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### Comparison Between Sheikh Amongraga's and Tambangraras' Actions in *Serat Centhini* and The Novel of *Centhini: Kekasih Yang Tersembunyi*

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**Abstract:** *Serat Centhini* written by Pakubuwana V in 1815 was transformed into a novel entitled *Centhini: Kekasih yang Tersembunyi* by Elizabet D. Inandiak in 2015. As a transformed work, the novel can be assured to contain different points (deviation and replacement) from *Serat Centhini* as a hypogram. There are things deviated in the novel *Centhini: Kekasih yang Tersembunyi* from the ones in *Serat Centhini*, like the differences of behaviors or actions of the characters. This study will discuss differences of actions taken by Tambangraras and Sheikh Amongraga in the episode *empat puluh malam di pelaminan*. This study aims to describe the differences of Tambangraras' and Sheikh Amongraga's actions in the novel *Centhini* and the ones in *Serat Centhini*. This study was derived from the theory of transformation by using a comparison technique. The data of this study was collected from an objective analysis of a hypogram and transformed work through observation and note-taking in a qualitative approach. In this regard, the actions and behaviors of Sheikh Amongraga and Tambangraras shown in *Serat Centhini* were compared to those shown in the novel *Centhini: Kekasih yang Tersembunyi*. From this study, it can be concluded that there are striking differences in terms of their behaviors and actions in the hypogram and the transformed novel. Consequently, readers cannot only rely on the transformed novel in understanding *Serat Centhini*. Both works must be viewed as different or independent work.

**Keywords:** *transformation; comparison; deviation*

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#### A. INTRODUCTION

*Serat Centhini* was written by Pakubuwana V in 1815 in the form of *macapat*, telling a journey represented in Javanese narrative poetry. *Serat Centhini* is a Javanese monumental work often referred

to as a masterpiece or *baboning pangawikan Jawa* (the mother of Javanese knowledge) and the book of *santri lelana* (the wandering of a student). It has been previously studied by Marsono, et al. (1998), Haryono (1998 and 2016), Junanah (2008, 2010), Suratno



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(2016). Wibawa (2013), Nurnaningsih (2015, 2016), Muslifah (2013), and Behrend, (1995) due to its various and profound contents. As a monumental work, *Serat Centhini* has become a reference for its transformation into modern Indonesian novels. In fact, *Serat Centhini* has been transformed into French literature. Then, the French version was transformed into a modern Indonesian novel entitled *Centhini: Kekasih yang Tersembunyi* written by Elizabet D. Inandiak (2008 and republished in 2008).

The existence of *Serat Centhini* (hereinafter referred to as SC) as a hypogram and the novel *Centhini: Kekasih yang Tersembunyi* can be studied by using the theory of literary transformation. A comparative technique can reveal details including addition, reduction, changes, or deviation of the structure (especially the actions taken by Sheikh Amongraga and Tambangraras) in the transformed work compared to the hypogram text. One of the previous studies aims to make a comparison between the behaviors or actions taken by Sheikh Amongraga and Tambangraras in the episode *Empat Puluh Malam di Pelaminan* (in SC). This episode is the most popular for readers as it is included in all transformed novels. This episode mainly tells the story of 40 days of marriage between Sheikh Amongraga and Tambangraras and the way Sheikh Amongraga left Tambangraras.

This study is based on the main problem of whether there are differences of behaviors and actions taken by Sheikh Amongraga and Tambangraras shown in the hypogram and the transformed work. If they exist, this

study reveals them in detail. The main objective of this study is to describe the differences of behaviors or actions taken by Sheikh Amongraga and Niken Tambangraras in the hypogram and the transformed work.

## B. THEORIES AND METHOD

This study uses a theory of literary transformation and a literary comparison technique. Within the perspective of a transformation theory, the existence of a literary work cannot be separated from the previous work. In terms of the transformation, the previous work is used as a cornerstone for creating the new work known as a hypogram (Rigattere, 1978 compared to Teeuw, 1984; Pradopo, 1986, 2007). The new work in response to the hypogram is known as a transformation. Interpreting the new work needs to consider the hypogram. Through his creativity, the author can take materials from his previous work. The relationship between the hypogram and transformed work is reflected in the form of reduction, development, contradiction, and rejection (Pradopo, 2007; Riffatere 1978; Junus, 1985; Jasuss 1974; and Culler, 1977). This study is limited to the aspect of behaviors or actions taken by Sheikh Amongraga and Tambangraras in SC and NC.

This study used observation and note-taking techniques (Sudaryanto, 2013). First, the data of the behaviors or actions of Sheikh Amongraga and Tambangraras in SC and NC were collected. Second, the behaviors or actions of Sheikh Amongraga and Tambangraras in both works were compared to unveil the similarities and

differences. In this study, the actions of Sheikh Amongraga and Tambangraras in SC were compared to their actions shown in the novel Centhini: Kekasih yang Tersembunyi (2015) by Elisabet D. Inandiak (referred to as the novel Centhini or NC). By comparing the actions, the reduction, addition, development, and deviation of Sheikh Amongraga's and Niken Tambangraras' actions in the transformed text (NC) from the hypogram text (SC) can be explained. Besides, the data of their actions were taken from the time when Sheikh Amongraga married Tambangraras and lived in Wanamarta for 40 days (before he left Tambangraras). Third, once the similarities and differences were analyzed, conclusions were drawn.

