

Representation of Egalitarian Concepts in The Tradition of the Banyumas Community in Ahmad Tohari's Novels in The Perspective of Prophetic Philosophy

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Abstract: Banyumas is an important area in Central Java that has a unique and distinctive culture, especially in terms of human relations. The uniqueness of Banyumas culture is recorded in literary texts and novels by Ahmad Tohari. The focus of this study is to reveal the egalitarian concept in human relations with fellow humans in the cultural treasures of Banyumas which is presented in the novels by Ahmad Tohari from the perspective of prophetic philosophy. This study was conducted to extract and conserve the values of local cultural wisdom. The method used is descriptive qualitative content analysis. The theory is literary anthropology and prophetic philosophy. As a result, in the case of human-human relations, Banyumas culture bequeathed the egalitarian concept as noble values that became the philosophy in social life. Egalitarian values are noble character values that need to be preserved. According to Banyumas culture, the egalitarian concept in horizontal relations is based on awareness and insight into the equality of human degrees before Allah SWT. Interaction between individuals takes place egalitarian by prioritizing transcendental humanism as the embodiment of prophetic philosophy simultaneously.

Keywords: Banyumas Culture, Egalitarian Concept, Novel, Prophetic Philosophy, Simultaneous.

A. INTRODUCTION

Humans were originally individual creatures, and then they lived in a social entity that formed them into social beings. The structure of society that recognizes the existence of certain positions and strata places people with their positions in a higher hierarchy than ordinary people. This situation affects the cultural orientation of the nature of human relationships with each other. There are three views on this issue, namely, humans who are concerned with vertical relationships; humans who prioritize horizontal relationships; and individualistic humans (Tilaar, 1999; Koentjaraningrat, 2009; Sedyawati, 2014).

Human relations with other humans are strongly influenced by the values of cultural wisdom that apply to a particular social entity. The relationship between individuals in the area forms a cultural community. Each cultural community has a different perspective on various issues, including the relationship between each other. Differences in perspectives, ways of behaving, and ways of building individual relationships are one of the characteristics that determine the existence of these cultural communities.

Local wisdom or local knowledge is the knowledge that has been tested valid in the local context and accumulated by the community. The existing social contexts, cultural assets, and historical backgrounds may be very different for different societies. Therefore, the knowledge and wisdom they find useful, valid, and accumulated in previous years may differ. It is not surprising that local people's knowledge systems differ from one another (Cheng, 2002).

Local wisdom is a cultural heritage that must be preserved. Local wisdom is the foundation of multiculturalism as a pillar of national culture. The 1945 Constitution of the Republic of Indonesia in Article 32 (1) stated that: "The state advances Indonesian national culture in the midst of world civilization by guaranteeing the freedom of the people to maintain and develop their cultural values." This law becomes the juridical basis for the importance of preserving the culture and values of local wisdom. The importance of cultural preservation is reinforced by the issuance of Law no. 11 of 2010 concerning cultural heritage. Article 1 (2) stated that what is meant by preservation is a dynamic effort to maintain the existence of cultural heritage and its value by protecting, developing, and utilizing it.

Every valuable and useful cultural heritage needs to be preserved. Its existence and elements should be preserved without changing its forms of

expression. Tangible and intangible cultural heritage must be preserved in different ways. Tangible culture can be preserved through physical conservation efforts, while intangible culture is conserved by involving many parties. Every type of living cultural expression requires active efforts, not just simply being recorded or documented. Continuous education and socialization efforts are also needed so as not to die or be ignored due to pressure from foreign cultures (Saparie, 2014; Sedyawati, 2007).

Cultural preservation must be based on the belief that local culture is a manifestation of the identity of a community so that it can foster a strong sense of pride, self-esteem, and self-confidence. Preservation of local wisdom has an ideological content, history, and identity. This is useful for growing public awareness, encouraging the emergence of a sense of belonging to the history, and common cultural roots among members of the cultural community as the identity of a nation and as a form of soft power owned by the state (Lewis, 1983: 4; Smith, 1996: 68; Wibawarta, 2012: 12).

One of the values of local wisdom that is important to be preserved is the value related to the concept of relations between human beings. The concept of social relations as a view of life in a community entity can be seen through literary texts. Literary works are cultural artifacts that contain wisdom values. Bourdieu, (2010) stated that literature is an arena of cultural production. Making literature a subject of study means entrusting the history of literature with a task that has never been completed. Literary research as part of the area of cultural production requires a correspondence or relationship between literary works and readers or society in various positions.

In the context of Banyumas culture, the values of local wisdom are recorded in the novels by Ahmad Tohari (AT). AT's works represent various values of local wisdom of Banyumas culture, including the egalitarian concept in human relations. The egalitarian concept in AT's novel is depicted through the ideas views, and behaviors or activities of the characters that show how they build social relations.

