THE STRUCTURE AND FORMULA OF *GERONG* LYRICS IN THE PRAMBANANRAMAYANA BALLET

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Abstract

Gerong lyrics as the only orality in the Prambanan Ramayana ballet no longer present the story of Rama in its entirety. Although most *gerong* lyrics contain the scenes, the singers are not always fixated on the lyrics, but prioritize the tones of the chants. This study aims to reveal the structure and formula of *gerong* chants in the Prambanan Ramayana ballet. It used Levi-Strauss' structuralism theory and Albert Lord's formula theory and employed the qualitative descriptive method. The data were *gerong* lyrics and their chanting and various supporting orality elements. The results of the study show that the structure in the form of *gerong* inter-lyric relation does not show the Ramayana story plot. In addition, a *gerong* chant formula is found. The chant formula becomes one of the developments of Lord's formula theory giving priority to the formula of the oral lyrics.

Keywords: Ramayana Ballet, structuralism, formula, *gerong*, chants

STRUKTUR DAN FORMULA LIRIK *GERONG* DALAM SENDRATARI RAMAYANA PRAMBANAN

Abstrak

Lirik *gerong* sebagai satu-satunya kelisanan dalam sendratari Ramayana Prambanan tidak lagi menyajikan cerita Rama secara utuh. Meskipun lirik *gerong* sebagian besar memuat jalannya adegan, pelantun *gerong* tidak selalu terpaku pada lirik, tetapi mengutamakan nada lantunannya. Penelitian ini hendak mengungkap struktur dan formula lantunan *gerong* dalam sendratari Ramayana Prambanan.Teori yang digunakan adalah teori strukturalisme Levi-Strauss dan teori formula Albert Lord. Penelitian ini menggunakan metode deskriptif kualitatif. Data yang digunakan adalah lirik *gerong* dan pelantunannya serta berbagai elemen kelisanan pendukungnya. Hasil penelitian menunjukkan bahwa struktur yang berupa relasi antar lirik *gerong* tidak menunjukkan sebuah alur plot cerita Ramayana. Selain itu, ditemukan formula lantunan *gerong*. Formula lantunan menjadi salah satu pengembangan atas teori formula Lord yang mengutamakan formula lirik lisannya.

Kata kunci: Sendratari Ramayana, strukturalisme, formula, *gerong,* lantunan

INTRODUCTION

Dance drama performance is a relatively new genre of performances in Java or, even, in Indonesia. Within the surrounding of Javanese palaces, drama-dance is not known. The staging of drama dances can be found generally in the staging of *wayang wong, langendriyan, topeng,* and *langen(mandra?)wanara* (Koentjaraningrat, 1994; Soeharso,1970). Soedarsono and Narawati (2011: 256) explain that the emergence of the new

genre of drama dances is an impact of the rise of tourism businesses. In responding to tourists' demands to watch traditional performances, tourism providers develop show packages that are suited to the tourists' tastes so that a genre is created which, in other neighbouring countries such as Thailand and Cambodia, is called *ballet*. It is why there are now in Indonesia the *Ramayana Ballet*, the *Ballet of Bimanyu* in Ubud, and others.

There is one important thing to know and study when watching the Prambanan Ramayana show, especially concerning the orality, that is the song sung by *wiraswara* (male singer) *and swarawati (sindhen)* (female singer). Spectators (or listeners) are not able to listen to the story very well when listening to the lyrics sung by the *wiraswara* and *swarawati (sindhen)*. This is because the song lyrics do not combine into complete sentences that will give understanding of the story. It happens that the song lyrics heavily depend on the music consort that accompanies them. Song lyrics are stopped at any word or sentence as soon as the music stops without any obligation for the *wiraswara* and *swarawati (sindhen)* to finish their lines. This is one important thing to study in order to help viewers in understanding the story of the show. There is a need in studying how *gerong* lyrics are connected to the story plot and what the singing formula is like.

Based on the backgrounds presented above, this study is focused on the relation between *gerong* lyrics and dan formula of the singing of the lyrics in the dance drama. *Gerong* is the only one form of oral expressions in the dance drama. Two things that are concerned with the *gerong* lyrics that become the research questions are: (a) How are the *gerong* lyrics of the Prambanan Ramayana ballet related to the story plot? and (b) What is the structure formula of the singing of the *gerong* lyrics?

Singing tunes seem not to have interested the attentions of researchers in orality or oral traditions. Oral traditional journals of the 2011 editions published by Slavica Publishers, Inc., Indiana University, present some results of oral tradition studies in the forms of descriptions, transcripsions, and transmissions. Adejunmobi (2011) states *performance* as a medium for transferring messages. Koerbin (2011) studies about the dominating story of Sultan Abdal in the oral lyrics in Turkey that functions as a means of establishing and legitimating the power of the Sultan. Similarly, Shepherd (2011) uncovers the power of the Shandong story *kuaishu* as a support to human life spirit. Even though some of them provide the transcripts of the oral tradition, many do not include the tunes por singing as an important and meaningful part of every performance; except for what is done by Adejunmobi (2011). Adejunmobi (2011) appends the recording of the show complete with its singing tunes so that the way of the singing can be presented and becomes an important part of the show. However, Adejunmobi has not analyzed the singing tunes.

Based on the above description of the backgrounds, this study attempts to reveal the relation in gerong lyrics by using Lévi-Strauss structuralism approach that utilizes the relations in elements found as a model to understand a phenomenon. According to Levi-Strauss, a structure of a model is created by an anthropologist to understand or describe a cultural phenomenon (Ahimsa-Putra, 2001: 61; Gidden, 2009: 20). Meanwhile, in order to know a formula of a tune, the formula theory by Lord (1976) can be used.

