

Dramaturgy of Ludruk Karya Budaya on the Story of Sarip Tambak Oso

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Abstract

This paper presents the dramaturgy of Sarip of Tambak Oso (STO), performed by Ludruk Karya Budaya Mojokerto (LKBM). LKBM as a Ludruk art group in East Java has survived for about 47 years. The STO story has outlived the LKBM group. Ludruk has become a typical entertainment in East Java, and STO's story is one of the legends which continues to live in the people of East Java, especially Sidoarjo. STO's story is very close to the community and the conflict in the play is a common issue in the community. This story reminds us of the importance of good communication between the government and the community. This play tells about the struggle for Sarip's rights who does not want to pay taxes because of his poverty. This led to the resistance to the Dutch government and its accomplices. The Dutch finally found Sarip's weakness. Sarip's mother would awake Sarip from death when she yelled out Sarip's name. This story is considered a true story by some people in the East Java region, especially in the Oso Pond area, Sidoarjo. As the development progressed, this story later became a lesson for the local community to wisely respond to all policies made by the government. The government and the people should share the right communication to create harmony. The dramaturgy study of LKBM in STO play was important because the documentation was still relatively rare, and also the STO story is still contextual to date. The dramaturgy study of LKBM in the STO play is expected to be able to become a learning, whether Ludruk as a folk art group or a story that can become known for the community.

Keywords: Sarip Tambak Oso; Ludruk Karya Budaya

Abstrak

Makalah ini menyajikan dramaturgi dari Sarip Tambak Oso (STO), yang dimainkan oleh Ludruk Karya Budaya Mojokerto (LKBM). LKBM sebagai kelompok seni Ludruk di Jawa Timur telah bertahan selama sekitar 47 tahun. Kisah STO telah melampaui kelompok LKBM. Ludruk telah menjadi hiburan khas di Jawa Timur, dan kisah STO adalah salah satu legenda yang terus hidup di masyarakat Jawa Timur. Kisah STO sangat dekat dengan masyarakat dan konflik dalam permainan adalah masalah umum di masyarakat. Kisah ini mengingatkan akan pentingnya komunikasi yang baik antara pemerintah dan masyarakat. Drama ini menceritakan tentang perjuangan untuk hak Sarip yang tidak ingin membayar pajak karena kemiskinannya. Hal ini menyebabkan perlawanan terhadap pemerintah Belanda dan kaki tangannya. Belanda akhirnya menemukan kelemahan Sarip. Ibu Sarip akan membangunkan Sarip dari kematian ketika dia meneriakkan nama Sarip. Kisah ini dianggap sebagai kisah nyata oleh sebagian orang di wilayah Jawa Timur, khususnya di wilayah Tambak Oso, Sidoarjo. Seiring perkembangan yang berlangsung, kisah ini kemudian menjadi pelajaran bagi masyarakat setempat untuk secara bijaksana

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menanggapi semua kebijakan yang dibuat oleh pemerintah. Pemerintah dan rakyat harus berbagi komunikasi yang tepat untuk menciptakan harmoni. Studi dramaturgi LKBM dalam permainan STO penting karena dokumentasi masih relatif jarang, dan kisah STO masih kontekstual hingga saat ini. Studi dramaturgi LKBM dalam drama STO diharapkan dapat menjadi pembelajaran, baik Ludruk sebagai kelompok seni rakyat atau cerita yang bisa dikenal masyarakat.

Kata kunci: Sarip Tambak Oso; Ludruk Karya Budaya

Introduction

Ludruk Karya Budaya Mojokerto (LKBM) is one of the *ludruk* groups that is quite productive and interesting to study. Based on an observation it was found that so many ludruk groups in East Java had gone bankrupt. As a fairly old group in East Java, which was established on May 29, 1969 (Susanto, 2014: 34), LKBM was able to provide an example of enthusiasm and perseverance in running folk arts. Many *ludruk* groups are stuttering or not ready to face the rapid development of globalization, both in technology and information today. *Ludruk* is considered unable to keep up with the times and cannot read the situation and conditions (Kasemin, 1999: 117). However, LKBM has been existed for 47 years in the midst of folk art entertainment.

