
PROPHET KHIDIR IN KUNTOWIJOYO'S NOVEL WASRIPIN DAN SATINAH: WOLFGANG ISER'S AESTHETIC RESPONSE ANALYSIS

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ABSTRACT

This study aims to describe and reveal the meaning of the figure of the Prophet Khidir as a repertoire in Kuntowijoyo's *Wasripin dan Satinah* novel in terms of Wolfgang Iser's Aesthetic Response theory. This study is qualitative descriptive, and the data source is the novel *Wasripin dan Satinah* published by Kompas Publisher in 2003. Using a note-taking technique of all novels related to the Prophet Khidir's repertoire, it obtained the data. The technique was through 1) identification, 2) classification, 3) interpretation, and 4) inference. The results showed that 1) the figure of the Prophet Khidir in the novel *Wasripin dan Satinah* was an earlier reference in the text used by Kuntowijoyo as the basis or background for creating his novel. The transformed story of the Prophet Khidir in the *Al-Qur'an* has a different storyline. 1) In the *Al-Qur'an*, Prophet Khidir was approached by Prophet Musa to learn. Meanwhile, in the novel *Wasripin dan Satinah*, the Prophet Khidir came to *Wasripin* to give his knowledge. 2) The novel *Wasripin dan Satinah* which represents the figure of Prophet Khidir, has given rise to myths in the lives of Javanese people. 3) an intention conveyed by Kuntowijoyo in presenting the figure of the Prophet Khidir in his work, namely a lesson not to be shirk by glorifying or deifying someone who has superior abilities.

Keywords: *Prophet Khidir, repertoire, Kuntowijoyo, novel Wasripin dan Satinah, aesthetic response*

INTRODUCTION

About the Prophet Khidir, some consider him only a myth because his existence is considered historically unreal. However, the Prophet Khidir is considered real by some people because it is written in the *Al-Qur'an* surah *Al Kahfi* verses 60-82. The surah tells the meeting and interaction between Prophet Musa and Prophet Khidir. Allah ordered Prophet Musa to learn from Prophet Khidir. Islamic fairy tales and children's stories have adapted the story of the Prophet Khidir. Indonesian people have also known the figure of the Prophet Khidir. In Java, people are familiar with stories about the Prophet Khidir and his interactions with specific figures in the past, such as Sunan Kalijaga.

Discussing further the Prophet Khidir, it is also necessary to first understand the understanding of the Prophet. Ahimsa-Putra (2016) reveals that a prophet is a human being whom God gives the ability to have direct contact and obtain direct knowledge from God. Al Asqalami (2018) revealed that Khidir was a prophet. He describes the Prophet Khidir as a figure of greatness and glory. It is not only in science but also in terms of closeness to God (Faisol, 2011). Khidir means "someone green," symbolizing the freshness of the soul. Green symbolizes freshness and knowledge. The color symbolizes the blessing that accompanies God's unique creature (Shihab, 2002).

Prophet Khidir is a unique creature because Allah delays his death. The Prophet Khidir receives the task of teaching saints, Sufis, and people who are diligent in getting closer to Allah (Shiddiq, 2012). However, there are still debates about the immutability of Khidir's life. It has become a topic of long debate among scholars. Some, especially Sufi scholars, believe that Khidir is still alive today. Some others, especially the *hadith* experts, believed that Khidir had died (Rois, 2015).

Khidir is a master of the science of *makrifat*. Only a few master this science. Even the Prophet Musa, as told in the *Qur'an*, had not mastered it. Only certain people who are willed by Allah go through a laborious process with certain conditions taught in Sufism (Tadjid, 2019a).

Many literary works have adopted this mysterious figure of the Prophet Khidir in the form of poetry and prose. In the form of prose, the Prophet Khidir is presented in short stories and novels. One of the modern Indonesian novels contains the Prophet Khidir, namely the novel *Wasripin dan Satinah* written by Kuntowijoyo. The fact that the Prophet Khidir inspires many literary works, including the novel *Wasripin dan Satinah*, becomes the reason for choosing this novel as an object of research. Another reason is that the novel *Wasripin dan Satinah* by Kuntowijoyo was created or written with the awareness of the purpose of worship. Kuntowijoyo recognizes this in his book *Maklumat Sastra Prophetic*. Kuntowijoyo (2019) reveals that he desires to write literature as worship and pure literature. Kuntowijoyo admitted that he never referred to his literary work as Islamic literature because he thought it was not worshiped. In general, however, people define Islamic art as art that evokes Divine consciousness.

