*, the land is considered as a part of human life. (Kemdikbud, 2016, p.2)

C. Language

Delahunty (2010) gives opinion that fortunately, people cannot read each others' minds. So, if want to allow someone access to what the people are thinking, it must provide them with clues that they can perceive. Language is a system that connects thoughts, which can not be heard, seen, or touched, with sounds, letters, manual signs, or tactile symbols (e.g, Braille) which can. In this way, one person's private ideas may be communicated to another person. For example, imagine that someone wants to communicate to others people the idea that the study needs to be tidied up. You can not see, hear, touch, taste, or otherwise perceive that idea it is locked away in my mind. To communicate it to people that have to cast it in a form that you can perceive typically in spoken, visual, or tactile form—that is systematically connected

to the idea, for example, the sentence, *My study needs to be tidied up*. Without this perceivable expression, it cannot know that people have an idea to communicate; without the systematic connection between the idea and the form of the expression, it cannot know which idea people want to communicate. So, language is a code that systematically connects private thoughts with public expressions. These books are about the systems it uses to connect private ideas to public activities. (p, 5)

Language has been a major topic of research for well over two centuries. Linguistic research intersects with anthropology, biology, computer science, history, human development, literature, philosophy, politics, psychology, as well as reading and writing.

According to Searle (2007, p. 15) some of the essential features of human language, and it will emphasize especially those features of language that relate to human society.

Searle suggest that the naturalist merged in previous paragraphs, a second main theme will be that the standard accounts of language in philosophy of language and linguistics tend to underestimate, and therefore misrepresent, the role of society and of social conventions. The general accounts of society given in such disciplines as sociology tend to underestimate, and therefore misrepresent, the special role of language in society.

The people will be arguing, among other things, that language is essentially social, but not just in any old way: rather, in a way that makes

human society essentially linguistic. The key connecting link between language and society is the notion of deontology, a notion involving commitments of various kinds, about which it will say more later. Language, for reasons that will attempt to state, requires a deontology, and the deontology introduced by language makes specifically human forms of society and human civilization possible.

Language is an old topic in Western philosophy, but its importance has grown. It is not a major issue among the ancients. It begins to take on greater importance in the seventeenth century, with Hobbes and Locke. And then in the twentieth century it has become close to obsessional. All major philosophers have their theories of language: Heidegger, Wittgenstein, Davidson, and all manner of “deconstructionists” have made language central to their philosophical reflection.

In what it can call the modern period, from the seventeenth century, there has been a continual debate, with philosophers reacting to and feeding off each other, about the nature of language. It think human can cast light on this debate if it identify two grand types of theory. It will call the first an “enframing” theory. By this human mean that the attempt is made to understand language within the framework of a picture of human life, behavior, purposes, or mental functioning, which is itself described and defined without reference to language. (Jourdan 2006, p. 16)

Language is involved in a wide variety of human situations, perhaps every situation. If something permeates every aspect of human life, and is so

complex that cannot fathom its influence, it should be study. The scientific study of language is one of the keys to understanding much of human behavior.

The study of language will not in itself solve all the world's problems. It is useful enough to make people aware that these problems of language exist and that they are widespread and complex. (Salzmann, et all 2012, p. 2)

Based on above definitions, it can be concluded that language as a genetic means of communication exist only in humans. Languages can not be heard, seen, or touched, with sounds, letters, manual signs, or tactile symbols which can. In this way, one person's private ideas may be communicated to another person. Language and culture learning has long been considered an important are of study in applied linguistics. However, as our understandings of the notions of language and culture have changed, so have the concerns on which such study is based.

D. Novel

Eagleton (2005). *The English Novel An Introduction*, defines that "A novel is a piece of prose fiction of a reasonable length. Even a definition as toothless as this, however, is still too restricted. Not all novels are written in prose. There are novels in verse." Goodyer (2008, p. 11) states:

The novel, like the documentary, is a hard genre to define. Through history, the term 'novel' has been applied to writings that cover a plethora of topics, that employ numerous and varied styles, and that have achieved divergent results - critically, publicly, aesthetically, and economically.

Logan (2011) defines about the Encyclopedia of the Novel is an advanced desktop reference source on the novel as a literary genre. International in scope, its articles focus on the history, terminology, and concepts essential to studying the genre. While available to the beginner, the Encyclopedia is aimed at a wider, more experienced audience. Its goal is to assist specialists, graduate students, and teachers who are working in fields ancillary to their areas of expertise, and also to help the interested general reader looking for detailed, reliable information. As the first reference source entirely devoted to the global history, theory, form of the novel, the Encyclopedia offers extensive coverage of advanced concepts in those areas.

Based on Lukacs (1971, p. 56) The novel is the epic of an age in which the extensive totality of life is no longer directly given, in which the immanence of meaning in life has become a problem, yet which still thinks in terms of totality. It would be superficial a matter of a mere artistic technicality-to look for the only and decisive genre defining criterion in the question of whether a work is written in verse or prose.

According to Timothy (2006). The novel is the most popular literary form of the last 250 years. Novels are indeed ubiquitous. They are sold not only in bookshops but also in airports, supermarkets, and drug stores. It read them in school and on vacation, turning to them for both intellectual stimulation and emotional satisfaction.

The novel is also an especially important and influential form. To the extent, for example, that see society as complex and interconnected or view

human personality as the product of early childhood experience, it whether realize it or not—registering the impact of such writers as Jane Austen and Charles Dickens, Henry James and Virginia Woolf.

To define the novel in these ways is to recognize its relationship to larger social forces. The rise of the novel through the 18th and 19th centuries coincides with major historical developments—urbanization and democratization, industrialization and globalization, to name a few. These developments heighten conflicts between established elites and the growing middle class. They also raise urgent questions of personal identity, social responsibility, and moral virtue—the very sorts of questions that turn up in so many of the greatest English novels. That the novel provided compelling responses to such questions is evidenced by its enormous and enduring popularity. No form could have established itself so quickly and so powerfully without addressing the deepest needs of its audience. (p. 1)

James (2006, p. 1) informs that the term Victorian novel is at best an academic flag of convenience. Firstly, there is the problem of dates. Queen Victoria's death in 1901 comes too long after her coronation in 1837 for the term Victorian to have much precise significance, either for history or for literature. The first major Victorian novel, Dickens *Oliver Twist*, appeared conveniently in 1837, in time for the future queen to be reading it on the night before her coronation, but for a decade after this the novels of Dickens stood largely alone among a sea of minor work. Raymond Williams and Kathleen Tillotson saw the 'true' Victorian novel as starting some ten years later, in the

literary ferment of the years 1847–8.1 In 1880 the death of George Eliot coincided with changes in both the content and readership of fiction, and the genre's major phase ends around that period. But the novels that followed reflect back on the earlier period in important ways.