This group is strengthened by good management, solid membership and discipline, and the quality of membership that has been recognized by the community. The survival of the LKBM group is also supported by many aspects that are constantly developed and adhered to by each of its members. In LKBM's performance, there are many signs that can be interpreted, which can be an inspiration, both for the researchers, other people, and groups of community in Indonesia.

Why dramaturgy research is considered important? It is because the study of drama texts and the study of dramaturgy theory contains a complete discussion of performance elements. Dramaturgy as an approach is necessary to develop its function to "read" the show (Yudiarayani, 2015: 58). Eugenio Barba (2010: 105), defined dramaturgy as follows.

My dramaturgy was also a method to find something I wasn't looking for. At the start of a new performance, there were tacit knowledge and dark forces: a certain degree of artisanal skill, a dialogue with that part of me which lived in exile, revolt and unbelieving prayer. In practice, my dramaturgy established different types of collaboration: of one actor with another, of the actors with the director, and of the actors and director with the spectator.

The dramaturgy reading certainly cannot be separated from the signs in the show, therefore, the relevant semiotic theory is applied to read and interpret a text whether it reveals icons, signs, messages, meanings, signs, or things related in *ludruk* which gives many implicit and explicit messages. The example of implicit messages is found in texts or satire that are usually made in *ludruk*, while the explicit message is what can be seen by the spectators.

Ludruk is a form of folk art that exists in Indonesia, especially in the East Java region. Despite its ups and downs in its development, *Ludruk* has considerable educational and entertainment values within the scope of Indonesian arts. Kasim Ahmad said that ludruk art was originated from Jombang. It was started when a man named Pak Santik from Ceweng Village, Subdistrict of Jombang, who was humorous and funny in nature, made a living by walking around alone while dancing, singing, and telling a little story. From there the so-called Lerok Barangan was born. It was a form of *ludruk* that was originally carried out by a person. In its development, there is also what is called Ludruk Garingan. This type of *ludruk*

is played by one person without being accompanied by any music (Ahmad, 2006: 151-152).

James L Peacock, a *ludruk* researcher from America, said that performances recognised as *Ludruk Bandan* and *Ludruk Lyrok* had been around for a long time. Presumably since the era of Majapahit Empire in the 13th century on Java. However, the first eyewitness who watched the show called *ludruk* was only discovered in writing in 1882. The *ludruk* performance in the writing was described as starring two people, called as *pemain dagelan* - comedy players, who told about funny stories, and or acted as a transvestite (Peacock, 1968: 28). Many tried to trace the origin birth of *ludruk* but there was no certainty about the beginning of its birth. Kasiyanto Kasemin (1999: 113) states that in the manuscript entitled *Babat Ranu Grati* which was made around the 17th century once mentioned the word *ludruk* means *badhut* (clown). However, if traced further, the word *badhut* itself had existed in the 8th century, as evidenced by the data of Karuyuhan Kingdom history, whose heritage temple was called *Badhut Temple* (Clown Temple).

Ludruk has experienced a decline in interest by people today, especially East Java. The decline of the public's interest in *ludruk* can now be proven by the *ludruk* building in Surabaya's People's Entertainment Park (THR), which has now turned into a discotheque (Kasemin, 1999: 2). Art that was once victorious and loved by the people of its time, must now struggle in the midst of the age of technology and modernization. One of the efforts to continue to preserve *ludruk* is to continue to explore the element of *ludruk*, then write it as a legacy for the next generation. Discussing *ludruk* dramaturgy is important because, with the approach of dramaturgy science, in the future, there will be a bright spot about various sciences that can be used in reading *ludruk* performances.

According to Eugenio Barba, dramaturgy is a theatrical study that is used to discuss theater as a show rather than a theater as an "extension" of a drama script. Barba mentions that theater is a text. The word text

comes from the word texture which means "knitted together". Dramaturgy, in this case, is the science of text, so it is called textual dramaturgy. In this sense, there is no show presented without knitting together, without a text. Concretely, theater performances are theatrical actions related to dramaturgy (Yudiaryani, 2015: 58).