In reference to structure, Lévi-Strauss (1963: 279) has the following to say. First, a structure has the characteristic of a system; that is, consisting of elements in which a change in one element will bring about changes in the other elements. So, all the

internal organization and its coherence change. Second, every model is attached on a set of transformation in which all are coherent with one model belonging to the same group. Third, these characteriastics enable one to predict how a model will react if one element changes. Fourth, a model must be constructed in such a way that the way it functions can cover all the facts being observed.

Because this study is based on orality, b3sides orality analysis, it also looks at the formula theory by Lord (1976). Lord (1976:13-14) describes that (1) the reciting of oral poetry in a society in Yugoslavia is spontaneous, recited directly on stage without prompts; (2) Reciting is only based on a plot and theme that are prepared from home; (3) The recitation is dominated by repetition and parallelism; (4) Recitation is enriched with *stock epithet*, available ready-for-use phrases; (5) Recitation is constructed of a formula, a word or phrase that is used to fill in a blank space on the subsequent verses that have a specific semantic parallelism. (6) There is a *singer-composer-performer* unity in the singing; and (7) There is no such term as *original* or *variant* for all singing since every singing is original (reproduced all the time).

METHOD

The study was conducted in Prambanan, at Prambanan Temple to be exact (the locals call it Roro Jonggrang Temple), under the district of Prambanan, Sleman Regency, the Province of the Special Territory of Yogyakarta, boardering with Surakarta Territory of Middle Java Province. There are two stages: open stage and indoor stage. In the outdoor stage, there are two performances: *episodic* and *full story*, while the indoor stage only has the full-story performance. It is however true that the performance in the indoor stage is not for the primary data since the main performance in Prambanan is the outdoor performance.

The Open-stage Prambanan opera has its own competitiveness since this is the only one all over the country (Moehkardi, 2011). Meanwhile, the close-door stage performance is a branch 'project' which is not different from Ramayana dance drama in other places such as Inna Garuda Hotel, Ambarukmo Palace Hotel, Pura Wisata Entertainment Centre, and Gabusan Multipurpose Building in Bantul Regency.

One of the data collection techniques consisted of shooting and recording using cameras and audio/video recorders. This was done with the purpose that one was missing from the process being observed and that it could be done repetitively. Besides, interviews were done involving people who were really masters of the research substances. This was done by in-depth interviews to these informants. Another source of data came in the forms of documents, files, and reference materials.

Data analyses were done simultaneously as data were collected during the field work. This was conducted in a flexible doing for different parts of the data collection. Data could be grouped into several categories or, otherwise, one research problem could be attacked by several data sources. It could equally happen where one data source became inspiration for the search for another data source for the purpose of integrative analyses for one particular problem. This way, answers to the research problems could be proposed in accordance with the empirical realities (Miles dan Huberman, 1984). These data collection and analyses were done under the approach of the structural method. Orality supports such as singing tunes and accompanying music were matched with the story plot in every scene. Other than finding the relation between orality (*gerong* lyrics) and the story plot, formulas were also searched to be compared with the Lord formula.

RESULTS AND DISCUSSION
Orality in Javanese Dance Drama

Before presenting and analyzing data about the orality in the Ramayana opera of Prambanan, description of orality in Javanese dance drama is given as follows. This is for the significant purpose of knowing the types of orality in Javanese dance drama before existing before the emergence of the dance drama genre. Art performances of dance drama ('sendratari' in the Indonesian language) are of a new genre in Javanese shows, or even in Insdonesia, as has been mentioned above. It seems that the various types of Javanese dance drama have orality of diferrent kinds, including even the decreament of orality. The following table presents the changes in orality in Javanese dance drama.

Table 1 shows that, from the start of the emergence of dance drama, year by year, orality in Javanese dance drama has decreased in types.

Sendratari as a new genre of dance drama that comes out in later years has only one type of orality. The small amount of the orality in the dance drama is felt to decrease the story telling media. This assumption brings to the idea of how gerongan is able to a story telling medium as mentined in the research problems.

Subsequently, to provide answers proposed in the research problems, the following discusses matters related to performance, lyrics, and tune singing in dance dramas, especially that in the sendratari of Prambanan Ramayana. Lyrics and singing in the form of gerongan become the only source of orality; although, in later investigation, other types of singing are found such as ada-ada, gerong, macapat, and sêndhon, sung by penggerong, but they are still categorized as gerongan since they are sung in unison following the rap of the music. The following presents the analysis of the structure of gerong in Prambanan Ramayana dance drama, especially about the relation between the gerong lyrics and the story plot.

Before this, however, in the following is presented the existence of gerong in every scene, part, and episode in the episodic presentation of the Prambanan Ramayana dance drama on the open stage. This is to show that not every scene is accompanied with gerong lyrics and support the assumption that the gerong singing cannot be taken as a lead to listen to the Ramayana story completely.

