**INTERTEXTUALRELATIONSHIP BETWEENTHEPOETRY OF "PADA SENJA” BY  
AJIPROSIDIANDTHE FOLKTALE OF "JAKA TARUB"**

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Abstract

This studyaims toreveal theintertextualrelationshipbetween the poetry of"PadaSenja" by AjipRosidiandthe folktale of"JakaTarub".The principle ofintertextualrelationshipisaliterary workcan not be separatedfrom the workthat precededliterary. Hypogramis thebackground tothe creation oftextthatotherliterary works. The folktale of.“JakaTarub”behypogramthe poetry of “PadaSenja”.A text which then has three aspects related to the possibility that the previous text, which is affirmative (set), negation (reject), or restoration (updating).Intertextualrelationship evident in the poetry of "PadaSenja" and the folktale of "JakaTarub" but declined morality of JakaTarub.

Keywords: hipogram, intertextualrelationships, poetry

1. INTRODUCTION

Literary workis a form ofliterarycommunicationwithreaders(Siswanto, 2013). As awriter, conveyingthe messagecontained inhis poetry.Delivery ofthe messagesometimeshiddenandmustbe studiedtoget it. One ofthepoetisAjipRosidi.

AjipRosidiincludingprolificpoet(Siswanto, 2013).Jassin(1986) callsAjipaspoet who hispoetrycolorsdifferentfromthe previouspoetries. Ajipdisplayslocalthemesand hisstyle ofthe classicballad(Pradopo, 1991). Poetryof AjipRosidirepresentingthis opinionis"PadaSenja" containedin a collection ofpoetriesTerkenangTopengCirebon(1993).

To getthe meaning ofa poetrycan be donebyseveralapproaches. One isseeingintertextualrelationshipbetweenapoetrywithanothertext. This studyaimstotake onmeaningin thepoetry of"PadaSenja" by therelationshipintertextualwith the folktaleof "JakaTarub”.

1. INTERTEXTUALRELATIONSHIP APPROACH

Intertextualprinciplesderivedfromthe Frenchandrooted inFrenchstructuralismflowis influencedbythe Frenchphilosopherthought, JaquesDerridaandwas developedbyJuliaKristeva(Ratih, 2014). Importantintertextualrelationship examinedin the study ofliteratureas ameans of understandingaliterary workin thispoetry. Pradopo(1990) suggested thatpoetryis the attemptto understandthe meaning of itandattemptto givethe meaning ofthe poetry. Intertextualrelationshipclarify the meaning ofapoetryandfacilitate understandingof it.Thus, the meaning ofwhichwillbe deliveredthe poetrycan be takenas a whole.

AccordingRiffaterre(viaPradopo, 1995), theliteratureisthe responseto thepreviousliterature. Withoutputtingliteratureinits historicalsequence, thefundamentalnature ofliterary workswas notrevealed. Readers, includingresearchershave to findandinterprettheresponse.

Literary works, includingpoetry, notbornin a vacuumculturesincludingthe situationliterary(Teeuw, 1980).A poetryis a response tothe poetrybefore.This responsein the form ofirregularitiesorcontinue thetradition. Poet reception, absorbandthentransformingintopoetry. Transformisto movesomethinginthe shapeorform ofthe other, which is essentially the same(Pradopo, 1994).

Toexamine theintertextualrelationship, bothtangiblesimilarities andcontradictions, theintertextualapproachneeds tobe used. AddedbyTeeuw(1983) thattheprinciplemeansthateverytextwhen readandshouldbe readagainst the background ofother texts. There is not atextthattrulyindependent, in the sensethat thecreationandreading isnotcarried outin the absence ofother texts, for example, exemplary, orframework. Thismeansthat thenewtextonlyimitateother textorcomply withthe frameworkthat has beengivenpreviouslyandinanyirregularitiesandtransformation, the existingtextmodelsplay animportant role. Understandingthe new text, inthis case, requirebackgroundtextspreceding.

1. INTERTEXTUAL RELATIONSHIP BETWEEN THE POEM OF "PADA SENJA" AND THE FOLKTALE OF “JAKA TARUB”

Based on theabove facts, thenewtextcomprehensionrequiresabackgroundknowledge of thetextsthat preceded it, as well asanalyzedfollowingpoetry.