The ups and downs of *ludruk*'s existence are also inseparable from the creativity of the perpetrators who are keep working or has drowned and had never become a *ludruk* player anymore. *Ludruk Karya Budaya Mojokerto* (LKBM) is one of the many *ludruk* groups found in East Java which has existed since 1969, exactly four years after the communist incident in Indonesia.

One of the main works of LKBM is *Sarip of Tambak Oso* (STO) whose documentation has been commercialized in the market since 2009. STO play raised folklore originating from Sidoarjo and LKBM has succeeded in packing the performance of the story very adequately, in terms of audio and visual, acting, directing, jokes, dances and music.

In addition, the STO script includes popular texts in the community and also for the *ludruk* group in East Java. *Sarip*'s attitude and resistance is a form of resistance to injustice. The Indonesian nation is a nation that fought for its freedom and wants to be sovereign, but the Netherlands kept coming to Indonesia by draining the produce and taxes of the people (Kasemin, 1999: 86). This is the reason for STO is used as a symbol of the struggle of the small people, and many people in East Java are very fond of this play.

Dramaturgy of *Sarip Tambak Oso* Play

Barba defines dramaturgy as an accumulation of actions that are not limited to actor movements but also includes actions related to scenes, music, light, vocal actors, sound effects, and objects used in performances (Barba in Sahid, 2004: 4). Furthermore, Barba said that dramaturgy can only be identified from an autonomous written text (drama text) and the process of theatre

performances involving the characters (Sahid, 2004: 4). The dramaturgy study makes it possible to examine all the elements contained in the show's events. However, the context in this study only examines the most important elements of STO LKBM drama dramaturgy, both in their interrelated performances between performances of events, places and audiences, as well as elements contained in them, such as relationships between actors, directors, scripts, places, and audience.

Based on the quotation above, Barba dramaturgy work is appropriate and can be applied because in the STO play, staging also includes things like those in Barba dramaturgy. For example, Barba creates a dance between actors and spectators to let the experience penetrate them, as a turning point of relations with themselves (Barba, 2010: 205). The STO play includes elements of dance, music, and acting arts, which indirectly makes the spectators have their own experience when watching it. It means, a spectator is able to play a role as a dramaturg.

In order to be more systematic and directed, the dramaturgy elements of staging the STO LKBM play were explored together within the structure and texture of the show. Kernodle said that the dramatic values of theatre work include plots, characters, and themes (that are referred to like structure, dialogue, and mood — mood or music), and spectacle are elements of texture (Sahid, 2013: 30). When analyzing the structure and texture, all elements of the dramaturgy of the STO LKBM play will be applied.

If sorted, the plots found in the performance of the STO LKBM play are four rounds, or in the ludruk term, it is also called babakan. The first round is remo, then proceed with bedayan, then comedy, and the last is the play as the culmination of the ludruk event. Robert Longworth divides the dramatic plot as a play with a) exposition, b) first stage monitoring, c) second stage monitoring, d) climax and e) settlement (Satoto, 2012: 45).

The plot in the STO play starts with an introduction (exposition). The STO play presents the event of STO escaping into the

middle of the forest being chased by the Mantri Police (MP), the Dutch envoy, and the *Lurah* (Chief of a community) who are the agents of the Netherlands. When running, STO leaves his sarong in the forest. Head of Tambak Oso Village (LTO) wears STO sarong. LTO is wearing the sarong to wrap around his body and then falls asleep. MP is proud of himself for thinking that STO is hiding in the sarong. When they are going to kill the person in the sarong, it turns out that the one inside the sarong is LTO instead of STO. LTO wakes up from his sleep shocked. As a result, STO arrest is unsuccessful. The initial introduction is connected with the MP scene which instructs LNG to capture STO. LTO is considered unable to regulate its people because of his habit of finding a new wife. The MP and his men and accomplices held a sudden meeting to make a decision to take action against STO. MP on behalf of the Government then offers LNG; if he can catch STO, he will be rewarded. Through the exposition of the STO play, it can be seen that one of the main objectives of the Dutch government was to plan the arrest of the STO because he did not want to pay taxes.

