

# Textual Analysis of *Sinongkelan* Performance in Clean Ritual of Prambon Village Tugu District Trenggalek

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**Abstract:** This research will discuss about the contextual and co-textual aspects which contained in the *Sinongkelan* performance of mutual cooperation for cleaning Prambon Village, Tugu District, Trenggalek. *Sinongkelan* is a dance performance that was held in a customary ritual of Prambon Village, Tugu District, Trenggalek. *Sinongkelan* is held every year in Selo month (Javanese calendar). *Sinongkelan* was exhibited by 12 village elders with three figures in it, namely Kanjeng Sinongkel, Patih Jeksa Negara and Gandhek or the show leader and some other village elders play the role as village people. The performance of *Sinongkelan* is performed by sitting cross-legged and stand on a certain range of motion, accompanied by *sanepa* or dialogue using parable words with Javanese. *Sinongkelan* equipped with offerings, properties and clothing that contain its own meaning. *Sinongkelan* develops in a society that gets influence from the surrounding environment and its supporting community both in terms of co-textual and contextual.

**Keywords:** Sinongkelan, co-textual, contextual

## 1. Introduction

Trenggalek regency is one of the regencies in East Java Province, Indonesia which is located on the south coast which occupies an area of 1,205.22 km<sup>2</sup>. Most Trenggalek people use nature as their livelihood and source of life, so the majority of Trenggalek people work as farmers and fishermen. Trenggalek people believe that the universe is the element of life that must be maintained so Trenggalek people always closer with nature. The way that is used to maintain the natural balance is to hold a series of traditional ceremonies once a year. Traditional ceremonies are rituals performed by a group of people who still have ethnic, tribal or cultural ties to achieve the value goals taught by ancestors or ancestors. One of the customary rituals that is still done today is clean ritual of Prambon Village, Tugu District, Trenggalek.

Prambon Village is one of the villages located in District Tugu Trenggalek which is the most western district in Trenggalek Regency. The clean rituals of Prambon Village are held every year in *Jum'at Legi* (in the Javanese calendar). The clean ritual village is held as an expression of gratitude for the people of Prambon Village for the blessings given by Allah SWT and asking for blessings for next year for Prambon Village can be free from all kinds of disasters. Clean the village begins with *nyadran* or prayer together in the ancestral graves and places that are considered as a sacred place then ended by the *Sinongkelan* show performances.

*Sinongkelan* Performance is a dance that tells the struggle of a Kanjeng Sinongkel in restoring the prosperity of Prambon Village from the temptation of evil spirit named Boncolono and Beluk Alu. *Sinongkelan* is exhibited by village elders or village stakeholders with 15 to 20 visuals with three characters in it, namely Kanjeng Sinongkel, Patih Jeksanegara and Gandek. Players in *Sinongkelan* are called puppets because players perform certain characters.

*Sinongkelan* danced by sitting cross-legged and curled up with a mat, and would stand with a certain movement. The *Sinongkelan* show comes with a dialogue between Kanjeng Sinongkel and Patih Jeksanegara characters, followed by a dialogue between Patih Jeksanegara and other puppets. The dialogue contains an instruction to hunt for *Kidang Kencana* (golden deer) with the features of "Bubat Kawat Kumala Bol Karah Tracak Wojo", which means "hairy wire, gold-eyed, buried iron, steel legged". The show ended with a *Tayuban* performance late into the night.

Citizens who become Kanjeng Sinongkel figures will get wages in the form of *bengkak* (according to the Crooked Trenggalek community is the agricultural land used to pay for the village's device, has *bengkak* area, which is 3500m<sup>2</sup>). If the character is not able to perform his duties as a figure of Kanjeng Sinongkel then the crook will be returned to the village government and will be given to substitute Sinongkel. *Sinongkelan* players or dancers never practice before the show, but if dancers make mistakes then dancers should be punished by drinking in the form of *legen* (traditional beverage from siwalan tree) by Gandek. In addition, the *Sinongkelan* show has *bengkak's* crop to finance all the equipment at the *Sinongkelan* event, from offers used for *nyadran*, gamelan rental and *pengrawit*, to dishes served for invited guests.

*Sinongkelan* in the village of prambon tugu district trenggalek regency is one example of art created by certain groups of people. *Sinongkelan* was created by influences both from inside and from outside of the local culture. As Marco De Marinis has described in the semiotics of performance, textual analysis can work to understand audience understanding with their respective interpretations after appreciating the show. To know this can be seen from contextual aspect and co-textual aspect. The contextual aspect is the process associated with the external aspects of the show. Contextual is divided into two aspects: (a). Context

is something that comes up when someone views performance and discards with culture. (b). From this event there is a conversation with account or organizing events that reflect the turn, expression, acceptance and stages of the show. Co-textual analysis relates aspects of internal text. This internal aspect is exemplified in the concept the artist wishes to achieve, with expressive expressive attitudes toward heterogeneity. The internal aspects used in this regard are things that include something in the show, ranging from property, offerings, makeup and clothes, and so on. From the description of the background, the researcher is interested to discuss the performance of *sinongkel* with the title of "Textual Analysis of *Sinongkelan* Performance in Clean Ritual of Prambon Village Tugu District Trenggalek", with focusing on contextual and textual aspects contained in *sinongkelan* pertunjukan. The study of that theory is the theory of semiotics performances.