The Banyumas community has a character as a distinctive marker. This distinctive character is part of local wisdom. Banyumas people have a character who likes to seek glory and gold, likes to rebel, and likes to work hard. The Banyumas people, seen from their language, have characteristics of an egalitarian society with each other, free, vulgar, affirmative towards other cultures, and critical (Priyadi, 2006: 14-27; Sukardi, 2010: 28).

From the perspective of the prophetic philosophy principles, the egalitarian concept is the embodiment of the principle of human relations with each other (*habluminannas*) which is based on the awareness of human relationships with God (*habluminallah*). The egalitarian concept in the view of prophetic philosophy can be understood as transcendental humanism, namely the basic awareness of human values as the principle of human relations based on transcendental values that move simultaneously.

Simultaneity is something that happens at the same time. Simultaneity refers to the similarity of time, not motion or events. This means that simultaneity can contain several events or elements that are different factors but work at the same time. Simultaneity is the similarity of time, not motion (Trianton, 2021: 198).

Simultaneity in this context is the simultaneous application of transcendental values to become the basis for consideration of ideas, attitudes, speech, and activities or behavior in human relations with fellow humans and the environment. These values simultaneously become the core of humanization, namely the egalitarian behaviors of the Banyumas people.

According to Roqib (2010), humanization has four indicators, namely: (1) maintaining the brotherhood of others despite different religions, beliefs, socio-economic status, and traditions, (2) viewing a person in total including his physical and psychological aspects, so that able to respect for any other individual or group, (3) eliminating various forms of violence, and (4) getting rid of hatred towards others. According to Kuntowijoyo (2000: 364-365), humanization (*insaniyyah*) means humanizing humans, eliminating material, dependence, violence, and hatred from humans.

This concept is represented in literary texts, namely the novels by Ahmad Tohari. Thus, these novels are the embodiment of prophetic literature. Prophetic literature has a strategic value to carry out transcendent (vertical) relationships as well as social (horizontal) relationships. Prophetic literature has rules that provide the basis for its activities because it not only absorbs and expresses but also gives direction to reality. The principles of prophetic literature include: (1) the epistemology of transcendental structuralism, (2) literature as worship, and (3) the relationship between consciousness (Kuntowijoyo, 2013: 10-14)

Literary dialectics and prophetic philosophy unite two important dimensions of human life, namely the social dimension and the transcendental

dimension. This is the purpose of religious literature. Religious comes from the word religi and religio (Latin) which means religious feeling (Wachid, B.S., 2002: 176). These religious feelings are all forms of inner feelings related to God, such as fear, sin, and awe at the greatness of God. Religion must be based on the intention to do good to others. Thus, religious literature is literature that questions the human dimension about the transcendental dimension (Wachid, B.S, 2002: 177). This kind of dialectic restores art (literature) close to religion. With the return of art closer to religion, art can bring back a moral message and prophetic philosophy (Hadi W.M, 2004: 12).

The focus of this study is to reveal the egalitarian concept in human relations with fellow humans in the cultural treasures of Banyumas which is presented in the novels by Ahmad Tohari from the perspective of prophetic philosophy. This study was conducted as a formed effort to extract and conserve the values of local cultural wisdom.

B. METHODS

This research is qualitative research with a content analysis method that produces interpretive descriptive data. Content analysis is a symbolic method used to examine symbolic material (text). In literary works, the content in question is messages that are following the nature of literature. Content analysis is carried out as an interpretive step using inductive data analysis, while interpretation is carried out using an interactive analysis model (Krippendorff, 1980; Milles & Huberman, 1994; Molcong, 2007; Sugiyono, 2010; Creswell, 2012; Ratna, 2013).

The novels that were the source of the data in this study were (1) *Di Kaki Bukit Cibalak* (abbreviated DKCB), Gramedia Publisher, 3rd Edition, 2005; (2) *Kubah*, Gramedia Publisher, 3rd Edition, 2005, (3) *Ronggeng Dukuh Paruk* (RDP) Gramedia Publisher 4th Edition, 2009; (4) *Bekisar Merah* (BM) Gramedia Publisher, 2nd Edition, 2013; dan (5) *Orang Orang Proyek* (OOP) Matahari Publisher, 1st Edition, 2004.

C. RESEARCH FINDINGS AND DISCUSSION

1. Research Findings

In terms of human-human relations, Banyumas culture has inherited noble character values that deserve to be preserved. Banyumas people see the nature

of human relationships with other humans oriented to horizontal relationships. The Banyumas people are identified as egalitarian people. They have the concept of equality with each other. Therefore, the interaction between fellow citizens takes place very egalitarian.

