

DEHUMANIZATION OF MULTICHARACTER FIGURES IN LUDRUK TRADITIONAL ART AS SYMBOLS OF IMPERIALIST MENTAL AGITATION: A CASE STUDY OF THE PLAY SARIP TAMBAK OSO

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ABSTRACT

In the story of the ludruk play which is legendary in Java-Indonesia, Sarip Tambak Oso is chased and captured by the invaders. He is claimed to be a criminal who is very humiliated. However, the Javanese people immortalized him as a public figure with character because of his concern and courage in defending the rights of the poor who were wronged by the colonial government. This research has a qualitative approach with a case study type. The main problem is, how is the multi-character of Sarip Tambak Oso's play dehumanized by the colonialists? For this reason, the data source is in the form of documents, both printed (published manuscripts) and electronic (ludruk performances with the play Sarip Tambak Oso). The research data is in the form of language (expressions, words, phrases, sentences) in the story. Next, verbal data is described qualitatively. The results showed that Sarip Tambak Oso had the characters of (1) caring, (2) devotion, (3) nationalism, and (4) religious, and (5) fair. In conclusion, the five characters are necessary when dealing with colonial era invaders. In fact, now, its fluctuating actualization needs to be considered as thoroughly as possible in the millennial era. This is necessary because the dehumanization of the multi-characteristics of public figures is not a natural characteristic of the Javanese nation in the world, except when fighting for national independence, as exemplified by Sarip Tambak Oso in East Java, Indonesia.

Keywords: dehumanization, characters, Sarip Tambak Oso, imperialism, ludruk plays, Javanese oral literature

A. INTRODUCTION

Dehumanization—the weakening/removal of human dignity and worth—is a problem of actualization-personal/communal mental-psychological fluctuations that have a negative impact on the lives of fellow human beings, even if only physically, especially one's soul as a citizen of the world nation. The real impacts of dehumanization are depression, anxiety, psychosis, and mental illness (Soelaiman, 2019: 126). Therefore, dehumanization should not be practiced, let alone developed in humanist interactions, including through fictitious stories. As part of oral literature, fictional stories can accommodate dehumanizing behavior even though they are fictitious embodied negative creativity. Generally, the dark (read: negative) side of creativity may not be intended to hurt other people, but the psychological damage to the reader/listener is often the impact of someone's (read: fiction) actions (Miky, 2019:1). In fact, in the context of socio-political literacy, fictional stories reflect the reality that describes the barbarity of a nation against other nations. This happens when a fictional story is developed based on a mimetic approach, i.e. imitation of evil human behavior in life becomes the frame of a story. Starting from this psychological-dilemmatic condition, it is feared that

dehumanization in fictional stories will inspire someone, even the world community, to act emotionally-irrationally, even counter-productively in the maintenance and dignity of a nation. Therefore, the community needs to be guided to examine social reality critically from an early age, then accompanied by choosing the behavior of self-existence in the dynamics of a humane social environment (Abdillah, 2017: 20).

In the social context of the millennial era, dehumanization triggers conflict so that it is dangerous for its regeneration even if it is only done to someone who is portrayed as a public figure, including figures in literary society. In short stories, dehumanization becomes a mechanistic-non-humanist behavior because it shapes humans and society, as well as a culture of thinking and acting that is not based on common sense, values, and norms (Jalalludin, 2020:321). If the follower of the character being portrayed experiences dehumanization, the mental damage will not only affect the soul of the character, but will also have an impact on changes in the character of the people who characterize them. In the novel, there are characters who look down on each other, and consider worldly or political positions to be everything so that people who have positions are free to act against other people (Umam Az, 2019:23). In the colonial era, dehumanization was unchallenged, however, in the millennial era, no one can be arbitrary. Even so, the impact crystallizes in society so it needs to be eroded by awareness of non-dehumanizing culture at the level of values and practices. The neglect of dehumanization, as well as its practices during the colonial period, resulted in regeneration being suppressed in global relations. Ironically, anti-colonial movements are often expressed in the form of appropriation and subversion (borrowed from colonial institutions) so that they turn against the perpetrators. Thus, the struggle is often articulated in the form of an anti-colonial 'nationalism' discourse (Ashcroft, Bill., Griffithsand, Gareth., and Tiffin, Helen. 2008:12). In that case, Sarip Tambak Oso experienced it until it became the historical-legendary content of the traditional art, ludruk.