In other pages, James gives opinion that the novel itself had little of the formal definition it has today. It was seen simply as a narrative form opposed to romance, a work of fiction dealing with the affairs of everyday life. Prose fiction was written, read and reviewed as part of a continuous spectrum of literature dealing with the humanities and science. No one would have debated where Scott the historian ended and Scott the novelist began, or thought the question relevant. Criticism of the novel genre goes back to the early eighteenth century, and was widely discussed during the Victorian period. (p.2)

Based on above definitions, it can be concluded that novel is a piece of prose fiction of a reasonable length, and related to literary. it has applied to writings on history, terminology and concepts essential to studying the genre. which is this novel the extensive totality of life is no longer directly given, in which the immanence of meaning in life has become a problem.

E. Research of the Relevance

Research of the relevance is the latest research with the same topics discussions. The writer found the relevance in some research like journal or thesis.

First, the writer has found relevance research by Citra Smara Dewi in *Fakultas Seni Rupa, Institut Kesenian Jakarta*. The title is: *Representasi Kearifan Lokal Pada Lukisan Borobudur dan Budaya Ketawang Karya Srihadi Soedarsono*. The writer has found the similarity in chapter 1 of background by Citra. There are culture, culture in Java, and too explain about local genius. There is striking difference in chapter 1. There is study about creation of painting in Java. But the writer explains about local genius. So between journal by Citra and the title by writer have similarities that are the same as discussing local genius.

Second, the writer has found another relevance research by Leni Ambar Muslihatin in *Fakultas Ilmu Pengetahuan Budaya, Universitas Indonesia*. The title is: *Warisan Budaya Bendawi Korea*. The writer has found the similarity in chapter II of theoretical by Leni. There are culture, and local genius. But there is striking difference in chapter 1 and chapter II, in chapter I there is introduction about *Bendawi* culture, in chapter II there is Clarification about *Bendawi Korea* culture. So between journal by Leni and journal by the writer have similarity in chapter II that explain about culture and local genius, which is different from the title of the writer is not explain about *Bendawi* culture.

Thirth, the writer has found another relevance research by Ulfah Fajarini in *Universitas Islam Negeri (UIN) Syarif Hidayatullah Jakarta*. The title is: *Peranan Kearifan Lokal Dalam Pendidikan Karakter*. The writer has found the similarity in journal by Ulfah. There is local genius that the same with

journal has the writer. While there is striking difference in journal by Ulfah, there is about the characteristic of education.

Fourth, The writer has found another relevance research by Samsudin in *Fakultas Ushuluddin, Adab dan Dakwah IAIN Bengkulu*. The title is; *Local Genius dalam revolusi mental bangsa pasca reformasi*. The writer has found the similarity in journal by Samsudin. There is local genius that the same with journal has the writer. But there are striking difference in journal by Samsudin about *mental* revolution and strategy of revolution. So the journal by samsudin have similarity with the title by writer is local genius, which is different from the title of the writer is not explain about the mental revolution and strategy revolution.

Meanwhile, the writer has found another relevance research by Mufadillah Santy in School of Foreign Language JIA. The title is Local Genius Analysis of West Sumatera Culture in The Land of Towers Novel Culturally. The writer has found similarity in a paper by Mufadillah Santy. There is local genius that the same with a paper has the writer.

There is striking difference in a paper by Mufadillah Santy about local genius in West Sumatera Culture, while a paper by the writer explain about local genius in Central Java Culture.

CHAPTER III

RESEARCH METHODOLOGY

A. Method of the Research

1. Time and Place of the Research

In collecting the data of the research, the writer did the research from beginning of March 2018 and finished in July 2018. It has been done for several times to conducted and collection of the data. The writer tried to find the reference as the basic and theory of the research. The reference were collected from many sources such as some book which the writer read from STBA JIA library and others university library, these places also become where the writer compiled the research. The writer also looks for some references from e-book, and the other sources from internet.

2. Kind of The Research

This research uses the qualitative method. This research needs some steps to make an analysis. One of them is collecting data. The collecting data is important for the research. It can be used to obtain the intricate details about through process, feeling, and emotion that are difficult to extract or learn about through conventional research.

The focus of qualitative research is exploration, which is descriptive and tends to use analysis with inductive approach. In conducting qualitative research, the researcher conducted on the basis of the data he possessed by

utilizing the theory as a reference material and ending with the discovery of a 'Theory'. The resulting theory is the end result of all conclusions that are taken based on the data and statements obtained during the study period.

According to Mackey (2005) The term qualitative research is taken to refer to research based on irregular descriptive data in the use of statistical procedures. There are several characteristics of the qualitative research described below.

- a. Rich description; The purpose of qualitative research often involves some careful and detailed descriptions that are strongly contrary to the quantification of data through measurements, frequencies, scores, and ratings.
- b. Natural and holistic representation; Its ordinary qualitative researchers tend to have more interest in presenting a natural and holistic picture of some of the phenomena being studied.
- c. Few participants; rather than using a large group of (generally randomly selected) participants with the goal of generalizing to a large population like quantitative researchers.
- d. Emic perspectives; Qualitative researchers aim to explain the phenomenon in interpreting an inherent meaning to them that is to adopt an emic perspective, or by the use of meaningful categories for the group or community of speeches examined.

- e. Cyclical and open-ended processes; Its usual quantitative research tends to be processed, or open, with emerging categories.
- f. Possible ideological orientations; where as most quantitative researchers consider impartiality to be a goal of their research, some qualitative researchers may consciously take ideological positions.
- g. The research questions are oriented or glued to the general and open ended, and hypotheses can be generated as a result of qualitative research rather than in the early stages of the study. (p 162-164)

The phrase of the qualitative methodology refers in the broadest sense to research that produces descriptive data people's own written or spoken words and observable behavior. In addition that qualitative methodologies are more referenced by describing behaviors or also analyzing problems with a particular person or community. (Taylor, 2016, p 7)

Ghony (2012), explained about Qualitative researchers move from the description of historical events or social settings to a more general interpretation of meaning. Data analysis includes testing, selecting, sorting, categorizing, evaluating, comparing, synthesizing, and reflecting on recorded data, as well as reviewing raw and recorded data. (p. 246).

