

The Variations of Saridin Story According to The Reception of Kethoprak Viewer

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Abstract

The story of Syeh Jangkung or Saridin in various forms and versions producing to the novelty or innovation through both spoken from mouth to mouth, kethoprak, and written stories. This study was intended to explore variations of Saridin's stories that are presented in the midst of society. The data sources were four documnet and then was processed using a qualitative narrative analysis method. The result was based on the theme, Serat Seh Jangkung and Saridin Andum Waris which has the same story idea about the story of Nomads and the journey of Seh Jangkung in several areas. The journey taken not only throughout Java, but also in Sumatra and Rome. In Saridin Mokong, the figure of Saridin's wife, is a character who represents a story that struggles to maintain the dignity and prestige of Javanese women. Then, the theme of Syeh Jangkung Andum Waris is about Saridin's patience in facing trials. Diversity is also found in the prologues, acts and scenes, characters and characterizations, settings, plots, and epilogues. Overall, Saridin's story was not only written and enjoyed by the public of readers or listeners, but also experienced copying, re-writing, and experiencing transformation. For the artists of the kethoprak it self, this stucy can be used as a reference to develop the story of Saridin in order it can always meet the demands of the community for entertaining people.

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INTRODUCTION

The story of Syeh Jangkung or Saridin is familiar among the people of Pati, particularly kethoprak lovers in Pati. This story is classified as a legend since in several plays, it tells the formation of a place in the area of Central Java (Danandjaya in Widiyanti, 2018: 68). On the kethoprak stage, Saridin was told in the treatise of, "*Lahire Saridin*", "*Saridin Andum Waris*", "*Ontran-Ontran Palembang*", "*Ontran-Ontran Cirebon*", "*Bedhahe Ngerum*", "*Sultan Agung*", "*Keris Syeh Jangkung*", "*Lulang Kebo Landhoh*" (Neny: 2017). This Saridin play is told in various forms and versions. The forms and versions of this play then produce some innovations or novelty in the story. Both spoken from mouth to mouth, kethoprak performance, and written stories.

In Javanese traditional stories, innovation in the form of variation does not only occur in the Saridin story, but also in the Yogyakarta puppet performance art and ludruk art (Nugroho: 2003). Saridin, either told in the old version or the new version also experienced several updates in the story line. Variations in the grooves tend to be more complex and have varying conclusions. The reader is brought to refer to the previous text as a contribution to a code that allows various effects of significance or meaning. This aspect of intertextuality, Riffaterre calls it a hipogram (Riffaterre, 1978: 94). In relation to conventions, intertextuality can present three possible functions, they are the function of affirmation, negation, and innovation (Abdullah, 1991: 8).

Suryani (2008: 304), stated that innovation can be in the form of ideas, ways or objects perceived by someone as something new. Innovation can be used to compare old and new versions, showing that the traditional Javanese story continues to be explored and developed by its supporters, especially lovers of Pati Kethoprak. Development certainly requires a reception of literary connoisseurs, including spectators and artists of kethoprak in order to provide an innovation guide so as not to be eroded by the times.

Therefore, the research was compiled with the aim of describing variations of the Saridin story presented in the midst of society. For this purpose, researchers use dramatic structures, namely themes, prologues, acts, scenes, characters and characterizations, dialogues, settings, plots, and epilogues (Sumardjo in Endaswara 2011: 20). Another purpose is to find out the audience response of kethoprak in Pati toward the performance of Saridin. The kethoprak group selected as the object of audience response was the Wahyu Manggala kethoprak group. Researcher applied the theory of reception of Jauss (1983). By using a reception, the conflict and acceptability of a work in a society through variations in innovation made by the author can be determined (Dewi, 2014: 220).

Scientifically, this study is useful to inform the novelty or innovation of the Saridin or Syeh Jangkung story in the community of Pati through each version of the story (old to the present). The literature presented in this study is related to social study that deal with the human literature created by society members to be enjoyed, to be understood, and to be used (Purnamasari, 2019: 67).