In line with the treatment of public figures, dehumanization should be avoided. Whatever the form, oral literature is created anonymously, but guided by truth and humanity so that there is courage to express it (Badara and Dinar, 2020:1). As an example of the content of oral literary values, namely *Tembang Rengganis* which contains religious characters, honesty, tolerance, discipline, hard work, creative, independent, nationalism, love of the motherland, friendly, peace-loving, environmental, social care, and responsible (Fitriana; Muhaimi; Fadjri; and Azis, 2018: 129). Even so, the evidence of uncontrolled dehumanization was also revealed transparently. In this case, dehumanization theory emphasizes that political power determines the content of dehumanized representations, and psychological power also determines the form of dehumanizing thoughts. Therefore, dehumanization leads to moral psychology, racism, war, genocide, bias/implicit, and psychological dispositions that support philosophical intuitions that have implications for public policy (Smith, 2016:416). The phenomenon of annexing territories and suppressing small groups, even individuals, for example Sarip Tambak Oso, is precisely the practice of annexation that is in line with imperialist reasoning (Ghufron, 2016:2017—2018). In fact, this figure is an "ordinary people's prayer" who answers the lame reality when the native rulers side with the colonialists rather than the interests of the alit subjects (Amig, M. Bahrul., Harimurti, Oyok., Wildan, M., Z, Farkan., Syaiful Al, H, Rahmat (2006: 75) As a result, Sarip Tambak Oso was depressed psychologically, physically, and even his soul was sacrificed.

During the Dutch colonial period in Indonesia, the spirit of nationalism among the people to fight against the colonialists was indeed continuously resurrected by religious leaders, writers and members of the public who yearned for the elimination of all forms of insolence. Along with that, Sarip Tambak Oso got up and struggled. In fact, he is not a religious figure, not a national hero, not a writer, but an ordinary citizen who cares about defending the common people, Tambak Oso Village, Waru District, Sidoarjo Regency, East Java, Indonesia. He inflamed nationalism against imperialist practices during the Dutch colonial period (Susilo and Fediyanto, 2018:21). In his struggle, Sarip Tambak Oso's persistence in upholding the truth was legendary by the public, including by writers from the East Java region. At that time, he fought for the rights of citizens who did not want to pay taxes because of poverty. This sparked resistance against the Dutch and their accomplices for collecting and forcing the people to pay taxes (Wardhani, 2018:65). As a figure represented by members of the community, Sarip Tambak Oso continues to fight against the invaders and their accomplices. In public view, his figure is actually a fighter for the values of courage, obedience, moral values, and tolerance values (Effendy, 2017:6). In fact, his moral struggle has received serious attention from regional cultural figures. That way, the truth of his nationalism behavior deserves to be nationalized, even globalized. In fact, publications are more often found in traditional art, Ludruk in East Java than social-global media.

In the context of accelerating the development of national culture, Sarip Tambak Oso's noble character must not be allowed to run wild. On the contrary, its glory is exemplary by regeneration when the development of civilization and the dignity of citizens of the world nation are resurrected. In this humanitarian case, egalitarianism, namely the concept of equality and equality of human beings in the world, continues to be fought for (Malik, 2016: 192). With a variety of media, including fictional stories, their kindness can be used as a mirror by the world community to raise concern for fellow human beings who are marginalized and oppressed. This is possible because the glory of a character can be used as a mirror to shape the character of generations on an ongoing basis, even touching the emotional regeneration creatively (Nuh, 2013:56). Sarip Tambak Oso's character actually inspires the younger generation to uphold Indonesian character values who dare to defend the truth. That is, the upholding of truth from a cultural point of view is precisely a socio-cultural change that has never completely severed the ties of struggle with figures in the past who were so humane in their lives (Arif, 2018: 77). This can be justified because Indonesian values have been built since the past through education and exemplary figures (Nizar, 2013; Joesoef and Sutowo, 2017). So, humanely, Sarip Tambak Oso has weaknesses. However, the essence of Sarip Tambak Oso's struggle is not to enrich himself, but to represent the example of nationalism as a true figure who deserves to be publicized as a humanist strategic alternative in accelerating and dignifying oppressed nations.