B. Procedure of the Research

Several procedures were conducted to achieve the research result. These procedures, besides involving the researcher, were also gaining some other's perspective and suggestions from various resources to achieve an accurate data, analysis and also research result. Here are the details of procedures of the research:

1. Preparation

- a. Determining the novel which is as the object of the research, that is *The Dancer* novel by Rene T.A. Lysloff.
- b. Discussing with counselors.
- c. Collecting the data that will be the object of the research.
- d. Determining the sample of the research to restrict the object of the research.
- e. Preparing all of the things which needed for collecting the data such as papers, pen, text liner, dictionary, computer and printer.

2. Implementation

- a. Reading *The Dancer* novel.
- b. Collecting the data from the novel.
- c. Processing and analyzing the data.
- d. Obtain the result of the research.
- e. Discussing with counselors.

3. Finishing

- a. Composing the analyzed data
- b. Formulating the problem and concluding the system.
- c. Discussing with the counselors
- d. Revising the result.
- e. Concluding the result

C. Technique of the Data Collection

Before the data are collected, the writer reads and searches for words and phrase that contain local genius in *The Dancer* novel. The first step is to read all the pages in the novel. When the writer gets the data, those data are given marks, after the data have been given a sign then the data one by one interpreted by using a dictionary of Javanese language. After all data have been collected, those data are ready for the analyses.

D. Technique of the Data Analysis

In this research, the writer analyzed data in the *The Dancer* novel. There are some steps that the writer has done to analyze the data:

1. Collecting the data

First, this step is done by reading and reviewing all the data, so the researcher can identify the data which are needed.

2. Selecting the data

Second, after the collecting data, the writer selects them.

3. Identifying the data

Then the writer identifies local genius of Central Java in the novel, and classifies them based on their types.

4. Result

Finally, the writer analyzes local genius of Central Java culture with making tables to find the most which occurred in *The Dancer* novel.

E. Sources of the primary and secondary Data

Kutha (2010) gives statement that the data is divided into 2 types, namely quantitative and qualitative data. Qualitative data, in the form of non numbers (categorization), such as job satisfaction, education level, character traits and a character and so forth. Data sources, both for the type of quantitative and qualitative there are two kinds; (p. 143)

1. Primary data sources

Primary data sources of this research are local genius data which are taken from *The Dancer* novel by Rene T.A Lysloff. So, the object data of them research are local genius and the data source is *The Dancer* novel by Rene T.A Lysloff.

2. Secondary data sources

Secondary data sources are the other sources which have been exist before the research is done, and explain those primary data, like articles in social media, text books, research results, group discussion.

CHAPTER IV

DATA ANALYSIS

A. Data Description

As the subject in this research, the writer gives a brief description about *The Dancer* novel as follows:

The dancer was written by Ahmad Tohari. He was editor of the newspaper *Harian Merdeka* (1979-1981) and editor of the magazine *Amanah* (1986-1993). The original version *Ronggeng Dukuh Paruk* was printed by PT. Gramedia Pustaka Utama in 2003 and English version *The Dancer* translated by Rene T.A. Lysloff was published in 2009.

The *Dancer* novel is inspired by a true story. The story in this novel was about tradition in the village, culture language, simple life of people, and love. The *Dancer* tells about a village community struggling to adapt to a rapidly changing world. It also provides readers with a ground level view of the political turmoil and human tragedy leading up to and following the abortive communist coup. This trilogy of novels traces the lives of two characters, Srintil, a dancer whose unwitting involvement with the region's leftist propaganda machine set her at odds with Rasus, the love of her life who embraces Islam and finds a career in the army. Through their separate experiences, both learn the concepts of shame and sin, Rasus after he leaves their home village and journeys into the wider world and Srintil when the outside world finally comes crashing into her remote and isolated village.

The data are taken from The *Dancer* novel. The novel has three chapters. The writer chooses all the chapters. They are chapter I (*Notes for momma*) has four subtitles, subtitle 1 has 7 data, subtitle 2 has 6 data, subtitle 3 has 6, and subtitle 4 has 2 data, all of them are 22. Chapter II (*A shooting star at dawn*) has four subtitles, subtitle 1 has 1 data, subtitle 2 has 2 data, subtitle 3 has 2, and subtitle 5 has 1 data, all of them are 6. And chapter III (*The rainbow's arc*) has four subtitle, subtitle 2 has 3 data, subtitle 3 has 2 data, subtitle 4 has 2 data, all of them are 7. The writer finds 35 data for all the chapters.

Table 4.1

Chapter	Data
Chapter I	
Subtitle 1	<ol style="list-style-type: none"> 1. <i>Kerokot</i> 2. <i>Senggot timbane rante, tiwas ngegot ora suwe</i> 3. <i>Ronggeng</i> 4. <i>Rangkep</i> 5. <i>Indang</i> 6. <i>Bungkil</i> 7. <i>Kidung poem</i>
Subtitle 2	<ol style="list-style-type: none"> 1. <i>Thole-Thole</i> 2. <i>Keris</i> 3. <i>Walidukun</i> 4. <i>Talisman</i> 5. <i>Bungur tree</i> 6. <i>Batik</i>
Subtitle 3	<ol style="list-style-type: none"> 1. <i>Bukak klambu</i> 2. <i>Kuntul</i> 3. <i>Kula nuwun</i> 4. <i>Sengon</i> 5. <i>Tembang</i> 6. <i>Ciu</i>
Subtitle 4	<ol style="list-style-type: none"> 1. <i>Lingga</i> 2. <i>Wayang</i>
Chapter II	<ol style="list-style-type: none"> 1. <i>Lurik</i>

Subtitle 1	
Subtitle 2	<ol style="list-style-type: none"> 1. <i>Tempeh bongkrek</i> 2. <i>Pupuh Sinom</i>
Subtitle 3	<ol style="list-style-type: none"> 1. <i>Keroncong</i> 2. <i>Gambyong</i>
Subtitle 5	<ol style="list-style-type: none"> 1. <i>susuk</i>
Chapter III Subtitle 2	<ol style="list-style-type: none"> 1. <i>Kutut manggung</i> 2. <i>Jangkrik sungu</i> 3. <i>Mbakyu</i>
Subtitle 3	<ol style="list-style-type: none"> 1. <i>Genjer</i> 2. <i>Grontol</i>
Subtitle 4	<ol style="list-style-type: none"> 1. <i>Umbi Gadung</i> 2. <i>Eling-eling Banyumasan</i>

Finding data in *The Dancer* Novel by Rene T.A Lysloff is analyzed according to some steps. The beginning step is choosing the sentences based on the data provided. Second step is describing words which have local genius values of Central Java. The last step is, analyzing the data found by explaining those data and how those words can be mentioned as the local genius of Central Java. The data are presented below:

B. Data Analysis

In the data of this research, those data are analyzed from *The Dancer* novel by Rene T.A. Lysloff. The writer takes 3 chapters of the novel. Chapter I consists of 22 data. Chapter II consists of 6 data. Chapter III consists of 7 data. The total of the data are 35 data.

