

Kontestasi Representasi Tokoh Arya Penangsang = Contestation of Arya Penangsang's Representation

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Abstrak

ABSTRAK

Masalah lokalitas dan kearifan lokal di Indonesia menjadi permasalahan yang banyak mendapat perhatian pasca-Reformasi 1998. Kecamatan Cepu di Kabupaten Blora saat ini mulai bangkit untuk merevitalisasi kejayaan Kadipaten Jipang di masa lalu. Sementara itu, Adipati Arya Penangsang yang memerintah Jipang pada pertengahan abad ke-16 adalah simbol pahlawan mereka.

Babad Tanah Djawi dan budaya Jawa Mataraman/pedalaman telah membangun representasi yang bercorak hegemoni yang jejak-jejaknya terwujud dalam kesenian kethoprak Solo (Mataraman). Sementara itu, kethoprak Pati (pesisiran) yang mengakomodasi cerita tutur di Jawa Pesisir membangun representasi yang bercorak resistensi. Penelitian ini menunjukkan bahwa pementasan kethoprak Pati dan kethoprak Solo dalam mengonstruksi tokoh Arya Penangsang ada perbedaan yang berseberangan. Pertama, berkaitan dengan judul lakon dan penokohan. Kedua, berkaitan dengan adegan utama pementasan. Ketiga, berkaitan penggambaran antara poros Jipang-Kudus versus Pajang-Kadilangu.

Cepu adalah kota yang mewarisi keberadaan tokoh Arya Penangsang dan Kadipaten Jipang. Upaya revitalisasi kejayaan Kadipaten Jipang di Cepu adalah representasi yang bercorak resistensi. Penelitian ini menunjukkan bahwa ada tiga hal penting dalam upaya revitalisasi Kadipaten Jipang. Pertama, melalui konstruksi Arya Penangsang sebagai pahlawan lokal dan Jawa Pesisir. Kedua, konstruksi memori kolektif Cepu sebagai bumi Arya Jipang. Ketiga, penetapan Raja Keraton Jipang terkait upaya revitalisasi.

Akhirnya, penelitian menjelaskan bahwa dengan melihat kebesaran tokoh Arya Penangsang dan kejayaan Kadipaten Jipang masa lalu, masyarakat Cepu berusaha melakukan dua macam bentuk representasi. Pertama, representasi Cepu berubah dari representasi pasif ke representasi aktif. Kedua, representasi Cepu berupaya melakukan kapitalisasi representasi dengan berbagai motif, terutama politik dan ekonomi.

<hr>ABSTRACT

The problem of locality and local wisdom in Indonesia has become a problem that has got much attention in the post-Reformation 1998. Cepu District in Blora Regency is now starting to rise to revitalize the glory of the Jipang Duchy in the past. Meanwhile, Duke of Arya Penangsang who ruled Jipang in the mid-16th century was a symbol of their hero.

The chronicle of Babad Tanah Djawi and the Javanese Mataraman/inland culture have built a hegemonic representation whose traces are manifested in the art of Solo kethoprak (Mataraman). Meanwhile, Kethoprak Pati (coastal area) which accommodates spoken stories in Coastal Java builds a representation that has a resistance pattern. This research shows that the performance of Kethoprak Pati and Kethoprak Solo in

constructing the character of Arya Penangsang is different. First, relating to the title and characterization. Secondly, in connection with the main scene of the performance. Third, related to the depiction between the axis of Jipang-Kudus versus Pajang-Kadilangu.

Cepu is a city that inherits the existence of the figure of Arya Penangsang and Kadipaten Jipang. The revitalization of the glory of the Jipang Duchy in Cepu is a resistance patterned representation. This research shows that there are three important things in the effort to revitalize the Jipang Duchy. First, through the construction of Arya Penangsang as a local hero and Coastal Java. Second, the collective memory construction of Cepu's memory as the Arya Jipang earth. Third, the determination of the King of Jipang Palace is related to revitalization efforts.

Finally, the research explained that by seeing the greatness of the character of Arya Penangsang and the glory of the past Jipang Duchy, the Cepu community tried to do two forms of representation. First, Cepu representation changes from passive representation to active representation. Second, Cepu's representation seeks to capitalize representation with various motives, especially politics and economics.