The description of the Banyumas people's attitude toward the interaction between human beings is shown through the Pambudi (DKBC) figure. The character of Pambudi represents the character of the Banyumas people who adhere to and inherit noble character. Pambudi, in the novel, appeared as a village youth who defended the underprivileged. He viewed the nature of the relationship between humans based on humanity. He did not look at the strata of man from his rank or position in the social system. He saw that the relationship between humans should be built based on a humanity sense.

“Mbok (Grandmother) Ralem deserves special treatment. She is sick. It is fine that she was given a loan as big as she needed for the treatment of her illness. What is the meaning of being given a loan if the amount is not enough so the disease is not treated?” (DKBC, 23).

The fragment above illustrates that Pambudi's character prioritizes humanity over other issues. Pambudi tried to defend Mbok Ralem, a resident of Tanggir village who was sick. She needed help with treatment. She applied for assistance at the rice barn cooperative in her village. Pambudi was one of the managers of the cooperative. However, all cooperative decisions must be approved by the village head. Meanwhile, Mr. Dirga as the village head did not want to give a loan to her because she did not have any savings in the barn. She also did not have enough rice as collateral and installments. However, Pambudi saw this problem from a humanitarian point of view.

Pambudi did not look at human strata in terms of economy, social status, and work. He looked at humans as human beings with a high sense of humanity. For Pambudi the most important thing was how Mbok Ralem got help as a human in need, not as a villager or a member of a cooperative with all the complicated administrative matters. Pambudi felt called to uphold humanity. To help Mbok Ralem, he was willing to leave the cooperative. He decided to resign from the board of the cooperative. He was determined to assist Mbok Ralem based on a sense of humanity.

After leaving the Tanggir Village cooperative, Pambudi took Mbok Ralem for treatment in Yogyakarta. Pambudi had the initiative to make an

advertisement for public services that care about humanity to pay for the entire cost of treatment and care of Mbok Ralem in the hospital. He went to the editorial office of the Kalawerta News to realize it. The leader of the daily agreed to Pambudi's proposal, so many people helped through a humanitarian account titled "Dompot Mbok Ralem" or "Mbok Ralem's Purse" which was facilitated by the daily.

The Kalawertai News posted an advertisement ordered by Pambudi on the first page. This showed Mr. Barkah's interest in the effort of Pambudi. It turned out that the advertisement was given a fairly large size. The photo of Mbok Ralem with the bulge on the side of her neck was released. Likewise, the two certificates were also printed in the advertisement (DKBC, 43).

Pambudi manifested a sense of humanity by helping Mbok Ralem. He succeeded in alleviating her suffering as a fellow human being through the mediation of local media. The Kalawerta News has taken part in humanitarian events. This newspaper contributed greatly to assisting. Through this medium, humanity was touched, awakened, and gathered into energy to help fellow human beings. Humanitarian donations that flew from readers were accommodated and distributed to those in need. As compensation, the newspaper received wide acclaim. The circulation of this newspaper increased and attracted readers.

Through the newspaper, Pambudi succeeded in instilling and spreading a true sense of humanity. Pambudi succeeded in establishing egalitarian social cohesion. The donors of humanitarian funds came from various backgrounds of social status, education level, and occupations. However, with common sense and interest, they were willing to provide humanitarian assistance selflessly.

Awareness of the natural relationship between humans is not distinguished by social strata is also shown by the character Karman and the residents of Pegaten Village in the Kubah novel. Karman, who at first had denied humanity, now realized his mistake. He realized the true nature of life. This awareness of life brought him to the longing to return to being a human being with good character, speech, and deeds. He had realized his mistake all along. He wanted to atone for all the mistakes he has made. He was fully aware that all the mistakes in his life could not be redeemed in such a short time. He realized this. Therefore, after being released from prison on Island B, the first

thing Karman did was return to his village. The village where he was born, and raised, and at the same time the village where he had made mistakes.

Karman wanted to do good things in his village. He wanted to do any work, even if it was just a small and simple act. One day, the residents of Pegaten Village wanted to renovate the Haji Bakir Mosque. Karman felt this was his chance to show that former political prisoners could be good. Karman wanted to take part in the work. With the skills of brazing and welding iron that he learned in prison, Karman wanted to donate his strength to build a dome.

So Karman worked very carefully. He combined technical perfection, aesthetics, and diligence. It resulted in a perfect mosque crown. There was no wrinkle. Every connection was immaculate. The frame was sturdy by careful welding. The neck of the dome was decorated with calligraphy with a trellis. The last four verses of Surah Al-Fajr were written there: "O severe soul, who has arrived at the ultimate truth. Come back to your Lord. Enter into the ranks of My servants. And enter into eternal peace, in My heaven."