B. METHOD

The approach used in this research is a qualitative approach. The choice is based on the condition of the data source and research data. In this case, the source of research data is in the form of documents, both printed and electronic, which are widespread in society. The data source was collected using documentation study and literature study techniques. In line with that, research data in the form of verbal data about Sarip Tambak Oso's multi-character was obtained from print/electronic data sources. The data was collected using literature study techniques. Through descriptive-qualitative analysis techniques, data sources and research data were determined through the following stages: (1) the data source in the form of the story of the play Sarip Tambak Oso was

traced through various social media; (2) data sources and research data are sorted by type of source; (3) data sources and research data are studied intensively to determine character points as the focus of the study; (4) the collected and segregated data are explained based on the social context in the socio-political environment that lies behind it; (5) the analysis was stopped when there was repetition of verbal information (words/phrases/sentences/paragraphs) that had reached saturation.

C. RESULT AND DISCUSSION

In line with this problem, the research findings are in the form of multiple characters experiencing dehumanization practices towards Sarip Tambak Oso. This is explained below.

1. Care

Sarip Tambak Oso's concern is realized by helping the economy of the people of Oso Village, Waru District, Sidoarjo Regency, East Java. This attitude was carried out because of the striking inequality of prosperity between indigenous people compared to colonial accomplices. Social jealousy developed because members of the community experienced difficulties in the economic sector, but some wealthy citizens did not show concern for helping the weak. Ironically, under these conditions, community members were still required to pay taxes on rice fields, including the ponds inherited from Sarip Tambak Oso's father. In fact, Sarip Tambak Oso did not participate in the processing, let alone harvest the produce. Understandably, the pond left by Sarip Tambak Oso's father was processed by his uncle. As a result, simplicity and continued poverty made Sarip Tambak Oso unwilling to accept colonial pressure to pay taxes, even through officials. For this reason, the totality of his concern for the community is shown by finding and/or stealing all the belongings of the rich to distribute to the deprived members of the local community. Because of this choice of attitude, he was willing to sacrifice himself in the face of colonial pressure even though he was hasty as a destroyer of colonial governance and was killed as a dissident of the colonial government's tax regulations. He remains undaunted.

For example, Sarip Tambak Oso's concern is understood in the sentences written in the script and spoken by actors during the Ludruk-Based Theater Performance which was staged at the ISI Yogyakarta Theater Auditorium, January 11 2017, as follows, "Sarip. Wong Di Seng doesn't know Jenenge Arek Boy. Jare tells the wong-wong mbiyen, Sarip is a thief but sing athine is a becik and cares for poor people. Dee is an orphan, he likes to be together, but he likes to support his mother." ("Sarip. Which person doesn't know his name, that boy. People used to say that Sarip Tambak Oso was a thief, but he has a kind heart and cares for the poor. As an orphan who likes to fight, he likes to defend his mother.") (Ade, 2017:1). The same thing, namely Sarip Tambak Oso as a story that is famous for its noble character in Sidoarjo, is emphasized in a book entitled "Sidoarjo Literary Panoramas from Ancient Java, Post Sugar, and the Millennial Era: Early Mapping" written by the Nine Sidoarjo Arts Council Team (Pratimi, 2020). As a legendary story, Sarip Tambak Oso's concern was also found in a study entitled "Potential Character Characters in Folklore as Moral Literacy Reading Material" by Wachidah, Suwignyo, and Widiati (2017:1). The research revealed the following dialogue between the mother and Sarip Tambak Oso.

"Oh right, boy. They have worked hard for years, but they are still poor. As we know too. In fact, the land and water belong to us, but they have taken it. They also took away your father."

"That's why Sarip has to do something to help the people."

"In what way? How are you going to do it?"

“Sarip has thought about it. Sarip already knows how. Sarip asks for your prayers and support.”

"Oh, of course. Of course, son. Mother will always support your struggle. But you must be careful.

