

# Irony in Modern Indonesia's Literary Plays

Chairul Anwar and Silvia Anggreni Purba

*The Faculty of Performing Arts, Institut Seni Indonesia Yogyakarta, Jl. Parangtritis Km 6,5, Yogyakarta, Indonesia*

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Abstract: The following study aims to analyze the irony in the literary of modern Indonesian play. Data collection method used is literary study by recording and archiving. Data analysis method uses a content analysis method. Researchers interpret the plays that become the object of research by relating the phenomena contained in the texts of the plays to the concepts of irony, intertextual reception theory, and socio-historical phenomena. The results of the study show the amendment cycle of irony from plays before independence to the plays of the 1970s decade. The amendment started from the use of tragic irony, then semantic inversion in various forms consisting of satire, paradox, parody, absurd, and finally back to tragic irony. The amendment cycle of that irony is a representation of the cycle of change in Indonesian culture.

## 1 INTRODUCTION

Research about irony in the literary of modern Indonesian play has never been done. So far, Sapardi Djoko Damono (1983: 193) discussed the play literary of the theatrical contest winner of Jakarta Arts Council in the 1970s using a structuralism approach, namely the discussion from the intrinsic elements perspective of the literary play. While Goenawan Mohammad (1981: 91) discusses literature in the 1970s from the author's perspective, that the plays were written by the author not for literary purposes, but for the sake of theater performances, because the writers in that decade were directors who had theater group that regularly performs.

Another approach is shown by Jakob Soemardjo (1983), namely the discussion of modern Indonesian performance literary from a socio-historical perspective, that each period of the plays shows a characteristic related to cultural alteration. However, it is not explained further what characteristics and cultural alteration are like. Some discussion of literary plays that have been mentioned earlier, none discuss the element of irony, and how the element of irony is a representation of cultural alteration in Indonesia.

This study aims to show how the irony in modern Indonesian plays that are being the object of this research is a representation of a cultural change in Indonesia. The discussion started with the concept of irony as a text that knit the intrinsic elements of the

plays, namely the theme, characterization, and plot into intertextual woven. Based on the acceptance horizon of researchers as readers, the concept of irony is the text that becomes the red thread which knitting intertextual woven aims to express the meaning, that since before independence until the 1970s, modern Indonesian plays were a representation of the cycle of Indonesian cultural alteration.

Abrams (1976: 3-29) offers the main critical approach model of literature as follows. First, an approach that focuses on the structure of the literature itself. This approach is called objective. Second, the approach that focuses on the author, which is called expressive. Third, the approach that focuses on the universe, called mimetics. Fourth, the approach that focuses on the reader is called pragmatics. An objective approach emphasizes the analysis of intrinsic elements of literature. A structuralism approach that emphasizes the autonomy of literature. However, this approach is considered regardless of the socio-historical and community context. While Heddy Shri Ahimsa Putra (1998: 20) states that a textual study seeks to interpret the literature based on a set of concepts that consider can provide an appropriate interpretation of the text. Barthes (1981: 39) states that the interpretation of a text/script is equipped with context, so that it becomes full meaning, because every text according to Barthes (in Seung, 1982: 12-15) is no more than a blank sheet until the text is interpreted in the appropriate significance context. Each textual analysis presupposes the right significance context.

The Text comprehension according to the intention of the author is explained by Hirsch (1967: 46-47, 207). Hirsch stated his central thesis, namely the meaning of a literature only originates from the intention or author's wish (will). Junus (1985: 3-6) added that the intention of the author is the main principle of the interpretation of a literature. But Junus (1985: 32) states that the intention of the author must be equipped with concretization of literature, because through the concretization of literature carried out by the reader can be known "spirit of the age", then the reader shows how an author transforms the values that exist in previous literature into the work that is writing by him.

Meanwhile, Jauss (in Junus, 1974: 12) focuses his attention on how a creation acceptable at a certain time based on a certain acceptance horizon that is expected. Only with the active participation of the reader makes literature can live. Jauss (in Yudiaryani, 2015: 41) states that the interpretation of the recipient or reader is a bridge between literary work or artwork and history, between aesthetic approaches and historical approaches. Acceptance or reading and the influence of reader knowledge actually cannot be avoided as part of the aesthetic characteristics or social functions of literature.