Kuntowijoyo is known as a writer, humanist, and historian. Many of his works are in that field (Yuni & Hijrawan, 2021). Kuntowijoyo was born in Bantul, Yogyakarta on September 18, 1943. His father was a puppeteer and reader of *macapat*, while his great-grandparent was a writer of the *Al-Qur'an Mushaf* (Anwar, 2019). This condition positively affects his personal development, especially his literacy. His works are thick with Javanese and Islamic culture. It comes from his experiences and knowledge (Hadi WM, 2004). One of the novels that depict Javanese culture and mystical traditions in the Islamic world is the novel *Wasripin dan Satinah*.

The novel *Wasripin dan Satinah* tells the story of Wasripin, who left Jakarta for his mother's hometown until he was stranded in the village where the fishers were. Wasripin then became famous and respected because he could heal the sick after many people believed that he met an older man who was thought to be the incarnation of the figure of the Prophet Khidir. Kuntowijoyo also describes how the Javanese believe in mystical and occult things through this novel. Kuntowijoyo describes this condition through the characters presented in the story, who believe in Wasripin's figure as the Prophet Khidir, a symbol of knowledge and help. In *Wasripin dan Satinah's* novel, Khidir is presented to interact in communication with the Wasripin character, which influences the story of the other characters.

Myths are folk tales whose characters are gods or demigods who happened in another world or the past and are considered to have happened by the story's followers. The myth comes from the Greek 'muthos,' which means word of mouth, or informal stories about a tribe passed on from one generation to another (Christensen, 2008). Angelina (2015) reveals several universal themes in myths that are almost always found in various cultures in the world. The themes and values carried in this myth will develop into rules and the habits that humans have to do to respect nature and the gods. These rules and habits lead to a culture passed down from generation to generation. What is realized in the novel *Wasripin dan Satinah* is related to the figure of the Prophet Khidir as a previous reference which is a form of "store of knowledge" term (Manshur, 2007) owned by Kuntowijoyo. This storehouse of knowledge, when juxtaposed with the concept of Iser, can be called a repertoire. In short, repertoire can serve as the basis for creating a work and the author's background to create the foreground.

In his book, *The Act of Reading: A Theory of Aesthetic Response* (1987), Iser describes aesthetic response theory and repertoire. Repertoires can be recognized through references to previous works or to a set of norms that are the basis for creation, namely social, historical, and whole cultural norms that appear in the text (Iser, 1987), while the aesthetic response must be understood in terms of interactions between text and readers. It is called an aesthetic response because it stimulates the reader's imagination, giving the desired effect (Iser, 2000b).

Wolfgang Iser (22 July 1926-24 January 2007) is a German literary theorist and one of the founders of admissions aesthetic schools at the University of Constance and the University of California. He developed aesthetic response theory (Shi, 2013). The hallmark of Iser's reception/reception theory is the aesthetic response. The aesthetic response must be understood in terms of the interaction between the text and the reader. It is called an aesthetic response because it stimulates the reader's imagination, which gives life to the desired effect (Iser, 2000b).

Iser's aesthetic response study focuses on fundamental questions concerning the process of interpreting the text generated through communication between the text and the reader (1987: x), namely how and in what conditions so that a text becomes meaningful to the reader. This question concerns (1) the way or action of reading; (2) the interaction between the text and the reader. The mode and action of reading refer to how the text directs how it is read and how the reader's experience governs the reading. Concerning meaning, Iser emphasizes that readers should react to the text, not just accept what the author says in the text.

Iser (1987) states that the most important thing for readers, critics, and writers is to understand the function of literature. Although Iser emphasizes the effect of text on readers, patterned through the intersection of the relationship between text and reality and the relationship between the text and the reader, Iser's aesthetic response theory has implications for a social perspective. It can be seen in one of his concepts regarding repertoire. The repertoire consists of all areas which can be recognized in the text. This area can be in the form of references to previous works or social and historical norms, or it can take the whole culture that appears in the text. In short, it is extratextual reality as Prague Structuralism calls it. The repertoire consists of selecting norms and allusions. This literary allusion is functional, not just imitative (Iser, 1987: 79).

According to Iser (1987: 69), the evocated reality is not limited to printed pages alone. Even though the text becomes the main center of its attention, it does not deny that its emergence is inseparable from the extratextual reality. It can be seen in the presence of references to works that have existed/preceded them, social and historical norms, and the whole culture that appears in the text. Likewise, Mukarovsky (Soeratno,

2003) revealed that literary works could not be understood and researched independently of the social context. In the development of Mukarovsky's thought, literary works are a variety of self-realization of a subject in the outside world.

The form of self-realization of a subject (author) in the outside world as outlined in literary/fictional works is still an artifact without the reader's role as the giver of meaning. This reader then makes literature an aesthetic object. Thus, the existence of readers is impossible to negate in the interest of literature. As has been emphasized by Iser (1987: 20), no one denies the existence of readers in evaluating literary works, even though people talk about literary autonomy. Iser stated that the text has meaning only when it is read. Therefore, reading is an essential prerequisite for all literary interpretation processes. The central point in literary reading is the interaction between the structure of the work and the readers.