For school students, the study of aspects of values in kethoprak performances, lecturers can teach a variety of language skills, vocabulary, structure, culture and art, especially interactive learning of character (Anggraeni: 2016). For the artists of kethoprak, this study can be used as a reference to continue the development of the story in order it can always meet the demands of the community for the performances that able to give entertainment to them.

METHODS

The study applied two approaches, library research and field research. The design chosen was an objective approach that focused on literature as an autonomous structure with intrinsic coherence. The target in this research was innovation in the variation of Saridin's story which is realized in the form of a synopsis. This variation is evidenced by the reception of

Kethoprak Pati's audience on the story that has been presented in the community.

Jonathan Culler (1975) stated that in order to understand a literary text, it is important to consider the contribution of previous work that might have a significant effect. In order to deal with a text the reader is limited by various bonds as said by Culler, "Reading is not innocent activity". In order to see the innovation, the researcher used four data sources, they were Serat Syeh Jangkung (write), Cerbung Saridin Mokong (written), cassette tapes from Saridin Andum Waris (audio), and Saridin Andum Waris story version of kethoprak group Wahyu Manggala (audio visual).

RESULTS AND DISCUSSION

Version I: Serat Seh Jangkung

This text is the result of the transliteration of two texts of Serat Syeh Jangkung, which is in the form of a manuscript with the conditional number of PB A 28 in Arabic Pegon and series of 559 in Javanese (from Teks Serat Syeh Jangkung). The result of literacy are narrated into 23 sub-chapters of story titles. In each sub-story there are 1-4 acts, while each act is 1-6 scenes. Serat Syeh Jangkung has the theme of wandering Syeh Jangkung to several regions until finally settling in Miyana, Pati Regency. The figures that appear in this serat numbered 11 people, including Syeh Jangkung, Nyai Branjung, Ketib Trangkil, Retna Jinoli, Sultan Agung, Pangeran Kudus, Pangeran Kadilangu, Raden Momok, Pandhan Arum, and Bakirah. The main character is Syeh Jangkung. Then, for the characters who act as protagonists are Prince Kadilangu, Sultan Agung, Ketib Trangkil, and Nyai Branjung. Next, Pangeran Kudus is as the antagonist character.

The setting of the story of Serat Syeh Jangkung is in the villages of Miyana, Landhoh village, Kudus, jumbleng (the kinds of place near the toilet), market, Gebang village, sea, Keraton (the name of kingdom in the ancient era) Palembang, Keraton Cirebon, Banten, Perbuan (Mataram), Dhukuh Landhoh Mataram, Nglogung Swamp, Roman Rum Kingdom,

Imogiri, Tuban, Mecca, and the forest. Based on the story sequence, Serat Syeh Jangkung is an episodic plot. The events that are woven are episodes or part of a long story.

The end of the story contains a message for helping each other, harmony, hand in hand to each other, and love for each other among siblings. Syeh Jangkung gave an example to be fair to children. Among all the dramatic structures, interpersonal dialogue is not presented in the text of Serat Syeh Jangkung. All that is written is an outline of the events experienced by the main character, Syeh Jangkung.

Version II: Cerbung Saridin Mokong

Serialized story "Saridin Mokong" book I is the work of Sucipto Hadi Purnomo, which was published in the Suara Merdeka daily in 2006-2008. Saridin Mokong is the theme of Javanese feminism. The Javanese feminist figure in this story is Saridin's wife, Sarini. According to Prasetyo (2017) women leaders are objects of violence recipients, including rebelling and resignation to circumstances. That attitude was accepted by Sarini as a Javanese woman, even before and after Sarini got married. This cerbung began with the trial of Saridin on charges of killing his brother-in-law named Ki Branjung. There were 12 figures contributing to the story, including Saridin, Sarini, Adipati Jayakusuma, Ki Ageng Kiringan, Nyi Branjung, Ki Branjung/Pawira, Chief of Miyana, Penjaringan, Ki Truna, Nyi Truna, Petengan Supat, and Bayan Tambiya. The main character is brought by Saridin. The protagonist is Sarini, while the one who acts as the protagonist is Ki Branjung or Pawira and senior officer Miyana.

