

## ABSTRACT

This research is aimed to reveal several phenomena about the appearance of Tristuti Rahmadi Suryasaputra is work of puppetry script in the performance of Surakartanese shadow puppet (*pakeliran*) of *purwa*. The main discussion of this research including: (1) why the Tristuti work of puppetry script is commonly used by the Surakartanese *pakeliran* followers; (2) how the puppeteers response this script; (3) what is the effect of this script presence in puppetry field; and (4) what is the textual and contextual aspect of this script? To discuss this problem, the researcher conducts a qualitative descriptive methodology through the performance approach. These problem statements are analyzed through the Alvin Boskoff change theory and Javanese puppetry esthetical concepts.

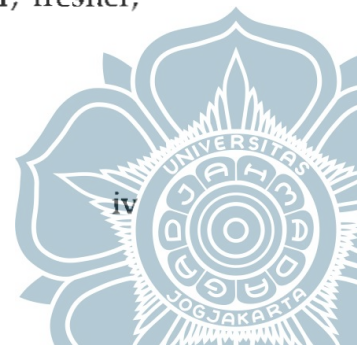
The research data is gathered by doing literary review, interview and observation. From several of Tristuti's works, textual discussion is focused on puppetry script in the story of *Babad Wana Marta*, *Sasaji Raja Suya* and *Wirathaparwa*.

The result of this research shows that Tristuti's script have operational features, attractive story creation, easily understood and have many variants to bring into live *pakeliran* nuance. Its narration language has literature character with full of verses; while its character dialog is communicative and various. All of these are possible since the script was made by a puppetry practitioner who had achieved the highest career in this field.

Every puppeteer has their own ways in responding the Tristuti work of puppetry script; some of them only use a part of this script, others accept all of this script but they also make some editions according to their flavour; and some others perform this script just the same as the original one. This script has given a valuable contribution toward the story creation and the puppetry rhetoric, on the other hand it decreases the puppeteer own style.

According to the textual aspect, most of the story *garap* is emphasized on the *pathet nem* part, while on the *pathet sanga* part and *pathet manyura* it is only listed the frame of its scenes. Therefore, it is needed the interpretation of the puppeteer. Thus, the main characters of the story receive improper portion of *garap*. However, according to the contextual aspect, this script has led to the presence of livelier, fresher, smoother and interesting *pakeliran*.

Key note: Tristuti Rahmadi Suryasaputra, puppetry script.



## INTISARI

Studi ini bermaksud mengungkap sejumlah fenomena tentang kehadiran naskah pedalangan karya Tristuti Rahmadi Suryasaputra dalam pertunjukan wayang kulit *purwa* gaya Surakarta, dengan pokok bahasan: (1) mengapa naskah pedalangan susunan Tristuti banyak digunakan para dalang penganut *pakeliran* gaya Surakarta; (2) bagaimana cara dalang menyikapi naskah pedalangan susunan Tristuti; (3) bagaimana dampak kehadiran naskah pedalangan susunan Tristuti di kalangan pedalangan; dan (4) bagaimana aspek tekstual-kontekstual naskah pedalangan susunan Tristuti? Untuk membahas permasalahan ini digunakan metode deskriptif kualitatif dengan pendekatan kajian pertunjukan. Empat permasalahan yang diajukan dikaji berdasarkan teori perubahan Alvin Boskoff dan konsep-konsep estetik pedalangan Jawa.

Data-data penelitian dikumpulkan melalui studi pustaka, wawancara, dan pengamatan. Dari beberapa karya Tristuti, pembahasan secara tekstual difokuskan pada naskah pedalangan lakon *Babad Wana Marta*, *Sasaji Raja Suya*, dan *Wirathaparwa*.

Hasil penelitian menunjukkan bahwa naskah pedalangan susunan Tristuti bersifat lugas dan praktis, *sanggit* lakonnya menarik, dan banyak muatan yang lebih menghidupkan nuansa *pakeliran*. Bahasa narasinya bersifat sastrais penuh persajakan; dialog wayangnya komunikatif dan banyak menampilkan varian dialog. Hal ini karena disusun oleh seorang praktisi pedalangan yang pernah mencapai puncak karier.

Setiap dalang mempunyai cara tersendiri dalam menyikapi naskah pedalangan susunan Tristuti; ada yang menggunakan sebagian, menggunakan secara keseluruhan tetapi disunting kembali berdasarkan cita-rasanya, dan ada yang menyajikan apa adanya. Naskah pedalangan Tristuti pada satu sisi dapat menambah perbendaharaan *sanggit* lakon dan retorika pedalangan, tetapi pada sisi lain berdampak pada miskinnya gaya pribadi dalang.

Berdasarkan aspek tekstual, hampir semua garap lakon dititik-beratkan pada bagian *pathet nem*, sedangkan pada bagian *pathet sanga* dan *pathet manyura* hanya ditulis kerangka adegan-adegannya sehingga perlu penafsiran dalang penyaji. Tokoh-tokoh utama dalam lakon kurang mendapat porsi garap lebih daripada tokoh-tokoh pembantu. Berdasarkan aspek kontekstual, naskah-naskah pedalangan susunan Tristuti mampu menjadikan sebuah *pakeliran* lebih hidup, segar, cair, dan menarik.

Kata kunci: Tristuti Rahmadi Suryasaputra, naskah pedalangan.

