



Innovation of Suminten Edan Stories by Ketoprak Wahyu Manggolo Pati

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Abstract

This research aims at discovering the innovation performed by artists of people's theatre to the stories which have been a tradition and commonly known to the audience. This research uses a qualitative-descriptive approach, focusing on the performance of *Sumonten Edan* (SE) story by a ketoprak group Wahyu Manggolo Pati. In performing the story, despite being bound by the basic norms of performance known as pakem, Suminten Edan story is performed with some modifications to show innovations. These innovations include both the story and performance aspects.

Keywords: *Ketoprak*; Javanese Traditional Theatre; Innovation; Suminten Edan; Wahyu Manggolo

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INTRODUCTION

The *ketoprak* performing art which constitutes one type of Javanese traditional theatres has grown and developed in many areas in Java Island. Born in Surakarta in 1914 as per record (Brandon 2003:71), *ketoprak* has developed in Yogyakarta region in both audios recorded *ketoprak*, radio *ketoprak*, television *ketoprak*, and staging *ketoprak*. *Ketoprak Mataram* is what the *ketoprak* living in this region called. Among *Ketoprak Mataram*, *Sapta Mandala* is the most popular *ketoprak* group.

In addition, approaching the end of 20th century, in East Java region a *ketoprak* performing art had also developed as characterized by the existence of a new-style *ketoprak* Siswo Budoyo in Tulungagung, and in Kediri there existed Wahyu Budoyo

ketoprak.

During the beginning of this 21st century, this Javanese-speaking performing art kept on flourishing in Pati Regency, Central Java. In Pati, no less than 35 *ketoprak* groups exist. Some of these groups performed more than a hundred times a year in various places and in many occasions. These groups generally perform from daytime to night in every performance order.

One of these frequently performing *ketoprak* Pati groups is Wahyu Manggolo group. This group led by Sarjimin, whose stage name is Mogol, has its secretariate in Tanjungsari Village, Jakenan District, Pati Regency. In addition to leading this group, Mogol is also a comedian (*dhagelan*) in this Wahyu Manggolo group. His wife, Indra Mandarin, in each performance she plays

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the role of a *emban* or nursemaid. In a year, on average this *ketoprak* group performs more than 150 times and in each performance they present two different plays, i.e. one play for daytime performance and the other for the night show.

As with other *ketoprak* groups, Wahyu Manggolo performs folklores as sources of plays or stories. These plays can be from fairy tales, legends, myths, phables, chronicles, and histories or a mix of these sources. The latter is usually the history from kingdom eras, particularly those in Java, prior to the independence.

The stories performed in a *ketoprak* show are usually those who have been common knowledge for the audience. These stories are known from prior *ketoprak* performances, watched directly in person, from playing DVDs, television, or listened to via radio or recordings in cassette/MP3 format. Now that *youtube.com* exists, they can also enjoy *ketoprak* and plays performed via this channel.

Suminten Edan is one of the plays most frequently performed by Wahyu Manggolo group and other *ketoprak* groups in Pati. This play is a popular one among the people in general. The story is actually folklore from Ponorogo, East Java. Through *ketoprak*, *Suminten Edan* has been widely known to Javanese people, even in the North Coast of Central Java, in such a way that it became a collective memory and from then on a story convention was formed.

In 1983, a recording company Fajar Record published the play recording of *Suminten Edan* in cassette tape format. The play was performed by Sapta Mandala *ketoprak* group led by Bagong Kussudiarjo from Yogyakarta. Thereafter, the recording was sold for public and played by various radio stations. Now, the recording can be found in MP3 format and can be accessed in *youtube.com* channel.

The recording, in *ketoprak* artists and fans' opinion, is considered as the *pakem* of *Suminten Edan* play since it is referred to by many presentations of this story in other performances. When performed on

12 February 1992 at Bentara Budaya Jakarta by Sapta Mandala entitled *Suminten (Ora) Sida Edan* (Suminten (Doesn't Go Crazy) (Kristanto 1997, p. 131) which was presented in a parodical style, it was none other than a systematic parody of the play.