"It's very beautiful," said someone when the dome of the mosque where Karman worked was installed on the top of the mosque building.

"How lucky," continued another, "We got Karman back. Otherwise, we would not be able to pray in a mosque as good as this."

Karman heard the praises. He seemed convinced that he didn't deserve all the compliments. But the smiling faces of the Pegaten people and their increasingly friendly demeanor, made Karman feel very happy. Karman has seen a way back to togetherness and equality in the association that seemed to isolate him until yesterday. Oh, that simple dome. In its silence, the crown of the mosque seemed to continue to echo the promise of giving human dignity to every human being who is aware of his humanity. And Karman felt no exception (Kubah, 188-189).

The dome that Karman made became a symbol of his surrender to God. The dome was also a sign that Karman had been well welcomed by the people of Pegaten Village. His work was a proof that he could find his way back to live a better life. Karman felt that he had found a way to be accepted again as an equal human being in everyday life.

Meanwhile, praise from villagers was proof that they treated humans as humans regardless of status, degree, past, or other mistakes. They treated humans as equals. Someone's mistakes in the past were not used as an excuse to treat that person arbitrarily. The villagers realized that as human beings, no

one was ever free from mistakes. Everyone makes mistakes. Therefore, they realized that good social cohesion is built based on a sense of humanity. Human relations with each other must be built based on humanism, not based on one's social status.

The egalitarian relationship between human beings is also depicted through the characters in the RDP novel. This novel tells the life story of Srintil, a ronggeng dancer from Paruk Sub-Village. Although the center of the story is Srintil, this novel also describes the human relationship between human beings. The existence of Srintil as the main character cannot be separated from other characters who strengthen the plot and tension. As a famous ronggeng dancer, Srintil is a source of trouble. She experienced complicated conflicts throughout the story in the novel.

The existence of community figures from Paruk Sub-Village in the RDP novel who interacted with each other was sufficient to describe the character of the relationship between each other. The residents of Paruk Sub-Village in the novel were villagers who lived as farmers. Their life as farmers was very simple. Every problem was always seen from the point of view of a villager's sense of humanity. They had a strong tradition of cooperation, feeling the suffering of others (empathy and sympathy) as part of their life problems. The social cohesion between the villagers represented togetherness and equality.

Not only cooperation, sympathy, and empathy in the social cohesion of the villagers, but the relationship between humans in this RDP novel were also manifested through an attitude of responsibility. The story in this novel began with the tragedy of the tempebongkreng poisoning which killed dozens of villagers, including Srintil's parents. Srintil, who lived alone, was raised by her grandfather, Sakarya. The sense of responsibility as a human being was presented through the character of Sakarya. He raised Srintil as a human who had lost both of her parents.

At night, Sakarya and his wife waited for the corpses of their son and their daughter-in-law, Santayib, and his wife. Baby Srintil often cried. She couldn't feel sad yet. Srintil cried because she no longer got milk. Nyai Sakarya gave Srintil water with starch. Even though he was waiting for the corpses of his son and daughter-in-law, Sakarya went out to Ki Secamenggala's grave in the middle of the night. He was crying alone there. In his extreme sadness, Sakarya complained about the calamity that had happened to the ancestors of the Paruk people. Sakarya did not forget that he was the elder in the sub-village.

Exiting the grave, Sakarya walked around the sub-village. He visited every house. Every time he opened the door, Sakarya got sad. It was common for Sakarya to be treated badly. It was as if he had to share responsibility for the sins of his son, Santayib. Even so, Sakarya did not miss a single house (RDP, 30).

Sakarya's character is a representation of the Banyumas people. Everything he thought, felt, and did is a complete picture of the Banyumas people's character. The sense of humanity, sympathy, empathy, and responsibility shown by Sakarya are noble values possessed by the Banyumas people. In the novel, Sakarya appeared as a sub-village elder. His wise character emphasized the strong sense of humanity that underlied social cohesion with the local population.

Besides Sakarya, the humanism of the characters in the RDP novel is also presented through the characters Srintil and Rasus. Their love story throughout the novel is full of humanity. Their love grew and developed from the same basis, namely humanity. Rasus loved Srintil so much that he was willing to do anything, and sacrificed for the sake of his idol. Rasus became the first man to feel the most responsible for Srintil's fate. On the other hand, although Srintil was destined to become a ronggeng dancer, she kept a strong love and affection for Rasus.

Srintil's sense of humanity was also depicted through a humanist fragment, namely the story of a woman's longing for her nature. Srintil was a woman who wanted her nature as a normal woman. She longed to be a wife to her beloved husband and had children, and raised him with love. Srintil expressed this deep sense of humanity towards a small child named Goder.