Jauss's reception theory (in Fokkema & Kunne-Ibsch, 1977: 148-150) above start from the concept of the expectation horizon (Erwartungshorizont), and the concept of the hope horizon itself based on cultural codes ". While Iser (in Teeuw, 1984: 201-202) introduced the Wirkung concept, which the reader considers literary works causes certain effects. There is an empty place in a literary work filled by the reader. Empty places in literary works are given meaning by the reader through the elements that are inside it.

Jauss and Iser's approach is considered as an approach post-structuralism, or better known as the deconstruction approach, and the pioneer of this approach is Jacques Derrida. Derrida (in Culler, 1981, 1983) states that each text is weaving, meaning weaving that cannot be determined or traced definitively. If tracing a certain thread from a weaving, then the meaning obtained will be different from the meaning found when tracing other yarn.

According to Teeuw (1984: 145) Derrida approach above in semiotic theory is based on the principles of intertextuality or the relationship between texts. This principle was first developed by French researcher Julia Kristeva, that every literary text is read based on the background of other texts. Teeuw quote the intertextuality principles of Julia Kristeva which states that every text manifests as a mosaic of quotations, each text is an impregnation and transformation of other texts. A creation can only be read in relation to or conflict with other texts,

which is a kind of lattice, and through the lattice so the text is read.

Culler (1981: 63-64) and Barthes (in Young, 1987: 38-39) state that text can be read only in conjunction with other texts and open the possibility of discursive codes, moving codes, codes that living discursive spaces of a culture. While Yudiaryani (2015: 23) states that text theory considers the text as hypology, a that is a knit, weaving, networked

While the concept of irony stated by Cicero (in Muecke, 1982: 16-17) is an expression that contradicts with its meaning. People say something, but it means another. For example, say praise, but the intention is to insinuate, or mocking. Irony can also be interpreted as a depiction of pretending behavior, a falsification. Irony can mean semantic inversion, or exchange or transfer of meaning. The irony can be in the form of satire, which is innuendo by creating crazy characters or nuts, or stupid, moron, or in the form of betrayal of an unconscious character. Satire is an innuendo to improve morals.

Schlegel (in Muecke, 1982: 18-35) states that irony can also be in the form of a parody. Parody highlight things that are unusual or inappropriate, such as the creation of characters that deviate from certain rules, norms, and morals, sometimes indicated by ambivalent behavior. The irony can also be in the form of contrasts that experienced by people with their hopes, fears, wishes, desires, passion, efforts, which fail due to fierce and rigid fate, showing a darkness, namely tragic irony. The principle of irony is the disclosure of contradictory things. The forms of irony consist of contradictions, opposition, paradox, satire, parody. Irony also shows strange things, odd, unusual, unacceptable to ordinary reason, namely what is called absurd irony.

## 2 ANALYSIS METHOD

Researchers in this study interpret the texts of modern Indonesian plays in the context of appropriate significance, namely the use of irony which is a representation of Indonesia's cultural cycle. Sapardi Djoko Damono's approach is an approach intrinsic element perspective, Goenawan Mohamad is an approach from the author's intentional perspective which is incomplete because it is not equipped with concretization actions, does not fill empty places in the text, so it is unreadable how the writers of modern Indonesian plays transform the values of the previous performances. The transformation of these values is the spirit of the age as a representation of Indonesian culture alteration.

Based on the expectations horizon and acceptance of researchers, conducted an interpretation of the usage of modern Indonesian plays irony as a history of Indonesian culture alteration. Researcher's interpretation starting from the irony as a text that weaves the text of modern Indonesian plays, namely intrinsic elements, consisting of themes, characterizations, grooves, and background (settings), then associated with texts outside the intrinsic elements of the plays. Researchers concreted by reading the intrinsic elements of modern Indonesian plays and filling them with irony analysis, then connected with the socio-historical context of Indonesian culture. The assumption of the researchers is that the irony in modern Indonesian plays permeates and transforms the values of the plays before independence and after independence which contradict each other.