This play is known as a *rame* (noisy) play since even the word included in its title suggests the existence of a crazy woman as its central character, i.e. Suminten.

At the organizer's request, Wahyu Manggolo also performed the humorous version of *Suminten Edan* play when the group performed in Pulo Village, Rembang District, Rembang Regency on 25 December 2015. This request to perform it in its humorous version indicated that the organizer wanted the *ketoprak* group to present something new or different from when the play in its usual basic norms.

Speaking about something new or innovation is incomplete without touching a convention. Sujiman (1983), p. 43) mentions that a convention is a presentation which becomes a settled means of expression, which eventually becomes the commonly acceptable technique. In line with this, Abram (1981-33) suggests that a convention is the prominent characteristics or repeated techniques in a literary work, such as types of characterization, plots, forms of poems, dictions, and stylistics.

In performing arts tradition in Java, this convention collides with the so-called *pakem*. *Pakem*, in shadow puppeteering, is defined as the "original" story considered as the *babon* or parent from which all plays and stories are performed. *Pakem* is where a player is stored (repertoire) which also serves a kind of dam or reservoir where the plays flow (Murtiyoso 1998). *Pakem* also means standards or principals, guidelines or directives; *pakem balungan* means a storyline in the form of story outline (Jazuli, 2003).

However, convention, as suggested by Dewojati (2010, p. 1-2), is not limited to literary dimension, rather it also includes performing art dimension. Thus, *pakem* is not limited to literary dimension, rather it also includes performing art dimension.

This innovation, both in terms of story and performance dimensions, is what this research will investigate. Therefore, innovation is not limited to literary dimension, rather it also includes performing art dimension.

It is important to study innovation in *Suminten Edan* by Wahyu Manggolo, not just because this play is highly more popular than others, but also because Wahyu Manggolo is the most-watched *ketoprak* group that its artists make playing *ketoprak* as their main source of income.

Therefore, this research derives from one main problem: how are the innovations in *Suminten Edan* play performed by Wahyu Manggolo *ketoprak* group from Pati?

METHOD

This research is conducted using a qualitative-descriptive approach. Using this approach, the innovation in a *ketoprak* play is explained in a description.

The research object is the innovation made through the performance of *Suminten Edan* play by the *ketoprak* group Wahyu Manggolo.

The data are collected mainly using documentation and note-taking techniques. The documentation technique is done to obtain a recording of a performance of the said play. Note-taking is used to obtain more detailed data related to dialogs and acting of the *ketoprak* artists.

To complement the collected data, participatory observation and interview are used. The participatory observation is employed to obtain an authentic description of the performance activity and the interview is done to the director and actors to obtain confirmation of the play presentation in the performance.

Three qualitative data analysis paths are used in this research, namely data reduction, data presentation, and conclusion drawing (Miles and Huberman 1992). Data reduction is the process of selecting, focusing attention to simplification, abstracting and transforming the rough

data appearing in written records in the field. This process takes place continuously during the research, even before the data are actually collected. Data reduction includes: (1) summarizing data; (2) coding, (3) tracking theme, and (4) making clusters. Data reduction is done as a part of an analysis to expand, classify, direct, exclude the unnecessary, and organize the data to draw the final conclusion.

RESULTS AND DISCUSSION

Synopsis and Scenes

Two stories have their synopses shown, namely *Suminten Edan pengadegan* (SE-1) played by the *ketoprak* group Sapta Mandala, Yogyakarta and *Suminten Edan* (SE-2) played by Wahyu Manggolo group. SE-1 represents a text to which many subsequent *ketoprak* performances refer to, and SE-2 which is the main focus of this study as well as the latest text which refers to SE-1.

The *Suminten Edan* play by Sapta Mandala group (SE-1) which lasts for an hour (60 minutes) can be synopsized as follows.