In his other book, *The Range of Interpretation*, Iser reveals that no story can be told as a whole. The text itself has holes, and some gaps and gaps must be negotiated in the act of reading. Readers bridge the gap, and communication begins (Iser, 2006). Blank indicates that the text segments and patterns are different to relate to even though it does not say so. A Blank is a text connection that is not visible (Iser, 2000a).

Other research has studied the Novel *Wasripin dan Satinah* with different theories and approaches. For instance, Giyato's research in 2010 entitled *Kuntowijoyo's Prophetic View in Novel Pasar, Mantra Pejajak Ular, and Wasripin dan Satinah*. In this research, Giyato uses the Genetic Structuralism theory and finds Kuntowijoyo's world view, namely a prophetic religious view, which includes the prophetic mission of art, social, culture, politics, educational economy, and morals. This research has the same material object but uses a different theory. This research can contribute to Kuntowijoyo's professionalism toward *Wasripin* and *Satinah* novels as material objects in the research.

Alifi (2010) conducted research entitled "*Makna Perwujudan Sosok Nabi Khidir pada Mimpi Tokoh Wasripin dalam Novel Wasripin dan Satinah Karya Kuntowijoyo Kajian Intertekstualitas*" in 2010. She found an intertextual relationship between the embodiment of the Prophet Khidir in the hypogram text and the *Wasripin* character in the *Transformasi*

text. She also found the manifestation of the Prophet Khidir in the *Wasripin* figure is a form of manifestation of "*Ratu Adil*" from the fishing community who has an actual leader figure who can provide salvation.

The difference between Alifi's research and this research was that Alifi's research discussed Prophet Khidir using intertextuality theory so that hypogram and hypergram texts are found for Prophet Khidir and *Wasripin* characters in the *Wasripin dan Satinah* novel. Meanwhile, this research discussed Prophet Khidir in the *Wasripin dan Satinah* novel using Wolfgang Iser's Aesthetic Response theory. The Aesthetic Response Theory focused on text and reader communication to find out Kuntowijoyo's storehouse of knowledge about the figure of Prophet Khidir as manifested in the *Wasripin dan Satinah* novel. The results showed that Prophet Khidir was the previous reference in creating the *Wasripin dan Satinah* novel.

Another research, Kusmarwanti (2015) about "Parents' Figures and New Order Political Reflections in Kuntowijoyo Novels," took two novels by Kuntowijoyo, namely *Mantra Pejinak Ular* and *Wasripin dan Satinah*. The results showed both physical and mental depictions of the parents. Both novels are related to the story of Ronggowarsito and Nabi Khidir; Parent figures reflect on New Order issues. Despite using a similar material object, this research is different considering that the problem formulation and theory are also different. Kusmarwanti's research focuses on the discussion of old figures and the political reflection of the New Order. Meanwhile, this study focuses on Prophet Khidir as the repertoire of the novel *Wasripin dan Satinah*.

Some studies related the repertoire with different objects of study. Marwata's research entitled "*Repertoire dalam Sri Sumarah*" (2001) and Setyami's research entitled "*Melacak Repertoire Novel Ronggeng Dukuh Paruk*" (2015) have different focuses on the discussion and the material object from this research.

This research aims to describe the story of the Prophet Khidir as a previous reference, as the basis for the creation process of Kuntowijoyo's *Wasripin dan Satinah* novels.

The novel *Wasripin dan Satinah* by Kuntowijoyo can achieve the effect on the reader to concretize the relationship between reality (fact) and fiction or see the extent to which fiction can represent the existing reality (facts). Thus, this research formulated the problem, namely, how did the story of the Prophet

Khidir as a previous reference become the basis for the creation of Kuntowijoyo's *Wasripin dan Satinah*?

This research discusses the Prophet Khidir as the embodiment of the repertoire in the novel *Wasripin dan Satinah* as the creator's background. Subsequently, it can reveal the foreground that Kuntowijoyo aimed to create. The novel *Wasripin dan Satinah* written by Kuntowijoyo, is inseparable from their experiences related to humanity's reality as a reality in the real world, which becomes the background of creation that leads to the foreground in their works as fiction in an imaginary world. It also reveals how far Kuntowijoyo expresses his repertoire or store of knowledge regarding the Prophet Khidir as a reference that preceded the creation of the novel *Wasripin dan Satinah*.

FINDING AND DISCUSSION

This section discusses the research findings, namely 1) Javanese myths and 2) The Prophet Khidir and social reality. The explanation is as follows.

