

Tokoh dan penokohan dalam caturlogi drama "Orkes Madun" Karya Arifin C. Noer

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Abstrak

This research takes a serial drama entitled Orkes Madun (OM-I-IV) written by Arifin C Noer, which consists of four plays as its corpus. They are:
Madekur dan Tarkeni atawa Orkes Madun Bagian Satu (OM-I, 1973);
II Orkes Madun 2A/Umang-U mang (OM-II, 1976);
III Orkes Madun IIB atawa Sandek Pemuda Pekerja (OM-III, 1979); and
IV Ozone atawa Orkes Madun IV (OM-IV, 1989). There are two main aspects of text, they are dramatic text and performance text. There are four important elements in every structure of the dramatic text, namely dramatic shape, character, dialogue, and stage directions (Aston, 1991).

The aim of this research is:
1. To find out the characteristic of the dramatic text structure, especially its character element and characterization, as well as its plot of OM-I-IV;
2. To reveal the theme and its message of OM-I-IV; and
3. To unravel the thread which unites those four plays or a single long play (OM-I-IV).

This research is a qualitative research using a structural and semiotic approach. There are three steps to reach the goal. First, analyzing textually the structure of the dramatic text OMI-IV, especially the characteristic of its characters and plot. Second, analyzing semiotically the sign-system of the character and plot, especially to reveal the meaning of the message as well as its characters. Third, analyzing by using the inter-textual approach to find out the difference and the likeness of those four plays, and also to unravel the thread, which unites them.

The conclusion as the outcome of this research can be drawn as follows:
1.1 The dramatic text of OM-I-IV can be classified as a radical dramatic text, tragicomedy drama, drama of idea, or symbolical drama.
1.2 WASKA (WK) as the central character, is able to develop a dramatic plot, so that, he can play the role as the thread that unites those four plays in OM-I-IV.
1.3 The character of SEMAR (SM) has a doubled role, (a) as a director of the performance of OM-I-IV which is performed by KS-RBD; (b) as the leader of KSRBD; (c) as the central character of WK to the whole plays of OM-I-IV; (d) as the narrator, authoritative source, guide, commentator, and evaluator.
1.4 The structure of every play in a serial performance of OM-I-IV is in the structure of every play in OM-I-IV, or theatre in theatre (mise en abyme). It means that the serial play of OM-I-IV directed by SM is performed in the serial play of OM-I-IV
1.5 There are three main plots in OM-I-IV; they are NB plot, BD/SM plot, and WK plot.
1.6 There are four core plots; they are MAD plot, WK-II plot, SD plot, and WK- IV plot. These four core plots are in the frame of the main plot WK.
1.7 The plot characteristic of OM-I IV is loose, double or layers, and progressive linear with variation. The technical plot is flash back and back tracking.

2.1 The central theme of OM-I-IV is poverty while the message talks about the ways to fight against and come out from poverty and hardship.
2.2 The meaning of theme and message conveyed in OM-I-IV is to fight against poverty and hardship by (a) picpocketing or prostituting oneself (OM-1); (b) universal robbing; (c) demanding freedom of speech to be heard by others, striking of silence, eat, and work, also,

universal striking (OM-III); and (d) doing trial in many ways to die for the impotence to bear suffering in holding punishment to live in world (OM-IV) in the serial drama of OM-I-IV that, apparently, can not solve the emerged problem.
2.3 The punishment to live beyond human's common sense, capability, and God's will is proved much horrifying to feel and go through rather than the most terrible punishment to die in the universe.
2.4 The destruction of human culture and civilization in the world, sea, and sky, including the ozone holes, is brought by human's misbehavior, mistake, and hard sins. Furthermore, as the balance for such human's mistakes and sins, he fulfils his cultural duty for its solution. There are some urgent examples as shown follows (a) cleaning up the world, sea, sky, and human himself; (b) assisting the mission pioneered by SD in the end of OM-III, and continued by SDM (the next, new generation) with his effort to eliminate all what make the mistakes and sins happened, including the wrong framing system firstly made. If necessary, the old system may be replaced and reformed to be a new, fresh, appropriate system as the current time demands. The new era. The Reformation era.

3.0 The threads which unities these four plays in OM-I-IV are:
3.1 the poverty as the central theme;
3.2 WK who serves as the central character;
3.3 SM who serves as the director of performed theatre in the play of OM-I-IV, and
3.4 the three main plots are the plots of NB, BD or SM, and WK.