Re-Creation of Surabayan Folklores: Reception and Adaptation

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ABSTRACT

Adaptation in literary works is often associated with reception and intertextuality. Reception and intertextuality of literary works are the manuscripts memorable to the audiences presented in different forms. Keeping the folklores told verbally over generations potentially lose their significant parts and cannot reach broader audiences. For instance adaptation from oral to written form, involved adding moral values relevant to today's generations, either their way of thinking or what is common to them. The re-created folklores include *Kisah Sunan Ampel, Legenda Joko Jumput, Legenda Joko Dolog, Legenda Buaya Kapasan, Legenda Sawunggaling, and Asal-Usul Kota Surabaya*. The results indicate that the adaptation of Surabayan folklore underwent a process of transformation, editing, revision, context update, lateral in nature, and adaptation oriented as an investment of cultural project and cultural dialogue.

Keywords: Surabayan Folklores, Reception, Adaptation, Re-creation

1. INTRODUCTION

Adaptation takes place in response to literary works' reception and intertextuality. Literary works' reception and intertextuality constitute a manuscript memorable to the audiences normally presented in a non-original form. Such intertextuality of the literary works denotes the result of the adaptation and reception by the readers of the works. The adaptation process upon the accepted work generates a manuscript which stays on readers' memory –often from various forms of literary works, either the original or adapted ones. Any adapted work of texts mostly conveys its own reception from the readers. In other words, the readers react differently to the adapted works. To illustrate, Cinderella, a fairy tale is adapted to many different forms as a story book for children, movie, and drama. These three forms of adapted work inevitably have different reception from their audiences.

Reception, adaptation as well as transformation of literary work can be viewed according to their form or their medium; originated from oral tradition, the fairy tale, for instance, is later transformed to written and audiovisual ones. The process occurred in response to the need of the audiences and the trend of work. To date, folklore is believed to be the medium to educate children. As the children play an important role for the next generation, their education should also be taken into account. Younger generation is expected to be much better than the older one and to sustain the national identity. To achieve this, various efforts should be made including the adaptation of literary work where the messages are considered positive for children.

It is unlikely that the memory of those classified as Silent Generation and Baby Boomers regarding Surabayan folklore can be accessed by Millenials and Generation Z, or probably Generation X as well. For that reason, the research on Surabayan folklore was conducted to provide reference for those seeking information concerning Surabayan folklore [1]. The adaptation of the narration in the folklore was conducted without reducing the crucial parts of the story. Moral values were added to the story and their relevance was taken into account for Generation Z and Generation Alpha to accept the adapted work [2]. Surabayan folklore that has been re-created includes "Kisah Sunan Ampel", "Legenda Joko Jumput", "Legenda Joko Dolog", dan "Legenda Buaya Kapasan", "Legenda Sawunggaling", dan "Asal Usul Kota Surabaya". The six stories of the Surabayan folklore were adapted and re-created; and the outcome was three stories integrated with national orientation, mental revolution – *(1) Kipas Sunan Ampel; (2) Sayembara Hati Joko Dolog dan Joko Jumput; (3) Tanah Sura dan Baya.*

2. METHOD

In this research, the process of adaptation of oral and written literary works of Surabayan folklore into the content re-creation of a story, used qualitative descriptive method. The data of this inquiry were in the form of text containing written story of Surabayan folklore who have been adapted from various media and informants into a book of the Surabayan folklore. The

data was then analyzed qualitatively, resulting in conformity with the phenomenon being observed so that the results were sort of reasoning and presentation in narrative form of words, not a number. Hutcheon's [3] adaptation theory was employed in this study as a basis of analysis.

3. RESULTS AND DISCUSSION

3.1 Divergent Individual's perception

The results of adaptation and re-creation of Surabayan folklore analyzed using the adaptation theory proposed [3]. It can be seen in Table 1, Table 2, and Table 3.

Table 1. The results of adaptation of Surabayan folklore

Original version	Re-created version
1) *Kisah Sunan Ampel*	1) *Kipas Sunan Ampel*
2) *Legenda Joko Dolog*	2) *Sayembara Hati Joko Dolog dan Joko Jumput*
3) *Legenda Joko Jumput*	
3) *Asal-Usul Kota Surabaya*	3) *Tanah Sura dan Baya*
5) *Legenda Buaya Kapasan*	
3 *Legenda Sawunggaling*	

Table 2. Re-creation elements of Surabayan folklore

Number	Original version	Re-created version
1	- History - Complex pedigree - Hard to understand	- Modified to fairy tales genre - Daily basis - Easy to understand
2	- On request of Purbawati - Dispute between the 3 partie - A curse of Surabayan *Adipati* (major)	- On request of Surabayan *Adipati* (major) - Simple and easy plot - A curse of haunted forest
3	- 3 different stories describing Surabayan city - Range from history, legend, to fairy tales	- Fairy tales - A Friendship of two figures - Combination of 3 stories - The fight between big fish and big crocodile

Table 3. Moral values in the re-created folklore

No	Original version	Re-created version
1	- Reliable - Responsible	- Kindship - Productive
2	- Competition - Mediation - Honesty - Cause and effect	- Competition - Honesty - Cause and effect
3	- Courage - Faithfulness - Respect	- Persahabatan - Kerjasama - Kecerdikan

The results of the adaptation are in line with one of the adaptations proposed by Hutcheon [3] called telling adaptation. This type of adaptation emphasizes on narration of the story, where acceptability and imagination of the readers rely much on it – not on the images or voices. It triggers the readers to imagine something narrated in the story so that detailed description of the story can be obtained by the readers.