### C. DISCUSSIONS

In this section, the discussions are presented by comparing the actions of Sheikh Amongraga and Tambangraras shown in Serat Centhini and those in the novel *Centhini* since they were in the bridal chamber in the first to the last night. However, the story does not tell every action of Sheikh Amongraga (SA) and Tambangraras every night. There were some nights that do not mention the actions taken by SA and T. The discussions are done every time when an action or behavior of SA and T is presented in both the hypogram and the transformation text. It aims to make the researchers easily understand the comparison of their actions in both texts (hypogram and transformation text).

#### 1. Sheikh Amongraga's and Tambangraras' Actions in Serat Centhini

On the first night, SA explained to T about the true knowledge (the knowledge of *mukamat*) including the knowledge of shari'ah, makrifat, hadith, ijma' and qiyas in Islam. In addition, SA explained the importance of a wife's submission to her husband. T, on the contrary, willingly accepted the teachings from SA about praying (salat) and other religious knowledge (SC 6, p. 59-60). On the second night, SA explained about the requirements of doing salat (clean in terms of physical and spiritual state). Meanwhile, T asked about the state of salat in Islam (SC 6, p. 62). Besides, T explained the existence of Centhini in which she still had a family relationship with him (SC 6, p. 63-66). T read Al Quran following the request of SA (SC 6, p. 86).

On the 3rd night SA stroked T's forehead and explained about prayer (salat). Then, SA explained the meaning of Surah Al Fatihah. Afterwards, SA explained about the concept of *kamsiyah*, *arbangiyah*, and *jamangiyah* year to Ki Bayi Panurta and continued to explain the months, cycle of dates (*wuku*), and calculation system of Javanese calendar (*petungan*) (SC 6, p. 223-224). Besides, T listened to SA's explanation about *sarengat*, *tarekat*, *hakikat*, and *makrifat*. When he finished, T asked SA to explain the qualities and names of Allah, including *apngal* Allah (SC 6, p. 209). On that night, SA explained about the fateful

day following Ki Bayu Panurta's request. It was not long before SA and T entered the bridal chamber (SC 7, pp. 4-5). On the 4th night, SA explained the science of life symbols to T. She felt happy listening to explanation or advice from SA (SC 7, p. 13). In addition, on the 5th night, SA explained the process of dying in life and living in death (SC 7, p. 11). On the 6th and 7th night, SA explained to T about praising Allah as well as faith, zakat and almsgiving. T was very happy to receive advice from her husband and kissed the SA's feet. In addition, the SA explained the requirements for fasting in Ramadan (SC 7, p. 18).

On the 8th night SA explained about the pillars of Islam and T was happy to listen to his teaching (SC 7, p. 31). Furthermore, on the 9th night, SA gave advice about the perfection of worship, and T was happy then kissed SA's feet as a sign of obedience to her husband (SC 7, pp. 33-34). On the 10th night, after doing isha prayer, SA and T entered the bridal chamber. SA explained about *dhikr* (remembrance of Allah) to T. T was happy and enlightened after listening to the explanation from her husband (SC 7, pp. 37-38). On the 11th—13th night, the actions highlighted shifted to the ones in Ki Pengulu's house. On that night, SA explained the twenty characteristics of Allah to T in the bridal chamber (SC 7, p. 44). On the 14th, night SA gave advice on death and prayer in Islam. On that night, SA and T had discussion until dawn (SC 7, p. 66). After the 14th night there was no detailed story of the

actions of SA and T. It was even stated that there was nothing to talk about (known as *ing ratri datan winarni*) (SC 7, p. 86). It was only mentioned one night that SA explained to T about the hadith regarding people who were loved by Allah. T asked SA to explain the nature of women and men. SA explained that a man contained the nature of a woman and vice versa in the line "*sejatining wanita ana ing kakung ana ing istri*" (the nature of wife lies in a husband and vice versa) (SC 7, p. 123). After that, the story highlighted in detail the process of making a house for SA and T which took up to 20 days. Finally, SA and T had sexual intercourse on the 40th night. Then, a few days after that, SA left T without saying goodbye. He left with two servants stating in a line '*lah ki santri payo lunga*' (let's go *ki santri*) after writing a farewell letter to T, his brothers-in-law, and Ki Bayi Panurta, (SC 7, p.141).