Tabel 1. Description of orality in Javanese dance drama

NO	Dance Drama (Year of birth)	Orality Type					Number of types of orality
		Dialog	Dialog with song	Sindhénan	Gerongan	Dalang (kandha)	
1	Wayang Wong (1756)	√	-	√	√	√	4
2	Langendriya(n) (1876)	-	√	-	√	√	3
3	Langen Mandrawanara (1896)	-	√	-	√	Discarded in 1960	3 to become 2
4	Sendratari (1961)	-	-	-	√	-	1

Notes: √ : present   - : not present

156

Table 2. Presence of *Gerong* Episode I

EPISODE I	Abduction of Devi Sita
Opening	Welcoming dance
Scene Situation	Some male and female dancers flank a woman carrying *padupan* that emits insence smoke toward the middle of stage
Lyrics	*Padhang Mbulan* and *Kukusing Dupa*
Music	*Gending Kinanthi,Slendro pathêt 6*

NO	PART	SCENE TO-	SCENE SITUATION	LYRICS	MUSIC
1	Court session Alengka Palace	III	Rahvana enters to see high royal officials and greets all troop giants	*Andhe...Babo...Kang Kinondha*	*Ladrang, Pelog pathêt 5*
		IV	Sarpakenaka (sister of Rahvana) enters crying because she loses her nose.	*Sang Kusuma*	*Kêtawang, Pelog Pathêt 5*
2	Dandaka Jungle	I	Rama, Sita, and Laksmana on punishment journey	*Siswa*	*Kêtawang, Slendro pathêt 9*
		II	Rama, Sinta, dan Laksmana look at some rabbits	*Mandera gung*	*Kêtawang, Slendro pathêt 9*
		III	Enter as well some deer one of which one golden deer incarnation of Giant Marica aid of Rahvana	*Kawarna-a*	*Kêtawang, Slendro pathêt 9*
		IV	Sita beseeches Rama to run after the golden deer	*Langên Kakênan*	*Pathêtan Tlutur, Slendro pathêt 9*
		V	Sinta again begs Rama to capture the deer	*Dewataning*	*Kêtawang, Slendro pathêt 9*
		IX	Rahvana change himself to become an old man	*Dhuh Dewa Kang dan Dhuh Kaki*	*Ladrang, Slendro pathêt 9*
3	Giant Marica killed	1	Rama's trip to chase the golden deer	*Kunêng Lampah*	*Lancaran, Pelog pathêt Barang*
		II	Enters Laksmana to help Rama. Rama startled and worries about Sita's safety	*Dhuh Yayi Pêpujaningsun*	*Kêtawang, Pelog pathêt Barang*
4	Rahvana fights Jatayu	III	Jatayu narrates his fight against Rahvana to Rama	*Dhuh Gustiku Sri Rama*	*Kêtawang, Pelog pathêt Barang*
5	Session Kerajaan Kiskenda Cave	II	Enters King Subali flanked by Devi Tara to court	*Nênggih Wau*	*Ladrang, Slendro Manyura*

Table 3. Presence of *Gerong* Epsiode II

EPISODE II			Hanuman Envoy/Hanuman Burned		
Opening			Welcoming dance		
Scene Situation			Some male and female dancers flank a woman carrying *padupan* that emits insence smoke toward the middle of stage		
Lyrics			*Padhang Mbulan* and *Kukusing Dupa*		
Music			*Gending Kinanthi,Slendro pathêt 6*		

NO	PART	SCENE TO	SCENE SITUATION	LYRICS	MUSIC
1	Court session Pancawati Kingdom	II	Rama agreed with Sugriva to order Hanuman to find Sita carrying a finger ring as a token	*Maewu-ewu* and *Wadya Rewanda*	*Ladrang, Pelog pathêt 6*
2	Hanuman's Trip	II	Hanuman and team meet Devi Sayempraba who attempts to halt Hanuman's trip	*Andhe-Babo-Tanpa Kira*	*Kêtawang, Pelog pathêt 6*
			Devi Sayempraba tricks Hanuman and friends so that they get blind	*Paduka Kang Nêmbe*	*Kêtawang, Pelog pathêt 6*
3	King Sempati ill	II	Enters King Sempati who is hurt on his two wings so that he cannot fly	*Ya Jagad Pepundhen*	*Ladrang, Slendro pathêt 9*
		III	Enter Hanuman and three monkey friends who are blind	*Surya Candra*	*Kêtawang, Slendro pathêt 9*
4	Garden Argasoka, Alengka	I	Devi Sita being entertained by Trijatha and royal maids and servants	*Andhe-Babo-Kang Ginita* and *Andhe-Babo- Kang Kadriya*	*Ladrang, Pelog pathêt 5*
		II	Enters Rahvana courting Sita	*Dhuh Yayi Pêpujaningwang*)*	*Kêtawang, Pelog pathêt 6*
			Rahwana gets impatient and is going to kill Sita but prevented by Trijatha.	*Asmoro Anglimput*	*Asmaradana Macapat*

		III	After Rahwana leaves, Sita and Trijatha hear a beautiful voice singing the names of Sita and Rama	*Dhuh Gusti Romowijaya* dan *Mangke Ngintunakên*	*Kêtawang, Pelog pathêt 5*
5	Hanuman Captured	-	-	-	-
	Court session Alengka Kingdom	-	-	-	-
6	Hanuman burned	-	-	-	-

Based on Tables 2 to 5, the presence of *gerong* in the four episodes cannot be found in every scene, or even in every part. This indicates that some scenes are not narrated or are not uncovered by *gerong* lyrics so that it is evident that *gerong* lyrics do not sequentially contain texts about the plot of the story. This fact becomes more evident when a *gerong* lyric is sequenced and connected with the adjacent other *gerong* lyrics.

Relation between *Gerong* Lyrics and Story Plot

Below is a model of analyzing the relation between a *gerong* lyric and the subsequent *gerong* lyric toward two sequential plots showing that there is no relation in the story plot between one *gerong* lyric and another (taken from dari Episode I, Part III, and scenes I and II)

This part is initialized with scene I, that is Rama's trip in chasing the golden deer, followed by the *gerong* lyric "*Kunêng Lampahnya*".