The lurah and the hooligans here have become Dutch minions.

Humanely, Sarip Tambak Oso cannot allow families to fall into poverty, even the condition of the community members who are increasingly impoverished because of the heavy economic burden. In fact, the paddy fields and pond area allow the people to achieve a prosperous life. Because there is a heartbreaking inequality, as a man, Sarip Tambak Oso continues to strive for the prosperity of his family and the people of Tambak Oso Village, Waru District, Sidoarjo Regency. This concern is carried out in various ways, namely not being willing to pay taxes because of poverty, and giving something useful to people who need it even though it was obtained by stealing. In short, the totality of concern is shown to the point where one has to sacrifice one's body and soul. In Susetya's view (2019:3), Sarip Tambak Oso has actually carried out *darmaning satriya* (carrying out duties as a knight), namely *rumeksa raharjaning praja* native land (maintaining the safety and welfare of the country and the birthplace) and *trisna* compassionate nation *mring kawula dasih* (love the nation and give affection to the common people). Ironically, he was actually being chased by the Dutch, the colonizers, as well as by several officials in his surroundings who were accomplices of the colonial government, namely the Dutch.

2. Devoted

There can be no doubt about Sarip Tambak Oso's devotion to his parents, especially since his biological father left him when he was young. His closeness to his biological mother is very close physically and mentally. As usual children obey, what is needed by parents, the mother, always complied with. So close, Sarip Tambak Oso is difficult to separate from his mother. When a disaster occurs on each side, they help each other, even support each other. For example, one day Sarip Tambak Oso died because he was abused by a delman coachman, then his body was thrown into the river until the river water was reddish. When the mother knew that there was Sarip Tambak Oso's blood, the mother called Sarip Tambak Oso. As a result, the corpse moved and rushed to life again. It repeats itself to indicate a very close inner and outer closeness. Starting from the closeness of body and soul, one day Sarip Tambak Oso heard that his mother was being abused by the lurah because she could not pay the pond tax. In that case, Sarip Tambak Oso fought back, even killed him. In fact, Sarip Tambak Oso faced the law of the Dutch government. Even so, Sarip Tambak Oso was not deterred. On the contrary, with courage, he fought all threats from the Dutch and their accomplices.

Testimony that Sarip Tambak Oso is a son who is devoted to his parents, namely his biological mother, has been published in the following media.

"Nah usai dikalahkan dan tewas itu, Sarip kemudian dibuang ke kali. Tapi jenazah itu kemudian ditemukan dan dipanggil-panggil oleh ibunya. Maka Sarip hidup kembali," terang Henri.

Mendengar Sarip Tambak Oso masih hidup, lanjut Henri, Paidi kemudian merasa malu karena mengaku sudah mengalahkannya. Mereka kemudian bertarung lagi. Tapi kali ini, Paidi yang dikalahkan dan tewas di tangan Sarip.

Henri menjelaskan, bahwa kekuatan Sarip terletak pada keberadaan ibunya. Diceritakan bahwa setiap Sarip terbunuh dan ibunya memanggil namanya, maka seketika itu Sarip langsung hidup kembali.

"Kuncinya di ibunya yang masih hidup. Karena itu ilmu warisan yang diturunkan oleh ayahnya kepada Sarip dan ibunya. Karena waktu Sarip masih dalam kandungan, ayahnya pernah bertapa dan memberikan seongkah tanah merah yang kemudian dimakan oleh ibunya dan Sarip saat lahir," ujarnya.

Baihaqi (2020:1)

The same thing was also expressed in the ludruk play staged by the Ludruk Wijaya Kusuma community http://m.jurnal-History.com/id1/2320-2219/Sarip-Tambak-Oso_42963_m-jurnal-History.html that Sarip Tambak Oso was a man who obey his mother. The bond between his body and soul with his biological mother is very close. This fact was confirmed through the recording of the story of Sarip Tambak Oso which was staged in the 1970s. In the recording of the ludruk play, it is told as follows.

"Sarip is a young hero from the Tambak Oso Village who is hard-hearted, easily angered, but really loves the poor, especially his biological mother, let alone a jana. In the midst of his poverty and stupidity, Sarip acted as a gentleman who stole the homes of Dutch people, miserly merchants, and loan sharks to distribute to the poor in his area.