## 2.1 Irony in Literary Play before Independence

The plays before independence were represented by Sanusi Pane's masterpiece, namely *Kertajaya* (1932) and *Sandhyakala ning Madjapahit* (1933) (hereinafter referred to as K and SM). According to Teeuw (1990: 156), K and SM showed *Kertajaya* and *Damarwulan* figures who fought for freedom but met their death very tragically. Both figures are shown to the reader as a king who truly fights for freedom but failed. The two figures were shown in a special way, namely fighting for freedom, but eventually surrender to the collapse of freedom itself. Both figures experienced tragic irony. The description of the tragic irony experienced by the two figures is a representation of the freedom fighters at that time who were powerless against the Dutch colonial government who acted violently against thoughts about freedom.

But in 1940 Sanusi Pane wrote another play, that is *Manusia Baru* (hereinafter called as MB) which showed contradictory phenomena. Teeuw (1980: 48-49) states, that the MB play takes the background of modern India and discusses the problem of society, namely the relationship between workers and employers, and individual responsibility of both parties in such a conflict. The author shows a deeper interest in the problem of new cultural developments and their solutions

MB play describes Surendranath Das as the leader of the workers. While in Madras there was a dispute between the employer of the weaving factory and the workers. The employers led by Narayanswami Wadia were unwilling to meet the demands of the workers who demanded a wage increase and reduced working

hours. The employer is not willing to fulfill these demands. The workers hold a strike. Surendranath Das leads the strike. The workers experience life difficulties. The assistance came from Saraswati Wadia, a second daughter from an employer and her boyfriend Surendranath Das. The Minister of Industry intervened, and the final decision was the workers won.

MB plays perform in India with figures who are also Indians. But the situation shown by the play is a representation of the situation and condition in Indonesia at that time. The characterization and scene of this play refer to India, so got the question why not in Indonesia? H.B. Jassin (1967: 196) states that disputes between workers and employers in industrial areas that are not shown in Indonesia are not merely the reason why the MB plays in India and not in Indonesia, but more than that because of political psychological reasons. At that time the Dutch colonial government would easily take a crackdown on thoughts about freedom that was considered dangerous. The irony in the MB play is a semantic and satirical inversion. MB play moves the characterization and setting (background) of Indonesia to India. The move was a satire or teasing about the situation and condition in Indonesia at that time. So, the MB plays leave tragic irony and make changes using semantic and satirical inversion irony. A change that is contrary to the previous Sanusi Pane work.

Teeuw (1990: 157) relates the Sanusi Pane's masterpiece to the "cultural polemic", in which the cultural thought of Sanusi Pane contradicts to Sutan Takdir Alisjahbana. Sanusi Pane argued that Western culture prioritizes physical and forgets spiritual. Western culture is more concerned with materialism, intellectualism, and individualism that are exploiting the environment so that it forgets justice. While Eastern culture, including Indonesian culture, is guided by the principle of balance and harmony which unites materialism, intellectualism, and individualism with spiritualism.

The main problem in the MB play is a modern problem. Surendranath Das figure tries to integrate body and spirit, but orientation is focused on efforts to make difference so that the new aspired man is successfully created. Sanusi Pane was disappointed with the mind that attached to the old culture, to the concept that already died, which had disappeared, which could no longer give an inspiration. The thoughts of Sanusi Pane seen from this point of view experience a change because they are contrary to the periods of K and SM.

## 2.2 The Irony of Plays after Independence

The pioneer of the writers after independence period was Utuy Tatang Sontani, Motinggo Boesje, and Nasjah Djamin. The play created by Utuy Tatang Sontani was *Awal and Mira*, won the BMKN prize in 1952. While the play by Motinggo Boesje was *Malam Jahanam*, won the first BMKN prize in 1958. Nasjah Djamin's play was *Black Dots* which won the 2nd BMKN prize in 1958.