The descriptions are listed in *The Dancer* novel by Rene T.A. Lysloff that contains local genius explanations in the novel to make the interpretation of the data analysis easily.

Chapter I (Notes For Momma)

Subtitle 1

Datum 1

The only spots of green here and there were the cactus like *kerokot* that appeared in the fields only during a drought, nature's sacrifice to the sundry forms of locusts and crickets. (P. 3 L. 2)

Based on KBBI (2008), There is a kind of plant which is almost similar to cactus plants, that plants are in the Java. This plant called *kerokot*. People that live in Java called vegetables with the title *Kerokot* which includes plants that can be consumed this plant species *Portulaca Oleracea*. *Kerokot* is creepers, leafy small greenish brownish stems, small yellow flowers, can be eaten as *pecel*, bracelet, *Portulaca oleracea* (p. 683).

In the Central Java, *kerokot* is consumed as a vegetable of *pecel*. Based on the article with the title "*Kerokot – ciri-ciri tanaman, serta khasiat manfaat kerokot*" *Kerokot* is also use traditional medicine to people in Central Java because it can be used as an alternative medicine either fresh or dried first. There are benefits of *Kerokot* for health that need to know that can treat appendix, treat whiteness, treat hepatitis, treat skin inflammation or ulceration, and can treat ulcers. *Kerokot* is not only found in Central Java. It is also found in all region in Indonesia.

Datum 2

Srintil, in her young girl's voice, was singing a favorite song of ronggeng dancer: “*senggot timbane rante, tiwas ngegot ora suwe*”. (P.6 L.16)

In the datum 2 is kind of traditional song in Central Java, including in Banyumas. Based on the journal “*Gaya Wacana Dalam Teks Novel Ronggeng Dukuh Paruk dan Dimensi Budayanya*” In the data of the novel there are 2 traditional song sentences, those are *senggot “timbane rante, tiwas ngegot ora suwe”* the data shows that the mantra that traditional societies believe have supernatural powers, have language typical. The spell language can not be replaced with sentence or other words. Other than that, javanese traditional songs are very diverse or varied. On the one hand, javanese traditional has a beautiful and meaningful tradition, on the other hand it has a pleasant entertainment power. The advantage is that the javanese tradition song has a solid and rhythmic language that builds musical sound. This is kind song of local genius in Central Java, Banyumas.

Datum 3

“Like a *ronggeng* dancer?” asked Srintil again, flirtatiously. (P.7 L.21)

The writer has found the datum is dance of traditional in Central Java, including in Banyumas. This kind of traditional dance called *ronggeng*. According to the article wikipedia with the title “*Ronggeng*”. *Ronggeng* may have existed in Java since ancient times, relief in the *Karmawibhanga* part of the 8th century Borobudur displays a scene with female musicians and dancers. In Java, the

ronggeng show is one example of group travel that runs from village to village. The dance troops consist of one or more female dancers, passed by a group of musicians with musical instruments: *rebab* and *gong*. The term "*ronggeng*" is also applied to female dancers. During *ronggeng* performance, professional dancers will be given to invite some people or customers to dance with them as a couple by giving money tips for female dancers, given during or after dancing. Intimate dance couples and female dancers may perform some movements that may also be referred to in the courtesy standards of the Javanese court royalty. In those days, the erotic and sexual nuances of the *ronggeng* dance were regarded as prostitution that was shrouded in the art of dance.

In this dance is a tradition that doing by the dancer in Banyumas. *Ronggeng* is relates with local genius. For many people it is considered good for them around the village as well as outside. Because this dance has characteristics that exist in Indonesia, including in Central Java. *Ronggeng* is relates to Central Java Culture.

Datum 4

And, there's another thing: the problem of *rangkep*, of course. That's right up your alley, isn't it? (P.12 L.48)

The writer has found the datum 4 is kind of traditional word in Central Java. *Rangkep* is all words that are read 2 times or normal words are activated again. And *rangkep* also kind of traditional song in Central Java. There are kinds of *tembung rangkep*, those are *tembung rangkep dwilangga*, *tembung rangkep dwipurwa*, and *tembung rangkep dwiwasana*. This is kind word of local genius in Central Java, Banyumas.

Datum 5

No matter how she was trained, a young woman could not become a ronggeng dancer without being possessed by the *indang*. (P. 8 L.26)

The word *roh* in the datum 7 is called kind of spirit of Indonesia, including of Central Java, Banyumas. On the article with the title “*Roh ebeg (indang) di kalangan remaja*”. *Indang* is *roh*. Dancer at the time of dancing there are possessed by the *indang (roh)*, so that the performance has the ability, skill, strength and high attraction and fascinating. *Indang* not easy to come just like that but obtained by way of meditation/concentration in place which is considered good by local society. The coming of *indang* for the dancers will bring luck and also can cure the sick with the power of *indang*.

The people who live in the middle of Java, usually called *roh* with the title if *indang*. So it is *roh* for others outside of central java. *Indang* just come at the time again there dance event, it is usual also dukun call *indang* to cure society which exist in village. *Indang* has a value on the local genius. According to many people *indang* is a figure that is not visible. *Indang* is too relates to Central Java culture.

Datum 6

For some years Santayib has provided the people of paruk with a particular kind *tempeh*, called *bongkek*, made from *bungkil*. (L.80)

This kind of plant is *bungkil*. It comes from Indonesia especially in Central Java. Usually people in Java called *bungkil*. According to KBBI, said that *Bungkil* is mean peanut oil dregs. That is make to be traditional food is *tempeh bongkrek*. So this kind plant of local genius in Central Java.