The story conveys the impression that Sarip Tambak Oso's basic character in childhood was humane, namely respecting fellow citizens and respecting his biological mother who was a widow until old age. However, that basic character turned into a brave child, including officials and accomplices of the colonialists. Instinctively, this attitude arose because the invaders and their accomplices acted disharmony towards society, for example hurting other people, making others sick, removing objects, even the lives of other people were belittled so that retribution arose, including from victims (Dewantoro, 2019: 124). In addition, the change in Sarip Tambak Oso's character was caused by the heavy burden of life, moreover the socio-economic inequality that hit the community because they were required to pay land and aquaculture taxes. Therefore, Sarip Tambak Oso's bhakti is not only to defend the biological mother who is being abused, but also to defend the motherland from the greed and insolence of the invaders, including the capitalists who destroy the foundations of the life of the village community. That way, the totality of his devotion is unmatched by his fellow youths because his body and soul are sacrificed for the sake of glorifying the dignity of his biological mother and for the dignity of the poor. In the concept of Javanese culture, Sarip Tambak Oso's devotion to his biological mother could not be separated by any circumstances, including the limited economic situation of the family or pressure from Dutch colonists' accomplices. This closeness was formed naturally because Sarip Tambak Oso was cared for by his birth mother since childhood; as well as being mentally bound because Sarip Tambak Oso and Ibu Kandung once ate red soil as a commitment to live to protect each other. This process is believed to form a typical Javanese character that is carried out by Javanese parents. That's why Sarip Tambak Oso has a totality of devotion that is not based on self-interest, except for the hope that parents, including members of the community and biological mother

can live in prosperity. In the view of the Sapta Darma Association, Sarip Tambak Oso's behavior is in line with the teachings of *wewarah*, *melu cawe-cawe cancut taliwondo njaga adage nusa lan Bangsane* (play a role and roll up your sleeves to keep the country and nation upright); and *tetlung marang sapa bahe yen need kanthi ora nduweni self-interested apabehe, kajaba mung compassion and compassion* (to give help to anyone, if necessary without having any strings attached, other than just out of compassion and love) (Idrus, 2012: 124).

3. Nationalist

Sarip Tambak Oso's nationalist spirit was once questioned by the public because the colonialists propagated him as a thief, a person who likes to take other people's belongings, even as a security disturbance. With this negative perception that continues to spread, the colonialist agitation was "successful" due to Sarip Tambak Oso's "negative" character becoming increasingly massive. Moreover, speech culture is so dominant in social communication. The negative image of Sarip Tambak Oso has become gossip among residents, although various social media have also been busy publishing it. Sarip Tambak Oso's character twist really continues to expand, namely from print media, Dutch-language newspapers (colonial period) to electronic media (millennial era). The following is an example of his testimony.

“...through Bony Suwandi's account in the public Facebook group, SIDOARJO MASA ANCIENT, November 10, 2020 at 2:35 p.m., a clipping from the Dutch language newspaper, *Het Vaderland*, March 4, 1912 edition, was uploaded with the title *De Dood Van Sarip* (free translation, *Matinya Sarip*). The newspaper clipping with one-column news, in essence, contains news about Sarip's death as a terror ruler. (Maulana, 2020: 1).

From the newspaper's coverage, it was revealed that in general it was relatively difficult for traditional people to understand Dutch, so they did not understand Sarip Tambak Oso's struggle and his arrest by the Dutch Government. However, the colonial government internationalized the existence and courage of Sarip Tambak Oso, a young man from Sidoarjo, East Java who was brave and persistent against the colonial government. Understandably, Sarip Tambak Oso already has extraordinary strength because he is ready to oppose the invaders, especially regarding the policies implemented. Because of this, the Dutch and their accomplices continued to try to catch Sarip Tambak Oso under any circumstances. Moreover, Sarip Tambak Oso's toughness is not easy to beat, and has the ability to revive even if he is killed repeatedly. For this reason, a multi-strategy strategy to finish Sarip Tambak Oso continues to be prepared. However, "according to the verbal story of a village elder who has become legendary in East Java society, the story of Sarip Tambak Oso was used to arouse a sense of nationalism against the Dutch colonialists" (Maulana, 2020:2). So, colonial propaganda was aimed at weakening the nation's mentality and paralyzing the nationalist spirit of the more dominant Indonesian citizens so that the Indonesian people would be easily colonized. In fact, the essence of Sarip Tambak Oso's soul never gave up fighting before he succeeded in expelling the colonial mentality from the face of the Indonesian earth.