The first conflict at this act is conflict among the characters, even though at the start of the play, the spectators has been presented with a scene of conflict. At this stage, conflict occurs between STO and LNG. Before the conflict between LNG and STO, firstly LTO goes to the STO house with the initial intention to warn STO because the government is not happy with him. LTO comes to STO's house actually with the intention to approach IS, STO's mother. He seduces her by pretending to do a good manner with the expectation that IS will willingly be one of his wives. In this act, IS is experiencing an internal conflict. IS's determination makes LTO undermine his intention, he leaves, and then, LNG comes. The arrival of LNG is not with good intentions. He threatens and bullies IS asking about the existence of the STO and asking for tax. At the time IS says she does not have money, LNG does not show a feeling of pity. He instead threatens IS using a *clurit* (traditional archaic weapon of East Java). When the mother is

oppressed, STO is coming to help her mother. STO acts calm and asks LNG about the harsh treatment of her mother. The LNG's arrogance who collects tax from STO and wants to kill him finally gets resistance from STO. A fight occurs and in this part LNG dies at STO's hands. Based on the analysis of this section, STO's insubordination, which is not willing to pay taxes, is a source of conflict between the parties in the first act of the story.

The second conflict of the act shows that the conflict increased, in the first act the conflict occurred between LNG and IS, then STO with LNG. The conflict occurs because of the unwillingness of STO to pay taxes because he does indeed live in poverty. LNG's attitude who tends to force people, eventually makes him die. The second conflict of the act occurs between STO and Paidi. Paidi's words are insulting and accuses STO of being a thief. STO denies that and says that he is not a thief. STO defends himself; not paying taxes does not mean becoming a thief. He can not pay taxes because he lives in poverty. The debate between Paidi and STO begins when STO gets offended. Paidi judges that STO is no longer Javanese and finally the debate ends in a fight.

The climax enters its peak in the 8th act of the 1st scene of the STO LKBM play. The climax of the story is built from an intense conflict when STO faces off with the village heads who tries to kill him. Paidi who recognizes himself as a local hero wants to examine his muscle art skill by fighting STO. At the first fighting stage, Paidi wins, even he is able to kill STO. However, STO power is in IS, his mother. If IS yells out calling STO's name, he will live again. The resurrection of STO demands a revenge on Paidi who has succeeded in killing him. Finally STO manages to kill Paidi. This also makes MP angry because there is many victims of STO's actions. Therefore the Police tries to seek STO weakness. They finally find STO's weakness. STO suggests to bring STO's brothers, Mualim. They capture IS and forces IS not to call out STO's name when STO will be shot with gold bullets smeared with pig oil.

The completion of the STO LKBM play is in the 8th act of the 1st scene. The decline

in story plots lead to the completion stage after sharp conflicts had leads to the death of STO. Finally, the story ends with the advice of Muslim leader, Sarip's brother to IS. He suggests giving up STO and leave the death of STO. IS thought it was impossible for her to do anything. When IS yelled out STO's name, he will come back to life and of course it will be a disaster for MP. At this stage of completion, MP also threatens IS not to call out STO's name.

The next discussion is on the characterization. Characterization is an effort made by actors to distinguish one role from another. These role differences are expected to be identified by the audience (Santosa, 2008: 90). If the identification process is successfully carried out by the actors, the spectators will feel being represented by the feeling of the role identified. Characterization is often called a role art which is a human being who can play a character with himself and revive the feelings of a character in his action. The nature of role art is to convince (Riantiarno, 2003: 45).

In the STO LKBM play there are 17 characters that are interrelated with each other. Some of them are in pairs, for example Sarip Tambak Oso (STO) and Ibu Sarip (IS), Mualim and Muslim's Wife (IM), Mantri Police (MP), Head of Sedati Village (LS), Head of Sedayu Village (LSY), Head of Noto Gedangan Village (LNG), Police 1 and Police 2, a snack vendor (PW), Fatimah, Girl 1 and Girl 2, Paidi, and Saropah. While a figure who are not related to the other characters is the Head of Tambak Oso Village.