According to the analysis, the researcher found 11 stages consisting of 1-6 scenes. The classification of the location is in the duchy pendhapa, behind the house of Nyai Branjung, Sumber village, the forest, Sarini's house, Nyi and Ki Branjung's house, Ki Ageng Kiringan's house, and Saridin's house. The storyline of Saridin Mokong uses a straight story line with a coherent events, both as a forward and backward flow. The epilogue (end) of this story emphasizes the sentence '*sabar lan trokal*' which means patience

and submission of Saridin who is serving a prison sentence. This also made Sarini, Saridin's wife, to endure life as a Javanese woman left by her husband. The whole dramatic structure above, is inseparable from dialogue and narration that makes it easy for the researcher to find out the themes, acts and scenes, character of figures, and plots.

Version III: The Recording of Syeh Jangkung Andum Waris

This version is a tape recording of Syeh Jangkung Andum Waris, in a number of 5 pieces of production, which was popularized by the Kethoprak group Sri Kencono Pati claimed by D. Gianto. The theme of this play is about the patience of Saridin's character in facing life's trials. Displacement events or rounds in this story there are 20 rounds in which consist of 1-4 scenes. There were 12 figures emerging, they are Saridin, Sarini, Nyai Branjung, Ki Branjung, Sunan Kudus, Sunan Kalijaga, Chief of Miyana, Adipati Jayakusuma, Patih Penjarangan, Markum, Nyai Sunan Kudus and Kecik. The antagonist is played by Ki Branjung and Miyana, while those who appear as protagonists are Nyai Branjung and Sunan Kalijaga. The setting of the place in this story is in the village of Miyana, Kadipaten Pati, prison, South Beach, Kasunanan Kudus (schools for the santri, a student who study in a boarding school), Jedhing (a place to similar to toilet), and Padhasan (a place for taking wudlu, it is an activity for self cleaning before praying in Islam).

Syeh Jangkung Andum Waris has a straight plot where the events told are chronological. The presentation is in order from initial introduction to completion (Purnomo, 2017). The epilogue contains flashbacks of events retold by Saridin when he would begin his hermitage at sea. Dramatic structure that is not in the story of the Syeh Jangkung Andum Waris is the prologue section or opening the beginning of the story. Because basically the source of this story is like a kethoprak performance. The difference is that this work can only be enjoyed through sound or audio.

Version IV: The Story of Saridin Andum Waris Kethoprak Wahyu Manggala

This version of the story is a story that is often played by the group Kethoprak Wahyu Manggala. The story was obtained through a direct interview with the director named Dian Karyono. Saridin Andum Waris, performed by Wahyu Manggala with the theme of Saridin's wandering during *dijangkung* (followed) by Syeh Malaya or Sunan Kalijaga. The story begins with the story of Saridin's brother-in-law named Ki Branjo who fled to the village of Kiringan since he was chased by soldiers from Mataram. Ki Branjo before marriage to Branjo (Saridin's sister) had the name Pawira. This figure is the antagonist. The figures that emerged numbered 16, including Saridin, Sarini, Ki Branjo, Nyi Branjo, Ki Ageng Kiringan, Miyana officials, Adipati Pati, Sunan Kudus, Sunan Kalijaga, Dewi Samaran, Palembang Sultan, Raja Ngerum, Sultan Mataram, Retno Jinoli, Sultan Cirebon Cirebon, and Pandhan Arum.

The director Wahyu Manggala limits the round of each performance by 10-11 rounds, including the appearance of the slapstick. The number of rounds in the Saridin Andum Waris play is 10 rounds, in which the appearance of slapstick (*dagelan*) in the 4th round. Each round consists of 1-5 scenes. There are 10 place settings, they are in Kiringan village, Kadipaten Pati, Miyana village, Padepokan Kudus, Demak Buyaran market, Kidul beach, Palembang, Ngerum (Rome), Mataram, and Cirebon. Interwoven events are presented sequentially and continuously from beginning to end. Interwoven events of this kind are called progressive plots.