In this regard, local humanists in the Sidoarjo, Mojokerto and Surabaya regions gave testimonies that shocked the wider community, both regionally, nationally and abroad. As an example, humanists from Sidoarjo, Mojokerto, and Surabaya conclude the following.

"Sarip is a fighter, not a thief like the Dutch imaged through mass media coverage in 1905 and 1912. Therefore his image must be damaged to prevent the emergence of a spirit of resistance from the nation's children against the colonial government," said the journalist for Megas Online.com. Not only that, the colonial government at that time even used pro-Dutch traditional art groups to propagate the bad image attached to Sarip to the wider community. (Ken, 2020:2).

During the Dutch colonial period, Sarip Tambak Oso was classified as a young person who had a passion for defending the nation. For the nation's struggle to uphold an independent Indonesia, free from all kinds of colonialism, the mentality of nationalism is very important. In this case, nationalism is very important for the life of the nation and state to make a nation stand up straight and have a strong identity so that it must be considered by every element of the nation in every country's journey, including Indonesia (Alfaqi, 2016: 215). In this regard, Sarip Tambak Oso's character has been turned upside down by claims that portray him as a destroyer or rioter. This perspective was propagated by the colonialists to the detriment of the inheritance of the spirit of nationalism for its regeneration. However, as with German historical and cultural events, the presence and existence of the Sarip Tambak Oso story in the concept of oral literary discourse is actually related to the arrangement of cultural discourse as a colonial mental legacy. This means that in order to reconceptualize various forms of literary engagement with colonial discourse, colonial heritage and (post) colonial memory in the context of postcolonial studies, it is necessary to explore them using a historical approach so that the truth of the subject can be properly understood. (Göttsche, 2017:1). By examining the true nationalist character in Sarip Tambak Oso, misunderstandings about the counter-narrative of the figure of Sarip Tambak Oso which is feared to be at the crossroads of the minds of the people, whether fictional or objective can be clarified, as seen by Sebe (2013: 174) that there is the use of the image of a hero. conflicting empires for the counternarratives and subtleties of contemporary definitions of heroism, such as Thomas Carlyle's reflections.

4. Religious

Religious character is attached to the soul of Sarip Tambak Oso. Since childhood, he has been a student at the Kiyai Haji Kasan Mukmin Islamic Boarding School (Majalah, 2021:32). Naturally, if he diligently recites the Koran (Masduki, 2018: 1). His adherence to religion made him confident against the tyranny of the Dutch government. In terms of his resistance to the Dutch, the expression of the evidence is illustrated by Waro'i (2019: 219) as follows.

"As a santri with full of supernatural powers, he dedicates himself to the kiai. Its role became clearer when the Dutch and their native minions began to interfere with life in Tambak Oso Village. Noise and social upheaval were deliberately created. Sarip was the one who stood at the forefront and was the first to fight against the social injustice that hit the community around the pesantren. Accordingly, an illustration quoted from a novel by Suherman (1985), namely "We have a social duty in this village, Kang. I can't witness the injustice of this life, I want to contribute something to society, to the people of Tambak Ooso who are suffering. I want to set them free."

As a *sastri pondok*, the peak of Sarip Tambak Oso's religious level reflects the soul of a strong Muslim believer. This was proven by their willingness to defend the people who were wronged by the Dutch. In fact, the risk that must be faced is serious with serious legal liability, including threats to the safety of his life.

