



**READING THE POVERTY OF "KAMPUNG KARDUS" IN THE DRAMA
MANUSCRIPT BY GEPENG NUGROHO (Sociological Study of Theater Performing
Arts)**

Indra Suherjanto^{1*}, Maryaeni²
Universitas Negeri Malang^{1,2}

ARTICLE INFO

ABSTRACT

Article history:

Received: 17-05-2024

Accepted: 04-06-2024

Published: 30-06-2024

Keyword: drama
script, poverty,
social theory

Literary works are socio-cultural documentation that contains events in people's lives. Poverty is a phenomenal problem throughout history in a country. Indonesia is a country that has experienced a decline in poverty, especially after the collapse of the New Order. The depiction of state of poverty that occurs in Indonesia is depicted in the drama script *Kampung Kardus* by Gepeng Nugroho. Based on the phenomenon in the drama script, it is formulated as follows: (1) what is the form of poverty in the text of the *Kardus Desa* script by Gepeng Nugroho, (2) how is the depiction of poverty factors in the drama text *Kampung Kardus* by Gepeng Nugroho, (3) what is the impact of poverty in the drama script *Kampung Kardus* by Gepeng Nugroho. The method used is descriptive qualitative with a Literary Sociology study approach. The data source is "Kardus Village" in the manuscript by Gepeng Nugroho, while the data is in the form of text quotations in the existing manuscript. Data collection techniques are carried out by reading, recording, identifying, and processing data. The results of the analysis show that forms of poverty can be seen in the storyline of *Kardus Gepeng Nugroho Village*, related to poverty in the form of community culture which is difficult to develop even though living in a big city. The settlement is still very limited, poor, and with low education. This form of poverty is caused by an environment that tends to be slump and disorganized, families that are less supportive of developing themselves, and people who tend to live in poverty. Poverty as a form of social problem that occurs is a factor that causes the community to avoid or resolve the problems of socio-economic life. It is hoped that the events of this drama script will make all members of society aware of the problems of poverty that occur in society. People

understand social problems and their causes so that in living in society they can avoid negative things due to poverty.

INTRODUCTION

According to Dilthey, Rudolf Unger (in Wellek and Warren, 1995: 141) a work of art is an expression of thought in its general attitude towards life. The thoughts of theater artists can answer various problems and themes of current situations by presenting theatrical performing arts. Theatrical performances are stories of human life that are presented and acted out by characters that can be seen by the public. Theatrical performing arts are full of symbols of life which are conveyed through language elements to the public. The symbols in question are theater symbols related to the actor's appearance (body movements, gestures, expressions, speech), and theatrical verbal and non-verbal acoustic signs (sound and music).

The Kampung Kardus theater drama performance by Gepeng Nugroho which was played and interpreted by 2021 Cinematography class students at the Drama Laboratory, Building D14, Faculty of Letters on Saturday, December 9 2023, used symbols that were used as an expression of thoughts regarding social change in society. The residents of Kampung Kardus defended their homes. They will be evicted, and they are defending themselves as to where to live.

The theater performance seeks to communicate thoughts, ideas and aesthetic feelings in language, literature and drama. The strategy used is to create creative theatrical performance art. A space for theatrical drama creativity that combines theater with film which is the dream or passion of drama and cinematography students in general. The theater drama performance model uses a multidisciplinary academic and scientific perspective to try to solve certain problems together, including education, research and community service.

The performance performed by the 2021 class of Cinematography students entitled Kampung Kardus by Gepeng Nugroho focuses on the exploration of body

* Corresponding author.

E-mail addresses: indra.suherjanto.fs@um.ac.id (Indra Suherjanto)*

ISSN: 2523-613X (Online) - ISCE: Journal of Innovative Studies on Character and Education is licensed under Creative Commons Attribution-ShareAlike 4.0 International License (<http://creativecommons.org/licenses/by/4.0/>).

movements as symbols conveyed by actors to the public as spectators or connoisseurs and is part of the expression of thoughts of theater performers in answering life's questions. in society. Theater as a work of performing arts is basically an expression of social communication, namely a person's expression in facing the challenges of the natural environment and social environment which is realized in the form of verbal communication and expressed through actions (Maryaeni, 1995:25). As a formal scientific object, theatrical drama works have specific building blocks that can be differentiated from other works of art. Kampung Kardus theater performance As a performance work, it certainly has style its own distinctive, unique, and harmonious character as a work of performing arts.

Kampung Kardus's theater performance begins with a scene of life that occurs in a slum village, all the residents make their living as scavengers. The house where they live is made of used cardboard. That is what makes the village called the cardboard village. The character Denok is the only character who wants to go to college level. Mbok Rahmi is a figure who upholds education for his son Denok. Mbok Rahmi is not an educated person but always prioritizes education for Denok. Mbok Rahmi is classified as an illiterate person but considers that education for his children is much more important because he thinks he can change his life through education. It turns out that the description of this character was not followed by other residents because of their limitations and different mindsets. Poverty and limited education create many problems that give rise to various problems.