As the marriage between Suminten and Raden Subrata is being prepared, Patih Trenggalek visits Warok Gunaseca's house. His aim is to inform that Subrata has gone from Kadipaten Trenggalek, thus Subrata's father, Adipati Sudibya Ngalim, cancels the marriage plan. As this news is told to Suminten, she collapses and when she is awake, she goes insane.

Subrata on his way out of Kadipaten Trenggalek meets Cempluk Warsiyah. This daughter of Warok Suramenggala is chased and forced to be Genta's wife, the beast. However, Subrata fails to overpower Genta. Fortunately, Warok Suramenggala successfully thwarts Genta's intention. Genta tells this to his father, Surabangsatsat. Yet, Surabangsatsat is also defeated by Suramenggala.

From Surabangsatsat, Secadarma finally knows that the marriage between Suminten and Subrata is canceled since Subrata will marry Cempluk. Thus, he

kidnaps Cempluk from Trenggalek. Yet, his attempt is thwarted by Suramenggala. Eventually, Suminten can be healed by Suramenggala. On Suramenggala's recommendation, Suminten's issue is to be settled before the Adipati in Trenggalek.

Meanwhile, the synopsis of *Suminten Edan* play performed by the *ketoprak* group Wahyu Manggolo is as follows.

Hooligan causes a riot in Kadipaten Trenggalek region. For eradicating these rioters in Gunung Pegat, Warok Gunaseca is gifted by Adipati Trenggalek Sudibya Ngalim. The gift takes the form of a marriage between the son of this Adipati, Raden Subrata, and the daughter of Gunaseca named Suminten. Yet, Subrata refuses this wish of his father's.

Accidentally, on his way, Subrata meets and helps Cempluk Warsiyah, the daughter of Warok Suramenggala, from Jin Genthos's pursuit. They fall in love with each other. While Subrata fails in thwarting Genthos, Warok Suramenggala successfully drives away Genthos.

Failing to accept his defeat to Suramenggala, Genthos asks for help from his uncle, Warok Surabangsats. Surabangsats dresses up Genthos in such a way that he resembles Subrata.

Having a look like Subrata, Genthos is about to indulge in love with Cempluk. However, it is found out by Subrata. Once again, it is Warok Suramenggala who succeeds in discovering Genthos's disguise.

Gunaseca who is preparing Suminten's marriage party receives news that the marriage is canceled since Subrata will marry Cempluk instead. Suminten goes crazy as she is informed about it. Gunaseca is enraged with Cempluk who he thinks is the cause of Suminten failing to marry Subrata. He meets Suramenggala and invites him to a duel. Suramenggala defeats Gunaseca and kills this father of Suminten's. Furthermore, Suminten can be healed by Suramenggala. On Suramenggala's recommendation, Subrata marries not just Cempluk, but also Suminten.

Based on these two synopses, it can

be seen that there is no significant difference regarding the theme and message of the story. Both present romances or specifically a marriage plan which is thwarted due to the presence of a third person. Nevertheless, *SE-2* has extended it with love meeting between Subrata and Cempluk Warsiyah as well as a challenge from Genthos which strengthens their relationship instead. Meanwhile, the message which can be taken from both stories is that love will always require ones to fight for it regardless the obstacles in the way of it.

However, to view the plot in detail, it is important to see each scene of the performance. In their presentation, both *SE-1* and *SE-2* performance are divided into several scenes (*jejeran*). *SE-1* consists of five scenes, namely:

1. Gunaseca's family are preparing the marriage ceremony between Suminten and Subrata. Patih Trenggalek comes to inform that the marriage plan is canceled since Raden Subrata leaves the *kadipaten* and has not come home. Upon hearing the news, Suminten collapses and as she awakes, she has gone crazy.
2. Raden Subrata accompanied by his servants meets Cempluk Warsiyah who is being chased by Genthos. Subrata tries to help, yet he fails to match Genthos's strength, thus both Raden Subrata and Cempluk Warsiyah run away.
3. Subrata and Cempluk tell the incident to her father, Warok Suramenggala. Suramenggala successfully drives away Genthos. Genthos goes and comes again with his father, Surabangsats. A duel takes place between Suramenggala and Surabangsats. Surabangsats dies. Subrata then proposes and asks to bring Cempluk along with him to Kadipaten Trenggalek.
4. In Kadipaten Trenggalek complex a commotion suddenly occurs for Cempluk has gone as reported by the servants to the Adipati and Subrata. When Suramenggala is summoned and comes, he finds a clue that Cempluk disappearance is Gunaseca's doing.