*Awal and Mira* play (hereinafter called as AM) by Utuy Tatang Sontani, tells the story of a young man's love for a rabble girl in the after independence era. These characters experience obstacles not only because of their different status but also because of their conflicting environment. In addition, because the girl suffered a disability in the legs that no one ever knew. *Awal* is a weak young man, but loves *Mira*. *Awal* never knows *Mira*'s disability. But at the end, the secret *Mira*'s disability was known by *Awal*. *Mira* is a symbol of an independent rabble woman, free not to work for the benefit of the Dutch colonial government. This status is considered to be flawed by the Dutch colonial government and the *priyayi*. While *Awal* is a symbol of representation from the *priyayi* environment that is not independent. The *priyayi* ruled in the feudal era but suffered a prestige decadence after independence. *Awal*'s weakness is considered a defect by fighters who want to be free not to depend on the Dutch colonial government. The *priyayi* become individuals who do not know their strength. *Mira* opposed *Awal*'s weaknesses by proposing real challenges, namely freedom or independence. *Awal* considers the challenge as an insult. But the challenge caused *Awal*'s power, to dare to knock down *Mira*'s shop. Along with the collapse of the *Mira* shop, a barrier wall that has separated their social status has also collapsed. *Awal* and *Mira* merge into individuals who realize that their power is in freedom.

The AM play continues the satirical irony that has been used by MB play created by Sanusi Pane in front. However, the AM play made a variation on the satirical irony with an irony of parody which satirized the class of the *priyayi* who were weak and not free. This means that they cannot work independently because of all this time their work as a bureaucrat. Their lives depend on the government of Dutch colonialism. This is contrary to *Mira* who is independent in her freedom.

Meanwhile, *Malam Jahanam* play (hereinafter called as MJ), Motinggo Boesje's work tells the story of *Mat Kontan* who brags about having children, but

his parrot reveals that the child is not his son, but the son of *Soleman*, his neighbour, and best friend. *Mat Kontan* resigned because he did not have manliness as a man. *Mat Kontan*'s character is a paradoxical irony that is a representation of empty spirited and cowardly warriors. The paradox in the form of *Mat Kontan*'s escape to turtledove and big talk. This means that the *Mat Kontan* is a representation of a bullshitter fighter. *Mat Kontan* fills the weakness by boasting. Turtle dove bird is a representation of *priyayi*'s who claim to be fighters, but their feudal attitude. While *Pajjah*, his wife who had an affair with *Soleman* was praised with big talk to the village people.

The MJ play continues the tradition of satirical irony by making variations of paradoxical irony. The use of irony is a representation of fake fighters who can only brag, but in reality, their real struggle does not have the courage and ability. But people respect them.

The *Titik-Titik Hitam* play (hereinafter called as TTH), *Nasjah Djamin*'s work revolves around *Hartati*, who has been married to *Adang* for five years, but she falls in love with her sister's husband, *Trisno*. *Hartati* is a strong-willed, self-centered, but also a wasteful woman. Her desire to seize freedom and her nature of waste turned out to make her miserable. While *Trisno* is an artist who also loves freedom. *Hartati* is confined to emptiness and loneliness in her marriage. Lies and betrayal were carried out by *Hartati* and *Trisno*. *Trisno* was willing to take responsibility if *Hartati* divorced *Adang* and chose her. But *Hartati* did not want to divorce from *Adang*, but she also did not want to lose *Trisno*. *Trisno* likewise, if *Hartati* maintained her household with *Adang*, then *Trisno* also preferred *Rahayu*, his wife who was also his younger brother *Hartati*. The conclusion is, the TTH play continues the use of satirical irony and parody, but by making variations of ambivalent behavior. The use of irony is a representation of ambivalent behavior. *Hartati* and *Trisno* were representatives of the *priyayis* who were still tied to old morals, even though their act of cheating was a representation of the behavior of individuals in the new age who loved freedom.

## 2.3 Irony in Indonesian Plays in the 1970s

Next is the "*Rumah Tak Beratap dan Rumah Tak Berasap*" play created by *Akhudiat*, the second winner of the Jakarta Arts Council's writing competition in 1974 (*Sapardi Djoko Damono* (1983: 193). This play (hereinafter referred to as RTBRTB)