RESULT AND DISCUSSIONS

KAMPUNG KARDUS THEATER PERFORMANCE

The description of the performance situation of the drama script Kampung Kardus by Gepeng Nugroho is inseparable from the thoughts that in our society it is impossible to be separated from the imaginary spaces created by social relations in society and which are captured by the director or creator to be expressed in the performance. The play of characters with grouping and moving as well as the composition of role forms makes the performance close to the audience in an atmosphere of sadness and contains a naive atmosphere. The reality of social life is that individuals will group together and mutually develop movements to respond to other individuals and groups, even though friction and conflict can occur between

groups and individuals. The creator's thoughts in looking at social phenomena in society are very interesting because they are made in the form of a theatrical performance where conflict/tension arises between actors trying to each other to enter the thinking space of rank, position, etc.

In terms of acting, the drama script performance Kampung Kardus uses an acting model with serious characters but with innocence in the characters. Words combined with gestures that are sometimes caricatural are combined into a straightforward but funny combination that can make the audience laugh even though they are naive. The laughter of the characters that appear because of what they see is very natural because what the actors do is the same as what happens in society, that society has funny things that are sometimes not realized.

Departing from one of the elements of the drama script Kampung Kardus by Gepeng Nugroho, namely the element of sound or sound or it could also be called music, it can also be interpreted how the director's thoughts were in creating the theater performance. The sounds made by actors in a theatrical performance are formed into a flowing and flowing musical composition that encourages the actor's body to move in various behaviors with the character. The form of music created is not complicated but requires relationships between actors and the sound elements inherent in them, one with another. The combination will require harmony of relationships, accuracy of relationships and beauty of relationships. Conceptually, it can be said that the director or creator of this performance has thoughts that really pay attention to social systems that require closeness and closeness between individuals. If we look at Tonnie's thinking, it can be said that this group has a character between individuals who are not as close as before and only have the same goals, so it would be very interesting if in its development there was an effort to think in a very tight and interconnected system. Illustrative music is built to represent an imaginary space that supports the social atmosphere of the character's role. The sound created is an atmosphere created to build the character's activities, an atmosphere of poverty and hardship.

In the performance of the drama script Kampung Kardus by Gepeng Nugroho, the choice of costumes is not always the same in the same performance in different places. The actors wear costumes with colors that match the character, representing the daily atmosphere and habits that generally bring poverty. This means that the

performer's thoughts are developing and dynamic in responding to the social life of society. Interestingly, changes in the characters' costumes in a theater performance will represent the character and atmosphere.

SOCIAL CHANGE IN THE KAMPUNG KARDUS DRAMA SCRIPT

Human life is like a spinning wheel, humans are sometimes at the top in their prosperous life, sometimes at the bottom in the sense that their life is unlucky. The context of the performance of Kampung Kardus is part of the process of changes that occur in society. The dynamics of changes experienced by the characters as actors in each story. The behavior of human civilization played out in the performance of the script Kampung Kardus is a picture of the changes in life-related to poverty and visibility that the characters must face.

If viewed from the thoughts of Sorokin (Russian sociologist) the changes in society depicted in the text Kampung Kardus move up and down in three cultural cycles that rotate without end, namely: Ideational culture which emphasizes feelings or emotions and beliefs about supernatural elements. Idealistic culture is a middle stage that emphasizes rationality and logic in creating an ideal society. Sensation culture (sensate culture) where sensation is a measure of reality and life goals.

The life flow of the characters in the Kampung Kardus script enters the idealistic culture stage. This can be seen from the thoughts of the figures present which depart from the rational and logical thinking that they dialogue and discuss. They want to realize their idealism which in the first stage they have gone through which is depicted as an ideational figure (ideational culture) by emphasizing feelings or emotions and beliefs.

Basically, in the theater script performance Kampung Kardus several characters have the spirit of avangardeism. They want to build a new group that is passionate about novelty and authenticity (life renewal). They are enthusiastic about making life changes which are visible in the character who explicitly wants to change the course of his life.

When a village official (Pak Lurah) appears and collaborates with businessmen, the show becomes more visible in the confusion of thoughts and

confusion of choices the residents. There is an offer that is imagined to be easier and quicker to achieve in changing the fate of a more established life.

The idea of changing and tearing apart the mind in the performance script *Kampung Kardus* displays a picture of the story and characters that have slightly extreme plot leaps, and this is the realm of creativity of the character actors and the director of the performance.

If seen according to Tonnies (2014:52), social changes in the text *Kampung Kardus* are caused by human development which will create a society that experiences changes from a *Gemeinschaft* to a *Gesellschaft* type society. These changes cause changes in the strength of social ties between them. People's groups can be poor people who have the potential to develop thoughts as humans who experience social change. If you borrow the term Tonnies, there will be a change from *Gemeinschaft* to *Gesellschaft*.