## 2. Contextual Aspect

### I. Culture

- a) Culture is the whole system, actions and human work in people's lives that people do with learning. This shows that almost all human actions are cultural, because there is little human action in life that is not necessarily conditioned by learning (Kontjaraningrat, 1990: 180). The universal culture is divided into seven as knowledge systems, social organizations, living equipment systems and technology, living systems, religious systems and arts (Koentjaraningrat, 1990: 202).
- b) A. Language. Prambon's everyday language is the Java language. Javanese language is also not always equated, Prambon Village residents always distinguish the language and speech according to who they speak, it aims to respect and appreciate others. If talking to a familiar person, same age or younger language used is the language of *Javanese Ngoko*, both *Ngoko lugu* and *Ngoko andhap*. If they talking to an unknown person, or social strata is higher than them, they will use the *Krama* language.
- c) Knowledge system. The villagers of Prambon, Tugu district, Trenggalek Regency, mostly have a high school or junior high school education, but some of them going to college. With the low public desire to pursue higher education, the knowledge of the community is limited. This is evident from the products produced by the people of Prambon village. Prambon village is very rich in crops, but only used for production or even sold raw and can not be processed into semi-finished or even finished goods with higher selling value.
- d) Social Socialization System. The social system consists of interacting, associating with people from time to time in accordance with certain patterns based on customary behavior (Koentjaraningrat, 1990). Prambon's Government System of Trenggalek Regency embraces the rules and regulations set by the Trenggalek government consisting of neighborhood units (RT), *Rukun Warga* (RW) and the village government and their staffs. The selection of leaders in the Prambon village community is based on skills, knowledge and excellence in the field. This means that local people believe that elected leaders can be an example to all the villagers of Prambon and can solve all

problems. The selection of stewardship at the village head, RT / RW and *Rukun Warga* levels was conducted directly by the people based on voting.

- e) Equipment and Life supplies. Some of the things that are included in the equipment and life supplies are in the form of house, household appliances, production tool, transportation and so forth (Jacobus Ranjabar, 2006: 22). The following is an explanation of equipment and supplies of life in Prambon Village, Tugu district, Trenggalek regency: 1). Housing unit. The majority of Prambon village residents have same home in scope with their brothers. In ancient times parents bought land in fairly large settlements, but not all built their own homes. The purchased soil is used for preparation if the child has grown and grown. When their children grow up, they will build houses on the land their parents buy. It aims to keep the children together in one scope even though the house is different. 2). Household appliances. The household appliances used by the society of Prambon village are very diverse. For cooking utensils, residents of Prambon village still use their own stoves made of clay and burned using dry wood. This is due to the knowledge, habits and worries that have been ingrained in themselves so that people are reluctant to switch to using others. In addition, Prambon residents also use stoves that come from clay when going to cook with lots of people, for example in a particular celebration because clay stoves from clay are felt strong to cook a lot of food. While some people have used cooking utensils in the form of gas stoves used for daily cooking as defined by the government, it is very easy for the people of Prambon Village. 4). Agricultural tools. Most agricultural production equipment used by the people of Prambon Village uses modern and traditional farming tools. Traditional farming tools used in the form of hoes to dig the soil, rake to plow the soil, *luku* to level the soil, the sickle is used to harvest rice and *gepyok* tools used to separate rice with straw. The villagers of Prambon also partially use irrigation pumps used to hook from *suangai* to rice fields, tractors used to plow fields and sprayers used to spray fertilizer or pest medicines. 5). Transportation. The people of Prambon Village travel by means of a bicycle or motorcycle transportation tool. There is no public transportation in Prambon Village.
- f) Livelihood. The natural conditions in the village of Prambon are very supportive in the field of agriculture which raises the interest of the community to farm very high, so most of the people of Prambon work as farmers and farm laborers with the main crops of rice, corn and soybeans. The farmers are divided into two, namely: 1. Traditional farmers, farmers who still depend on the surrounding natural conditions because it is caused by low levels of knowledge and technology. Their production is more aimed at keeping the family and not for profit. 2. Modern farmers or agricultural entrepreneurs. Modern farmers are farmers who have used modern technology and processing systems. Modern farmers prefer profit and always plant crops in the market because the agricultural land they manage is aimed at agribusiness, agro industry or other modern forms (Raharjo, 2014: 63). The villagers of Prambon belong to the traditional farm category.
- g) Religion. The Religion System is a kind of social system created by its followers concern on the non-empirical