5. On their way, Secadarma intends to kill Cempluk since he thinks she is the cause of why Suminten-Subrata marriage plan fails. Yet, before he does what he intends, Suramenggala comes. Secadarma and Suramenggala are engaged in a duel. However, before the winner and the loser emerge, the currently insane Suminten comes. Suramenggala successfully heals Suminten, thus she is no longer insane. They agree to settle Suminten's issue in Kadipaten Trenggalek.

Unlike *SE-1* which is presented in five scenes, *SE-2* which lasts for five hours and a half is performed in eleven scenes as detailed below.

1. A war erupts between the troops of Kadipaten Trenggalek led by Patih Reksapraja and the hoodlums led by Singagubrah. Singagubrah is assisted by Surategel, Suramentala, Sampargeni, and Samparangin. The Trenggalek troops lose and run away, leaving the battlefield.
2. Patih Reksapraja meets Warok Gunaseca and says that there is a contest that anyone who can deal with the unrest, if he has a daughter then he will marry the son of Sudibyangalim, Adipati Trenggalek. Additionally, the contest winner will be rewarded with some wealth. Gunaseca agrees to attend the contest.
3. Gunaseca comes to the hoodlums' hideout. It turns out the hoodlums' action making some unrest was ordered by Gunaseca. At this time, Gunaseca comes only to ask Singagubrah and friends to cease what they are doing. Gunaseca even asks Singagubrah to accompany him to appear before Adipati Sudibyangalim in Trenggalek.
4. In Kadipaten Trenggalek, before the Consort and her retainers, Adipati Sudibyangalim gives a reward to Gunaseca. Gunaseca's daughter will be married to the Adipati's son, Raden Subrata. Gunaseca excuses himself to come home and prepare the marriage party. The Adipati summons Subrata and tells him that he will be married to Suminten. Subrata rejects it and even leaves Trenggalek palace.
5. Together with maids and friends, Cempuk Warsiyah is having fun. Suddenly, Jin Genta comes. Genta comes to propose Cempluk. Cempluk rejects him, yet Genta keeps pushing. Cempluk and the maids run away.
6. On their way, Cempluk meets Raden Subrata. Subrata helps, yet he loses when fighting Genta. Cempluk and Subrata run away.
7. Warok Suramenggala and Nyai Suramenggala who are farming in their ricefield receive a report from Cempluk that someone is bothering her. They nearly mistaken Subrata for the one bothering their daughter as he comes after the report. It turns out that the reported man is Genta. Thanks to Suramenggala, Genta can be driven away.
8. Genta comes to Surabangsar and asks for help. Surabangsar then changes Genta's look to resemble Subrata so that he can make love to Cempluk.
9. Upon coming to Cempluk, Subrata invites the girl to make love to him. However, as they are about to make love another Subrata comes. It turns out there are two Subratas near Cempluk. Cempluk is of course confused. Fortunately, Suramenggala comes and with his power he can tell which one is real and which one is fake.
10. Servants are having fun in the midst of Suminten-Subrata marriage plan in Gunaseca's house. Surategel comes to tell that the marriage is canceled since Subrata will marry Cempluk. Upon hearing the news, Suminten collapses. Gunaseca is enraged and orders Surategel to leave to kill Cempluk. As she awakes, Suminten has gone crazy.
11. Warok Suramenggala meets Gunaseca and they duel. Gunaseca dies. Suminten, who comes later, is also healed by Suramenggala. And on Suramenggala's recommendation, Suminten will also be married to Subrata.