The poetry of"PadaSenja" usebackgroundcreation offolktaledeveloped inJavanese, thestory ofa young mannamedJakaTarub. So, the story ofJakaTarubishypogramforthe poetry of "PadaSenja" as below.

PADA SENJA

aku, akulah yang telahhidupdalamdongengan

aku, akulah yang didongengkannenekdalammasakanak

akulahitu, akulah yang mengalaminya

aku, akulah yang hidup di alamdongeng

akulah yang menemukanbidadariturunkebumi

menjejaktanggakencanatujuhwarna

bidadarituruntamasamandi

akulah yang melihatnya, waktusenjasehabishujan

aku yang menyandangbedilberjalan

dengansepatulumpurberatdilangkahkan

aku, akulah yang melihatwarnaemastubuhnya

dalamsinarsenja paling ahirmengkilapkanbukit-bukitsekitarnya

danberkilausungaibertatahintanbercahya

aku, akulah yang melihattanggatujuhwarna

berjejakpadabumikehidupaninimenancap di hatiku

dalamsinarsenja paling ujungkulihatitulahbidadari

danakutidaklagimimpi

(karenabedildisandang di bahudan di sakupeluru

karenakicauburung yang kuburu)

menyilirangindandaun-daunbergoyangmemantulsinargadingbuah dada

danaku yang bermatahitamdanrambutmenjalar di kening

akulah yang hidupdalaminijamanmenghadapibidadarilagimandi

daninisemuabukanmimpi

telahkutahudalamdongengjejakamenemukanbidadarimandi

mengambilkainalatnyaterbangdanhidupsebagaisuamiisteri

hidupdilingkupikasihdancinta di atasbumi

setahunhiduppenuhkasihlahirlahbayilelaki

tetapijejakasekalimelanggarlaranganbidadari

hinggaia pun menemukanalatnyaterbangdankesurgakembali

tapikutahu pula tanggakencanatidakada

hanyalahbiasansinarsenjasehabisgerimisbelaka

pastilahinimimpi, padahalakuberdiridanberdenyutnadi-nadi

bedildisandang di bahudanpeluru di sakubaju

kupikir :inilahmimpi paling hayalidalamkehidupansehari-hari

aku yang berdiribeginimemandangheranbidadarilagimandi

(jikakubidikburung di dahanlagibernyanyi

dan kaki terpijakdaunkeringgemersik, terbanglahia

jikakurangkaki tebingdanmenuju kali merekamandi

gemersik pun terdengar, kanterbangkahmereka?)

sayanglahjikabidadaribegituhayalikanterbangkesurgakembali

sayanglahjika dada-dada begituranumhilanglenyapdarimimpi

aku, akulahitu yang mengendapkearahtebingdenganragu

karenakulihatmerekabertelanjangmandidantubuh-tubuhkencana

karenakulihatmerekaberselam-selamandantertawa-tawa

sedangkanakuhidup di jamaninidanpernah pula

melihat film fantasimanusiamemimpikansurgapenuhbidadari

danakutertawakarenatakpercaya

tapikinisendirimemandangmerekabertelanjangtubuhemasterbuka

tapikinisendirimendengarsuaraberatdanlepasbersuka

dankeranumanbuahdada yang bisasajakuraba

takkumaksudsepertijejakamencuribajubidadari

karenaitucurangtetapikuinginsekaliseorang

mautinggalbersamakudanhidup di bumiini

karenakuwarisidarahmerahdanmenyala;

kamikantertawamendengarmanusiamemimpikannya

walaupunituadalahmimpi paling hayali

tapihidupselalumimpiadalah paling gairah

akuberdiri di pinggir kali merekamandi

akuberdiridanbedil di bahukutersandangpeluru di sakubaju

kukiramerekakanlaridanterbangburu-buru

karenaterkejutmelihatdatangseorangpemburu

tapikulihatmerekabersama-samamemandangkepadaku

‘akhirnyakau pun datang’ berkatasalahseorang

dankarenakejut, akuterjagadaritatapankagumpadawajah-wajahjelita

dankulihatsekelilingadakah orang lain tiba di sana

tapicumaakuseorang, jadipadakuiabicara

aku, akulah yang hidupdalamdongengnenekku

yang pernahterdengardalammasakanakdulu

sedangakuberdiri di sinimelihatwarnaemastubuh yang pernah

kumimpikandalammasaremaja yang lalu

dankutahuinilahmimpi paling hayalidalamkehidupansehari-hari

The poetry abovetransformthe JakaTarubfolktale, apopularstoryamong the Java community. Intheoriginal story, JakaTarub, handsome young manfrom the Tarubvillage, where he wasmeta groupof angels whilehe was hunting of bird. The angels were bathingina lakein the woods.Hestoletheclothesof oneangel(Ras, 1987). CloteswerestolenJakaTarubleadangelnamedNawangwulan, can not bereturned to the heavenandforced to liveon the earthtobe marriedbyJakaTarub.