The epilogue from this play contains a flashback of Saridin's journey, starting from being driven out of Pati to finally meeting his son and wife in the village of Miyana, Pati. The flashback was filled by Saridin himself when he was about to start his hermitage at sea. The use of dialogue in the performances of Kethoprak Wahyu Manggala informally can provide an understanding of the audience related to the idea of the story, the character's character, the setting of the scene, and the outline or plot of the story being played. Furthermore, the language used is

everyday language that is often used by the Pati community. This is the pleasure obtained in language. The art of speech lies in the ability of the players to tell the story, so that the audience gets a higher experience in the narration (Afifuddin, 2017). *Krama inggil* language, which is used by younger people to the older or respected. *Ngoko* is a language that is often used by peers.

Innovation on the Four Story

According to Ali (2006), novelty or art innovation is explored since it has a function as a medium of self-actualization of the creators of art. With the performance or presentation of the arts, a sense will arise to actualize or express themselves towards the arts. Therefore, it will try to create beautiful works of art and then be introduced to the public that art is never ending to be appreciated, as well as the Saridin story.

First, reviewing from the theme. Versions I and IV have a theme about travel or wandering. Version II is about Javanese feminism, and version III is about the patience of Saridin. In version I the thing that represents the whole idea of the story is about the story of Nomads and the journey of Seh Jangkung in some areas. Not only in Java, but also in Sumatra and Ngerum (Rome). Version II although Saridin appeared as the main character, but the thing that represented the story was the figure of Saridin's wife, Sarini, who struggled to maintain the dignity and prestige of Javanese women. Version III is the main theme of Saridin's patience in facing of trials. Although expelled many times and not accepted in the society, the main character still accepts and is even willing to repent. In version IV the theme of wandering of Saridin during *dijangkung* 'followed' by Syeh Malaya and Sunan Kalijaga, starting from Pati, Kudus, Parangtritis Beach, Palembang, Ngerum (Rome), Mataram, Cirebon, to Miyana, Pati.

Second, the introduction of the story is found in versions I, II, and IV. Version I of the beginning is told at the beginning of the story of Syeh Jangkung due to grieving the legacy of his wife after giving birth to his child. His first child named Momok was then entrusted to Syeh

Jangkung's sister, Nyi Branjung. Version II of the prologue begins with a trial on charges of murder by Saridin against his brother-in-law named Ki Branjung. Nyai Branjung's testimony has described some of the past events. Version IV begins with the story of the antagonist, Ki Branjo, Saridin's brother-in-law who escaped from the pursuit of Mataram soldiers. Ki Branjo or originally called Pawira has neglected the task of delivering Raden Sinangku pocket money from Mataram.

Third, the act and scene. These stages and scenes vary depending on the setting and length of the story. The more backgrounds, the more innings. And the longer the story, the more scenes as well. Version I there are 23 acts consisting of 1-6 scenes in each act. Version II has 11 acts, each with 1-5 scenes. Version III is divided into 20 rounds where each round is divided into 1-4 scenes. And version IV has 10 rounds consisting of 1-4 scenes. From this, it appears that version I has a complex storyline from beginning to end. Meanwhile, version IV has a limited storyline and some parts are omitted.

Fourth, figures and characterizations. To simplify, the exposure of variations of characters is sorted from the characters that appear compared to other versions, the characters that exist compared to other versions, and the characters that are different from other versions. Version I compared to the other versions, the figures of Ketib Trangkil, Pangeran Tengah, Bakirah (3rd wife of Syeh Jangkung), Pati or Adipati Jayakusuma, and Ki Ageng Kiringan. Meanwhile, figures that appear in other versions but not in version I include Sarini as the first wife. A different character than the other version, the antagonist character that is raised by the figure of Pangeran Kudus, whereas in other versions, the role of the antagonist is usually played by Ki Branjung or Branjo and Petinggi Miyana.

Version II compared to other versions, appeared Petengan Supat figures, Bayan Tambiya, Ki Truna, and Nyai Truna. The figures that do not appear in this version but appear in other versions are the figure of Sultan Agung, Pangeran Kadilangu or Sunan Kalijaga as a figure who supports the main character. Sarini

supports the main character or protagonist in version II. In version III compared to other versions, there are names that act as santri of Sunan Kudus, namely Kecik and Markum. In addition, Nyai Kudus and king of Ngerum also appear in the version. As for version IV, the figure of Dewi Samaran appears as Saridin's mother.