In a theater performance, especially folk theater, it is necessary to have a character who plays a main role, especially in *ludruk* plays. In the narrative structure of the STO play, the dominant character is STO as the main character. However, in this STO play there are many different contradictions when studying their characterization through Western scientific perspectives, especially in the distribution of antagonist, protagonist and tritagonist characters. In *ludruk* language, actors are called *rol* who are categorized into *rol alus* (protagonists) and *rol kasar* (antagonists). The characters in *ludruk*,

especially the STO play, are recognized as an example for the people not to become slaves to colonialism at that time.

The protagonist is always identical to a good character, while in reality the figure of STO is a murderer who is considered troubling the Dutch government. Likewise, MPs and Mualim are considered good, identified themselves as figures, but were contradictory because they help the Dutch to kill STO who does not pay taxes. In this case on the indigenous' perspective, Mualim becomes an antagonist because he has allied himself with the Dutch at that time. Meanwhile, the mother who is supposed to be a tritagonist, cannot do anything when her son, STO, is shot dead by the Dutch. Overall, based on the characterization study above, the characterization of the STO play appears to have a paradoxical character since the figures presented are symbols that must be read by the spectators and have relationships and are interrelated with each other.

The theme is the formulation of the core of a story (Tambajong, 1981: 24). That is, the theme expresses the intentions and desires of the author to become a benchmark for the story. Themes can also be a major problem in stories, such as problems in education, friendship, etc. (Riantiarno, 2011: 78). In the theme, the story script will develop and focus on the explanation. Themes are central ideas that can be expressed, both directly and indirectly. The theme is the main idea or thought in a literary work, both implied and explicit (Satoto, 2012: 40).

Inter-elemental Relations in the STO Play

In the interrelated relationships contained in the structure analysis described previously, both in terms of plot, characterization, and theme, the relationship between these relationships is discussed in this analysis. The theme that becomes the basic thought of the story has seemed to develop conflict in such a way, and characterization also revolves around the opposition between the protagonist and antagonist. The characterization in the STO

LKBM play is complete, each character has their own characteristics. The characters in the STO play live with a dualism of understanding that is trusted by the Indonesian people, such as the work of nature, there is heat, there is cold, there is heaven, and there is earth, and so on.

Characterizations that appear are rich and poor, *abangan* (non-santri group) and santri (Moslem student groups), although not frontally presented. Students from the Islamic Boarding School are in opposition to the STO figures who are *abangan*, as well as the village heads. MP who becomes the ruler in Tambak Oso, becomes a frightening figure for his people. The relation that connects the elements found in the STO play structure is one of dialogue from each character who appears to have become a character in turning the plot into a dramatic one.

Characters with themes are related to each other. Because of being trapped in poverty, someone is looking for ways to survive. As long as he is innocent and in self-defense, he had to kill to survive. That is what STO experienced. If only STO is a rich person, there will be no conflict in this plot. The theme became clear that the plot story came alive because STO talked about the poverty context of STO character.

The harmony between plots, characterizations, and themes was formed by the STO play itself as it is a folklore, but his presence taken from everyday events. The STO play plot itself is already conventional. This is in line with Soemanto (2002: 43) who states that conventional plays have already references outside the text, portraying daily reality and emphasizing verbal language as the main medium for communication. If it is observed more clearly, it is true that the STO LKBM play is based on vernacular language which occurs in daily communication and also everyday language, especially the everyday language of the people of East Java, in order to convey themes, run plots, or turn on each characterization.

Nothing has become more focused between the three elements in the STO LKBM play. Everything is mutually beneficial and

complementary, because the theme can be recognised from the characterizations, and from the plot you can feel the development of the story from beginning to the end. Understanding of the three elements between plot, characterization, and the theme in the STO LKBM play creates integrity in the STO play structure.

After carrying out the analysis phase as mentioned previously, it can be recognized that the relation between the theme and characterization and the STO plot is meaningful. The character of the STO and IS contradict with the MP, Mualim, LNG, LS, LSY, Police 1, and Police 2. This then develops the theme, and consequently, conflicts that occur between different characters and attitudes cause a plot dramatically developed in several dramatic structures to the end of the story. Plots, characterizations, and themes appear to be related to each other.