Datum 7

His ancestors had taught him to communicate with the spirits by reciting a *kidung* poem, which he sang from the depths of his heart (P.28 L.40)

Kidung is kind of song that comes from Central Java. *Kidung* is a middle javanese vocabulary and is included in the classification of nouns that have equivalents with songs or *sekar* “singing” in the new javanese language. The verb forms in the middle javanese language become *mangidung* “singing”. In the new javanese language also recognize the term *kidung* which has more or less the same meaning as *kidung* in middle javanese, and the verb form becomes *ngidung* or *angidung*. This kind song of local genius in Central Java.

Subtitle 2

Datum 1

I begin to feel anger toward those who treated Srintil as an object, especially Sakarya and his wife, and those young men who put money down Srintil’s front when she danced *thole-thole*. (P. 35 L.25)

Thole thole it has the meaning kind of dancing around, according to article with the title “*Seni traditional Banyumas*” dancer ordinary dancing *ebeg*. *Ebeg* dance is a dance from Central Java, precisely its coming from Banyumas. Another variant of this type of art in other areas is known as *lumping* horse or *jaran kepang*, there are also name *jathilan* (Jogjakarta) also *reog* (East Java). This dance uses “*ebeg*” which is a woven bamboo that resembles a black or white horse and

given a rattle. The dancer wore a pair of batik length trousers and sunglasses, wearing a crown and a sumping in this ears.

It is the local genius language that is characteristic of the Central Java region, at Banyumas. Here is a traditional commonly performed by traditional dancers. Maybe not many people that know about this language. *Ebeg* dance has good value for most people who live in the village. *Thole thole* is too relates to Central Java culture.

Datum 2

This gave me an idea; at home there was a very small *keris* dagger which had belonged to my father (P.38 L.36)

There is thing of traditional in Indonesia, including Central Java, Banyumas. This kind of thing traditional in Indonesia is *keris*. Based on the article with the title "*Makna keris dalam budaya jawa*". *Keris* is a valuable object for the people of Java. *Keris* is a sacred weapon in Javanese culture that has been used since more than 600 years ago. This *keris* weapon is believed to have originated from the island of Java around the 9th century ago. Until the 14th century, *Keris* also still be the symbol of the greatness of many kingdoms in the archipelago, not only in Java alone. Kings on the island of Sumatra, the island of of sulawesi also makes the *keris* as a symbols of sovereignty.

Besides as a sign of the greatness of a king, formerly *Keris* also became a tool for self defense. In fact, in every war, a king or commander must have a *Keris* pledge to able to defeat the enemy, or in conquering other kingdoms.

Many of the *Keris* has supernatural power, making history very famous, thanks to the meaning of the *Keris*. *Keris* is relates to Central Java Culture. *Keris* has good value for many people, because keris is the characteristics from Central Java

Datum 3

The handle was made from a very hard wood called *walidukun* (P. 39 L.41)

The writer has found datum 3 is paranormal who can know everything before something happens. This kind of *paranormal* is *walidukun*. According to the article with title “*Beda antara dukun dan paranormal*” *Walidukun* it has magic, besides *walidukun* can predict people’s mind. *Walidukun* can also control the astral beings and can communicate with the creatures of the astral beings. In Central Java, Banyumas many call it with *walidukun*. *Walidukun* is relates to Central Java Culture, because *walidukun* just there in Central Java. *Walidukun* has bad values for many people.

Datum 4

It is a love charm, used as a *talisman* by ronggeng dancers in the past. (P. 42 L.53)

This is a kind *Jimat* of indonesia. Based on the article with the title “*Jimat (Talisman,/Amulet)*” *Talisman* is *Jimat*. *Jimat* comes from the portuguese, fetitico, and comes from the latin word *factitius* meaning something related to magic or something that exists its influence and effect. The amulet that is used gives immunity and protection, strength with the aim of maintaining power and life to

be respected by man and safe from evil interference. In Central Java people called with the *talisman*. *Talisman* has value in characteristics in Central Java. *Talisman* is too relates to Central Java Culture.

Datum 5

One morning, paruk was adorned with the blossoms of the *bungur* tree, a brilliant shade of purple gracing almost every corner of the tiny village. (P.43 L.57)

Bungur is a kind of plant in the form of a tree or shrub known as a road or yard shade tree. *Bungur* tree there in Central Java. The flowers are pink, when blooming together will look beautiful. Propagation of the seedlings comes from the seeds that come out after the flowering process is complete. The seeds are round brown in color as large as marbles. In addition, it can also be propagated by transplant. There are two types of *bungur* which are popular as home garden plants: ordinary / large (*L. speciosa*), large trees reaching 8 m, and Japanese *bungur* (*L. faurieri*, *L. indica*, and both hybrids) which are smaller, shaped shrub. Large dams were also widely planted in cemeteries. Now besides being intentionally planted on the side of the highway and the yard, there is also a lot of wild growth on the banks of the river. It is a kind of plant in the local genius.

Datum 6

After the ritual bathing had finished, Nyai Kartareja dried Srintil's hair with a *batik* cloth. (P.46 L. 68)

There are types of handicrafts made from the hands of the people whose results into products such as cloth, clothes, and others. In this kind product there in Indonesia, it is called Batik.

Based on the article in this datum 6 with the title “*Batik*” and in KBBI (2008, p. 146). *Batik* is a cloth that is painted using canting and evening candle liquid to form paintings of high artistic value on mori cloth. *Batik* comes from the word *amba* and *tik* which is the language of Java, which means is to write a point. If the pass used to call *ambatik*. Batik is a craft that has high artistic value and has been a part of Indonesian culture, especially Java, Since a long time. Javanese women in the past made their skills in *batik* as a livelihood, so that in the past *batik* work was exclusively female work. *Batik* is an ancestral heritage of Indonesia, Java which until now still exist. *Batik* has several techniques, there are stamp *batik*, write *batik* dan painting *batik*. *Batik* was also first introduced to the world by President Soekarno, who at that time was wearing *batik* at the United Nation conference. *Batik* is relates to Central Java culture.

Subtittle 3

Datum 1

The last ritual was called *bukak klambu*; “opening of the mosquitonet.” (P. 51 L. 2)

This is a kind of tradition in East Java precisely in Banyumas is Bukak Klambu tradition. Based on this article with the title “*Lelang perawan dan kisah-kisah tradisi seksual*” said that this tradition surrender virginity candidate ronggeng on any man who is able to surrender a sum of money that has been

determined by dukun ronggeng. Surrendering virginity can be redone in the present, becoming a way for poor women to sell their virginity as an asset in order to improve the degree of the economy, this is one of the local genius in Banyumas.

