



A Discourse of Theater Performance in Improving Nationalism in Surakarta

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Abstract

Indonesian nationalism is the manifestation of Indonesians' love to their State and homeland based on Pancasila. Nationalism is now in new civilization vortex called globalization and encounters increasingly big challenge. The feeling of nationalism has been eroded now and faded gradually as time progresses. Therefore, many parties begin to revive nationalism spirit through some activities, one of which is through theatrical art. Theatrical art was expected to improve nationalism in Surakarta City. Surakarta City or so called Solo is an autonomous area with city status under Central Java Province. This article attempted to discuss "what the role of theatrical art is in improving nationalism". For that through theater performances with themes that uphold the values of nationality have represented and increased nationalism in the city of Surakarta.

Keywords: *Discourse; Theatrical Performance; Nationalism; Theater Community in Surakarta City*

1. Introduction

Indonesian nationalism is an embodiment of the love of the Indonesian people towards the State and the country based on Pancasila. According to Sarman, nationalism is often interpreted as a love of an unreserved homeland, which is a symbol of heroic patriotism merely as a form of struggle that seems to justify any means for the sake of a beloved country. This definition caused the meaning of nationalism to be obsolete and irrelevant to contemporary issues, which no longer dealt with colonialism and grabbed independence from the hands of the colonialists (Sarman, 1995).

Nationalism is now in the vortex of a new civilization called globalization and increasingly gets so big a challenge. The sense of nationalism is now beginning to erode, fading slowly along with the times. Because of the annihilation of nationalism, many parties are starting to raise the spirit of nationalism through various activities. One of them through art activities namely the art of theater.

The theater is derived from the Greek "theatron" which means the place of the show. This understanding comes from the history of the emergence of the theater as a place of worship of the gods in Ancient Greece. The worship of the god goes on like a show. Place of worship in the form of veneration

of the god that is called theater or theatron. In its development, the word theater is confirmed as a place of performances (Bakdi Soemanto, 2001).

"Theater comes from the word theatron, a Greek word that refers to a place where actors perform the play, and the people who watch it." Thus it can be understood that theater as a show involves the element of the performer and the audience.

In its development, theatrical understanding changed a lot. Harymawan also seems to have difficulty in finding the right formulation about the nature of the real theater. His two notions of theater being divided into meanings in a broad and narrow sense do not represent the meaning of the theater. In a broad sense, the theater is described as all spectacle that is displayed in front of many people, such as *ketoprak*, *wayang orang*, *ludruk*, *mamanda*, *reog*, slapstick, acrobatic, and so on. While in a narrow sense, the theater is defined as the drama, the story of life and human life described on stage, seen by many people, with these media: conversation, motion and behavior, with or without a decoration (screen and so on), based on written text (literary arts) with or without music, singing, and dancing. In a broad sense, the meaning is in line with the three opinions already outlined. While the sense narrowed in the narrow sense seems to have doubts that there are many restrictions that tend not to support the previous understanding. Which can be taken from that sense is the effort of Harymawan in associating theater with drama as much peeled by the experts (Harymawan, 1993).

To improve the nationalism of some theater communities in the city of Surakarta include Sandilara theater which is located at Pereng Tanggul, Dawung Wetan, Danukusuman, Surakarta, Tesa Theater, Faculty of Cultural Science, Sebelas Maret University Surakarta, Garis Theater which is located in Ganggasan Village Rt 01 Rw 05, Demakan, Mojolaban, Sukoharjo and *Komunitas Pemuda Berkarya* at Gandekan, Jebres, Surakarta performing a performance that focuses on the concept of upholding the values of nationalism that coincides with the national days of the Indonesia by involving the surrounding community in the location of the intended performances. With the staging of the community increasingly aware of how the services of the heroes in the struggle for Indonesian independence.