In addition, the six adapted stories of Surabayan folklore are in accordance with what is stated by Sanders [4], focusing on new insight by transforming, editing, and revising the original source. They also support Ray's [6] claim that there should be something new in the content or the context of the story. Hutcheon [3] suggests that adaptation is more lateral in nature than linear, meaning that through adaptation the story goes beyond its hierarchical cycles.

Three adaptations of the six manuscripts underwent a process of transformation and revision to meet the need of character education of today's generation of Indonesia - toward mental reformation. Today's millennial generation find it easier to learn simple and interesting things. The story of *Sunan Ampel* was retold with a more simple language and a light storyline. It was added with a novel story in it. As the title suggests, the *Sunan Ampel* Fan, an additional story about fans was used to attract people to be willing to embrace Islam. The re-creation of the six narratives of Surabayan folklore can also be expressed as a lateral form, although it still does not leave the core of the story linearly. *Sunan Ampel* was still narrated to spread and teach Islamic teaching, yet the methods used in the story were made easy to follow by the millennial generation- by giving gifts for those interested in embracing Islam in the form of a beautiful fan.

The six adapted narratives of Surabayan folklore include "Kisah Sunan Ampel", "Legenda Joko Jumput", "Legenda Joko Dolog", and "Legenda Buaya Kapasan", "Legenda Sawunggaling", and "Asal Usul Kota Surabaya". Those six narratives were re-created into three stories namely *(1) Kipas Sunan Ampel, (2) Sayembara Hati Joko Dolog dan Joko Jumput, and (3) Tanah Sura dan Baya*. The adaptation process involved some adjustments and interpretation of the text. The process considered the three points; first, the present of a product with different context and content (process of transposition); second, the creative process (process of creation) involving re-interpretation and re-creation; and third, intertextuality. The three processes were the ways the writers used to re-create the narratives of Surabaya folklore and the writers certainly used different perspectives.

The results of the adaptation of Surabayan folklore are such an improvement to revive ideas that are considered relevant to current situation in the society. Therefore, they support the goal of the nation, the Mental Revolution, by interpreting and re-inventing new stories through the creative process to fulfil the learning needs of character education of today's generation. The improvised stories were tailored to meet the current generation characters who love something easy, simple, and engaging.

Faubert [6] in his article entitled 'Perfect Picture Material': Anthony Adverse and the Future of Adaptation Theory, states that the adaptation of a literary work should not be positioned as a hand extension of the previous medium, but is a form of cultural dialogue that is constantly experiencing quality improvement. Three other theorists, [3] [4] [5] share the same claim, that adaptation should be invested as a cultural project – not exploiting the earlier works.

There are various purposes in adapting a literary work, ranging from the emotional sense of closeness to the literary work to commercial reasons. Hutcheon [3] classifies the objectives of the adaptation to four factors, namely economic, cultural, personal, and political factors.

The process of re-creation of Surabayan folklore in this sense is a cultural project. The purpose of re-creation of Surabayan folklore was to build the young generation's character in accordance with the ideal of nation, namely mental reform. Literary work is a medium that can be used as a character education material. If the old stories deliver to the current generation, it would be very likely that acceptance is beyond the expectations of educators. Therefore re-creation of folklore can be viewed as a cultural project, in addition to growing the character of the nation and cultivating literacy through folklore.

Hutcheon [3] further wrote in his book A Theory of Adaptation, the so-called adaptation is an activity or activity that transcends the original source. Adapting means to rearrange, change, make them fit into the needs, and make the results of adaptation a productive work. Hutcheon [3] has brought important depictions of all adaptations, of what, who, why, how, and where.

The purpose of re-creation of the Surabayan folklore is as a response to what, educators are a picture of who, fulfilling the ideals of the nation is a response to why re-creation of folklore should be done, how refers to the way the contents of folklore were adapted to fulfil the needs of the current millennial readers, and where refers to where the folklore situated and where the audience is located.

4. CONCLUSION

In accordance with its literal meaning, adaptation of Surabayan folklore experienced transformation, editing, revision, context novelty, lateral stories to go beyond their source of hierarchical cycle. The adaptation of Surabayan folklore is in line with the purpose of adaptation, as a form of investment in cultural projects containing cultural elements in it. Thus, this corresponds to the ideals of Mental Reform proposed by the President of Republic of Indonesia, Joko Widodo for the current millennial generation.

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