In Wilkinson & Philip (2007), myths regulate daily human activities, whether consciously or not, and myths also serve as guidelines for what is good and evil in society. Mythology and mystification are inseparable from the life of Indonesian society, including the life and culture of Javanese society. Kuntowijoyo (2002) also expresses this in his book *Selamat Tinggal Mitos, Selamat Datang Realitas (Goodbye Myth, Welcome Reality)*, that Javanese culture is full of mythology, sacredness, and mystification. The *Wasripin dan Satinah* novels are one of Kuntowijoyo's works that describe this situation. *Wasripin dan Satinah* reflects traditional Javanese people who still have the habit of mythizing, sacredness, and telling mysterious things. Javanese mythologization, for example, the existence of a myth about Syekh Malaya/Sunan Kalijaga, who met the Prophet Khidir, asked for requests at the sacred graves, and gave offerings of sacred objects, offerings, and many more. The following excerpt depicts one of the myths of Javanese society manifested in the text of the novel *Wasripin dan Satinah*.

Mendengar Wasripin tidak lagi melaut, mereka kecewa. Mereka lalu menggandakan foto Wasripin yang ada di TPI. Para nelayan melaut dengan foto Wasripin di perahunya. Keyakinan

para nelayan, keberuntungan itu ialah karena mereka membawa foto Wasripin (Kuntowijoyo, 2003: 73).

Hearing Wasripin no longer going to sea, they were disappointed. They then duplicated Wasripin's photo at the fish market. Fishermen went out to sea with Wasripin's photo on their boat. The fishermen believe that they are lucky because they brought Wasripin's photo.

Some of the quotes above describe one form of Javanese mythology. Mythology is a collection of stories that tell the origin, including human ancestry, speculation of natural events, creation of horizon, fantasy stories, miracles, heroism, tragedy, and belief. This belief includes religion, customs, prohibitions, culture, and spirituality (Sikana, 2008). In connection with this quote, one form of Javanese mythology is the belief in absurd things related to the Prophet Khidir.

Some Javanese people still have excessive trust in someone, for example, by displaying a photo of an exalted person in certain places to get good luck. In the above quote, the fishing community deliberately duplicated Wasripin's photos to be installed on their boats to get a large catch of fish while sailing in the sea. The fishers do this as a form of their faith. Apart from myths, the life of Javanese people reflected in the novel *Wasripin dan Satinah* is also inseparable from sacred behavior (sacralization), as shown in the following quote.

Dalam upacara ruwatan, Satiyem diguyur bunga mawar. Kemudian ada wayang dengan cerita ruwatan Murwokolo. Seorang sukerto (kotor) harus diruwat. Sebab kalau tidak diruwat, dia akan dimakan Batara Kala (Kuntowijoyo, 2003).

In the ruwatan ceremony, Satiyem is showered with roses. Then there is a puppet with a ruwatan Murwokolo story. A sukerto (considered as dirty) must be purified. Because if not purified, he will be eaten by Batara Kala.

The quotation above shows that naming or giving a person's name cannot be separated from his birthday. For Javanese, birthdays do not only trace seven days (*Senen, Selasa, Rabu, Kamis, Jumat, Sabtu, and Minggu*), but there are also five *pasar* days (*Pahing, Pon, Wage, Kliwon, and Legi*) which all have meaning. For Javanese people, seven days and *pasar*

refer to the calculation of the day of birth, and the Javanese believe to affect a person's fate (good and bad luck). This birthday becomes the basis for naming the baby. On a more philosophical level, *weton* and *pasar* are used to predict fate. For example, Javanese people still believe in calculating their birthdays to determine the best days for marriage for couples getting married.

Javanese people also recognize a sacred tradition, namely *ruwatan*. *Ruwatan* is purification in avoiding inner difficulties through *puppet* performances by taking part in specific stories in the puppet (Soetarno, 1980). The Javanese also believe that the *ruwatan* tradition can free people from bad luck, which in the puppet it is called *murwakala*. *Murwakala* is an extraordinary story for *ruwatan* that takes the story of Bathara Kala (the giant as a symbol of anger), a predator of the *sukerto* people. According to Purwadi (2012), Bathara Kala is the incarnation of the devil expelled from heaven and came down to earth because of his arrogance.

The *ruwatan* ritual is inseparable from the shadow puppet show and traditional music gamelan chanting. The *ruwatan* tradition depicted in the novel *Wasripin dan Satinah* is the reality of the life of the Javanese people, who still uphold the tradition by doing *ruwatan*. The purpose of holding *ruwatan* namely asking to be released from calamity and obtain safety. The *ruwatan* tradition, reflected in the novel *Wasripin dan Satinah*, is a repository of Kuntowijoyo's knowledge about the world of wayang and Javanese culture, which is inseparable from his personal life as the son of a *dalang* (puppet master). Thus, Kuntowijoyo is no stranger to the world of wayang terms, wayang stories, and wayang figures. His knowledge of the world of wayang forms a background in his creative process.