The theme of the story has inspired the birth of protagonists and antagonists who have opposing attitudes and dispositions. In dramaturgy, the relationships that exist in the plot, characterizations, and themes, are then formulated in the form of dialogue that has shaped STO plays into drama works that reflect the unity and harmony between elements. Understanding the STO theme cannot be separated from understanding the elements of plot and characterization. Likewise, the understanding of the plot and characterization of STO cannot be separated from the elements in the theme.

In dramaturgy perspective, the relations of the three elements, namely plot, characterization, and theme are quite harmonious and balanced because there are no elements that dominate each other. The STO drama theme does not stand alone as a dominating element compared to characterizations and the story plots. STO characterizations and plots which are not more dominant than others. Plots, characterizations, and themes mutually form a unified whole and create harmonious harmony.

The discussion of all elements of the structure is as important as the discussion

of all elements of texture. Elements in the structure includes plots, characterizations, and themes. Meanwhile, the elements in the texture are dialogue, atmosphere, and spectacles. Texture, according to Kernodle (Sahid, 2013) is anything that can be directly seen, heard, and felt as mood (mood) through the overall visual and aural experience. Meanwhile, according to Barba texture is woven performances from elements of the show that includes drama, directing, acting, spectacle, even the audience (Sahid, 2013: 34).

In drama, the conversation that occurs between two people or more is called a dialogue (Satoto, 2012: 59). Dialogue in play is the main source for exploring all textual information. In addition, in the execution (performing stage), the dialogue makes written text heard; characterization of figures appear; the form of the problem is palpable by active activities enjoying the stage (Soemanto, 2002: 42). Bakdi Soemanto's statement became a reference for STO LKBM's texture study. Because the text of the play does not have narration, paths and the development of events in the play can only be examined through dialogues.

Atmosphere is one of the supporting factors in plays or theater performances. Watching the STO LKBM play shows indirectly presents a diverse atmosphere, so that the audience can feel the atmosphere. For example, the STO performance begins with a tense atmosphere when the police wants to capture STO. Likewise later, the atmosphere of the show continues to rise as the story plot, namely the calm atmosphere then proceeds to a tense atmosphere. The culmination of the tension in the STO LKBM play is with the murder committed by STO and MP.

The atmosphere that is built in *ludruk*, got its own term from the perpetrator *ludruk*, which uses the concept of *kendo kenceng* (lose – tense). This means that the concept of handling is loose and tense, which essentially a scene of calm, carefree, and tense is alternately filling *ludruk* performances to reach the climax peak. Cheerful or cheerful atmosphere are found in the scene in the stall when Supali

and his servants enter. The atmosphere of harmony between child and mother can be felt when STO shows how much love he has for his mother. Likewise with the suspicious atmosphere between Gedangan Village Head when looking for STO. Also the atmosphere of tension when STO kills Paidi. In the STO play, it can be felt how complex the atmosphere of engagement is, but without the audience enjoying the show until it is over.

The spectacle can create an impression in a performance that is deliberately designed on stage to be presented to the audience as a scene amplifier, both audio and visual. A performance without spectacles will definitely be very boring. Therefore, in the presence of spectacles, it is hoped that the resulting works can give impression to the audiences. In fact, Aristotle stated that spectacle is the last value in the poetry of the performance. Stanilavsky said that the inneracting of an actor as the biggest contribution of a performance. Conversely, Graig and Appia consider that through spectacle, the show will be able to be enjoyed by the audience (Yudiaryani, 2002: 363).

The scene in Figure 1 is a picture of the second scene in round 1 of the STO play. The explanation is that the screen is reopened, the location is still in the forest, and with the musical accompaniment rising, the atmosphere is getting tenser than before, caused by the STO escape. The light is green, twinkling with a combination of white like lightning is spectacle



Figure 1. LTO scene when scolded by MP. (LKBM collection, 2009)

in this scene, accompanied by a gesture of concern STO panicked and feared being caught by Dutch envoys. A spectacle is a visual space that can be symbolized through sound or other elements of staging (Yudiaryani, 2002: 364). STO looked running and accidentally dropped the cloth she was wearing. The sarong was patterned with large brown and white boxes. Regardless of the sarong, STO continued to run to avoid the pursuit of the Police and Lurah.

