

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

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Masalah utama penelitian ini adalah tentang kritik sosial dalam drama yang ditulis pada era sosial politik Orde Baru yang represif, otoriter, dan koruptif. Penelitian ini bertujuan ingin mengetahui unsur-unsur kritik sosial yang diungkapkan Bambang Widoyo SP dalam drama *Tuk* dan kondisi sosial historis yang berpengaruh terhadap penciptaan kritik sosial dalam drama tersebut. Penelitian ini menggunakan teori diagram AC yang merupakan salah satu varian teori antropologi seni dari Richard Schechner. Kritik sosial dalam drama *Tuk* terkait dengan politik pembangunan Orde baru yang mementingkan pertumbuhan ekonomi, kolusi antara penguasa Orde Baru dengan para konglomerat. Kondisi sosial historis rezim Orde Baru yang otoriter, represif, koruptif (*social drama*) itu telah berpengaruh pada penciptaan drama *Tuk* (*aesthetic drama*).

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 Bambang Widoyo SP in *Tuk* drama and the social 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 (*social drama*) 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 criticisms. Most of Rendra's dramas brought up problems sourced in social order deviation, economic, politic, and culture done by New Order regime. Rendra made his works as part of attempts to respond or criticize various deviations.

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

Teater Dinasti's members, Fajar Suharno, is ex-member of Rendra's Bengkel Teatre. When Bengkel Teater moved from Yogyakarta to Jakarta in the end of 1970-s, 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 HT 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.

As Gandrik Theater of Yogyakarta then emerged