Prophet Khidir and Social Reality

In connection with the life of mystery, in the novel *Wasripin dan Satinah* there is an appearance of a supernatural figure. This figure came to the Wasripin character for the first time when Wasripin arrived at a place and fell asleep unconsciously for several days on the porch of a mosque. This supernatural figure teaches Wasripin ablution, prayer, and *The Al-Quran*. Previously, Wasripin did not know the ablution, prayer, and recitation procedures because Wasripin did not do these things in his daily life. In the

quotations in the text, it appears that the presence of this mysterious white-haired old man was not even seen by those who came to the mosque; only Wasripin could see him. Some people believe that the figure of this old man is not an ordinary human. The following excerpt describes the presence of an older person who meets Wasripin.

Beberapa orang-menggoyang-goyang. Tapi Wasripin diam saja. Tidak terbangun (Kuntowijoyo, 2003: 6).

Some people-wagging. But Wasripin was silent. Not awakened.

Mata Wasripin melihat-lihat sekeliling. Ia terheran-heran.

"Lho dimana orang tua itu?"

"Engkau pasti bermimpi, Nak. Engkau tidur tiga hari. Tidak ada orang tua," Kata Pak Modin.

"Tidak mungkin. Berambut putih. Saya bahkan belum mengucapkan terima kasih orang itu keburu pergi (Kuntowijoyo, 2003: 19)."

Wasripin's eyes looked around. He was surprised.

"Where's the old man?"

"You must be dreaming, son. You slept three days. There are no parents," said Mr. Modin.

"Impossible. Grey hair. I haven't even thanked the guy in such a hurry to leave."

In the next part of the story, the people believe the old white-haired man who mysteriously meets Wasripin is the incarnation of the figure of the Prophet Khidir. The Prophet Khidir was able to see events that would happen; this condition was an ability that not everyone mastered. Prophet Khidir was able to know future events kept secret by Allah. It is evident from the events of the ability of the Prophet Khidir to see the future of the child he killed. Khidir also knew that rulers liked to seize the low fishing boat he was riding before the incident occurred. That is evidence that the Prophet Khidir mastered the science of *makrifat* (Tadjid, 2019b). Likewise, Wasripin, in the novel *Wasripin dan Satinah* written by Kuntowijoyo, has met Prophet Khidir in a dream and then described as having similarities with the abilities possessed by Prophet Khidir. Some thought that the Prophet Khidir had incarnated in Wasripin. It looks like the following quote.

Tahulah Wasripin bahwa mereka juga bisu. "yang ini jadi bisu karena jatuh dari truk. Yang ini bisu karena dipopor bedil waktu kampanye. Dan yang termuda ini bisu sejak kecil jatuh dari pohon". Mereka semua ingin dipijat (Kuntowijoyo, 2003: 29).

Wasripin knew that they were also has speech impaired. "This one has it because he fell from the truck. The other one because he was carried by a rifle during the campaign. And this youngest one has speech impaired since he was little. He fell from the tree." They all want a massage.

Wasripin bekerja dan mengatakan bahwa ada sekeluarga jin dan tinggal di TPI. Ia berhasil meyakinkan bahwa TPI itu milik manusia. Keluarga jin itu tidak mau pindah karena mereka tinggal di TPI sejak nenek moyangnya (Kuntowijoyo, 2003: 32).

Wasripin worked and said that there was a genie family and lived in TPI. He succeeded in convincing that the TPI belonged to humans. The genie family did not want to move because they had lived in TPI since their ancestors.

Having an unusual ability to know something that has not happened, Wasripin proves to have power over others. The power of Wasripin was the ability to heal people who were deaf and dumb due to illness and dumb and deaf due to congenital causes. In addition, Wasripin also can cure various diseases and even diseases that doctors may not be able to cure medically—shown in the following quote.

Kabar bahwa Waripin dapat melihat dunia halus menyebar. Mula-mula ia dikenal sebagai orang yang kedatangan Nabi Khidir, tukang pijat dan kemudian pengusir jin (Kuntowijoyo, 2003: 50-51).

The news that Waripin could see the subtle world spread. At first he was known as the person who came to the Prophet Khidir, a massage therapist and then a genie exorcist.

Wasripin's ability to see the world of spirits/spirits and as an unusual masseur finally spread to the fishing village. Almost everyone in his neighborhood knows the greatness of Wasripin. Due to the strengths of Wasripin, people believed that Wasripin was a

chosen person to receive revelation because he had met Prophet Khidir. The following excerpt describes it.