> *Kunêng lampahnya Sang Bagus*
> *anglimput sesining wukir*
> *samirana tan lumampah*
> *pêtêng jaladhagnampêgi*
> *kadya asung pralampita*
> *tibaning pacoban jati*

So was the step of the Handsome covering all the hill the wind not blew dark the clouds came as if giving signals the coming of real test (Narrated, trip of the Handsome (Rama)

(In brief, the contents of the *gerong* lyrics scene I above tells about Rama's journey that is covered by fog indicating the coming of life challenges).

Telling about the beginning of a new scene, the lyrics above is initialized by the word *kunêng* that means "as to (the story)". This word is used to separate this verse with the previous lyrics in Part II, scene IX. The lyrics "*Kunêng Lampahnya*" mark the starting of the conflict signaling that Rama is going to receive life tests. The test is the abduction of Sita as narrated by Laksamana shortly after Rama is able to kill Kala Marica, reincarnation of the golden deer in scene II. However, the *gerong* lyrics in scene II do not tell about how recounts the disappearance of Sita. The *gerong* lyrics in scene II, part III is "*Dhuh Yayi Pêpujaningsun*"

> "*Dhuh Yayi pêpujaningsun*
> *cahyane pindha kartika ing langit*
> *citrane kasor warangganing swarga*
> *amung kusuma nungkêmi*"

Table 4. Presence of *Gerong* Episode III

EPISODE III	Kumbakarna Killed
Opening	Welcoming dance
Scene Situation	Some male and female dancers flank a woman carrying *padupan* that emits insence smoke toward the middle of stage
Lyrics	*Padhang Mbulan* and *Kukusing Dupa*
Music	*Gending Kinanthi,Slendro pathêt 6*

NO	PART	SCENE TO	SCENE SITUATION	LYRICS	MUSIC
1	Indian Ocean	I	Dances of monkeys of Rama's troops and dances of girls depicting fish in the Indian Ocean	*Para Mina*	*Ladrang, Slendro Manyura*
		III	Sea water dry; many fish die Baruna, ocean god, asks Rama to restore sea water	*Dhuh Dewa Pêpundhen Ulun*	*Kêtawang, Slendro pathêt 9*
		V	Preparation of the monkey troop to bank the ocean	*Sayuk-sayuk*	*Lancaran, Pelog pathêt 6*
2	Court session Alengka Kingdom	III	Enters Rahvana dreaming of his love to Sita	*Ratu Binathara*	*Ladrang, Slendro pathêt 9*
3	Battle between giant troop and monkey troop	V	Enters Wibhisana to help Rama's troop. He applies his power sending for birds	*Tansah Ngulat Ngulet*	*Kêtawang, Slendro pathêt 9*
4	Battle field	-		-	-
5	Kumbakarna falls	VII	Kumbakarna's dead body is prayed for by Rama and his troop as a hero	*Andhe-Babo-Diwangkara*	*Kêtawang, Slendro pathêt 9*

("Alas, my beloved one
the light is like a star in the sky
the image conquers the angel of heaven
only beauty does accompany")

(In brief, the contents of the lyrics in scene II above tells about Rama's lamentation on the beauty of Sita, after knowing the disappearance of Sita).

Table 5. Presence of *Gerong* Episode IV

EPISODE IV			Sacred Fire of Devi Sita		
Opening			Welcoming dance		
Scene Situation			Some male and female dancers flank a woman carrying *padupan* that emits insence smoke toward the middle of stage		
Lyrics			*Padhang Mbulan* and *Kukusing Dupa*		
Music			*Gending Kinanthi,Slendro pathêt 6*		

NO	PART	SCENE TO	SCENE SITUATION	LYRICS	MUSIC
1	Garden Argasoka	II	Enters Sita in sad face	*Andhe-Babo-Tan Kagiwang* dan *Andhe-Babo-Tatag Têguh*	*Ladrang, pelog pathêt 6*
		III	Enters Rahvana toi court Sita	*Dhuh Yayi Pêpujaningwang *)* dan *Ratu Prakosa*	*Kêtawang, Pelog pathêt 6*
		V	Trijatha says that Rahvana is a coward unless he can really bring in head of Rama and Laksmana	*Tyas Kaduwung*	*Maskumambang; Pelog pathêt 6*
2	Battle Field	-	-	-	-
3	Rahvana falls	V	Rahvana's dead body is prayed for by Rama, Laksmana, Wibhisana, and troops	*Anjarag Mring*	*Gangsaran, Pelog pathêt 6*
4	Crowning of Wibhisana	II	Rama welcomes Wibhisana who has worn crown of Alengka kingdom	*Andhe-Hanarawang* and *Andhe Wus Kadayan*	*Ladrang, Pelog pathêt 6*
		III	When Rama is about to embrace Sita, he suddenly Rama walks away	*Angalumpruk Tanpa Daya*	*Sinom Logondang, Pelog pathêt Barang*
5	Sinta Obong	I	Preparation for the burning ceremony of Sita	*Gugur Gunung*	*Lancaran;Pelog pathêt Barang*
		III	Sita approaches Rama and states she is ready to take her punishment	*Dhuh Dewa Pêpundhên*	*Kêtawang, Pelog pathêt Barang*

		Sita asks permission to Rama to plunge into thew fire	*Sinta Obong*	*Kêtawang, Pelog pathêt Barang*
	V	Brahma tells Rama that Sita is pure	*Dhuh Panjilmaning Wisnu*	*Kêtawang, Pelog pathêt Barang*

The *gerong* lyrics above are in no way directly related to the previous lyrics "*Kunêng Lampahnya*", although they are adjacent with each other, lyrics in scene I and scene II. There is a jump in the story from the lyrics "*Kunêng Lampahnya*" to "*Dhuh Yayi Pêpujaningsun*". The former tells about Rama's journey blanketted in fog when chasing the golden deer; the latter tells about Rama's sadness in thinking of Sita's beauty. This part consists only of two scenes to be continued with part IV.