After STO disappeared, a new character entered. He is a rather old man, wearing a brown *sorjan* shirt, brown trousers, wrapping around his waist, and wearing a *blangkon* (Javanese cap). He is LTO. The atmosphere relaxes a bit and becomes relaxed, due to the character of LTO who is familiarly known to the spectators as a reliable comedian, so that whatever form of staging he brings, always turns to humor. LTO walks casually and finds a sarong lying on the road. He also takes and wears the sarong to wrap his body.

After that, LS, LSY, and two Policemen enter the stage. When they see someone lying on the road, they stops. There is a dialogue asking that the sarong worn by STO is properly worn by someone who is sleeping. They think that the one lying on the road is STO. When they wants to kill the character in the sarong, they are suddenly surprised because the character in the sarong is LTO. The atmosphere that has tensed is dissolved, turning to be funny (silly) because the person in the sarong is not STO but LTO who acts as a funny character.

MP: [pointed his gun]

Jogoen, tak bedile, ojo sampek gak mati! Tak tembake Sarip, tak pasne, siji...loro...telu... Berjagalah, biar aku tembak, jangan sampai tidak mati! Biar ku tembak Sarip, ku bidik dulu, satu...dua...tiga...

Watch, let me shoot, he must die! Let me shoot Sarip, let me aim at it, one...two...three

LTO: [Waking up while opening the sarong]

Eh eh eh...eh eh

MP: (wondering)

How come...Lurah Tambak Oso?

LTO:

Yes it's me

MP:
What?

LTO:
It's me.

When MP realized that he meets LTO, he then rebukes LTO for his responsibility as a Lurah in the Tambak Oso area because he is considered incompetent in taking care of his people. The atmosphere becomes tense again, and LTO is unable to refute MP's words, because he realizes that MP has a power in Sidoarjo area. After that, LNG is called for, which is then given an order from MP to capture STO. If you can capture STO, you will be rewarded by the Dutch government. After that, LTO walks to the lip of the stage, but does not get out of the stage. He waves his hand, as if signaling someone to enter the stage.

Whether we realize it or not, in the end of the show it is a sign, both an implicit sign and an explicit sign. The implied sign is like audio that can give certain effects to the spectators, while expressions can be verbal and visual. Generally, the sign is transindividual so that it will be understood by many people. However, there are also signs that are individual. The sign in this case can work only if it has been interpreted (interpretant). Interpretant is not a person who gives an interpretation, but an understanding of the meaning that arises in the recipient (Yuliadi, 2005: 14).

Signs in theater are produced by the activities of actors, linguistics, paralinguistic,

musical, mimic, gestural, and proxemic sign - denote the corresponding cultural sign. This was stated by Lichte (1992: 16) who stated:

The play of STO LKBM is full of signs, so the semiotic analysis used is thirteen sign systems that have been formulated by Tadeusz Kowzan, namely word signs, tones, mime, gestures, movements, make-up, hairstyles, costumes, property, settings, lighting, music, and sound effects.

Figure 2 is an example of a picture in scene 1 of round 1 which contains elements of meaning which can be revealed with 13 Tadeusz Kowzan sign systems.

The scene starts with an open screen, accompanied by a firecracker as an initial gimmick. The music floats uphill with the feel of the drum being accelerated even getting harder. White smoke billows on the stage as a builder suspended and becomes a marker of the tension of the scene. This scene revolves around the pursuit of STO (played by Mujiono/Mujed). The scene is in the wilderness which is marked by the arrangement of settings that describe the forest, be it a screen as a backdrop, or some plants that are presented as reinforcement of the presence of the reality of the forest. The description of the settings of each scene in the STO play keep changing at each act.