Their marriage wasblessed with a boy. ThisfamilyhappinessfinallypiquedbecauseJakaTarubviolate the prohibitionhis wife. Prohibitionisopenrice potbeingcooked. Withthe violation ofthisprohibition, there goes themagic ofNawangwulan (shecancook riceonlyofa grain of rice). Consequently, Nawangwulanforced togo through the processto grains of ricetobe cookedintothe riceashuman beingsin general.

Actually,this workis preciselyto producewisdom forNawangwulan. The angelwassuccessfullyrediscoveredancientclothesstolenbyJake Tarubandhiddenunder a pile ofrice.

JakaTarubin the poetry of"PadaSenja" is different fromthe original story. The difference, JakaTarubin fairy taleswith*tulup*hunting, namelyhuntingequipmentfromsmallbamboo splinterfilledgrainsasbullets(Ras, 1987). While thecast of "I" birdhunterriflesanda pocketfull ofshells.

*(karenabedildisandang di bahudan di sakupelurukarenakicauburung yang kuburu).*

Inthe original story, when he sawa group ofangelswho were bathing, Jake Tarubhidingandstealingoneoftheirclothes.

…*AnoedjoeingdintenAnggaraKasihparawidadarisamitoemoeroen, asiramingsendangwaoe. Ki djakaasenetan.Widadarisamiloekar, asiramwonteningsendang. Ki djakaawasningali, kepentjoetingajoenipun.Anoentenpanganggenipoenwidadariingkangsetoenggildipoen-tjoethiksertakaoempetaken….*(Ras, 1987)

(*ketikahariSelasaKliwon, parabidadaribersama-samaturundanmandi di sendangitu.*

*Para bidadarimelepaskanpakaiandankemudianmandi.Ki Jaka (JakaTarub) terusmemperhatikan, terpesonaolehkecantikanmereka.Akhirnyapakaiansalahsatubidadaridiambildengankayukecildankemudiandisembunyikannya.)*

When looking atthescenery, “I”feellikeacting outthestory ofJakaTaruboften toldhis grandmotherwhenchildhoodfirst.”I”feltlike adream, whileJakaTarub"truly" livelikewhat isstated inthetraditionalstory.

(*kupikirinilahmimpi paling hayalidalamkehidupansehari-hari)*

However,“I”do notwant tocheat bystealingone of theirclothesas didJakaTarubthough“I”wantone ofthefairies.

*takkumaksudberbuatsepertijejakamencuribajubidadari*

*karenaitucurangtetapikuinginsekaliseorang*

*mautinggalbersamakudanhidup di bumiini*

Indeed, thehonestyof“me”evenbring benefitsandhappiness. Apparentlythe angelhas indeed beena longwait for “me”.

*Kukiramerekakanlaridanterbangkembaliburu-buru*

*Tetapikulihatmerekabersama-samamemandangkepadaku*

*‘akhirnyakau pun datang’, berkatasalahseorang*

*dankarenakejut,akuterjagadaritatapankagumpadawajah-wajahjelita*

*dankulihatsekelilingadakah orang lain tibakesana*

*tapicumaakuseorang, jadipadakuiabicara*

1. CONCLUSION

Through theabovetransformation, AjipRosidiwant toconveythe wisdom ofthe value ofhonesty. Honestywillbring happiness for us. Thus, thispoetryAjipRosidiresistantorrejecthypogrammorality, the folktale of “ JakaTarub”.

According toJunus(1985) presenta textwhichthenhas threeaspectsrelated to thepossibilitythatthe previoustext, whichisaffirmative(set), negation(reject), orrestoration(updating). Intertextualrelationshipevidentin the poetry of "PadaSenja" and the folktale of "JakaTarub" but declinedmorality ofJakaTarub. He dishonest.

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