Pakem versus Carangan (novelty)

Based on the performance duration and scenes, it is obvious that *SE-1* is presented in a compact *pakeliran* (show) pattern. On the other hand, *SE-2* is performed in a complete *pakeliran* pattern. Nevertheless, it cannot be necessarily determined that *SE-2* has more and complete story units.

In terms of its *pakem*, it can be noted that both hold their own *pakem*. *SE-1* is within the frame of ketoprak Mataram *pakem* and particularly recording ketoprak during 1980s era. On the contrary, *SE-2* is in the frame of ketoprak Pati *pakem* or coastal ketoprak.

Purnomo (2017) suggests that the convention of hired ketoprak in Pati region and around or commonly called ketoprak Pati *pakem* is characterized by: (1) the performance is generally lasting for four hours in the afternoon (around 13.00 to 17.00) and six hours in the night (from 20.30 to 02.30); (2) the ketoprak groups perform when they are hired (*tanggapan*) and they receive payment from the one hiring them; (3) the performance is presented on a temporary stage equipped with *kelir*; (4) the performance begins with *talun*, *srinipen* (*gambhyong*), and *tanduk* (mentioning of play, characters and the one starring as them); (5) no complete scenario or script is available, except *dhapukan* and *balungan lakon* lists for a new play which is told to actors orally; (6) the story is generally from myths, legends, chronicles, and histories with their background being Javanese kingdoms in the past; (7) the story plot is generally a progressive (Indonesian: *tarik lurus*) plot; (8) it uses Javanese language with its registers and Pati dialects; (9) the dialogs and *ngudarasa* are improvisations using utterances or songs; (10) the acting and blocking are intuitive; (11) costumes and makeups are realists; (12) the accompanying music is Javanese gamelan Jawa of *pelog* tones with an addition of drums and *campursari dangdut* musical instruments, (13) it always has war, romance, nursemaids (garden), and *dagelan* (comedy); (14) *keprak* sound becomes a sign when the

performance stage opens and closes, commands/ signal for *gamelan* or actors, and actor's utterance assertives.

These 14 characteristics, both those of intra and extra performances, are all inherent to *SE-2*. Thus, it can be concluded that, in general, *SE-2* is presented in a performance pattern which complies with the *pakem*.

Nevertheless, this temporary conclusion is insufficient to ensure that there is no innovation in *SE-2*. In reference to Sudjiman (1990) who argues that innovation is the modification made by litterateurs, both in terms of the story or the way it is told and Nugroho (2003, p. 186) who studies *Anglingdharma* play and suggests that the elements of a story which show novelty (*carangan*) in a play includes the appearance of new characters, new place names, and interpretation of an event in a new way, it can be found that *SE-2* has the potentials.

In *SE-2*, the novelty occurs through the appearance of new characters. The fake Subrata which is unknown in *SE-1*, appears in *SE-2*. This fake Subrata occurs not just once, but twice and his presence is an additional problem in the story plot.

The appearance of fake Subrata is the result attempted by the character Jin Gentha, assisted by Surabangsas, to win Cempluk Warsiyah's heart. The effort is almost successfully if only the real Subrata does not discover it and is settled by Warok Suramenggala.

The appearance of fake Subrata does not only make the performance duration longer, but it also adds its *rame* (noise) and *lucune* (funniness) weight. This is because of the appearance of fake Subrata that *gandrungan* (romance) between the character and Cempluk Warsiyah occurs, thus the romantic scene increases. The confusion of character Cempluk Warsiyah to tell which one is real and fake is the tension is what increases both the *rame* (noise) quantity and quality. Meanwhile, the fact that Rohim, who in other performances is always playing the role of a comedian, is selected to be the fake Subrata is to allow the character to present the funny effect.