tells the figures of Yu and Dik, street dancers who were also prostitutes, they passed by the building, where Andre live, a computer graduate from France graduated, when he was in high school, he had been a "prey" of Yu's patience, and Andre lived with his family. Andre as Ande (Ande Lumut), perhaps not because he deliberately insinuated the young man, but indeed because they could not say "r French" tucked into the word "Andre", Andre belonged to a culture that was foreign to both of them. He felt educated to assume that the world of Yu and Adik is "Jowo" world that strange for him, and Andre did not know the word Ande (- Ande Lumut) The RTBRTB play emphasizes how "Jowo" they are by creating a group of figures who live in a building house. The definition of "Jowo" here is traditional culture. Andre, his mother, along with the shadow of Madame Nelly, Mademoiselle Ellen and something like that is a representation of people who are oriented to Western culture representing modern society. According to the RTBRTB play, so far these two cultures have been separated only by differences in language and "Language". The use of Javanese language on Yu's character and his group showed that RTBRTB's play was deliberately insolent to show the "language" problem. Furthermore, when Andre, who was always floating in the middle of Western language, said one sentence in Javanese, then immediately Adik said: "Mas Andre wis Jowo". So Andre has become Java because of using Javanese "language"; playing quietly in the dark on the bed with prostitutes who are dancers from traditional cultural backgrounds.

RTBRTB play hit Yu and his group with other "cultural" groups. There is a character "Juragan", also called "Menak". Juragan wishes to marry Adik. However, then Juragan is confused, Adik or Yu who he wants to marry because for him just the female is enough. Finally "Juragan" chose Yu. The marriage of "Mr. Gedongan" was a shocking event, especially because the other skipper's wifewas from under, which might have been pregnant.

The RTBRTB play continues to use parody irony to vary with the ambivalent behavior of the TTH play as described above aimed at satirizing the priyayi community oriented to Western culture, but in their daily lives they still doing old feudal morals. However, RTBRTB's play is more typical in its disclosures, namely by using Javanese idioms taken from Ludruk's performance.

Next is the Puti Bungsu play created by Wisran Hadi, the first winner of the writing contest for the Jakarta Arts Council in 1975 and published in *Budaya Jaya* Edition 124 and 125, September - October 1978 (Umar Junus, 1978: 360 - 376). This play (hereinafter

referred to as PT) started from the nature of myth taken from the socio-cultural structure of two generations of Minangkabau people which is contradict. The PT play takes three myths, namely the myth of Malin Kundang, the Puti Bungsu Myth and the myth of Malin Deman that does not stand alone, but becomes a series.

The first essence is the mixing of people from two descendants generations. A man searches for "mother" in his wife, while a woman tries to get a "father" in her husband. This nature is in the traditional Minangkabau family relationship. A girl who lives limited in a house with limited relationships only to the woman feels that she will lose her father. On the other hand, boys more live outside the home. Even wander at a young age, so that they never felt a mother's love fully. Therefore a man looks for a "mother" for every woman, also for his wife and his own child.

The next essence is the estrangement of a relationship between wife and husband due to several socio-cultural factors. A married couple in the Minangkabau family system is not a unified entity, because each one is still bound with their native family. The husband can be said to be an extreme "nighttime guest for his wife". Therefore it is not surprising that a wife is more attached to her brother than to her husband.

The next essence is the estrangement of the relationship between mother and son, because the child is more live outside the home and then go wander plus the estrangement between boys and fathers. As a result, there may be a conflict between the child and his parent. This situation may develop because of other things, namely "a close relationship between people one generation", usually between brothers and sisters. They fight against the treatment of the older generation.

Next is the nature of children who do not recognize their mothers and on the contrary mothers who forget their children. This was revealed in the form of subsequent contradictions, namely the incident of Malin Duano impregnating Puti Bungsu, who ispostscript his own mother. This is something new too, which is from the present. Their connection is manifested in a new name, namely Christian and Tantri. Two names that are commonly found among young people now. This is related to the myth of Sangkuriang.

Next is the attachment of Mother II which can also be said to be the attachment of Malin Kundang's mother to the "mamak" world. Mother II is separated from her husband. The desire to be free from the tyranny of the husband, caused Mother I to give birth

Malin Deman and leave her husband. The desire to be free from that man also causes Puti Bungsu not only like a man. A sex life that can eliminate loyalty. This is only possible because of the influence of modern socio-cultural backgrounds.

The PT play has changed the nature of traditional Minangkabau myths to the nature of new myths that represent modern socio-culture. The myth is a part of the past that is no longer a myth because it has been replaced by another myth. Life history is a series of mythical alteration.