The example of finding relation among *gerong* lyrics as described above proves to be effective to answer the research question about the relation between *gerong* lyrics and the story plot. After looking at the lyrics, relation among lyrics, and narrative media found in the lyrics, it can be stated that the lyrics of the Prambanan Ramayana dance drama of the open stage episodes do not fully contain the Ramayana story. This can mean that the dance drama genre of the *sendratari* does not rely on orality as the orality medium as it does with the genre of *wayang wong*, *langendriya(n)*, and *langen mandrawanara*.

It is worth emphasizing that some *gerong* lyrics used in the Prambanan Ramayana *sendratari*, especially of the episodic performances, make use of or borrow from the existing lyric texts that are used in the Javanese music. Not all *gerong* lyrics congruent with the story of the Ramayana. However, they are agreeable with the scenes and dance movements of the *sendratari*. Seen from the contents of the *gerong* lyrics, movement of the story does not run smoothly or, eve,

breaks. Moreover, the presence of the *gerong* lyrics is irregular and uncertain. One is able to understand the story from the episode, part, and scene, but not from the texts contained in the *gerong* lyrics.

Because relation among *gerong* lyrics is not reliable for understanding the story plot, this study attempts to follow the story movement route by way of relations among *gerong* singings which are an unseparable element of the orality in the Ramayana *sendratari*. *Gerong* singing is an unseparable part of menjadi *gerong* lyrics follows the music tune.

Relation between Gerong Singing and Accompanying Music

Below is presented the comparison between *gerong* singing tune and accompanying tune area (*pathêt)* in each part based on the observation results of the Prambanan Ramayana *sendratari* of the episodic performance.

After ensuring that *pathêt* is an unseparable element of parts and scenes, an observation is done on the presence of *gerong* singing. Observation on the comparison between part area tune and *gerong* singing tune as presented in the tables above shows that *gerong* singing depends heavily on the *pathêt* that is being used in the respective part or scene. Often times, *gerong* singing also becomes a signal of a change of *pathêt*s. At the time when a *gerong* singing becomes a signal of a music change, its presence is needed as an introduction; although this is not an absolute demand. There are some *pathêt* changes that do not need *gerong* signals. It is therefore true that whatever the *gerong*

Tabel 6. Comparison between Pathet of Part and Singing Tune

Episode I (*Pathêt Area*)	*Gerong* Singing Tune					
Part I (Pl.5)	Singing tune: *Ladrang,* **(Pl. 5)** [Lyric: *Andhe...Babo...Kang Kinandha*]			Singing tune: *Kêtawang* **(Pl. 5)** [Lyric: *Sang Kusuma*]		
Part II (Sl.9) and (Sl.M)	Singing tune: *Kêtawang* **(Sl. 9)** [Lyric: *Man Siswa*]	Singing tune: *Kêtawang* **(Sl.9)** [Lyric:*Man dero-gung*]	Singing tune: *Kêtawang* **(Sl. 9)** [Lyric:*Ka warna-a*]	Singing tune: **Pathêtan Tlutur, (Sl.M)** [Lyric:*Langên Kakênan*]	Singing tune: *Kêtawang* **(Sl.M)** [Lyric: *Dewata-ning*]	Singing tune: *Ladrang* **(Sl.M)** [Lyric:*Dhuh Dewa Kang*]
Part III (Pl.br)	Singing tune: *Ladrang* **(Pl.br)** [Lyric: *Kunêng Lampah*]			Singing tune: *Kêtawang* **(Pl.br)** [Lyric: *Dhuh Yayi Pêpujaningsun*]		
Part IV (Pl.br)	Singing tune: *Kêtawang,* **(Pl.br)** [Lyric:*Dhuh Gustiku Sri Rama*]					
Part V (Sl.M)	Singing tune: *Ladrang* **(Sl.M)** [Lyric: *Nênggih Wau*]					

Episode II	*Gerong* Singing Tune			
Part I (SL.M)	Singing tune: *Ladrang,* **(Sl.M)** [Lyric: *Mbalabar Maewu-ewu*]		Singing tune: *Ladrang,* **(Sl.M)** [Lyric: *Wadya Rewanda*]	
Part II (Pl.6)	Singing tune: *Kêtawang***(Pl. 6)** [Lyric: *Andhe-Babo-Tanpa Kira*]		Singing tune: *Kêtawang* **(Pl. 6)** Lyric: *Paduka Kang Nembe*	
Part III (Sl.9)	Singing tune: *Ladrang* **(Sl. 9)** [Lyric:*Ya Jagad Pepundhên*]		Singing tune: *Kêtawang* **(Sl. 9)** [Lyric: *Surya Candra*]	
Part IV (Pl.5)	Singing tune: *Ladrang***(Pl.5)** [Lyric: *Andhe-Babo-Kang*	Singing tune: *Kêtawang* **(Pl. 5)** [Lyric:*Dhuh Yayi Pêpujaningwang*]	Singing tune: *Asmaradana Macapat* [Lyric:*Asmar*	Singing tune: *Kêtawang* **(Pl. 5)** [Lirik: *Dhuh Gusti Ramawijaya* and

	Ginita and *Andhe-Babo-Kang Kadriya*]	*a Anglimput*]	*Mangke Ngintunakên*]
Part V **(Pl.5)**	No *gerong* singing		
Part VI **(Pl.br)**	No *gerong* singing		
Part VII **(Pl.br)**	No *gerong* singing		