Gemeinschaft is a value-oriented, aspirational situation, which has a role as a habit that dominates social power. Individuals act as reinforcers of social relationships which are strengthened by emotional relationships and interactions between individuals. It is called *Gesellschaft* if it is a social group whose members have weak ties, sometimes individuals do not know each other in-depth, and values, norms, and attitudes do not play a good role.

They are in a *Gemeinschaft* theater society, which is strongly influenced by individuals with strong emotional connections and is value-oriented, aspirational, and has roles and habits of origin that dominate their social power. When an offer of change appears, each individual has weak ties and only starts from the same needs for a stable life. The characters in the drama script *Kampung Kardus* become a *Gesellschaft* society, a society whose members have weak ties, between individuals there is no getting to know each other, and their attitudes become less effective.

The forms of poverty that can be read in the storyline of the drama script *Kampung Kardus* by Gepeng Nugroho are related to poverty in the form of a developed culture of people living in big cities. The settlements are very limited, poor, and have little education. This form of poverty is caused by an environment that tends to be slump and disorganized, families that are less supportive of developing themselves, and people who tend to live in poverty. Poverty as a form of

social problem that occurs is a factor that causes the community to avoid or resolve the problems of socio-economic life. The Kampung Kardus drama script incident made all members of society aware of the problems of poverty that occur in society. People understand social problems and their causes so that in living in society they can avoid negative things due to poverty.

CONCLUSIONS

In the drama script Kampung Kardus by Gepeng Nugroho, we see the form of poverty that haunts a village. This story highlights daily life in a village that is mostly inhabited by scavengers. Their houses are built with scrap cardboard, reflecting simple and poor conditions. This drama highlights social issues including education and the role of society in everyday life

In the drama script Kampung Kardus by Gepeng Nugroho, there is a portrait of poverty that depicts the social aspects of society. This drama highlights issues of poverty and the role of scavengers in society. Through this story, viewers can understand the complexity of life and the challenges faced by those living in difficult economic conditions

In the drama script Kampung Kardus by Nugroho's sprawl, the impact of poverty is reflected through the portrait life public. This drama describes the reality of social problems faced by residents living in an environment seedy. Many aspects impact visible poverty in the script This includes an environment that is not worthy because Kampung Kardus is depicted as an environment of slums, scavenger villages, and what is not Healthy. Poverty worsens the condition of place stay, resulting in an unstable social environment and health. Limitations economy that is Scavenger life with minimal income. They must endure with source Limited power, including food, health, and needs daily. The social stigma of society is highlighted How the public looks and looks at the population is low and always fighting for his fate with and inequality that they experience.

The theater script Kampung Kardus depicts the character's spirit of avant-gardeism. They want to build a new group that has a new spirit with novelty and authenticity (renewal of life). They are enthusiastic about making life changes which are visible in the character who explicitly wants to change his life path for a new life by pursuing education.

REFERÉNCES

- Arifin, J. Z. (2014). Kritik Sosial dalam Naskah Drama Jangan Menangis Indonesia Karya Putu Wijaya. *Jurnal Bahtera Sastra Indonesia*, 1(3).
- Baumol, W. J. (1966). Performing arts. In *The world of economics* (pp. 544-548). London: Palgrave Macmillan UK.
- Giddens, A. (1987). *Social Theory Today*. Stanford University Press.
- Goldmann, L., & Dreyfus, P. (1968). The Theatre of Genet: A Sociological Study. *TDR (1967)*, 12(2), 51-61.
- Jiwandono, D., & Rukmini, D. (2015). Types of classroom interactions in the implementation of mini drama script project. *English Education Journal*, 5(2).
- Martono, N. (2014). *Sociology of Social Change*. Depok: Rakagrafindo Persada.
- Maryaeni. (1995). *Book II Theater*. Malang: Malang IKIP Project.
- Pratiwi, D., Suprayetno, E., Iswara, U. S., & Rangkuty, D. M. (2023). Studi kajian tingkat kemiskinan di Kota Medan. *Student Research Journal*, 1(4), 142-150.
- Turner, B. S. (2008). *Postmodern Sociological Theories of Modernity*. Yogyakarta: Student Library.
- Schechner, R. (1973). Drama, script, theatre, and performance. *The Drama Review*, 17(3), 5-36.
- Shevtsova, M. (1989). The sociology of the theatre, part one: Problems and perspectives. *New Theatre Quarterly*, 5(17), 23-35.
- Suwartono, T., Saripudin, A., & Juwita, N. (2022). Applying web-based technology in developing student worksheets on writing local culture content drama script. *Theory and Practice in Language Studies*, 12(2), 263-273.
- Wellek and Warren. (1995). *Literary Theory*. Jakarta: PT Gramedia Pustaka Utama.