powers it believes and is used to achieve the safety of individuals or groups (Hendropuspito, 2006: 34). Religion has functions that benefit the community individually or in groups, namely: 1. Educational function. 2. The Rescue Function is a religion teaches the good by providing assurance about safety and happiness both in the dwells and in the afterlife. 3. Social oversight function. 4. Fostering fraternity that every religion teaches for the absence of divisions between religious people. Based on the observation analysis we can said that the life of society is formed by the value of life inherited from the ancestors, to realize the development of the era it is necessary to change the pattern of good thinking based on religion (Hendropuspito, 2006). : 38). The predominantly Muslim population of Prambon is 99.8% Muslim and Christian 00.2%. Places of worship in the village of Prambon are 40 musques and 16 big mosques. The inhabitants of Prambon always live in harmony with good religious functions. The village of Prambon provides religious education to their children from an early age by providing opportunities for schools or religious courses at TPQ (Al-Qur'an Learning Site) or directly sending their children to Islamic schools. In TPQ the students are taught about reading al-quran and other religious sciences. Children are taught earlier about the things to be obeyed and the things that should be avoided as religious people to be always safe in the world and the hereafter. Religion will be the limit for humans so that people are always afraid that they will violate God's prohibition.

h) Art. Art Group in Prambon village consisting of 22 group *sholawat* from *yasin* group, 2 grub *jaranan*, 3 group drum band from junior high school and elementary school and 2 groups from each *yasin* group. Art is displayed at certain moments.

### 3. Aspek Co-Textual

#### a) Place of Performing

The Sinongkelan show was held in front of the Prambon Village Hall. The place is only limited by a fence made of bamboo and tied with rope, the fence aims to act as a barrier between the player and the audience. The venue is based solely on mats because the performances held by Sinongkelan sit cross-legged and circular and will stand on certain motions.

#### b) Ragam Gerak

No	Name Variety	Information
1.	Opening Dance	Performed by the characters of Kanjeng Sinongkel by bringing the stove to the front of the place, then burning incense and reciting the spell. After that go back to the inside room to restore the incense.
2.	<i>Pasang Gawar</i>	Preparing the golden deer hunting
3.	Prohibition	Kanjeng Sinongkel convey to other puppets (people) that in hunting there are some limits to be avoided, and wearing " <i>udheng gadung mlathi and nyote keris</i> ".
4.	Advice	Kanjeng Sinongkel said that in hunting there are some things that must be done " <i>godhong mlumah diurepne godhong murep dilumahne</i> " which means doing good deeds

		and justify something which not good.
5.	<i>Asah-asah gaman</i> (sharpening the weapons)	The motion that symbolizes sharpens the weapon before hunting.
6.	<i>Pasang Jagang</i> (put the traps)	The variety of motion that symbolizes put traps in the hunt.
7.	<i>Pasang Bencok</i>	The variety of motion that symbolizes must keep good words in the hunt
8.	<i>Pasang jaring</i> (put up a net)	Variety of motion that symbolizes catching golden deer
9.	<i>Memanisan</i>	Commander Jagsanegara showed results in hunting.
10.	Closing	The closing show of Sinongkelan is Tayub.

#### c) Dialogue

The dialogue used in the show is a dialogue *Sanepa*, Javanese dialogue which expressed in the language of parables. Example:

*Ki Ageng Surya Lelana: Konco-konco aturono supoyo podo sing waspodo, godhong murep kon mlumahake, godhong mlumah kon ngurepake, supoyo biso ndang keno Kidang Kencono, Bubat Kawat, Moto Kumolo, Bol Karah, Tracak Wojo. Sopo wae sing ngenek ake Kidang Kencono jejuluk Prabu Anon. Dijumenengake ono ing mbes-mbes lor pasar Jong Biru. Yen wus keno Kidang Kencono dikethok buntute diwadahake bronjong, digawe tambak mbes-mbes lor pasar Jong Biru. Supoyo murah sandang klawan pangan koyo jaman wiwitan biyen, jaman semono, yo Patih!*

The purpose of the dialogue is to provide direction to society, if they were in hunting, they must choose good things and justify the things that are not good so they can catch the golden deer with the characteristics of wire hair, gold-eyed, iron that is buried and legged steel. After the golden deer obtained then let the tail cut and planted around the village Jong Biru to make the society get fortune.