Episode III	*Gerong* Singing Tune		
Part I **(SL.M)** dan **(Pl.6)**	Singing tune: *Ladrang (Sl.M)* [Lyric: *Para Mina*]	Singing tune: *Kêtawang (Sl.M)* [Lyric:*Dhuh Dewa Pêpundhen Ulun*]	Singing tune: *Lancaran (Pl.6)* [Lyric: *Sayuk-sayuk*]
Part II **(Sl.9)**	Singing tune: *Ladrang (Sl. 9)* [Lyric: *Ratu Binathara*]		
Part III **(Pl.6)**	Singing tune: *Wêlasan (Pl. 6)* [Lyric: *Tansah ngulat ngulet*]		
Part IV **(Sl.M)**	No *gerong* singing		
Part V **(Sl.M)**	Singing tune: *Kêtawang (Sl.M)* Lyric: *Andhe-Babo-Diwangkara*		

Episode IV	*Gerong* Singing Tune		
Part I **(Pl.6)**	Singing tune: *ladrang (Pl. 6)* [Lyric: *Andhe-Babo-Tan Kagiwang*]dan [*Andhe-Babo-Tatag Têguh*]	Singing tune: *Kêtawang (Pl. 6)* [Lyric:*Dhuh Yayi Pêpujaning-wang*]and [*Ratu Prakosa*]	Singing tune: *Maskumambang; (Pl. 6)* [Lyric: *Tyas Kaduwung*]
Part II **(Sl.9)**	No *gerong* singing		
Part III **(Sl.9)**	Singing tune: *Gangsaran(Sl. 9)* [Lyric: *Anjarag Mring*]		
Part IV **(Pl.br)**	Singing tune: *Ladrang (Pl.br)* [Lyric: *Andhe-hanara-wang*] dan	Singing tune: *Sinom Logondang,(Pl.br)*	

	[*andhe wus kadayan*]			[Lyric: *Angalumpruk tanpa daya*]
Part V **(Pl.br)**	Singing tune: *lancaran;*(**Pl.br**) [Lyric: *Gugur Gunung*]	Singing tune: *Kêtawang* (**Pl.br**) [Lyric: *Dhuh Dewo Pêpundhên*]	Singing tune: *Kêtawang,* (**Pl.br**) [Lyric: *SintoObong*]	Singing tune: *Kêtawang* (**Pl.br**) [Lyric: *Dhuh Panjilmaning Wisnu*]

lyrics are, the singing must be matched with the *pathêt* that is being used.

Singing Formula in Prambanan Ramayana Sendratari

As it has been discussed in the previous chapters, the male singers in the Ramayana *sendratari* rely heavily on the accompanying music either in the *pathêt* areas (Slendro: *nem, sanga, manyura* atau Pelog: *nem, lima, barang*) or in the musical forms (*lancaran, srepegan, sampak, ayak-ayakan,* and others).

In this case, there are two formulas: music formula and lyric formula. The music formula is *ricikan* music stroke with certain lengths and impressions or characteristics as has been described by Supanggah (2009:248). The stroke pattern is, among the ethnomusicologists, referred to a formula or pattern. A formula is, among others, a construction or structure of music in the form of lengths of the tune sentence depending on its number of tune raps as has been explained by Hastanto (2009: 50-53). According to Martapangrawit (Supanggah, 2009: 117-118), there are 16 music forms of the Javanese music of the Surakarta style; They are (sequenced from the music with the smallest number of tune sentences): *lancaran, kêtawang, ladrang, Ayak-ayakan* (the Yogyakarta style calls it *ayak-ayak*), *srêpêgan* (the Yogyakarta style calls it *playon), sampak, kêmuda* (the Yogyakarta

style calls it *srêpêgan kemuda), merong* (consisting of: *kêthuk 2* (*loro* or *kalih), kêrêp; kêthuk 2 arang (awis);kêthuk 4 kêrêp; kêthuk 4 arang; kêthuk 8 kêrêp,* only found in *Pelog* music*);* and *Inggah* forms (consisting of *kêthuk 2; kêthuk 4; kêthuk 8; kêthuk 16,* only found in *Pelog* music. However, in the Prambanan Ramayana *sendratari*, only one *agêng* music form is found: *kinanthi (*initiated by *lobong* music: *kêthuk 2 kêrêp), inggah kêthuk 4 kêrêp buka cêluk* and seven *alit* music forms added with *palaran* and new creation music which by Supanggah (2009: 118) is called music with ambiguous forms.

The second formula is the lyric or *cakêpan* formula which has the concept of *gatra*. A *gatra* is a line in a verse. In its formula, the song *Kinanthi*, for example, is constructed of 8 gatras or lines. The presence of the lyrics indicates that besides the music formulas, the male singers are also provided with lyric formulas. The two formulas become their main capitals. They must be proficient in the two formulas so that they will able to sing the songs whose lyrics have been assigned to them by the group chairperson, director, or show management. In relation to the study of orality, this becomes interesting since the male singers do not memorize the texts of the songs anymore; but they must master the singing formula. So, for the male singers, mastery of the singing formula/pattern is more important than

mastery of the texts or lyrics or of words and sentences. This is different from the formula theories proposed by Lord 1976 [1960] who emphasizes the memorizing of words and sentences (texts) using certain formulas. The following presents the combined formula of the music and lyric formulas found in the Prambanan Ramayana sendratari of the episodic show.