The PT play continues the irony of semantic inversion, namely moving the various myths that exist in the lives of Minangkabau people, then moving again into the life of modern society outside the Minangkabau. If the semantic inversion irony in MB plays by Sanusi Pane for avoiding the pressure of the Dutch government's political psychology, then the PT play develops into a hard satire that satirizes the modern life of the nation itself, which is to seize the freedom by breaking old moral boundaries. But the PT play is more typical how its disclosure, namely by using Minangkabau idioms taken from the randai show.

The next play is Kapai-kapai, a masterpiece play created by Arifin C. Noer which has been translated into various foreign languages from various countries. This play (hereinafter referred to as KK) tells the character "Abu" which began in 1919, 1960, 1974 to 1980 always on the trap of destitution. The concept of idealism could say that the character "Abu" will carry out vertical mobilization, meaning that the character "Abu" is able to establish a partnership with "Employer", so that he is able to eradicate himself from poverty and be treated fairly. Such idealism has been expressed by Sanusi Pane in the MB play before. However, such idealism is quipped by KK plays. The cheating of the industrial world manifested in the form of "employer" exploitation toward "workers" caused widespread poverty in the periphery where the industry was founded. The family home environment of the "Abu" character is shown to have only filthy chairs, bad and worn mats, clothes that are more appropriate are called rags, because somewhere else they have to be torn so they can still be used. The roofs of the houses all leaked and when the rain came it caused flooding to oscillate all the furniture. A sight of how shabby the life of the family "Abu" that might be hard to accept common sense.

The pressure of destitution that constantly hits the "Abu" character from year to year has dampened "Abu" so that he no longer believes in religion. The advice of the "Grandfather" character so that "Abu"

surrenders himself to God, because then he will feel happy even though he is destitute, no longer be considered "Abu" carefully. Structured poverty fosters the habit of "Abu" fantasizing and dreaming. He believed in the "Fairy Tale" more about the "Mirror of Deception" that can give life happiness. According to the figure "Emak", the "Mirror of Deception" was in the kingdom of Prophet Sulaiman, an empire that held an abundance of food and property. Figure "Abu imagined being a" Prince "in the kingdom. A "prince" who likes parties to drink wine, eat grilled turkey and swoeke frog.

The interruption scene of "Dongeng Emak" above is an irony of an absurd form, a sight that is unusual, strange and unacceptable by ordinary reason, to show that the character "Abu" fantasized as an escape from his life which was suppressed by "Employer". KK play shows a lot of interruptions of "Dongeng Emak" plucked from the "1001 Night Tales" which tells of a "Prince" successfully recapturing a Chinese princess kidnapped by Jin Baghdad. After surviving, the Chinese princess became the "Prince" wife. They live happily. A happiness that must also be expressed through songs which lyrics are picked from rhyme in the lenong scene. That is, the poverty of a worker named "Abu" can only be overcome by entertaining him by using the lenong scene. This made funny scenes that aim to quip "Employer". The "Dongeng Emak" interruption is a satire that satirizes an exploitative industrial system.

The KK plays continue the semantic inversion irony that has been used by MB and PT. However, the semantic irony of KK plays contradicts with Sanusi Pane MB play in front. If the irony of the semantic inversion of PT concern shows the characteristic of the Minangkabau idiom taken from the randai show, the KK play shows the typical Betawi idioms taken from the lenong show. KK play also continued the use of paradoxical irony like the MJ play in front. If the paradox in MJ is a representation of counterfeit fighters, then the paradox in the KK play is a representation of the fate of workers that is contrary to the idealism contained in the play of MB by Sanusi Pane. The workers under the leadership of Suredranath Das and assisted by Saraswati Wadia in the MB play were able to touch the Minister of Industry to take the decision that the "Employers" fulfill the demands of "Labor", so that the workers feel fair and prosperous. But the fate of workers such as "Abu" in the KK play is not the case, they are powerless in the clamp of the "Employer" power and do not have an adequate form of rejection. KK's work also uses absurd irony, namely the pleasure of the character "Abu" entertaining himself into fairy tales,

wishful thinking, and fantasies about the life of "Prince" in a wealthy palace accompanied by a beautiful wife. KK cards are a representation of an industrial system that is exploitative and will not be able to solve the problem of poverty. The background guidelines for 1919, 1960, 1974 and 1980 are representations of how the exploitative industrial system is the "history" of workers' clasps in structured poverty spaces. If in the MB play, the fate of workers is still in the hands of the Dutch colonial government, then the fate of the "Abu" Labor who lived in 1960, 1974 and 1980 was the fate of workers under their own independent national government, but still felt unfair and not prosperous.

