

Panji Angreni : keberpautan kelisanan dengan keberaksaraan = Panji Angreni : an interlocking of orality to literacy

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Abstrak

[ABSTRAK

Panji Angreni merupakan karya sastra yang disalin pada tahun Jawa 1723 atau 1795 dari suatu teks abad ke-17 yang?sayang?tidak diketahui teks induknya, pada masa ?budaya lisan kedua?. Teks dibingkai dengan sekar macapat, terdiri atas 48 pupuh ?bab? dan meliputi 1.983 pada ?bait?. Jarak budaya menimbulkan pertanyaan: bagaimana ?cara membaca? PA bagi pembaca masa kini. Dalam hal ini ?cara membaca? merujuk pada pemaknaan, karena bagaimanapun makna sastra lama dapat dipahami jika ada keakraban antara pembaca dan konvensi pada zamannya. Analisis menunjukkan bahwa PA, sebagai teks tulis, menunjukkan ciri-ciri kelisanan melalui formula/formulaik. Keberpautan antara kelisanan dan keberaksaraan ditunjukkan oleh macapat sebagai bingkai teks: membaca teks yang dibingkai macapat harus dinyanyikan karena aturan formal pembaitan macapat sekaligus bertautan dengan tata susun nada. Pembacaan teks dengan cara ditembangkan seturut tata susun nada akan menghasilkan makna secara padu? baik tekstual maupun keindahan: kisah, leksikal, tematik dan bunyi (segmentalsuprasegmental-musikal). Membaca PA seyogianya juga memahami pakeliran ?pergelaran wayang? kerana adanya tapak-tapak pakeliran pada PA.;

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ABSTRACT

Panji Angreni is a literature work which was copied in the Javanese year of 1723 or 1795 AD from 17th century text in the era of ?secondary oral culture? that unfortunately?was not known for its first hand manuscript. The text of Panji Angreni is framed by macapat?s songs that consist of 48 cantos ?chapters? and cover 1,983 couplets ?stanzas?. A cultural distance raises a questions on ?how ?to read? Panji Angreni to current readers?? The ?how to read? phrase refers to the meaning, because an old literature meaning can be understood if there is a familiarity between a reader and conventions text era. Analysis showed that Panji Angreni, as written text, has literacy characteristic through formula/formulaic. An interlocking between orality and literacy is shown by macapat as a text frame; wheres reading a text that is framed by macapat should be sung because formal rules in macapat?s stanzas are engaged to tone row order. Reading the text by singing it in accordance to tone row order will result in coherent meaning, both textual an beauty meaning, particulary in narratives, lexical, thematic and sound (segmental-suprasegmental-musical). Moreover, those who reading Panji Angreni

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