The settings used are entirely based on the screen painted to describe the place where the event took place, like the first scene, the setting with a picture of the forest when the police and village heads want to capture STO. Gripping the opening scene as a gimmick, gives a stunning impression so that the first scene is strong enough to be present as an exposition and the STO character appears to be a strong sign of the source of conflict in the story.

The situation changes to tense which is also marked by music that strains with accelerated tempo. The accompanying music stomps as a marker of tension that strengthens the atmosphere. The actors acting on the stage can be identified through their costumes. A man dressed in black and is wearing a black



Figure 2. Setting for 1st act of STO LKBM. (LKBM collection, 2009)

peci (cap) ran in panic (marker). The tense situation is supported by tense music and the effects of smoke billowing around it (markers). The man is Sarip Tambak Oso (STO). Next followed two men who are both dressed in black, chasing and managed to grip STO's hands roughly.

Both of them are Head of Sedati Village (played by Sukariyono) and Head of Sedayu Village (played by Dumaji). Then followed by another man. He dresses like a policeman and acts to be intimidating, dressed in cream, with a blue tie, a white hat, wearing black boots and carrying a gun as a sign of power over his position. He is Mantri Police / MP (played by Karsani). In the STO era it can be estimated that all people are allowed to have a gun. The gun is also a marker to strengthen the character embedded in the character who plays it. In fact, even today the pistol is a marker of power by its owners.

STO play presentation also gives its own introduction to the costume. However, the costumes that are a sign in Ludruk can be read and guessed by the audience because the attributes used by the actors are easily marked. Essentially, the costumes worn in the STO performance try to project the real life of the setting, even though on some sides there are variations that are deliberately placed by actors improvised, such as ties in MP costumes, except for *remo* and *bedayan*. It aims at, by representing costumes based on reality, making the audience easier to mark the roles and functions of the characters in the STO play.

Mantri Police or also called the head of the Police, and two policemen are dressed in cream and brown hats, and carrying guns. When the Police Chief approached STO, he fought back and managed to escape again. The Police Mantri is angry and spills all his resentment at his subordinates, including the two Lurah in front of him. The light turns green, the combination of white twinkles like lightning, as a sign of tension to support the actor's action in creating dramatic scene. This scene seems to show the spectators that power is in the hands of people who held weapons, such as the MP and the lurah, a sign that people

are powerful and can act arbitrarily. Then the screen is closed.

Conclusion

The meaning of the performance of the STO LKBM play as it is done above gives an implicit message that can be felt for viewers who think that with the death of STO, it actually provides the independence they want. With death, he no longer needs to pay taxes, and the STO's death certainly causes new enthusiasm for his intelligent spectators. Indirectly the message of the birth of the new STO is the birth of the spirit of Indonesian youth, especially Sidoarjo youngsters, to jointly struggle to maintain the independence that is successfully achieved and shared together on 17-8-1945.

The independence proclamation is read by the first Indonesian leadership, namely President Soekarno and Vice President Mohammad Hatta. Throughout the show, the problem of STO always appears to be a discussion, both in its function as an introduction to the story that determines the fate line, as well as the main character that becomes a message, sign, and meaning. It is clear that the STO character determines the course of the plot, so that with the presence of many conflicts about STO, both from the STO and other characters, it is a marker that is related to the overall meaning of the show. That is, STO as a figure refers to the meaning of the struggle of the small people to fight against government injustice, namely Dutch colonialism. The appearance of STO as a small warrior reinforced it.

In fact, many common people are not a concern of the government and only those who have positions have relations with the Dutch government. Law enforcement only applies to a small number people, but it does not apply to the more powerful parties, let alone those who becomes accomplices from the Dutch occupation itself. Through the STO play, LKBM tries to voice the hearts of the small people who receive less government attention and assistance in this country. Instead, those who are dare to fight will face death as a fugitive.

This experience happens many times when the power of a regime in this country came to power, namely the Dutch colonial regime and the New Order regime.

Thus, the meaning of the STO play of LKBM has a futuristic outlook. The meaning contained is not only contextual with historical conditions in the Dutch colonial era, but also contextual when the STO play is staged.

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