

INTISARI

Kadariyah (1928-2016) salah seorang seniwati ketoprak dari Yogyakarta yang memiliki penggemar tidak hanya di Yogyakarta saja. Bahasan studi tesis ini difokuskan secara temporal mulai pasca bubarnya grup Mardi Wandowo 1948, masa gerilya (1948-1949), masa di RRI (1949-1956), masa Grup Krido Mardi (1956-1965), masa tahanan politik (1965-1971) hingga masa tua Kadariyah tahun 2003, bahkan 2007. Metode kajian sosok Kadariyah dan perkembangan ketoprak Indonesia ini menggunakan teknik penulisan sejarah, yang data-data diperoleh berdasarkan sumber lisan (*oral history*) semasa Kadariyah masih hidup, masa setelah wafatnya pada 2016, dengan mewawancarai anaknya, yakni Yuntarti, termasuk pihak lain seangkatan Bondan Nusantara seperti Nano Asmarandono dan Widayat. Selain itu, digunakan pula beberapa sumber tertulis koran-koran sezaman dengan Kadariyah. Metode *verstehen* yang multivalensi juga digunakan.

Isi kajian dimulai dengan uraian masa gerilya, RRI hingga waktu bermain film dan sinetron tahun 2003. Oleh karena studi ini juga melihat sosok pribadi Kadariyah berkarya di beberapa periode sejarahnya, maka pendekatan khusus melalui konsep “kecocokan nalar sejarah” dari Antonio Gramsci, terutama jejak karya seni ketoprak, dalam cakupan wilayah estetik dan politik. Teori bakat seni yang tidak tunggal, untuk Kadariyah, dengan konsep “*trained capacity*” dari Edi Sedyawati, dipakai di sini.

Studi ini dinilai penting bagi keperluan dokumentasi sejarah seniman, karena tidak hanya mengupas kehidupan panggung ketoprak saja, melainkan juga uraian yang menyentuh pada proses historis antara semangat artistik dan politik pada sejumlah tokoh sekitar Kadariyah, serta beberapa dokumentasi bentuk cerita ketoprak seperti judul, jenis, dan lakon ketoprak tempat Kadariyah berada, termasuk karya pemikiran sejarah ketoprak yang dihasilkan oleh BAKOKSI.

Pada kajian tokoh Kadariyah ini dibedakan dengan studi tokoh lainnya, ketika bahasan dapat menyentuh pada makna penting setia pada keahlian yang jujur, adaptif, egaliter, walau dalam represi politik, tetap kreatif ekspresi, kalau meminjam Virginia M. Hooker. Selain itu, melalui kajian ini akan diperoleh satu gugatan atas produk atau legasi Bakoksi tempat Kadariyah yang dipakai di era Orde Baru tanpa pengakuan yang jujur. Padahal Sartono Kartodirdjo telah berpesan, tanpa pengakuan yang jujur, sejarah menjadi tidak jernih.

Kata kunci: Kadariyah, nalar sejarah, ketoprak, *trained capacity*, Bakoksi

ABSTRACT

Kadariyah (1928-2016) was a ketoprak artist from Yogyakarta who had fans not only in Yogyakarta. The discussion of this thesis study is focused temporally starting after disbanded of Mardi Wandowo Group in 1948, the guerilla period (1948-1949), the period of at RRI (1949-1956), the period of Krido Mardi (1956-1965), the periode of political imprisonment (1965-1971) until Kadariyah's old age in 2003, even 2007.

This study method regarding Kadariyah and the development of Indonesian Ketoprak uses historiography, which the data obtained was based on oral sources (*oral history*), in the form of interviews when Kadariyah was still alive, after her death in 2016, research was carried out by interviewing her daughter, Yuntarti, including other sides from Bondan Nusantara's generation such as Nano Asmarandono and Widayat. Apart from that, several written sources from newspapers contemporaneous with Kadariyah were also used. The method of *verstehen* which multivalent logical is also used here.

The content of the study begins with a description of the guearrilla period, RRI until the time she played in films and sinetron in 2003. Because this study also looks at the personal figure of Kadariyah's work in several periods of history, so a special aproach is taken through the concept of "historical reasoning" from Antonio Gramsci, especially traces of ketoprak artworks, in the scope of aesthetic and political areas. The theory of artistic talent is not single, for Kadariyah, with the concept of "trained capacity" from Edi Sedyawati, is used here.

This study is considered important for documenting the history of artists, because it not only examine the life of the Ketoprak stage (*tobong*), but also a description that touches on the historical process between artistic and political enthusiasm in several figures around Kadariyah, as well as some documentation of the form of Ketoprak stories such as titles, types, and the ketoprak play where Kadariyah is located, including works of historical thought on ketoprak proced by BAKOKSI.

The study of Kadariyah's character is different from the study of other characters, when the discussion in this study can touch on the important meaning of being faithful to honest, adaptive, egalitarian skills, even in the face of political repression, still creative expression, if borrow Virginia M. Hooker's term. Apart from that, though this study a sued will be obtained regarding Bakoksi products or legacies from Kadariyah that were used in the New Order era without honest recognition.

In fact, Sartono Kartodirdjo has advised that without honest confession, history will not be clear.

Key words: Kadariyah, historical reasoning, ketoprak, *trained capacity*, Bakoksi