Datum 2

Water birds, the bluwak, *kuntul*, and trintil, reappeared. (P. 57 L. 26).

The writer has found the datum is kind of water bird in all of the world, especially in Indonesia. On the article “*Burung kuntul*” said that *Kuntul* is a name for the birds of the Ardeidae family. This bird is long legged, long necked, and spread all over the world. In Central Java, Banyumas, there is a bird usual being in the rice fields.

Datum 3

“*Kula nuwun*,” Dower declared, politely announcing his request to come in. (P. 59 L. 35)

In this novel has found the datum 3 is kind of language in Central Java. It is *kula nuwun*. Based on the article with the title “*Kula nuwun, mangga*”. *Kula nuwun* actually come from the word *kula* which means me which is the origin of the word. As we know the Java language, there are levels, so do not be surprised if using a very subtle word because *nuwun kula* is a saying “excuse” that it is a sign that we respect or appreciate the other person. The second is word *nuwun*. This word is actually meaningful to ask which of course the same level with the word *kula* which is from level of the word fine polite. so *kula nuwun* is expression

excuse but has a delicate level of Javanese language. *Kula nuwun* is relate with Central Java culture, because has characteristic in language.

Datum 4

Above me, at the top of a *segon* tree, keket birds were perched (P. 62 L. 53)

There is a kind tree in indonesia. It is *segon*. The witer has found in the article with the title “*Segon*” said that *Segon* (*Albizia chinensis*) is a kind of tree member of the tribe. These shade trees and timber are spread naturally in India, Southeast Asia, Southern China, and Indonesia. In Central Java region in this tree called is Java *segon*. *Segon* tree has benefits on *segon* wood *segon* commonly used for making creates, boats, house herbs, and bridges.

Datum 5

His favorite *tembang* or traditional sung poetry, was also the favorite of the other children, and had become known aas the song of the village orphans. (P. 64 L. 57)

In general in Javanese literature, *tembang* is a kind of literary creation that is poetic, according to the article with the title “*Pengertian dan jenis tembang*” and in KBBI (2008, p 1430). *Tembang* is essentially a part of the art of sound. The song which is in Javanese is called *sekar*, *sekar* is an essay which is bound by rules of teacher *gatra*, teacher *wilangan*, teacher song along with the songs. *Tembang* as part of the Javanese arts is an element of art or culture that must be preserved coaching and development. *Tembang* has 2 types namely *tembang para*

and *tembang yasan/miji*. *Tembang para* is a poem that has simple rules, not to the strict rules, both in terms of rules about *lampah* as well as about teacher *gatra*, teacher *wilangan* and teacher song.

Tembang yasan/miji is a poem that has strict and complex rules. The rules in question are rules about *lampah* and rules about teacher *gatra*, teacher *wilangan*, and teacher song. So *tembang* has characteristic of Central Java, especially Banyumas.

Datum 6

The odor of *ciu* steaming out of his own mouth smelt to him like a perfume worn by the ronggeng of paruk. (P. 76 L. 109)

The datum 6 is a kind of alcohol in Indonesia, especially Central Java, Banyumas. Based on the article “*Ciu*” said that In this kind that resulting from the process of fermentation of tree *ketela* that is wasted in the process of making *tapai* (drops *tapai*). This drink is typical of Kebrajan Village, Sumpiuh, Banyumas and Cilacap, Ajibarang, Central Java, Indonesia, an area around the outskirts of Banyumas. This drink is known to contain alcohol and is very effective to make people who drink it drunk.

Ciu is very popular in Java especially Banyumas, Sumpiuh, Cilacap, Purbalingga, Banjarnegara, Kroya and surrounding areas. *Ciu* initially only marketed in Banyumas, Purwokerto, Sumpiuh and Ajibarang Areas. Many people in village that called that alcohol is *ciu*. For people in this alcohol is not good. So in this drink still has characteristic of local genius. Because local genius is values that not good or good of thing for people.

Subtitle 4

Datum 1

The treatment was called *lingga*; a combination of the abbreviation of two javanese word meaning “neighbor’s penis”. (P.88 L.39)

This is a kind of symbols that exist in indonesia, including in east java is *lingga*. On the article with the title “*Simbol Dan Filosofi Lingga Yoni*”. *Lingga* is a symbol, a trait, or a gesture. *Lingga* as a symbol of male genitalia, especially *lingga siwa* in the form of the stone pillars, statues of gods, the point of worship monument. *Lingga* is derived from sanskrit, *lingga* is built to event such as winning in war, *lingga* there in central java, east java, and bali. In KBBI (2008) *Lingga* it is a sign of male god siwa, shaped pole, which symbolizes fertility as a memorial and so on (p 831). This is one of part in local genius.

Datum 2

I then began my acquaintance with books, on subjects ranging from *wayang*, the shadow pupper theater, to history and general knowledge. (P. 97 L. 77)

There is kind of art in *The Dancer* novel. *Wayang* is an indonesian art performance that is growing rapidly and has been recognized by the world because of its uniqueness. The art of *wayang* show itself is favored by all walks of life. Not only in java, now wayang are also familiar and often presented at sacred events around the world.

Wayang was born from the ancestors of javanese in the past. In those days, *wayang* was thought to be made of grasses tied together so that shape was still very simple. *Wayang* played in ritual worship of ancestral spirits and in javanese

traditional ceremonies. In KBBI (2008, p 1559) said that *wayang* is artificial puppets made of leather or wood sculptures and so forth that can be utilized to portray characters in traditional drama performances. *Wayang* there in the area of bali, java, sunda, and so on. And usually played by someone called *dalang*.

Chapter II (A Shooting Star At Dawn)

Subtitle 1

Datum 1

This particular day, Wirsiter was wearing a traditional headress, a jacket of traditional *lurik* fabric, and a neatly folded wrap-around skirt. (P.134 L.73)

The writer has found the datum 1 is kind of traditional indonesia wastra is *lurik*, in the Java area. Based on the article with the title “*Kisah kain lurik, si kain bergaris*” give explanation that most people see *lurik* is a piece of cloth with a vertical or horizontal striped motif, without any particular meaning. The usual Java society is known for its *lurik* patterned clothing. The word *lurik* comes from the ancient Javanese language.

Lurik it means style, which means having a characteristic on the fabric at the time made. *Lurik* cloth very popular because of its uniqueness, and besides that because it has its own pattern. So *lurik* become one of local genius in central java.

