Reading Social Criticism of Tuk Drama in Richard Schechner’s Ac Diagram Perspective

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The main problem of this research is social criticism in the drama written in New Order era which was in repressive, authoritarian, and corruptive social political conditions. This research aims at finding out the elements of social criticism revealed by Soeharto’s political regime. The historical condition influencing the creation of social criticism of the drama. This research used AC diagram theory which is one of variances of art anthropology theory from Richard Schechner. Social criticism in Tuk drama is related to development policy of New Order which prioritized economic growth and collusion between New Order ruler and conglomerates. The social historical condition of New Order regime which was authoritarian, repressive, corruptive has influenced the creation of Tuk drama (aesthetic drama).

Keywords: Authoritarian, repressive, and corruptive

Rendra is known as one of pioneers in social criticism of arts world in New Order era in Indonesia. Through his poems and theatrical works performed in Yogyakarta or other cities in 1970s, Rendra often criticized various policies of development and political system of New Order which was not populist and democratic. The poems and dramas performed by Rendra were frequently full of social criticism. Most of Rendra’s dramas brought up problems sourced in social order deviation, economic policy, and culture done by New Order regime. Rendra made his works as part of attempts to respond or criticize various deviations.

Teater Dinasti, members, Fajar Suharno, is a member of Rendra’s Bengkel Theatre. When Bengkel Teater moved from Yogyakarta to Jakarta in the end of 1970s, Fajar Suharno was the members who belonged to those did not move. One of the dramas of Dinasti Theatre entitled “Sepatu Nomor Satu” (Shoes Number One) by Simon HST and Agus Istiyanto reflected their critical attitude toward Indonesian military which was too repressive toward activists who often opposed New Order regime. The famous poet of Yogyakarta, Emha Ainun Najib, was also one of Teater Dinasti’s members. As we know, Emha’s poem intensively revealed social problems occurred in society.

Teater Dinasti Yogyakarta found in 1977 often conveyed social criticism. Accidentally, one of