## 2. Sheikh Amongraga's and Tambangraras' Actions in the Novel Centhini

The actions of SA and T in NC were quite different from their actions in SC. The writer deviated their actions in SC. It seems that there was different modeling within the Javanese and western culture. NC was written by a western person (Elizabet D. Inandiak, a French), so she included a western value in presenting SA and T in the episode *Empat Puluh Malam yang Satunya Hujan* (NC, 2008, p. 235-291). The value mentioned was related to sexual freedom. Therefore, SA and T

who were portrayed as islamic and ethical characters were deviated as free people by the writer of NC. SC displayed SA and T as a student and ulema holding social ethics and husband-wife relationship.

On the first night, SA did not explain the knowledge of *mukamat* to T as shown in SC. However, SA was sitting naked in front of his wife so T could see SA's genitals clearly (NC, 2008, p. 237). On the 2nd night, SA explained the importance of declaration of faith or shahada in Islam. It was explained by SA while he was naked sitting cross-legged at the end of the bed (NC, 2008, p.242). On the 3rd night SA explained to T about prostration (not a part of prayer), and there was no explanation about Al Fatiha from SA. SA explained about prostration while being naked and sitting at the end of the bed. In the morning, SA engaged T to do ablution before doing *fajr* prayer. There were different actions of SA and T on the fourth night. On that night, the story was different from SC where SA explained about the qualities and names of Allah while SC did not describe the actions of SA and T.

On the 5th night in SC, it was told that SA explained about the symbols of death in life and life in death. Meanwhile, in NC it was stated that SA explained the meaning of praying while being naked and sitting at the end of the bed (NC, 2008, p. 246). T was not mentioned on the 5th night in NC. Then, on 6th SA explained to T about the position of *fajr* to *isha* prayers while T

was removing the flower ornaments on her head. On the 7th night of SC, SA explained to T about *zakat* or almsgiving while in NC it was mentioned that SA explained about the movement of prostration - face touching the ground. It was carried out by SA while T was sitting cross-legged at the front of the bed and naked (not too close to SA) so that she could hold the genitals of SA (NC, 2008, p. 248).

The 8th night in NC was different from SC. In SC, SA explained about pillars of Islam while NC emphasized the arrival of Mataram troops in Wanamarta. There were seven troops coming to meet SA. SA taught them that there were two obligations they needed to meet. Surprisingly, SA said that prayer was not one of them and could be neglected. It made one of the troops (an ulema) shocked as he said prayer was not an obligation (NC, 2008, p. 250). There was no part on the 8th night telling the actions taken by T. The ulema from Mataram, indeed, said that the teaching given by SA violated and deviated from Islamic belief.

On the 9th and 10th nights, SA gave advice to T regarding the perfection of worship and about *dhikr* (remembrance of Allah) while T was sitting naked at the end of the bed. Then, in a barefoot position, SA stretched out his bare hands to her wife's feet and licked her vagina. There were only a few SA actions from the 11th to 13th nights of SC, and T was not mentioned. However, in NC it was stated that SA was in a naked position at the

stern of the bed explaining the creation of Allah's creatures. On the 12th night, SA was told to be in the prow of the bed in a naked position so that T could see her husband's penis clearly, while SA explained that there were four elements in Allah's nature consisting of earth, water, wind, and fire.

On the 13th night, the actions of SA and T were not told. It was mainly about those of Jayengraga. As he was unable to hold his lust, he kissed his wife while walking and squeezed her breasts pleasantly. On the next night SA was sitting cross-legged at the end of the bed while explaining the nature of a viewer (a viewer was basically viewed) (NC, 2008, 254-255). On the 15th night, SA was sitting at the end of the bed in a naked position and told his wife to borrow a headscarf. T took off and gave her scarf to SA, and they embraced.

In SC, the story of SA and T only lasted until the 14th night, while in NC the story continued until the 40th night. In NC, since the 15th night it was stated that SA and T were naked including the 15th, 17th, 19th, 20th, 23rd, 24th, 25th, 26th, 27th, 30th, 31st, 32nd, 33rd, 34th, 37th, 38th, and 40th nights. On the 18th and 39th nights there was no story of SA and T. On the 40th night, it was told that SA and T were sitting and having sexual intercourse. The story of SA and T from the 15th to 38th night was not stated in SC. It can be considered as an additional transformation or deviation of NC from SC.

## D. CONCLUSIONS

The novel *Centhini: Kekasih yang Tesembunyi* by Elizabet D. Inandiak (2008) is a transformed work of *Serat Centhini* written by Pakubuwana V in 1815. There are differences between Sheikh Amongraga's and Tambangraras' actions in the episode *empat puluh malam di pelaminan* shown in SC and NC. The differences are given shortly as follows. First, SA's teaching and advice to T was different from one night to another in both SC and NC. Second, the position and actions of SA and T in the transformed work was different from those shown in the hypogram text. In the transformed work, there were 39 scenes in the 39 nights mentioning that SA and T were naked while they were in the bridal chamber. In contrast, it never happened in SC. It can be assumed that NC was influenced by western ideas exposing a sexuality aspect, while SC was written by considering Javanese culture maintaining ethics. Therefore, reading NC does not mean understanding SC. SC and NC must be placed as two different works that require different understanding.

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