Srintil's singing voice is the mother's song. A natural song that was created against the background of the sound of the flat and heavy gangsir brought Goder back to a peaceful realm. He moved gently and then drifted off to sleep in the cooler night air.

"Whose son is that?" asked Marsusi after Srintil entered the room.

"He is Tampi's son. I don't know. Srintil is very attached to the baby," answered Nyai Kartareja.

"Yes, I see it myself. They are like a mother and a biological son" (RDP, 145).

Srintil's life story was full of human tragedy. In the excerpt of the story above, it is clear how Srintil's inner world is as a woman who wanted to live

a normal life. Her destiny as a ronggeng dancer who was not allowed to have a husband made her feel like she had lost her whole life. But actually, Srintil had not lost the slightest bit of her nature as a woman. She still had instincts as a human and a mother, who desired to have a husband and children. But her destiny as a ronggeng dancer had made Srintil feel like she did not have herself.

Seeing Goder already asleep, Srintil got up. She opened her loose bun and pulled it back even stronger. She stared at Goder's face in perfect silence. The baby's face became a mirror of a thousand images. The very first Rasmus appeared, then the faces of the parents she had never seen, and the last one herself appeared.

Srintil bit her lip because the shadow asked who she was. The question floated for a moment because Srintil was unable to answer it. Another question followed. Who manages you? Nyai Kartareja, the men who paid for you, or yourself? Srintil closed her eyes so she could speak freely from her heart. For a long time, Srintil stood motionless. The wrinkles on the skin of her forehead indicate that there was a struggle going on inside her (RDP, 146).

The bitterness of fate that Srintil felt as a ronggeng dancer made her more sensitive. Her heart was easily touched by matters related to men, children, and domestic life. In essence, although Srintil was considered an item to sell by Nyai Kartareja, she had a high sense of humanity. Her heart wanted to reject all the fate that she lived. She wanted to have a human life as a wife and a mother to her children. At this point, her relationship as a human being with fellow human beings gave rise to a high sense of humanism.

Srintil was a humanist woman. Her sense of humanity was embodied in a very intimate relationship with other humans. Srintil embodied her humanity in the figure of Goder. Goder was a baby boy from Tampi, Srintil's friend since childhood. Goder's presence in Srintil's life confirmed the true nature of humanity. Srintil loved Goder like her biological son. Meanwhile, as a woman who had the nature to marry or become a wife, she showed it by continuing to keep deep love for Rasmus.

The nature of humanity is also presented through the character Lasi in the BM novel. Lasi or Lasiyah is the main character in this novel. Like Srintil in the RDP, Lasi's character also experienced a human tragedy. Lasi's life story began with a disaster experienced by Darsa, her husband. He fell from the top of a coconut tree branch while tapping the sap. Darsa was seriously injured

and was forced to be unable to work for a living. Then, Lasi took care of her husband with full responsibility as a wife.

“Darsa kept wetting the bed. His behavior has changed now. He became frequently angry throughout the day. Yesterday Darsa slammed the plate just because Lasi had been away at the shop a bit longer. I feel sorry for Lasi. Lasi’s husband is like a lame goat. His smelly clothes have to be washed every day, but Lasi often gets angry.”

“Who prepares the woods?”

“That’s it! Cultivating sap is Lasi’s job since childhood. Then, how about finding wood? Eyang Mus, I can’t bear to see Lasi struggling to pick up woods in the forest every day. What worries me is when Lasi’s suffering will end? What if Darsa can’t recover?”

“Don’t think like that!”

“Eyang Mus, Lasi is still young. Is it true that forever she has to take care of a husband who only can wet the bed?” MbokWiryani is smiling bitter (BM, 44).

The fragment containing the conversation between MbokWiryaji and Eyang Mus above describes Lasi’s great humanity as a wife to her sick husband. In the dialogue, Lasi’s character as a faithful and loving wife is clearly described. Lasi was a woman who is gentle, loving, and kind to her fellow human beings. Even as a married woman, Lasi was described as still willing to accept her husband’s anger.

The description of the humanistic relationship between human beings is also presented through the figures of MbokWiryaji and Eyang Mus. Both of these characters had high sympathy and empathy. As parents, they shared in Lasi’s pain and suffering. Even with a deep human spirit, they were also looking for efforts to help Darsa, Lasi’s husband. They not only empathized with Lasi’s suffering, but they also did everything in their power to lighten Lasi’s burden.