In episode I, part I, scene IV of the Ramayana dance drama, there is a *gerong* singing with the formula of *Maskumambang Kêtawang*. As it has been discussed before, the formula in one sentence of the *kêtawang* song consists of 4 *gatra*s (one *gong* sound) divided into 4 sentences divided into lines. The formula is filled up with the lyrics of the *Maskumambang* formula that consists of 4 lines with the syllable count and syllable sound: 12i, 6a, 8i, 8a. The *kêtawang* song has two lines while the *Maskumambang* formula has four lines; thus the integration. The integration is done in the form of repetition of the

kêtawang song into two gong sounds added with *ompak-ompak* (or just *ompak*) in the first part as a main song tune before giving the *ngêlik* (entrance of the *gerongan* lyrics). The *ompak-ompak* is functional as a tune leadadded with repetition for the male singers. However, such an *ompak* formula will not be put up on the frame because it is not directly related to the count of lines in the *gerong* lyrics. The following is an example of the *Maskumambang* song titling "*Sang Kusuma*" found in episode I, part I, scene IV:

> *Sang Kusuma kararantan kawlas asih*
> *datan antuk karya*
> *kasêmbuh mérang ing galih*
> *dene kasor ing ngayuda*

The frame of the singing formula of the *Kêtawang Maskumambang* looks like the following.

In Figure 1 above, the song *gatra* that consists of 4 beats is deliberately not displayed since the beats can be *lamba* or

Figure 1. The Singing Formula of the *kêtawang Maskumambang* with two gong sounds (symbolized as ●) taking "*Sang Kusuma*" lyric as example found in episode I, part I, scene IV

Kêtawang	1	0	0	0	0		0	0	0	0
	2	0	0	0	0		0	0	0	●

Maskumambang	1	0	0	0	0	0	0	0	0	0	0	0	i
	2							0	0	0	0	0	a
	3					0	0	0	0	0	0	0	i
	4					0	0	0	0	0	0	0	a

KêtawangMaskumambang	Sang	Ku	su	ma	ka	ra	ran	tan	ka	wlas	a	sih
						da	tan	an	tuk	kar	ya●	
				ka	sêm	buh	mé	rang	ing	ga	lih	
				de	ne	ka	sor	ing	nga	yu	da●	

tamban depending on the lengths of the lyrics (it is, in this case, syllable count).

In episode I, part IV, scene III, there is the singing of *kêtawang Mêgatruh.* The *kêtawang* formula consists of two lines in one gong sound while the *Mêgatruh* lyrics consist of five lines with the order of syllable count and syllable sound: 12u, 8i, 8u, 8i, 8o. The *kêtawang* song must therefore be repeated three times (three *gong* sounds) to become six lines. But, then, there are only five lines in the *Mêgatruh* song; so one line remains. This is resolved by inserting the lyric into the second line (the line with the first gong). The following is an example in the *Mêgatruh* song titling "*Duh Gustiku Sri Rama*" found in episode I, part IV, scene III:

> *Dhuh Gustiku Sri Rama kang ambêg sadhu*
> *Patik bro atur udani*
> *kalamun kusumaningrum*
> *Dyah Sinta sinaut wani*
> *dening Ngalêngka Sang Katong*

Below is the formula of the *kêtawang Mêgatruh* singing.

Explanation of the formulas of the *kêtawang Maskumambang* singing and *kêtawang Mêgatruh* singing above shows two models of integration between music formulas and song formulas. The first model shows the repetition of music sentences that have a match to the song lyrics. The second shows the repetition of music sentences where one line remains unfilled and the singing begins from the second line. The second model also applies to the singing of *kêtawang Mijil*.

The song of *Mijil* has 7 lines so that it needs four repetitions to integrate. Again, one line remains; and the singing of the lyrics begins from the second line. The following is an explanation of another integration model, which is kêtawang *Sinom*.

The complete data of the formula of the singing of *kêtawang Sinom,* found in episode II, part IV, scene II refer to *Kêtawang Sinom Parijatha, laras Pelog pathêt 6* with the *gerong* lyric of "*Dhuh Yayi Pêpujaningwang*". The *Sinom* song has the formula of 9 lines with the order of syllable count and syllable sound of 8a, 8i, 8a, 8i, 7i, 8u, 7a, 8i, 12a. When sung with the accompaniment of the *kêtawang* music, the sentences must be repeated 5 times (5 *gong* sounds) so that there are 10 music *gatra*s. This singing model is actually similar to that of *kêtawang Megatruh* and *kêtawang Mijil*, always leaving out one music line to fill up. For *kêtawang Sinom*, however, there is a different treatment. The excess of one line in the music is overcome by the splitting of the longest syllable count. In the case of the *Sinom* song, the last line, which consists of 12 syllables, is split into 2 lines: 4 syllables in the ninth and 8 in the tenth line. This way, there are now five *gong* sounds in the *kêtawang* music and all the 10 lines are all filled up. An example of the *Sinom* song in the frame of the *kêtawang* music can be found in episode II, part IV, scene II as follows.

> *dhuh Yayi pêpujaningwang*
> *Rêkyan Sinta wong akuning*
> *tambanana brangtaningwang*
> *yen dhatan kapadan ing sih*

Figure 2. Formula of the *kêtawang Mêgatruh* with three *gong* sounds (symbol: ●)

	1					0	0	0	0	0	0	0	0	
Kêtawang Mêgatruh	2	duh	Gus	ti	ku	Sri	Ra	ma	kang	am	bêg	sa	du●	
	3					pa	tik	bro	a	tur	u	da	ni	
	4					ka	la	mun	ku	su	ma	ning	rum●	
	5					Dyah	Sin	ta	si	na	ut	wa	ni	
	6					de	ning	Nga	lêng	ka	sang	ka	tong●	

tan wurung ingsun lalis
kapriye karsanta Masku
datansah ngarsa arsa
Si Rama kang neng wanadri
angur baya manuta marang ragéngwang

The following is the frame of the *kêtawang Sinom.*

The discussion about the various models of *gerong* singing formulas describes how repetition or splitting of song lyrics is done to integrate the song into the music that is being played. On the other hand, lyric repetition or splitting is not for the purpose of memorizing or explaining the meaning of the song lyrics or of the story plot. Established song formulas, such as the ones found in the *macapat* verses may, at any rate, change to match with the music formulas. This is different from Lord (1976:4) who states that a formula is "a group of words regularly used with the same conditions of song types to present a main idea". It is evident, however, that the orality formulas in the Prambanan Ramayana dance drama are no more used to dispatch the story main idea or theme.