Next is the "Aduh" play, by Putu Wijaya, the first winner of writing play contest of the Jakarta Arts Council in 1974 (Imran T. Abdullah, 1978). This play (hereinafter referred to as A) uses unique plot elements. The plot of A play uses a way of stretching as long as possible uncertainties in solving the problem. The first round shows the suspicion that success to manages a group, so the suggestion that the character "Si Sakit" is quickly helped is ignored. Finally, "Si Sakit" died helplessly. The second half shows the prominence of the attempt to bury the body "Si Sakit", but this effort is urged by other things that control the group, namely the problem of smell, ghosts, possessions, robbed corpses, places to bury bodies, sex of corpses, untill dogs break the group. The third round concerns the smell that still wafted and still attached to their limbs. A plot formation system captivates the reader or the audience in an uncertain way. The rest of the play is interesting because it ends without completion. Repetition at the end, namely the reappearance of the character "Si Sakit" by asking the same questions from group leaders showing the symbol of the life cycle, the history that repetitive again.

A play uses absurd irony, that is, shows unusual views, strange and unacceptable common sense to develop problems, unite things that are illogical to be logical, shape them into cycle problems, so that the series of grooves form a circular pattern. The series of grooves patterned in this circle are principally symbols that want to say that the real problem has not yet been resolved.

The character shown in the A play is not like in a conventional play. The activities of characters in the A play are symbols that seem playful. That is, activities that look like playing games are actually symbols. Therefore it appears that the development of the story does not originate from the development of the figure's characters. The story is developed through a framework of situations created by figures

such as: "Pioneer", "Leader", "The angry one," Deputy", "Owner of Balm", which can be played by anyone in the "One of The" that there is inside group. A play uses the irony of the inversion semantic form so that these characters can change places, depending on the situations to be created. They are symbolic figures to makes funny situations. The "Owner Balm" as well as to create a funny atmosphere and scene. "One of the" figures urinated by the corpse. This scene also shows the use of paradoxical irony, that the dead man need to be helped, but instead got robbed, and the robber is the Leader himself. The paradox is when a leader who will help "the sick" (and "the dead") steal the ring, rob property ("the sick") and the "dead".

A play shows things that are exaggerated, causing reflection, even though smiling because of the absurd irony. The sick person is a symbol of irregularity. The very serious Sick is a symbol of irregularities that must be resolved quickly because the consequences if not will be fatal. But in dealing with the problem ("The Pain"), this group of people did not try to solve it with a firm and positive action.

A play is more concerned with events that actually occur in society, even though it has been exaggerated, and the thoughts expressed have already "made", so there is no need to develop character. The characters who are made and the characters can be anyone in the community. Therefore, there is no need for an element of physical description, there is no need for the characteristics of the body. Such statements make use of the irony of parody, namely the character of respectable and dignified figures in the community, but because their measures and actions deviate from the rules, norms, morals and ethics of decency, so the figures are then mocked, made playful and laughed at. Such a statement can also be called a dehumanization statement, meaning that individual humanitarian actions are destroyed, figures only remain as symbols of the mind, symbols of action. Modern life with everything that is mass has resulted in people losing their personality as individuals.

A play uses tragic irony to reverse the mud that settles in life. The tragic irony is a representation of the current attitude of society. The problem which is developed in the A play is a representation of today's society who have lost the joints of humanity. Individuals are ensnared into mass groups. They have turned into a part of a routine life machine without creativity. A number of sentences that sound quite sympathetic to "Si Sakit", but actually are just a small talk. Automatic sentences, such as electronic devices that emit sound, without the character itself realizing the son. The character only asks, gives only guidance

or advice, but no one from the mass figure becomes an individual who has an authentic person and still has a sense of humanity.