Besides Lasi, MbokWiryaji, and Eyang Mus, other characters in the BM novel are described as having a human spirit. They are residents of Karang-soga village, namely Bunek, Sapon, Pardi, Kanjat, and others. Bunek’s character is depicted as a traditional birth attendant who often helped with childbirth and provided massage therapy. Meanwhile, Sapon and Pardi were two villagers who willingly gave Lasi a ride when they wanted to go to Jakarta. These two people were a pair of truck drivers and co-driver. Kanjat’s

character had an important role in this novel. He appeared as the protagonist who defended Lasi and the local villagers.

Meanwhile, the humanitarian tragedy that befell Darsa did not erase his human nature. Darsa in the next life appeared as a human being who was responsible for all his actions. He was willing to marry Sipah and accepted her as his legal wife. Sipah was Bunek's youngest child. Sipah was described as a physically disabled woman. However, her handicap condition did not diminish her nature as a woman. She demanded Darsa marry her because she was pregnant with Darsa's child.

On the one hand, this tragedy made Lasi even more depressed, thus strengthening her determination to go to Jakarta. Meanwhile, Darsa as a man who had recovered from his illness felt that he had no reason to avoid his responsibilities as a human being. Darsa accepted Sipah as his wife. Meanwhile, Lasi left Darsa to be responsible for Sipah.

Humanity was also the basis of Kanjat's association. He was the son of a coconut sugar boss. However, his status as the son of a rich man did not make him lose sympathy and empathy for his fellow men. Even in social interactions, Kanjat was more on the side of each other, rather than his father. Kanjat was very concerned about the lives of the underprivileged. His childhood hanging out was spent with the coconut sap tappers.

Kanjat's childhood was enjoyed by the children of the tappers. He often drank sap directly from Pongkor with them. They always played chase under the lush trees or catches dragonflies with jackfruit sap. On a moonlit night, Karangsoga was boisterous with the sound of tapping children chasing fireflies or playing cat and mouse and even though Kanjat was never separated from them. So Kanjat was honest with himself when he claimed to know, be familiar with, and even fully appreciate the life of the tapping community from happiness to sadness (BM, 87-88).

Kanjat's character represents the inner world of Banyumas people in carrying out social cohesion with each other. Kanjat's life story was an allegory, in which there is a miniature moral message about the nature of human relations with humans. Through this story, it is clear that the relationship between human beings should be based on a sense of humanity, not because of the same social status or the same interests. Personal Kanjat is a picture of the manifestation of humanism among the people of Banyumas.

The Kanjat character in the BM novel is quite strong. He was consistently

portrayed as the protagonist. The sensitivity of Kanjat's heart which was depicted through empathy and sympathy for the fate of the nira tappers was visible. Kanjat so sided with humanity. His heart was very soft. He was able to feel the pain and suffering of the villagers. This feeling grew because every day Kanjat was faced with an ironic reality. Kanjat's father was a coconut sugar boss. He quite understood the price game played by middlemen, on the other hand, he saw the fate of the tappers who were always in short supply because the selling price of coconut sugar was not commensurate with their hard work.

Kanjat's concern for the lives of eavesdroppers was a very natural attitude. He grew even more after Kanjat was in high school. At that age, Kanjat could read more clearly the faces of the wives of tappers who sold sugar to his father every day. Kanjat began to catch the image of the burden in their eyes as they came face to face with the sugar scales. There was helplessness when hearing sugar prices fall. There was joy mixed with fear when hearing prices rise slightly (BM, 89)

Kanjat showed humanism as part of the character of the society that must be preserved. The humanism of the Kanjat figure is the value of wisdom that is superior. Humanity cannot be grown instantly. Humanity is the basic human character that is inherent in him as nature. However, the sense of humanity can be dulled when the person concerned avoids social interaction with fellow human beings. The character of Kanjat illustrates that sensitivity, empathy, sympathy, and concern grow naturally, according to the habits he lives in.

The nature of human relations with humans must be based on awareness of human feelings and values. These values of humanism are embodied through Kanjat figures. This is a manifestation of the author's alignment with humanitarian issues. Humanism is also represented in other characters in the novel by AT who side with the fate of the weak. This is one of the idiosyncrasies of his work; describes the lives of marginalized people from the perspective of humanism.

2. Discussions

Individual relationships with other individuals are strongly influenced by cultural values prevailing in a particular social entity. In the case of relations between humans, Banyumas people inherit noble character values that deserve to be preserved. Banyumas people see the nature of relations between

humans by prioritizing egalitarian horizontal relationships. They have equal degrees with each other, citizen interaction takes place very egalitarian by prioritizing humanism.

The term humanism is generally understood as a teaching that does not rely on doctrines that restrict individual freedom. The authoritative doctrine is very contrary to the basic principles of humanism, especially religious humanism, which always gives freedom to every individual in making life choices, whether in religion, opinion, or in demanding their rights, but the basic values of humanity and the rights of others remain. noticed (Amin, 2013).