*"Ia bilang orang tua berambut putih."
"Jangan-jangan jin laut."
"Jangan-jangan Nabi Khidir"
"Ya, jangan-jangan Sang Nabi."
Kesimpulan bahwa Nabi Khidir sudah datang
itu disetujui oleh orang banyak (Kuntowijoyo,
2003: 15-16).*

*"He said the old man had grey hair."
"Could it be the sea genie."
"Could it be Prophet Khidir"
"Yes, perhaps the Prophet."
The conclusion that the Prophet Khidir had
come was approved by the crowd*

*Kabar bahwa Wasripin telah kedatangan Nabi
Khidir itu menular pada semua orang. Begitu
cepat, sehingga bukan saja para nelayan tapi
juga aparat dan partai-partai. Wasripin akan
sangat menguntungkan bagi partai mereka di
kampung nelayan (Kuntowijoyo, 2003: 21).*

The news that Wasripin had been visited by Prophet Khidr was spread to everyone. So fast, it was not only the fishermen but also the apparatus and parties. Wasripin would be very profitable for their party in the fishing village.

*"Istri saya bengeknya kumat. Datang Wasripin
dalam mimpi memberi air putih. Ee ketika ia
bangun ada air putih sungguhan, lalu diminum,
sembuh." Para nelayan dan orang pasar
menyebarkan berita itu ke seluruh kecamatan
(Kuntowijoyo, 2003: 172).*

*"My wife has a relapse. Wasripin came in a
dream to give water. Ee when he wakes up there
is real water, then he drinks it, and suddenly
healed." The fishermen and market people
spread the news throughout the sub-district.*

*Setelah mereka mendapat cerita bahwa Nabi
Khidirlah yang mengajarkan ilmu padanya,
mereka percaya kemampuan dukun muda itu,
dan ingin berguru padanya. Bahkan anak-anak
bisa melampaui orang tua ketika mendapatkan
wahyu (Kuntowijoyo, 2003: 145).*

After they got the story that it was Prophet Khidir who taught him knowledge, they

believed in the power of the young shaman, and wanted to learn from him. Even children can surpass their parents when it comes to revelation..

In the above quote, it appears that news about Wasripin's greatness did not only spread within the fishing community but also reached the authorities and political parties. The authorities, political parties, and fishers then took the initiative to use Wasripin for their respective interests and benefits. Many think that Wasripin has become a *washilah* or an intermediary to fulfill a request to God. The belief developed in the fishing village environment that just by saying the name Wasripin, their prayers would get God's answer. The following excerpt shows it.

*"Sebutlah nama Wasripin, Tuhan akan
mengabulkan doamu," Kata mereka. Wasripin
telah menjadi washilah (perantara) terkabulnya
permohonan (Kuntowijoyo, 2003: 173).*

*"Say Wasripin's name, God will answer your
prayers," they said. Wasripin has become a
washilah (intermediary) to grant requests.*

*Nelayan sudah melaut. Pada sore hari beberapa
nelayan berkumpul di emperan surau. "Di
tengah laut ada ombak besar, saya teriakkan
nama Wasripin, ombak itu menghilang!"
"Saya tidak dapat menangkap seekor ikanpun,
saya sebut nama Wasripin, ikan-ikan datang
seperti ditumpahkan dari langit". Para nelayan
menularkan kepercayaan itu pada orang pasar
(Kuntowijoyo, 2003: 171).*

Fishermen have gone to sea. In the afternoon several fishermen gathered at the overhang of the surau (mosque). "In the middle of the sea there was a big wave, I shouted Wasripin's name, the wave disappeared!" "I couldn't catch a single fish, I called Wasripin's name, the fish came like being spilled from the sky". The fishermen passed that belief on the market people.

The above excerpt is only a schematic aspect created by Kuntowijoyo as the author. It helps trace the relationship or correlation with reality, namely how fiction as an author's image processing represents reality. What is mentioned or illustrated in the text (intratextual reality) has relevance to what is in reality

(extratextual reality). In other words, some Javanese believe that people who met the Prophet Khidir are chosen people who have privileges and the ability to bring blessings. This assumption then becomes exaggerated and assumes that Allah is not the only One he adores. There is still a belief concerning other supernatural powers, which all reflect divine power (polytheism). Geertz (1983) refers to this human image as the Abangan Islamic group, a group of Muslim people who do not adhere to Islamic law.

The conditions described in the novel *Wasripin dan Satinah* are a repository of Kuntowijoyo's knowledge of the reality of Javanese people who still believe in and glorify the life of someone who has peculiar power. Not infrequently do they perform worship and approach or commit shirk.