2. Theoretical Review

For Foucault, a leading thinker of the flow of postmodernism, the practice and process of discourse is a necessary condition for the formation of knowledge (bodies of knowledge). (Wendy Grace, 1993). The process of discourse gave rise to ideas and concepts that became the cornerstones of science. Early concepts and ideas that originated from this discursive practice developed in such a way that the concept of discipline. Discipline here is interpreted to be two things: as a discipline (bodies of knowledge). Foucault's idea of discourse shows the relation between the two forms of discipline. Discipline is interpreted as power and knowledge are interrelated and inseparable.

According to Foucault that what is significant of a reality (object) and how society interprets it is formed by the discursive structure itself. For example, an earthquake was once seen as a form of wrath from the Almighty. But now, for scientists also shared by most people-earthquakes are regarded as a natural phenomenon.

Discourse is something that produces ideas, concepts or practices. The main issue of this discourse centers on the question: who produces the discourse and what effects arise from the production of the discourse.

Discourse sets forth the relationship between power and knowledge. The theory developed by Foucault explores and dissects discourse based on knowledge through power and practice. Characteristic of institutional power is a truth regime that always involves power relations and knowledge. Foucault's

theory of discourse states that power is distributed in relations and can not be reduced to centralized forms. Here the discourse builds, defines, and produces an intelligible object of knowledge, then, on the other hand, leaves aside other ways of reasoning because it is (considered) unreasonable. Foucault defines discourse as a practice, which plays a role in controlling, normalizing and disciplining individuals in the series of relationships with existing forces in society. The concept of Foucault's discourse focuses on the conceptions and practices united in the formation of discourse.

Foucault considers that discourse is an early process in shaping and directing the world. Discourse is closely related to power. In discourse, power is produced, reproduced and produced other powers. This power according to Foucault actually manifests in various forms. Power consists of an idea, behavior, action, beliefs, possessions, identities, relationships, and practices constructing the subject and the world in which the practice of discourse takes place (Alec Mc Houl, 1993).

3. Research Method

Nyoman Kutha Ratna cited the research methods from Black and Champion (1999) who suggested that the research design is a design of a blueprint research implementation process that aims to give clarity to the overall process of both data collection, data sources, analysis (Nyoman Kutha, 2010).

In the terms of methods, this study was designed using qualitative analysis methods, which emphasized the intensity of the quality of values. This method in the humanities sciences, especially cultural studies is highly recommended because of its peculiarities of interpretation and textual. The work sequence of this method starts from data collection, classification, comparison, and continued interpretation that describes everything behind the existing data, which aims at the end of the quality of objectivity (Nyoman Kutha, 2010). In terms of objectivity, in contrast to the method of depth research obtained by proof, this qualitative method by way of understanding, associate objects with relevant references. It is true that interpretation is derived from an interpreter, but in contemporary theory, the interpreter is not a semantic but subjective quality, but intersubjective. That is, interpreters in this relationship researchers as members of society basically bring the idea of groups and/or society (Nyoman Kutha, 2010). In general, research using qualitative analysis will produce descriptive data in the form of words and/or phrases and data that can be observed.

4. Discussion

4.1 Discourse of Sandilara Theater Show in Enhancing Nationalism in Surakarta

In commemorating Indonesia's independence day on August 17, 2017 Sandilara Theater held a performance entitled "Mlarat" in which all performers, musicians and all supporters for a performance involved conveying a moral value to the audience to always remember how to respond to a squeeze situation but still realize how important it is to build mentally to move forward. "Mlarat" describes a poverty of a poor family, who has a child, the child because of bad habits causes his parents to bear the burden of his responsibility.

In the show also focuses on building the values of nationality in order to realize harmony among religious people and our love for Indonesia's homeland, it is seen in the dialogue of the character who said "I am Indonesia. Different taste, different colors, different beliefs, but we still love one homeland that is Indonesia".

One of the goals of a Sandilara theater show is, because each show must involve one and the other, actor and musician, director and audience as well as to always do mutual cooperation and cooperate

well. The togetherness that arises in mutual cooperation can create unity among members of society, with existing unity, the community becomes stronger and able to deal with the problems that arise. Mutual cooperation can also teach people to be willing to sacrifice, where the sacrifice can be anything, from time, thought and even property, all sacrifices are done for the sake of the common good, where there is no interest of the individual, which is the common interest.