This choice to present the play in its *dhagelan* or humorous version is as per the hirer's request who wish to make the performance seem fresher, more entertaining, and trigger more laughter from the audience. In other performances, in general the comedians appear particularly in *dhagelan* or *repat panakawan* scene or what in shadow puppet performance is usually called as *gara-gara* scene. This *dhagelan* or *repat* is also common to appear in the following scenes to follow the male main character (*rol lanang/bambangan*), as is the case with *emban* (nursemaid) who only appears in *emban* scene, unless she assumes the function of the retainer of the female main character (*rol wedok*).

Suminten Edan story develops among Javanese people. Such is what also presented in *SE-1*, placing Suminten as the main character. This is because the problem that Suminten experiences are the story's main problem and the Suminten character is the one with constant influence in every part of the story.

The marriage preparation in the first scene is made to welcome Suminten's marriage. The meeting between Subrata and Cempluk Warsiyah in the second scene is a condition which adds more problem for Suminten character, in this case as Subrata falls in love with this daughter of Warok Suramenggala. The problems Suminten is facing become more complicated when in the third scene, Subrata actually proposes Cempluk and intends to bring her along with him to Kadipaten Trenggalek. The same also applies in the fourth scene which narrates that the disappearance of Cempluk cannot be separated from the jealousy and relation motif of Suminten's parent to Cempluk since she is considered the main cause of the failure of Suminten's marriage to Subrata. Finally, the fifth scene executes the way to the settlement which is previously taken through a pulsating duel between Warok Suramenggala and Gunaseca. The problems are solved by Suramenggala when he heals Suminten from insanity, and even on his recommendation Subrata is also willing to marry Suminten.

Unlike *SE-1*, in *SE-2* Subrata and Cempluk Warsiyah's roles are more dominant and influence most scenes presented. In terms of appearance, Suminten in *SE-2* appears only in two scenes, i.e. the tenth and eleventh or last scenes. On the contrary, Subrata appears in five scenes, i.e. the fourth, sixth, seventh, ninth, and eleventh scenes. The same frequency of appearance is also owned by the character Cempluk Warsiyah, i.e. in the fifth, sixth, seventh, ninth, and eleventh scenes.

The appearance of both characters Subrata and Cempluk Warsiyah each in five scenes of the total eleven scenes is still added with talks about these characters in several other scenes wherein they do not appear. In the eighth scene which shows the character Jin Genta and Surabangsas, both talk about Subrata, and even the character fake Subrata appears. The name Cempluk even becomes the main object of their conversation. They are also talked about in the tenth scene.

In reference to the *ketoprak* performance tradition which always shows *bambangan* or *rol lanang* and *rol wedok* in each performance, then both positions have been occupied by Subrata and Cempluk casts. *Bambangan* and *rol wedok* are the parts each *ketoprak* group relies on to be a means to attract an audience. However, going beyond this habit, these two characters are not played by the actors who used to play the role of *bambangan* and *rol wedok*. Mogol who plays as Subrata, is known not as *bambangan*, rather he is well-known as *dhagelan* (comedian). Indra Mandarin or Blewok is not *rol wedok* either, rather she is known as the main *emban* (nursemaid) of Wahyu Manggolo.

In addition to the shift of character position, compared to *SE-1*, in *SE-2* some characters are added. The hoodlums who make the unrest in Trenggalek region, namely Singagubrah, Singagubrah, Surategel, Suramentala, Sampargeni, and Samparangin, have never been known in *SE-1*. This is in line with the absence of a scene which tells the war between the hoodlums and the troops of Kadipaten Trenggalek as

what appears in *SE-2* (*jejer I*).

The appearance of these characters is considered important in *SE-2*, since without them being around the story, no war will erupt. It is them who mainly wage the war. Especially, it is because war is a highly-rated element in each performance. Without war, the performance will be less *rame* (noisy). This is different from *SE-1*, where no war between the two troops or groups is performed.