Subtitle 2

Datum 1

Your parents were nothing better than sellers of *tempeh bongkrek*, and they died of food poisoning! (P. 161 L.79)

We have found the data in *The Dancer* novel is kind of food is *tempeh bongkrek* that comes from central Java is more precisely in Banyumas. According to the article with the title “*Tempe Bongkrek*” said that *Tempeh bongkrek* made from soybean and coconut pulp, some people believe that this *tempe* is often cause poisoning because contaminated by *Burkholderia Galdioli* bacteria that produce toxins in the form of *bongkrek* acid with the frequent occurrence of poisoning that can cause casualties. Food *tempeh bongkrek* become one of local genius in central java.

Datum 2

The calung artist performed dozens of songs that evening but Srintil was especially moved by the repeated strains of one particular poem, “*pupuh sinom*” (P.164 L.95)

This is a kind of song or tembang in its Java language that exist in Java area. Based on the article in datum 2 with the title “*Pupuh Sinom Bahasa Jawa & Indonesia Dan Profil Mangkunegara IV*”. *Pupuh sinom* is a literary song that comes from wedhatama. Wedhatama is a doctrine to build manners and spiritual work for the kings mataram. Wedhawati originated in Javanese language is wredhatama which means serat (writing/creation) wedha (teachings) tama (virtue). Usually *pupuh sinom* song is at the time of the show on stage, and when there is a dance performance. So *pupuh sinom* song become one of local genius in central java.

Subtitle 3

Datum 1

There'll be a *Keroncong* orchestra from the city, a group of comedians, and also a troupe of acrobats. (P.172 L.15)

There is a kind of musical instrument that is *Keroncong* derived from a kind of portuguese music known as fado. On the article in wikipedia with the title "*Keroncong*". *Keroncong* one of Indonesian musical instrument, its exact in Java area, including in Central Java, Banyumas. Usually people knowing that *Keroncong* musical instrument that comes from Java. *Keroncong* is one of part of local genius in Central Java.

Datum 2

One did not have to have a profound knowledge to say that ronggeng dancing is usually but a crude imitation of *Gambyong*. (P. 206 L.181)

The writer has found a kind of dance in Indonesia is *Gambyong*, especially in Java. According to the article with the title "*Tari Gambyong Surakarta*". *Gambyong* dance is one of the traditional arts in the form of dance from Surakarta, Central Java. The name of this dance is given as the name of creator, a surakarta born artist who has the name "Mas Ajeng Gambyong/M.A Gambyong", which is one of the female dancers and is often referred to as waranggana/ledhek by Java community in the range of 1500. *Gambyong* dance is used in agricultural ritual ceremonies aimed at rice fertility and abundant harvesting, now *gambyong* dance is used to enliven marriage receptions event and welcome the guests of honor or state. So *Gambyong* become one of local genius in central java.

Subtitle 5

Datum 3

And none of them cared whether srintil was truly beautiful or just seemed pretty because of an illusion created by the practice, known as *susuk*, of inserting slivers of gold or a small diamond under the skin behind an eyebrow or lip, or in the buttocks. (P. 246 L. 3)

The data in this novel is about kind of magic is *susuk*, *susuk* is there in indonesia, especially in Central Java, in this data of the dancer novel is telling about srintil used *susuk* just seemed pretty because of an illusion created by the practice. *Susuk* is an object that can attract something through the science of magic.

Based on the article “*Susuk*” said that refers to away of inserting a foreign object into a person’s body spritually to gain an advantage. The foreign object is generally a small needle. The advantages in question in the form of spiritual protection, the pull of the attraction, and the physical strength are all forms of suggestion of a person who has used the *susuk*. Users of the *susuk* usually have taboos that must be obeyed. The practice of the *susuk* has the origin of malaysian culture, which then enters indonesia. In islamic teachings, *susuk* is considered haram.

Chapter III (The Rainbow's Arc)

Subtitle 2

Datum 1

She could hear his rough singing, giving voice to “Kutut Manggung,” a traditional song. (P. 334 L.130)

The word *Kutut manggung* is datum 1, it there in indonesia, especially in Central Java. *Kutut manggung* is kind of song/tembang from Java. On the article in this datum with the title “Pesan Berahi dalam Gending Kutut Manggung”. *Kutut manggung* is an appreciation of the sensitivity of sensuality in a certain order of values that distinguishes the human lust and the primate like lust of apes. He is responsible and has a definite direction that is the line of communication between man and the taste of the ruler of nature. He is so subtle that only a certain adult can understand what *wis wayahe lingsir wengi, perkutute arsa muni atau perkutute njaluk ngombe*.

Datum 2

The *jangkrik sungu*, the horned cricket, was considered special. (P. 346 L.192)

There is a kind of cicadas in the datum 2. In indonesia many kind of cicadas especially *jangkrik sungu*, *jangkrik sungu* there in Central Java. Based on the article with the title “*Pengenalan tentang jangkrik*” said that today cicadas is increasingly cultivated in order to supply sufficient supplies as an ingredient for a cosmetic industry, alternative medicines and other than as other pet feed. *Jangkrik sungu* also one of part of local genius in Central Java.

Datum 3

“Uh, Mbakyu,” said Diding in a deliberate tone, using the honorific title that meant “elder sister”. (P. 355 L. 223)

The writer has found the data is kind of sister called *mbakyu*. Of course we all know that *Mbakyu* is a call for sister in the Indonesian language. According to KBBI (2008, p 892) said that *Mbakyu* is a nickname for older women in Java. Calling *mbakyu* is often aimed at people with lower social status. People will call *mbakyu/mbak* to anyone either younger or older as long as the age distance is not too far away because it is not familiar, or not too familiar.

Subtitle 3

Datum 1

She recalled a gigantic clay pot, used to cook kangkung, a leafy vegetable, and *genjer*, an edible river plant, spiced only with salt as a side dish for grontol, boiled corn. (P. 366 L.47)

The data in the novel is about kind of vegetable called *genjer*. Based on the two articles with the title “*Genjer*” and “*Genjer sayuran kaya serat*”. Swamp plant commonly found in rice fields or shallow waters. Usually found together with eceng gondok. *Genjer* is a source of “poor” vegetables, which villagers eat when no other vegetables can be harvested. *Genjer* there in Indonesia, especially in Central Java. *Genjer* suitable to be processed into stir-fry, lalap, pecel, mixed gado-gado, or made vegetables bobor. In central Java and west Java known to stir *genjer* with taucu or with red oncom. In addition tasty, this vegetable is full of

nutrients and rich in fiber, so good to maintain the digestive tract if diligently consume.