*Godhong murep kon mlumahake, godhong mlumah kon ngurepake ", artinya adalah" memilih hal yang baik dan membenarkan atau meluruskan hal yang buruk "*

*"Kidang Kencono, Bubat Kawat, Moto Kumolo, Bol Karah, Tracak Wojo", and the meaning is "bubat kawat (hairy wire), the poor people must be protected. Moto kumolo (golden eyes), have a good view of life. Bol Karah (iron that is buried), degenerate his wealth wisely. Tracak waja (iron legs), can bring his people to a good thing "*

#### d) Gendhing

Gendhing used as the opening is Kala Ganjur and continued with gendhing Ayak-ayak until the event is finished, then at Tayub event opened with gendhing Puspa Warna. At the opening Gendhing Kala Ganjur begins with a large kenthongan beat. Kenthongan follows the way of gendhing. Tabuhan from kenthongan show the show will start soon. The Sinongkelan show uses a gamelan with a slendro barrel, but does not use a kempul knock.

#### e) Clothing and Property

1) Clothes Kanjeng Sinongkel. The clothing worn by Kanjeng Sinongkel is Ketigo Barat. Ketigo Barat outfit is

a very shabby and ragged shirt that is used for generation continuously and not just anyone can wear that outfit. The dress symbolizes that Kanjeng Sinongkel is disguised as an ordinary society.

- 2) Udheng Lawe Wenang. Udheng Lawe Wenang or headband is an accessory used by Kanjeng Sinongkel. Udheng has white color like a wrapped cloth. Ketigo Barat Clothes and Udheng Lawe Wenang is a dress that must be worn during the show, but also given by additional trousers in the form of black trousers, drapery and blangkong. Clothing worn by other players in the form of Javanese striated clothes, black cloth and trousers.
- 3) The property is used to complement the Sinongkelan show held in clean order from Prambon Village. Some properties for the Sinongkelan event are: 1. Selendhang (shawl). shawl or *selendang* is provided according to the number of players in Sinongkelan. 2. Kendhi (jar) and glasses. Kendhi is used as a place of legend drinks, and glass serves as a place to take legen to be presented to one player Sinongkelan. 3 Flowers. Flowers used are frangipani flowers tucked in the tip of the ear accompanied by banana pupus that has been cut lengthwise. 3) Banana and serimpi oil. Bananas and serimpi oil placed in the
- 4) BHKK HO, , middle of the staging as offerings and properties to be used in staging. 4) Incense. Incense burned on the stove is used to indicate that the show is about to begin.
- 5) Kenthongan. Kenthongan that used has very large size.

#### i. Sesaji. (ritual offering)

Sesaji are symbols of offerings to the ancestors as a form of respect and hope. Here are the offerings prepared before the clean ritual of Prambon Village: 1) *Lodho sego gurih or sekul sacred ulam sari*. The offerings contained *lodho* is grilled chicken cooked without any spices then cooked using coconut milk, turmeric, and various spices. Chicken used is chicken and cooked without removing parts of the chicken such as nails, liver, ampela, intestine and chicken part, for chicken feathers and dirt then it should be stored and put later when starting for ritual. Savory rice cooked with rice santaan and various kinds of spices sehingga tastes savory. 2) *Urap-Urap*. *Urap-urap* is a mixture of various vegetables that have been boiled and then mixed with coconut. Vegetables used in the urap are 1. Kangkung (jinangkung) which means to protect. 2. bayem (Spinach) become peaceful. 3. Toge (tauge) means adding and adding. 4. Long beans mean having a wide and far-sighted view. 3) Mule and metri. Mule is a rice that has been sliced omelette omelette, serundeng and fried tempeh small-dipi small. Metri is a rice dish that has been wrapped in banana leaves and on it is given by vegetables. Mule or memule has meaning to meet again or *mbale* which means every human must remember with its history and its origin. 4) Eggs or fried eggs. Eggs have two different colors, yellow and white, it symbolizes that in this life has many different things that we must always understand. 5) *Gedhang setangkep* (banana a number of two combs arranged in a circle). The meaning of this offering is the symbol of the motherland which reveals that this earth is the source of life. 6) Suruh ayu or daun sirih (betel leaf). Betel leaves have two sides of different colors that show that every human being has a good attitude and a bad attitude. 7)

Gecok bakal. Human needs include spices (chili, onion, garlic, candlenut), empon-empon (turmeric, ginger, temulawak and so on), chicken eggs, rice, sticky rice, mbako cincang, sling pesanan, limaran, ketan badek (which is fermented to contain alcohol). Gecok will be a symbol that there are various flavors in life, happy, sad, disappointed, and others. 8) *Ubo rampe*. It consists of incense, incense and fragrant flowers. All *ubo rampe* smells nice. It has meaning when facing God to ask something, we must wear the best scent.

## 4. Conclusion

Performing art that is owned by a certain area and displayed for certain region must have meaning for the creator and for the future generation. The meaning will influence the community and will become a culture if it is done continuously.

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