The social reality contained in the novel *Wasripin dan Satinah* only reflects social reality. This cultural habit can be seen in several places in various regions in Indonesia. In Java, for example, the ritual activities of worshiping the tomb of Pangeran Panggung in Lendah Kulon Progo, Kyai Kasur's grave in Sayegan Sleman, Ki Ageng Selo Grobogan's grave, Pangeran Samudra's tomb on Mount Kemukus, Sragen, and so on. Some people will come to make pilgrimages on certain sacred days to send prayers and rite blessings. There is a belief that those on the pilgrimage are not dead; they hear and can answer the prayers of the pilgrims.

Even though Kuntowijoyo presents an extratextual reality in the novel *Wasripin dan Satinah*, it does not mean that Kuntowijoyo entirely agrees to glorify people who have certain advantages even when that person has passed away. Kuntowijoyo, through his novel, wants to straighten it out according to Islamic teachings. It was delivered gently without patronizing, without being pushy, and without hurting. The narrator, Pak Modin, conveys this delivery when communicating with other figures. Pak Modin's character is an allusion presented by Kuntowijoyo as a straightening agent or clue to the truth. Pak Modin is an ethical figure with broad religious insight and good morals. The following excerpt shows it.

"Orang-orang syahid tidak mati, tapi diangkat Tuhan ke sisi-Nya," Kata Pak Modin. "dan Wasripin telah syahid. Negara menjadikan mendzalimi anaknya sendiri yang seharusnya dilindungi. Jangan menjadikan dia sebagai

washilah. Itu syirik (Kuntowijoyo, 2003: 172)."

"The martyrs don't die, they are raised by God," said Pak Modin. "And Wasripin has been martyred. The state oppresses its own children who should be protected. Do not make him a washilah (intermediary). That's shirk."

In the excerpt above, empty spaces allow the reader to interpret. Along with Iser's theory, activating a careful reading will find intentions conveyed by Kuntowijoyo in presenting the figures of the Prophet Khidir and Wasripin in his novel, namely the lesson not to be shirk by glorifying or deifying someone who have superior abilities. Kuntowijoyo indirectly wants to convey that praying for someone who has died is a noble act but glorifying and even asking for help from someone who has died is an act that Islam prohibits.

The social life contained in the novel *Wasripin dan Satinah* is a repository of Kuntowijoyo's knowledge in seeing the real-life of Javanese people who have faith in the existence of the figure of the Prophet Khidir. Since ancient times, it has even existed; the Javanese people believe that the Prophet Khidir also met *Sunan Kalijaga*, one of *Walisanga's Walisanga*, who played a role in the transmission and spread of Islam in Java.

The figure of the Prophet Khidir is one of Allah's messengers to teach Islam, whose existence is a mystery in itself. The Qur'an tells only his journey with Musa but provides no further detail about who, what, and from where he came. Some believe that Prophet Khidir is still alive. However, some believe that he has passed away.

Some Javanese people believe that the Prophet Khidir is still alive and has reached thousands of years of age because he drank the water of life. They even believe that the Prophet Khidir is the ruler of the water element. The Prophet Khidir can incarnate to whomever he wants; for example, a beggar, an old grandfather, or a poor, needy person with tattered clothes. In her book *Mystical Dimensions of Islam*, Annemarie Schimmel also mentions that Khidir is one of the prophets who is still given life by Allah until now, apart from Idris, Ilyas, and Isa.

In this belief, people met or visited by the Prophet Khidir would be considered to bring blessings to the lives of those around him. People who are lucky to meet with the Prophet Khidir will have advantages that others do not have by others and will enjoy

respect in their community. These people have *laduni* knowledge. The knowledge of *laduni* is the knowledge that belongs to the Prophet Khidir. The difference lies in the levels. A person obtains *laduni* knowledge without learning; in other words, God bestows the knowledge directly to him. In Javanese life, *laduni* knowledge is like “*ngerti sakdurunge winarah*,” knowing something before it happens.

Kuntowijoyo, through the text in his work *Wasripin dan Satinah*, rejects or denies the phenomenon of society that exalts humans because of their power. Kuntowijoyo, through the text in his novel, does not openly or directly reject or deny it but through allusions. As expressed by Iser, the text has a blank gap that the reader can concretize through his reading of the allusions presented by the text. The following excerpt describes it.

“Ada laporan dari masyarakat, engkau mengaku dapat ilmu dari Nabi Khidir. Padahal sebenarnya engkau memelihara tuyul.

Beberapa orang kehilangan uang setelah berkunjung ke rumahmu. Ternyata tuyulmu menaruh di bawah taplak meja.”

“Siapa pelapornya?”

“Nanti kau akan bertemu di pengadilan.”

“Siapa Nabi Khidir itu Pak? Setahu saya Muhammad adalah Nabi terakhir?”

“Jadi kau tak kenal dengan Nabi Khidir?”

“Tidak”

“Tuyul itu”

“Juga tidak”

(Kuntowijoyo, 2013: 114).

“Who’s the reporter?”