Humanism in Javanese culture has historical and cultural roots that come from the ideal image of civilization. The works of old poets often describe the beauty of tradition and noble values that are the guiding principles of Javanese life. The work of Javanese poets is an amazing part of the way and way of life of the Javanese people. Javanese society is very rich in old texts that contain noble cultural values that can reopen the old identity of the Indonesian nation in the past. If it continues to be studied, it can be seen that the noble values of Javanese life wisdom are not only reflected in the works of old poets. Local wisdom is also inherited in the form of traditional expressions, which are part of the oral folklore tradition, namely in the form of utterances resulting from speech acts that have figurative, connotative, and symbolic meanings originating from local community traditions and are believed to have character values. The meanings or values of Javanese local cultural wisdom are also stored in modern and contemporary literary works (Baried, 1984, Haryanto, 2013; Suwignyo, 2013).

Humanism is the basis for the formation of harmony in society. Harmony is one of the characteristics of Javanese culture that has long been known and recognized by the world community. The humanism that developed in Java in the past was reflected in the lifestyle and spiritual behavior of the people. The harmony of community life is something that is already soulful and becomes an inseparable part of the harmony of community life. The image of a cultured Javanese man with the characteristics of a harmonious attitude, *andap asor*, and *tepo seliro* is the main capital for the formation of a peaceful society (Mulders, 1986; Geertz, 1981; Suseno, 2001). The humanism that developed in Java is religious. Humanist-religious attitude is an attitude that puts forward the sides of humanity and religious values. Religious humanism

teaches humans to be fair to each other and live in peace with differences (Amin, 2013).

In this context, the Banyumas have proven that differences in religion, belief, and spiritualist views are not a problem to differentiate the treatment of others. These differences become their reasons for interacting with each other to form a society and create harmonious social relations. Because the formation of a community called society is a logical implication of the realization of humanity with its nature as *homo socius* (social beings).

This can be seen, one of which is the Islamic community in Cikakak Village, Wangon District, Banyumas Regency in maintaining religious harmony and tolerance. Even though they are in a heterogeneous society, the existence of the Aboge Islamic community can coexist with other community members without questioning differences in beliefs and ways of religious rituals. The local wisdom that exists in the Aboge Islamic Community cannot be separated from Javanese cultural values, such as mutual respect (tolerance), respect for differences, appreciation, and respect for ancestral spirits, togetherness embodied in community service activities or cooperation, sincerity, love, peaceful, non-discriminatory, open to external values, and consistent (Fidiyani, 2013).

The Banyumas people do not question their social status in society. They prefer to promote an attitude of universal equality. Social ethics in the Banyumas community is built based on humanitarian ethics which can give rise to the power of Banyumas solidarity that distinguishes between Javanese-Banyumas and other Javanese. Banyumas human equality gave birth to the principle of harmony which was upheld so that it gave birth to the principle of security and peace. For Banyumas people, living as neighbors means maintaining a sense of security in collective life. The egalitarian attitude also distances each individual from the feudalistic attitude that places position, rank, and wealth as determinants of social relations. The Banyumas people believe that all living things in the eyes of God have the same position (Priyadi, 2000).

Egalitarianism is the cultural identity of the Banyumas people. This cultural identity can be seen from the language used in communication between members of the cultural entity. The Banyumas language or also called the Penginyongan language is an egalitarian communication language that does not recognize speech levels or language strata (Trianton, 2016). The cultural

identity of the Banyumas people is also presented in all attitudes, behavior, and daily actions. This cultural identity is the character of the Banyumas community that has been formed for a long time. The character crystallizes into one of the characteristics or cultural markers of the Banyumas people (Sukardi, 2016).

Egalitarian human relations with fellow humans cannot be separated from the existence of the environment or the natural surroundings. Therefore, the Banyumas people's perspective on human relations with fellow humans and relations with the natural environment (ecosystem) forms a circle of simultaneity. This simultaneity is formed in harmony or balance. The nature of human relations with others is egalitarian based on transcendental humanism so that harmony is formed. The same applies to the relationship between humans and the environment. Humans must create harmony with the environment. Humans act to maintain the balance of ecosystems, biodiversity, and nature preservation as awareness of the relationship between humans and God who created the universe and its contents (Trianton, 2021: 205).