In addition to the testimonies of these cultural and literary figures, Sarip Tambak Oso's obedience to his Koran teacher became an example for his peers. As a *santri*, Sarip is classified as an influential figure because of his knowledge. Indeed, Sarip Tambak Oso did not wear a turban like his teacher, but his example set an example for society. For farmers, Sarip Tambak Oso suggests cultivating rice diligently; for the youth, Sarip Tambak Oso set an example of regular worship; for the poor, Sarip Tambak Oso provides as much assistance as he can. Sarip Tambak Oso's character in preaching was contrary to the Dutch's will to influence people to prioritize wealth, including spreading influence to abandon Sarip Tambak Oso's invitation. When the Europeans came to power, the Netherlands was one of the colonialists who spread the influence of the lack of religious overtones, but prioritized secular culture in society (Fanani, 2020: 112). This difficult situation did not dampen Sarip Tambak Oso's determination to spread goodness in religion. On the basis of his behavior, the people of Tambak Oso Village, Sedati District, Sidoarjo, respect him as a great human being until now. For example, Sarip Tambak Oso is blessed by Allah SWT. to come back to life even if it dies due to repeated killings. These twists and turns are like being experienced by people who get *karomah* so that it distinguishes them from members of society in general. In this regard, the following scientific statement is revealed.

Sarip Tambak Oso did not schedule that day specifically for *Tauhid* and today for *Akhlaq*, but he said it was according to the conditions of the people he met. He emphasized that morality towards fellow human beings is important, especially for parents, especially mothers. Based on this, Sarip Tambak Oso has a very powerful *karomah* (Binnur, 2017:1).

Philosophically, Sarip Tambak Oso's religiosity reflects strong physical strength because he dares to fight even though he is armed with a kitchen knife; and has shown a strong inner practice because it is fortified by the example of his father who likes to meditate to gain supernatural powers. The integration of body and soul distinguishes him from his male counterparts in his social environment. In general, the people at that time experienced limited nutrition so that physical growth was weak. However, Sarip Tambak Oso actually has extraordinary strength. Indeed, because he performed an ascetic ritual, Sarip Tambak Oso's father who gave red clay to him and his biological mother was a sign that there was a symbol to arouse self-confidence with the power of *linuwih* (mystical magic). In this case, Sarip Tambak Oso's strength was truly beyond reason, so he was able to defeat the colonial power, along with his accomplices/trusted people. In this regard, Javanese scientists and humanists emphasize the following.

Magical mysticism is nothing but a mystical practice that aims to gain power so that a person has extraordinary power above ordinary humans. The efforts made remain pivotal to the oneness of man to God. After that, humans are expected to have magical powers. That is, a supersensory (supernatural) power (Endraswara, 2018:107).

From extraordinary strength, Sarip Tambak Oso is able to face people who do wrong. It indicates that his religiosity is relatively well-established because it is formed through obedience to worship at the hut, even inspired by supernatural powers as magical powers through the red soil he eats, according to his biological father's message after the ascetic ritual. In the end, it was not easy to paralyze or even defeat him, except for the conspiratorial tricks of the occupiers with the village chiefs as their accomplices.

D. CONCLUSION

Based on this description, it can be concluded that Sarip Tambak Oso's multi-character dehumanization was so massive that it suffered such a tragic fate. However, he is a figure who has good multi-characteristics so that he gets appreciation as a hero from members of society who were arbitrarily oppressed by the colonialists. The multi-character referred to consists of (1) concern that is manifested by helping the economy of the people of Oso Village, Waru District, Sidoarjo Regency, East Java which is caused by a striking inequality of prosperity between indigenous people compared to colonial accomplices; (2) devotion to parents which cannot be doubted because since childhood the biological father died so closeness to the biological mother arises physically and spiritually; (3) Sarip Tambak Oso's nationalism is very strong in defending the dignity of the nation even though it was questioned by the public because it was spread by the colonialists as a thief who likes to take other people's belongings, even disrupting security; (4) religious (religious) because he is diligent in reciting the Koran, especially as a student at the Kiyai Haji Kasan Mukmin Islamic Boarding School (Majalah, 2021:32; Masduki, 2018:1) so that he becomes more convinced that fighting colonial tyranny is right. Such is the multi-character dehumanization of the character, Sarip Tambak Oso, carried out by the invaders. In fact, this character is very much needed to strengthen the preservation of national character, as well as its dignity in the association between citizens of the world.

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