4.2 Discourse of Garis Theater Show in Enhancing Nationalism in Surakarta

In staging Garis theater on October 28, 2017, located in Ganggasan Village Rt 01 Rw 05, Demakan, Mojolaban, Sukoharjo in commemorating the Youth Pledge Day, Garis theater held a theatrical performance entitled "*Pemuda Bersatulah Membangun Indonesia*" or "Come Indonesian Youth together build Indonesia".

This staging has an interesting side because it tells of a government subventioned housing that wants to move forward. One of the residents of the housing is intent on initiating activities related to the arts and culture, without holding a meeting or organizing structures of the organization, a staging entitled "*Pemuda Bersatulah Membangun Indonesia*" (Come Indonesian Youth together build Indonesia) is showed on October 28, 2017. Beginning with the existence of village service where the whole community members are involved. From there the Garis Theater started a staging process entitled "Come Indonesian Youth together build Indonesia". Starting small chats after the break of the devotional work and then continued the evening gathering an idea to arouse the youth by forming a group that initially was just a joke that ended in a performance.

4.3 Discourse of Tesa Theater Show in Enhancing Nationalism in Surakarta

In commemorating the National Awakening of Tesa Theater on May 11-12, 2018 held a theatrical performance with the name of synthesis stage performance titled "Rumah Geudong" which was held in the studio of Tesa theater, Faculty of Cultural Science, Sebelas Maret University, Surakarta.

The performance of "Rumah Geudong" directed by Roni Desi Tarwanto, is a description of the historical witness of the cruelty of the New Order regime. Many victims are dying in that place. Not only from the Free Aceh Movement, innocent civilians are victims. Currently, the historical site was already lost, the live staircase that does not come burned. But the memory of the cruelty of the apparatus to the victims will not be lost.

Remoh Geudong is one of the few cases of human rights violations that have never been revealed. And many cases of human rights violations are still a mystery. From the "massacre of 1965" to the death of Munir. The show of drama becomes one of the "reminder" and "lighter" media for us.

This show is one of the forms that we remain aware of the differences of opinion about a freedom. From there the director takes the other side of the history of the New Order regime's cruelty that a distinction is not made for the division but from a difference is made to strengthen unity and unity. Because "Different remains one too".

4.4 Discourse of Komunitas Pemuda Berkarya Theater Show in Enhancing Nationalism in Surakarta

In the show of Komunitas Pemuda Berkarya theater on June 1, 2018, in order to commemorate the birth of Pancasila Youth community held a show involving the community of Gandekan, Jebres, Surakarta with the title "Poetry Musicalization For Indonesia" begins with the opening of singing the national anthem of Indonesia, followed by showing music with poetry. From all the people involved in

the event, a focus was highlighted was a street singer who sang his Gombloh song entitled "*Gebyar-Gebyar*", the song made the event even more festive and the audience more eager to shout "*Majulah Indonesia*".

Conclusion

Nationalism is now in the vortex of a new civilization called globalization and increasingly gets so big a challenge. The sense of nationalism is now beginning to erode, fading slowly along with the times. Because of the annihilation of nationalism, many parties are starting to raise the spirit of nationalism through various activities. One of them through art activities namely the art of theater.

In improving the nationalism of some theater communities in the city of Surakarta include Sandilara theater which is located at Pereng Tanggul, Dawung Wetan, Danukusuman, Surakarta, Tesa in the Faculty of Cultural Sciences Sebelas Maret University, Garis Theater Rt 05, Demakan, Mojolaban, Sukoharjo, and *Komunitas Pemuda Berkarya* having their address at Gandekan, Jebres, Surakarta performing a show that focuses on the concept of upholding the values of nationalism nationalism held to coincide with the national days of the Indonesia such as the Indonesian Independence Day, Youth Pledge Day, National Awakening Day and Pancasila Sanctity's Day. With these performances, the public is increasingly aware of how to appreciate the services of heroes and uphold the sense of nationalism.

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