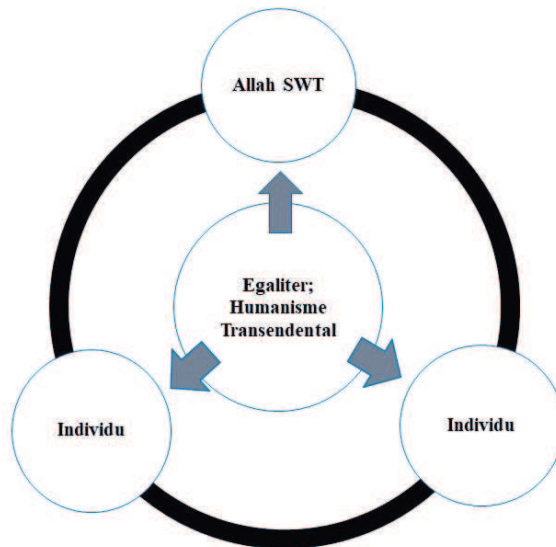


Figure 1. Transcendental Humanism Simultaneous Circle

Egalitarianism is one of the pillars of social life that has long been upheld and has become the value of noble character. In the context of Javanese culture, this egalitarianism or equality becomes a vital element in building harmonious life. In Javanese culture, it is known as *unen-unen* or the philosophical expres-

sion 'rukunagawesantosa', which means harmony produces strength. Santosa in the Javanese sense is not only physically strong, but also contains a more universal meaning of power, such as mental strength, social strength, and economic strength. The term santosa in the Indonesian equivalent is more accurately interpreted as welfare.

The attitude of *sepiingpamrih* means carrying out tasks without being selfish. The attitude of *rameinggawe* means simply wanting to work sincerely. Meanwhile, in Javanese conception, the expression *memayuhayuningbawana* is also known which means to decorate the world by taking actions that do not harm or maintain the safety of the world. The attitude of *sepiingpamrih*, *rameinggawe*, and *memayuhayuningbawana* become the capital for the Javanese to carry out their role in the world as social beings, by fulfilling all their obligations in it. Javanese people can control their passions and control their selfishness and carry out their obligations a contribution to the harmony of society and the universe (Mardimin 1994: 71; Suseno, 1996: 149; Supadjar, 2005).

Harmony for the Javanese is a pillar of life that cannot be negotiated. Harmony based on a feeling of similarity regarding human degrees is the core value of character education in human relations with each other. Character is an aspect of abstract values that are reflected in a person's behavior, either in the form of thoughts, words, or actions. Budi's character grows from child to adult and settles down as a cultural identity or identity.

Harmony in the daily life of the Banyumas people is realized through cooperation. This activity can be seen in the habit of splicing or helping each other when one of the residents holds a celebration. Banyumas people have an essential life principle, namely to harmonize themselves as individual beings and as social beings. Banyumas people as social beings act egalitarian and maintain harmony by upholding the spirit of togetherness, and cooperation based on and targeted by the philosophy of *sepiingpamrih*, *rameinggawe*.

Relationships between individuals based on the same desire and purpose in life will form a social system called society. Therefore, it is necessary to make efforts to explore public awareness of the importance of re-instilling the noble values of the nation's culture which is full of harmony. Various problems of horizontal conflict that have hit several regions in Indonesia have been proven to be resolved by raising awareness of the values of local wisdom. Conflicts between different religions and sects in Sumatra and Kudus can be

resolved by returning to human nature and nature, which are different but need each other. Likewise, the issue of ethnicity, religion, race, intergroup (SARA) that has occurred in Dayak Kalimantan can be resolved by re-elevating multi-cultural values as the essence of human nature (Alfitri&Hambali, 2013; Rosyid, 2014, 2016; Luardini, 2016).

Harmony as an elan relationship between humans in Javanese expression is often called the *rukun agawe santosa* which means harmony makes strong. The essence of the same expression also becomes the principle in the social life of the egalitarian Banyumas people. This is marked by the use of the Banyumas language which does not recognize the level. A language that does not distinguish caste, social status, or certain positions occupied by Banyumas.

E. CONCLUSION

In the case of relations between humans, the Banyumas community inherits noble character values that can be preserved. Banyumas people have a concept that the nature of relations between humans is contextually oriented, in harmony with events, interests, situations, and conditions at the time the relationship occurs based on prophetic values. A person with a noble character is always oriented to the interests of others, and happy to help selflessly. Those who have noble character will be able to control themselves from greed and envy. Banyumas people are egalitarian in their relationships with others by promoting transcendental humanism.

The egalitarian concept of noble values that become the philosophy in the social life of the Banyumas people which is presented in Ahmad Tohari's novels is a simultaneous humanism and transcendental values. Egalitarian values are noble character values that need to be preserved. The egalitarian concept in horizontal relations according to Banyumas culture is based on awareness and insight into the equality of human degrees before Allah SWT. Interaction between individuals takes place egalitarian by prioritizing transcendental humanism as the embodiment of prophetic philosophy in simultaneity.

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