Individual attitudes tend to justify all the problems which encountered based on previous experience, without researching first, is one of the attitudes of people who are changing in modern life, but losing their sense of humanity. This is the one who quipped with A play by using a satire in the form of a symbol "Si Sakit" character who died because he did not get help from the group, even the figures actually wanted to avoid mistakes and responsibilities. The community who have lost their humanity are always clever in arguing, looking for scapegoats to free themselves from responsibility. An expression uses a very clear symbol of the destruction of individual signs of humanity.

Leader use groups (mass) who accuse "Pioneers" has robbing bodies when they fall asleep. Even though the truth of dead body robbers is the "Leader". The "Leader" figure here is a symbol of white colour criminal, a white-collar criminal group. The attitude of the "Leader" who pretended to mediate a fight but secretly cornered the "Pioneer", so that he could not defend himself, while simultaneously stimulating others ("Deputy") to join together in destroying the "Pioneer" good faith. This scene not only describes how the "Leader" utilizes the moment, but also offers the reader an alternative about how easily people confuse the truth. Whether the truth is based on the logic of reason and facts, or on the power of a group, on a majority of votes, a group. This symbol begins with the arrival of the sick, but because everyone is not interested in taking the steps of salvation, causing "The Pain" could not helped and died. The body forms a symbol of danger that seems more serious, but this group remains in its original attitude, without any development in responding to the increasingly serious situation.

The A play uses absurd irony as a representation of how many problems are wrong in the community, but no firm decision is taken to resolve the issue. If in the KK play by Arifin C. Noer the problem that can never be solved is the cooperation of workers and employers in the industrial system, then in the A play is cooperation between fellow members of the community in upholding the truth. A play also uses paradoxical irony. If in the MJ play by Motingo Boesje the use of irony paradox is a representation of false fighters then in the A play paradox irony is a representation of leaders who should bring people to live fairly and prosperous, but instead they make life contradictory and the people miserable. A play overturns the use of irony which so far has developed

in such a way that it is pulled back to tragic irony. If the tragic irony in the plays of K and SM is a representation of people who feel frightened and depressed because of the power of the Dutch colonial government, then the tragic irony in the A play is a representation of people who feel scared and depressed because of the new colonialist power that entangles individual life into modern machinery and changes the individual becomes a mass group. New colonialism caused dehumanization. Individual figures are destroyed, so that people lose an authentic personality. Individuals lose the joints of humanity. The community is shackled by the power of one group or the most votes.

### 3 CONCLUSION

The play before independence, namely K and SM created by Sanusi Pane show the alteration from the beginning using tragic irony to the semantic inversion irony. The alteration is a representation the change of Sanusi Pane's thought from the beginning in the form of expression which experienced political psychological pressure from the government of Dutch colonialism power, then changed using the irony of semantic inversion, a transfer of setting and India characterization, aimed to avoid the political psychological pressure of the Dutch colonial government. The use of semantic inversion and satire irony is a representation of the combination of Eastern and Western cultures. MB play sets the tradition foundation of using satirical irony.

The play after independence, AM, MJ, and TTH continued the tradition of satirical irony in various forms, namely parody, paradox and ambivalent behavior. The use of parody irony is a representation of cultural alteration and is that of respected community figures, but deviates from norms, morals, and ethics of decency, so it does not deserve to be a rasper or role model. The alteration was also marked by the use of paradoxical irony as an allusion to fake fighters. Changes are also marked by the use of irony which shows ambivalent behavior as a representation of priyayi who want to seize new moral freedom, but they still remain shackled by old morality.

The Indonesian character in 1970s developed an element of parody irony that satirized the educated middle class oriented to Western culture, but in their daily lives they still continued to practice old feudal and moral life. The irony of parody develops again into the paradoxical irony that contrasts the integrity of traditional myths which are destroyed by the new myth of modern society. Furthermore, paradoxical

irony develops again into an absurd irony as a representation of a modern industrial system that is exploitative and unable to make society fair and prosperous. Finally, the irony that has developed in such a way is drawn back to tragic irony as a representation of the cycle of cultural change. History that repeated again. Indonesian society still opposes traditional and modern culture. This is an irregularity that has not yet been resolved.

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