

RINGKASAN

REPRESENTASI PEREMPUAN SENI TRADISI DALAM NOVEL

***KERUDUNG SANTET GANDRUNG* KARYA HASNAN SINGODIMAYAN**

(A. Rahman Marsoel, Ida Nurul Chasanah, Adi Setijowati, Listiyono Santoso, 2005, 99 halaman)

Penelitian ini bertujuan untuk mengidentifikasi pencitraan perempuan seni tradisi melalui struktur novel dan memaknai representasi perempuan seni tradisi dalam novel *Kerudung Santet Gandrung* karya Hasnan Singodimayan. Penelitian ini menggunakan metode *content analysis*, metode ini menekankan pada kedalaman pemaknaan terhadap teks sastra tersebut.

Hasil penelitian menunjukkan bahwa ditemukan beragam pencitraan sebagai hasil reaksi kreatif literer atas perempuan seni tradisi dalam novel *Kerudung Santet Gandrung* yang direpresentasikan melalui struktur teks yang meliputi cover, judul dan sub judul, latar, dan tokoh.

Perempuan seni tradisi dalam novel *Kerudung Santet Gandrung* direpresentasikan melalui sosok penari gandrung bernama Merlin yang hidup dalam dua dunia yang berkebalikan, dunia panggung dan dunia keseharian. Dalam dunia panggung, penari gandrung direpresentasikan sebagai sosok yang berkonotasi negatif, karena memakai *sensreng* agar tampil menarik. Di sisi lain, penari gandrung juga direpresentasikan sebagai titisan Dewi Sri (dewi kesuburan) atau titisan roh para leluhur.

Representasi perempuan seni tradisi dalam dunia keseharian yang dihadirkan dalam novel *Kerudung Santet Gandrung*, merupakan representasi sosok Merlin (mantan penari gandrung) dalam kehidupan sehari-hari. Dalam dunia keseharian, seorang penari gandrung yang sudah tidak lagi menari, tetap menyandang status “mantan penari gandrung”. Untuk menghapus status tersebut perlu diadakannya upacara purifikasi, yang direpresentasikan melalui pembacaan surat *Ad-Dhuha* oleh penari gandrung itu sendiri, sebelum ia berangkat haji.

Adanya tarik-menarik antara penolakan pemakaian *sensreng* oleh penari gandrung dan kenyataan yang menunjukkan pemakaian *sensreng* tersebut menunjukkan kegamangan pengarang untuk menyampaikan realitas tentang masih

adanya keterlibatan dunia supranatural, termasuk santet dalam dunia gandrung. Tafsir tentang teks suci terhadap gandrung menjadi subjektif dan mereduksi estetika seni pertunjukan. Gandrung diidentikkan dengan komunitas abangan dan dikategorikan sebagai kesenian yang harus dihindarkan bahkan gandrung dijauhkan dari mandala pesantren. Tarik menarik antara konstruksi “kabar langit” dan “realitas” menjadi ajang kontestasi yang sebenarnya. Sementara itu tafsir teks suci terhadap gandrung sebagai teks sosial menjadi semakin memperkuat stigma sosial.

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SUMMARY

THE REPRESENTATION OF TRADITION-ART-WOMAN INSIDE HASNAN SINGODIMAYAN'S NOVEL *KERUDUNG SANTET GANDRUNG*

(A. Rahman Marsoel, Ida Nurul Chasanah, Adi Setijowati, Listiyono Santoso, 2005,
99 pages)

The purpose of this research is to identify the tradition-art-woman image through novel's structure and to interpret the representation of tradition-art-woman inside Hasnan Singodimayan's novel *Kerudung Santet Gandrung*. Content analysis method was used since it was emphasized the profound meaning of the literature.

The result showed that various images were found as a result of literary creative reaction towards tradition-art-woman inside *Kerudung Santet Gandrung*, which was represented by its textual structure i.e. cover, title, subtitle, and characters.

In *Kerudung Santet Gandrung*, the tradition-art-woman was represented by Merlin, a gandrung dancer who lived in two opposite worlds, stage, and daily worlds. In a stage world, the gandrung dancer was represented as a figure with negative connotation, as she wore *sensreng* to appear appealing and attractive. While on the other hand, the gandrung dancer was representing the reincarnation of Dewi Sri (goddess of fertility) or the reincarnation of ancestors' spirits.

A representation of tradition-art-woman in daily world was elucidated by Merlin (ex gandrung dancer) with her daily activities. In common daily life, a gandrung dancer still carried the status of "ex gandrung dancer" even after she does not dance anymore. To erase this status, a purification ceremony was held, represented by herself reading surah *Ad-Dhuha* before she departed for hajj.

The controversy between the rejection of (gandrung dancer) wearing *sensreng* and the actual realization of using *sensreng*, had proven writer's uneasiness to present the reality of supranatural realm and black magic in gandrung world. The understanding toward the holy text on gandrung becomes subjective and reduces the aesthetic of art performances. Gandrung is identified as *abangan* community and categorized as the art performance that should be banned, especially pesantren neighborhood. The existence of gandrung arises different argumentation between the holy text and the reality of gandrung itself. At the same time, the understanding toward the holy text on gandrung as social text makes the social tigma become stronger.

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