Fifth, dialogue is in version II and version III. Version II is the original text in the form of a complete script with narration and dialogue. While version III is transcription text from recorded tapes, so it is purely dialogue.

Sixth, settings (background). All four versions use a setting in the village of Miyana, Pati district. The village of Miyana is well-known as the origin of Saridin's play. The similarity of time settings that appears in the four time setting versions is night and daytime.

Seventh is a plot. Versions II and III have the same storyline outline. While version I and version IV have their own plot. Versions II and III use a straight plot where the interlacing events are coherent, both as a forward and backward path. This flow is a plot in which the events are told to be chronological, ie the first event is followed (or causes) to occur later, or coherently.

In version I, it uses episodic plot. Interwoven event version I is not straight, but broken. The events that are woven are episodes or part of a long story. This flow is shown by the interweaving of episodes or sub-chapters of the story, totaling 23 sub-stories. Whereas in version IV has a progressive plot where the fabric of events that occur in Saridin sequence and continuous from beginning to end.

The eighth and last is the epilogue or the end of the story. Version I of the epilogue contains the mandate of the figure of Syeh Jangkung about the life of help, help, harmony, shoulder to shoulder, and love one another. Syeh Jangkung also gave an example to be fair to his children. Epilogue version II describes the fate that will be lived by the main character, Saridin, whether it ends happily or vice versa. In this version the Saridin figure must express his willingness to serve a prison sentence in Pati.

Version III contains an epilogue in the form of a flashback of the beginning to the end of

the story retold by Saridin when it will begin. At that time, he would conduct austerities at sea as a form of repentance for all the mistakes he had made. Version IV is the same, containing a flashback of the journey of Saridin from being driven out of Pati until finally he can gather with his wife and children in Miyana, Pati.

Overall, the stages of the dramatic structure in the Saridin story have different variations from one another. The similarity of perception lies in the main character and place setting. Saridin or Syeh Jangkung are big figures from the village of Miyana, Pati. He is famous for his magic and religious knowledge.

The Response of Viewer of Pati

Padmopuspito (1993) suggests that a literary reception is intended how the audience, both the reader and the audience, gives meaning to the literary work that is read and seen, thus giving a reaction or response to it. Researchers grouped the audience reception in Pati into 6, namely active audience, passive audience, incidental audience (curious), integral audience (fad), aesthetic audience, and critic audience. The interview above was conducted with 16 respondents from various backgrounds and professions, including the director, kethoprak player, dancer, kethoprak crew, local residents, and guests. All have the same knowledge about Saridin figures, both young and old, higher education, low education.

The responses stated by all respondents were very positive, and even tended to be enthusiastic. It is an honor to own Saridin as a well-known religious figure in the Pati community as well as outside of Pati. All those cannot be separated from the self-actualization of Saridin figures. The strong characteristics of Saridin shows that Saridin has modest quality and personality (Setyowati, 2017). When interacting with the researcher, 13 out of 16 respondents always listened and even asked to the researcher to show Saridin another storyline compiled by the researcher. Whereas, 3 out of 16 respondents showed a flat response and even tend to be indifferent.

CONCLUSION

The Javanese literary tradition, both oral and written literature, has become a source of compelling stories to be explored in the cultivation of traditional Javanese drama. Throughout this, Javanese literary works have been born, grown and developed. Through written, oral, and recorded data, researchers have detailed the diversity of Saridin's stories presented in the midst of society, both in themes, prologues, acts and scenes, characters and characterizations, settings, plots, and epilogues.

These works are not only written and enjoyed by the public of readers or listeners, but also experience copying, re-writing, even experiencing what is referred to as transformation, which is a foothold for newer creations. But in fact despite undergoing transformation, literary works proved to be in a constant and constant state. This is evidenced through the positive response that is in the midst of the Pati community. Although Saridin's story has existed since the 1900s until now it exists as a play in every kethoprak performance in Pati. Saridin is still known as a person who is modest and intelligent in religion.

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