Concerning the development of the lyric texts, the *gerong* lyrics of the Prambanan Ramayana dance drama are prepared long before the staging. The singers have been given scripts that are ready to be sung. Singers do not need to know the texts by heart, but they must master the singing formulas that are used in the songs. This is also different from Lord (1976: 5) who states that the concept of orality is not only understood as oral presentation, but also as oral composition during the performance. In Lord's opinion, during a performance, oral creating also occurs so that it can be said that every performance is a new creation, with a "new" song. A song becomes "more stable" when it is regularly sung (Lord, 1976: 99-101). It is true that the singing formulas used by the Ramayana singers are "stable"; however, not that it is regularly sung. The stability of the singing is, on the other hand, because it uses the singing formulas of the Javanese music pieces that have existed and that are used not only for the Ramayana dance drama but also for various other purposes using the Javanese music. It is true, therefore, that it is the *gerong* lyrics that is adapted into the available music formulas.

Based on the explanation above, the seven principles in the theory proposed by Lord (1976: 13-14) are not applicable for the orality of the Prambanan Ramayana *sendratari* genre. The orality theories proposed by Milman Parry during the

Figure 3. Formula of the *kêtawang Sinom* with five *gong* sounds (symbol: ●)

	dhuh	Ya	yi	pê	pu	ja	ning	wang
	Rê	kyan	Sin	ta	wong	a	ku	ning ●
	tam	ba	na	na	brang	ta	ning	wang
	yen	dha	tan	ka	pa	dan	ing	sih ●
		tan	wu	rung	ing	sun	la	lis
Kêtawang Sinom	ka	pri	ye	kar	san	ta	mas	ku ●
		da	tan	sah	ngar	sa	ar	sa
	si	Ra	ma	kang	neng	wa	na	dri ●
					a	ngur	ba	ya
	ma	nu	ta	ma	rang	ra	géng	wang ●

Notes:
The shaded block [▢] represents the lyric that is split into two lines.

1930s succeeded after that by Albert Lord and printed in a book with the title *The Singer of the Tales* (1976 [1960]) still stumble on orality being a main medium for telling stories. It is different from orality that is found in the *sendratari* genre which, though identically is used to sing poetry (tunes or songs), it not necessarily a story dispatcher. Orality in the *sendratari* may or may not be present and is not responsible for telling the story fully.

CONCLUSION

The analyses on the relations of the *gerong* interlyrics in the Prambanan Ramayana *sendratari* of the episodic package in the above section show that the plot of the Ramayana story is not wholly contained in the *gerong* lyrics. Furthermore, the singing of the *gerong* lyrics heavily de*pends* on the music formula such that the contents of the *gerong* lyrics are not as prioritized as the singing tunes that must be a match to the music. This shows that the orality in the Prambanan Ramayana *sendratari* is not meant to tell the plot of the story but to merely become one of the Javanese identity signals. This identity signals of being Javanese (Indonesian) becomes important when the new genre of Javanese dance drama is to be raise to the globa level. To face the challenge, however, sacrifices are needed. The minimality of the orality in the *sendratari* is actually a big sacrifice for the Javanese society. Javanese dance dramas, once full with orality containing life teaching and philosophy, must experience cutting and, even, eliminating for the sake of being able to present shows that can be watched by people from outside Java, or Indonesia. The many kinds of orality media such as *suluk, kandha*, verbal dialogues, and songs that once fully filled Javanese dance dramas have been eliminated and left *gerong* as the only one remaining in *sendratari*.

In spite of all of that, however, in a general way, the Prambanan Ramayana *sendratari*, either its oral element, music, or movement, has reflected the ways of viewing and thinking of the Javanese people about art. The shift from dance dramas to *sendratari* occurs in the discourse of modernization due to the contestation between tradition and market. Still, this development indicates that the modern Javanese society has contributed in making "instant" culture available for the global world without abandoning local traditions.

The shift of the structure and contexts of the Ramayana in Java, from *Serat Rama* (Book of Rama) to become Prambanan Ramayana *Sendratari*, shows the continuity of Javanese cultures past and present. The density of the styling and the symbolic-philosophical contents in the Prambanan Ramayana *sendratari* in developing cultural products of the modern Javanese society, more particularly Yogyakarta society, are taken not only as an attribute for Yogyakarta as a tourism city, but also, more than that, as an important and represtative icon for the continuity of the Javanese cultures from the past to the present. It is therefore so how every staging of the Prambanan Ramayana *sendratari* is seen not only as a tourism-entertainment activity but also a cultural activity.

This study has also, practically, proposed how creative ideas of tradition-based marketing of art products can be accepted globally so that, in the contexts of macro Indonesia, can be taken as a model for the development of cultural and tourism industries. That way, the cultural wealth of Indonesia is able to compete in this "economy-as-commander" era. This is in agreement with Marsono and Wirjono's (2011) study concerning the positive economic impacts of the presence of the Prambanan Ramayana *sendratari*.

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