The addition of fake Subrata character is also functional to build a show which meets the "*rame tur akeh lucu*" (noisy and full of funninesses) demand. It is *rame*, because due to the appearance of fake Subrata, the rivalry between (real) Subrata and Jin Genta becomes more exciting. It is *lucu* (funny) since, the two Subratas, both the real and fake ones, are played by comedians.

Since the casts of Subrata are comedians, the conflict between them does not become a tense scene, rather it becomes jokes. The same also occurs when the fake Subrata meets Cempluk Warsiyah. The reality outside the stage that the cast for Cempluk is the wife of the cast of real Subrata who also leads Wahyu Manggolo group, makes Rokhim as the cast of fake Subrata states he is not brave enough to hug Cempluk. He says he is afraid of being fired for that reason by Mogol who plays like the real Subrata.

In addition, Genta character who in *SE-1* is depicted as a harsh and scary character, while in *SE-2* he appears with caricatural and humorous characteristics. This, once again, cannot be separated from the fact that the artists playing this character, i.e. Sendor, usually plays as a comedian in this group.

Genta's attempt to make Cempluk Warsiyah accept his love does not even become a scene full of tension, rather it creates an atmosphere full of laughter. The *gandrungan* performed by Genta to Cempluk is relatively uncommon. Genta does not use Javanese song lyrics from *macapat* songs, rather he takes the lyric from *dangdut* songs. It casts with rude characteristics

usually do such a *gandrungan* using lyrics which begins with some lyrics like "*ayune tumpuk undhung* (the beauty is squared many times)..." which is immediately followed by rapid *gamelan* sound with *kendang* as the beat, in this scene Genta begins with "Aduh, Nyaiiii...." This lyric in Indonesian language is the beginning part of dangdut song "Cinta Sabun Mandi" by Jaja Miharja which was also popularized by the senior singer. Dangdut is a popular type of songs for the audience. So is "Cinta Sabun Mandi" song, which can be said that almost all audience remember the lyric thanks to this song's popularity.

Making dangdut song a substitute for *gandrungan* song is an innovation shown by Wahyu Manggolo group through *SE-2*. Dangdut song as a *gandrungan* song is not just absent in *SE-1*, it is also unusual in the performance of other stories in other *keto-prak* shows.

Usually, when the antagonist character doing this *gandrungan* to a protagonist character, while the *gandrungan* object refuses to respond, both her and her servants will feel intimidated. Yet, what is presented in the 5th scene is just the opposite. Rather than frightening, Cempluk Warsiyah to whom the *gandrungan* is addressed by Jin Genta is grinning sometimes. Two nursemaids even invite Genta for a selfie.

Even Genta also develops the humor. Prior to singing "Cinta Sabun Mandi" song, he just sings, "Hai Yu Cempluk.... Mari ke sini." These tone and rhythm are a fragment of "Hai Tukang Ojek" song in an electronic cinema "Ojek Pengkolan" aired by the national television station *RCTI*.

Rather than continuing to complete this "Hai Tukang Ojek" song, after some laughs, Genta follows it with the intro to "Cinta Sabun Mandi" song previously mentioned.

Thus, the *gandrungan* is done using *dangdut* song: "Aduh nyai.... Dengarkanlah/cintaku tulus nan suci sama nyai."

As Cempluk tries to remind Genta when she says, "Eling ya, Dhi, aja dibacutke (Please, Dik (li' bro), refrain yourself from continuing it)," Genta pays no heed and

keeps on singing as if he were a *dangdut* singer singing the song while exclaiming, "Newsenegal uenak...!" "Kalau kaca bisa pecah/ kalau kayu bisa patah/ tapi cinta-ku pada nyai takkan pernah berubah.....," as Genta sing.

Carried away by the *dangdut* rhythm, the nursemaids dance together with Genta when the "Cinta Sabun Mandi" song is sung. At the same time, the accompanying music is no longer from Javanese *gamelan*, it is the *solo organ* instrument which is particularly prepared to accompany the play as the performance goes, for both *campursari* and *dangdut* songs.