“You’ll see me in court later.”

“Who is Prophet Khidir, sir? As far as I know Muhammad is the last prophet?”

“So you don’t know Prophet Khidir?”

“Not”

“That tuyul”

“Also not”

“Wasripin, ada laporan dari masyarakat bahwa kau dapat ilmu dari Nabi Khidir?”

“Tidak tahu”

“Kalau tidak tahu, jadi memelihara tuyul, ya?”

“Tidak”

“Apa pelapor dapat jadi saksi?”

“Saksi pelapor tidak hadir karena penuh

resiko.” Kata jaksa penuntut (Kuntowijoyo, 2003: 115).

“Wasripin, there are reports from the public that you got knowledge from the Prophet Khidir?”

“Don’t know”

“If you don’t know, then keep tuyul, huh?”

“Not”

“Can the reporter be a witness?”

“The reporting witness did not attend because it was full of risks.” said the prosecutor.

This excerpt contains a *tuyul* allusion. *Tuyul* is a kind of ghost in the form of a child with a bald head whom the keeper can order to steal money. The *tuyul* allusion presented by Kuntowijoyo in the text of the novel *Wasripin dan Satinah* can help readers reveal the potential effects and meanings still hidden in the novel *Wasripin dan Satinah*. Readers should not be fixated on one text with a single meaning but must look for other potential meanings. Thus, the readers may interpret the *tuyul* allusion as a mere spirit and can refer to the meaning of ugliness. In the novel *Wasripin dan Satinah*, Kuntowijoyo presented Nabi (Nabi Khidir) and *tuyul*. The Prophet is open to interpretation of glory and holiness because he is the messenger of Allah. On the other hand, *tuyul* may associate with theft (humiliation). Thus there is a dichotomy.

From this description, we may infer that Kuntowijoyo intends to use the character Wasripin to represent a person in society who has certain advantages and deserves glorification. However, in the end, that glorification will bring badness.

CONCLUSION

This research concludes that the novel *Wasripin dan Satinah* as fiction (the author’s imaginary world) correlates with facts (reality) in the real world. This correlation shows that the novel *Wasripin dan Satinah* by Kuntowijoyo shows the lives of Javanese people who still believe in the Prophet Khidir and Javanese mysticism (Kejawen). It also correlates with the previous references used as the basis for creating the work: the connection with the story of the Prophet Khidir. Iser’s Repertoire theory can explain this correlation through the effects that appear in the

text from which the reader (researcher) captures it through the reading process of the text.

Wasripin's meeting with Prophet Khidir in *Wasripin dan Satinah* novels is a form of Kuntowijoyo's storehouse of knowledge in utilizing previous references, namely the story of the meeting between Prophet Khidir and Prophet Musa, immortalized in *Al-Qur'an* Surah *Al Kahfi* 60-82. Kuntowijoyo's store of knowledge in presenting the figure of the Prophet Khidir and the life of the Javanese people in his novel is undoubtedly inseparable from his biography as a devout writer, scientist, historian, and Muslim.

There are differences between the figure of the Prophet Khidir in *Al-Qur'an* and the Prophet Khidir in Novels *Wasripin dan Satinah*. The differences are in the form of the flow and manner/form of the meeting. In the *Al-Qur'an*, Prophet Musa met Prophet Khidir to study. This meeting was held in person and real. Meanwhile, in the novel *Wasripin dan Satinah*, the Prophet Khidir met Wasripin to teach Wasripin his knowledge. This meeting occurred through a brief dream.

After careful and repeated readings of the *Wasripin dan Satinah* novels, the repertoire or foundation for creating the novel *Wasripin dan Satinah* novels can turn concrete. The results showed that the Prophet Khidir in the novel *Wasripin dan Satinah* was an early reference recognizable in the text as used by Kuntowijoyo as the basis or background for creating his novel. *Wasripin dan Satinah* novels are Kuntowijoyo's novels that describe the mystical *Kejawen*. Several other Indonesian authors have indeed raised the Javanese mystique, but Kuntowijoyo packs it with an Islamic perspective without contradicting it. The transformation of the story of the Prophet Khidir in *The Al-Qur'an* into the Prophet Khidir in the novel *Wasripin dan Satinah* is a form of the previous reference. They have differences in the storyline. In *Al-Qur'an*, Prophet Khidir was approached by Prophet Musa to learn. Meanwhile, in the novel *Wasripin dan Satinah*, he came into Wasripin's dream to share his knowledge. Kuntowijoyo has an indirect intention for presenting the character of the Prophet Khidir in his work, namely a lesson not to be shirk by glorifying or deifying someone having superior abilities.

STATEMENTS OF COMPETING INTEREST

The author declares that there is no relevant financial

or non-financial competing interest upon the submission of manuscript in this journal.

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