Datum 2

She recalled a gigantic clay pot, used to cook *kangkung*, a leafy vegetable, and *genjer*, an edible river plant, spiced only with salt as a side dish for *grontol*, boiled corn. (P. 366 L.47)

Grontol is a kind of traditional food typical of central java, this food is spread in cilacap district. On the article with the title “*Grontol*” said that not many people are currently familiar with *grontol*. Because it is very rare people who make it. *Grontol* is derived from corn that is boiled and served with a sprinkling of grated coconut. Almost most of central java are familiar with this unique traditional food.

Subtitle 4

Datum 1

Let that fantasy be like a tuber, the *umbi gadung*, that seemed to dry up and die during the dry season. (P.403 L.5)

The word *Gadung* pertained tuber crops are quite popular despite the lack of attention. *Gadung* is kind of food. According to wikipedia with the title “*Gadung*” said that *Gadung* Produces edible tubers, but contains toxins that can cause dizziness and vomiting if lack of proper processing. The best known *gadung* product is in the form of chips although the stew of *gadung* can also be eaten. Umbi can also made of wine (fermented) so that in Malaysia also known as sweet

potato, in addition to canine pelandok. In Indonesia, this plant has named such as jeneng (Aceh), bitule (Gorontalo), Gadu (Bima), Gadung (Bali, Jawa, Madura, Sunda), iwi (Sumba), kapak (Sasak), salapa (Bugis) and sikapa (Makassar). So in Central Java there is *Umbi Gadung*. *Umbi gadung* is one of part of local genius in Central Java.

Datum 2

It was song, “*Eling-Eling Banyumasan*,” with its characteristic lyrics ; (P. 439 L.151)

There is a kind of song in Central Java Banyumas the name is *eling-eling banyumas*. Based on the article with the title “*Masyarakat Banyumasan Siap Dukung Prabowo, Lewat Kesenian Tradisional'Ebeng*”. The *eling-eling* song is played in order to always remember the almighty. Lumping horse hair made of fibers which means “*sepi ing pamrih rame ing gawe*” it means despite the quiet still no strings attached. The origin of the hair of a lumping horse must come from a palm tree whose meaning when truly elegant to the almighty will return also to the almighty (no part of the palm tree is wasted, all can be used). *Eling eling* song is one of part local genius in Central Java.

C. Interpretation of the research findings.

According to data analysis which has been analyzed in 3 chapters of *The Dancer Novel* by Rene T.A Lysloff 3 chapters found 35 data which consist of word and phrase related to Javanese local geniuses. The interpretation of the data is formed in the following table:

Table 4.2

The Result of Local genius found in The Dancer Novel by Rene T.A Lysloff

No	Chapter	Local genius totals	Percentage
1.	1	21	62,9 %
2.	2	6	17,1 %
3.	3	7	20 %
Total		35	100 %

In The Dancer novel by Rene T.A Lysloff exist the local genius. In the chapter 1 the writer has been finding 21 data of local genius. In the chapter 2 the writer has been finding 6 data of local genius. In the chapter 3 the writer has been finding 7 data of local genius. So the writer has been obtain total of local genius is 35 data and the percentage 100%.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

From the analysis presented in the previous chapters, it can be concluded that the local genius of the Central Java culture exists in *The Dancer* Novel, found in the 12th subtitles. They are chapter I (*Notes for momma*) has four subtitles, subtitle 1 has 7 data, subtitle 2 has 7 data, subtitle 3 has 6, and subtitle 4 has 2 data, all of them are 22. Chapter II (*A shooting star at dawn*) has four subtitles, subtitle 1 has 1 data, subtitle 2 has 2 data, subtitle 3 has 2, and subtitle 5 has 1 data, all of them are 6. And chapter III (*The rainbow's arc*) has four subtitle, subtitle 2 has 3 data, subtitle 3 has 2 data, subtitle 4 has 2 data, all of them are 7. The writer finds 35 data for all the chapters. Then from analysis, it can be taken the implicit conclusion, they are:

1. Local genius truly consists of everything good and bad, but in this case we should not see those both conditions, we should see to the existence of the things.
2. Every tribe must have local genius, due to no men no culture, no culture no local genius.
3. Appreciating local genius, we should see it spatially, means one local (one province) only not to compare all of them, because Indonesia has many tribes and cultures, from that reasons we are sometimes different.
4. To give quality meaning of one same local genius, will be different, if it is watched from different tribes.

5. Central Javanese people have truly or their own local genius because all local geniuses have been created as long as those people of Central Java exist explicitly.
6. Implicitly, Do not see to negative or positive meanings or functions of those local genius, due to our pride not to the meanings or functions, but to the existence in this life, other people or cultures don't have them.
7. Implicitly, local genius and local wisdom are born from the richness of people's cultures in this world.
8. Implicitly, all the people of those local genius owners are pride of it, bad or good that is not important, the most important ones are possession.

B. Suggestions

After analyzing the data from the novel "The Dancer", the writer would like to give some suggestion that may be useful in the future for:

1. For the readers

Local genius of Central Java culture is clear. The readers can find it in an italic word but there are some words too which is not in italic so it would be make the readers confused or even don't know about the interpretation of local genius of Central Java. To figure it out, they should be understood what local genius is.

2. For other researchers

It maybe difficult for other researcher to understand what local genius is, and as we known also that Indonesia has many cultures. They can take

this thesis as a reference to help them know more about local genius and interested to research another culture of other provinces in Indonesia.

3. For other students

Culture is not a new thing for Indonesian people. In this case, the writer encourages students learning more about Indonesian culture both generally and specifically. This field seemed not easy to be understood at the beginning. The writer assumes that everything will be difficult if there is no effort to do. So the writer expects the students to be interested in learning cultures.

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BIOGRAPHY



The writer was born in Bekasi on 8 May 1996, her mother is Reni Udayani and father is Dasa Eka Santoso. She is the only child in her family and educated at Ar-Ruhamah Kindergarten in Elementary School 2001. She continued studying to Sepanjang Jaya III Elementary School in 2002. She continued studying to PGRI Junior High School in 2008. The writer took Marketing class when she was in National Perbankan Vocational High School in 2011. After graduated from Vocational High School in 2014, she interested to join English Department of School of Foreign Language – JIA in Bekasi.

During her study at the college, she applied the requirements to Epson Company as Operational Production in 2014. In the end of September 2014, she resigned from Epson Company to give her concern on her study. She hopes will be graduated this year.