Still in the 5th scene, as Cempluk Warsiyah runs and Genta tries to chase her, Emban Pesek who is a friend and servant of Cempluk is engaged in a joke. Eventually, while chasing Cempluk, Genta is also bringing Emban Pesek on his back.

Nevertheless, in general, the appearance of these characters does not change the story plot presented in *SE-1*. In theatre performance, including *ketoprak*, the term plot means the arrangement of incidents occurring on the stage (Kernodle 1966, p. 345). The story flows in a progressive plot, beginning with the background for Suminten-Subrata marriage plan. The only difference is that in *SE-2* the scene in which the crazy Suminten appears is the penultimate or the 10th scene.

Nevertheless, the story in *SE-2* flows in the one same line which can be summarized in five parts. First, Suminten's marriage plan is canceled since Subroto refuses to follow his father's wish. Second, the canceled marriage plan results in Suminten going insane. Third, Subrata falls in love with another woman, i.e. Cempluk Warsiyah. Fourth, Genta appears to bother Cempluk. Fifth, Warok Suramenggala becomes the character who settles all problems, be it faced by Suminten, Subrata, or Cempluk Warsiyah.

While innovations do occur, in *SE-2* a number of conventions are still kept. This way, the convention or in Javanese traditional performing arts are commonly known

as *pakem*, in Wahyu Manggolo's *Suminten Edan* performance includes at least three aspects, i.e. the story *pakem*, *pakem pakeliran*, and accompaniment *pakem*. This innovation is relatively complete, for example, with the innovation invented by Nugroho (2003) in the *ketoprak* play *Anglingdharma*, i.e. only limited to the story aspect as indicated in Scheme 1. The story *pakem* refers to the story as a hypogram (*SE-1*), *pakem pakeliran* refers to the *pakeliran* of *ketoprak gagrag pesisiran*, and the accompaniment *pakem* refers to the Javanese *gamelan* accompaniment which is divided into *pathet 6*, *pathet 9*, and *pathet manyura*.

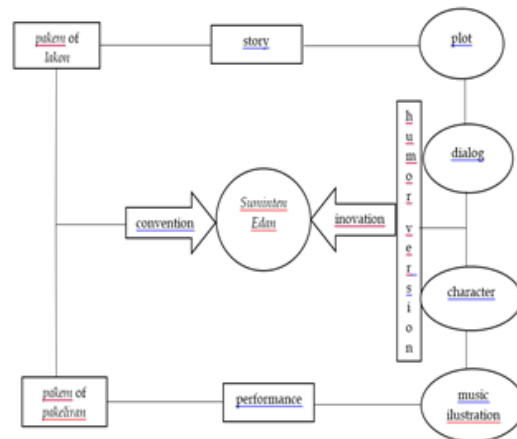


Figure 1. Scheme the *ketoprak* play *Anglingdharma* By Nugroho, 2003).

CONCLUSIONS

While a play performance pattern is always bound to the performance norms or commonly known as *pakem*, the *Suminten Edan* play is presented with some modifications which indicate innovations. These innovations include the story and performance. In the story aspect, there is a shift of the main character, i.e. from Suminten to Cempluk Warsiyah who is coupled with Subrata. While still keeping the *bambangan* and *rol wedok* conventions, their characters and several other characters are played using a humorous approach. In addition to the shift in roles and characters, an addition is made in the form of a character unknown in *SE-1*. This appearance of new character comes from the support to create

a “*rame tur akeh lucune*” (noisy and full of funninesses) play.

Innovation can also be seen in several scenes, such as in *gandrungan*. In this scene, *dangdut* song is used as a means for doing *gandrungan*, unlike the usual which uses Javanese songs.

Despite these innovations which indicate the elements of *carangan*, generally speaking the performance of SE-2 is presented while upholding its *pakem*. *Pakem* in SE-1 is like points of stations to depart, temporarily stop, and arrive at final the destination. Meanwhile, *carangan* is the journey of the train itself, thus the train journey actually takes place along with its passenger and travel's atmosphere dynamics.

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