

**COLLECTIVE EXPRESSION OF VIOLENCE IN THE COLLECTION OF
TEXTS OF THE REPUBLIC PUPPET DRAMA WORKS N. Riantiarno**

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ABSTRACT

The purpose of this study is describe expression of structural violence in Bagong Czech playwright, Czech Togog, Petruk and the Czech Republic Cangik by N. Riantiarno, describe expression of social violence in plays Bagong Republic, the Republic of Togog, Petruk and the Czech Republic Cangik by N. Riantiarno. describe Individual violent expression plays in Bagong Republic, the Republic of Togog, Petruk and the Czech Republic Cangik by N. Riantiarno. The expression of collective violence theory is mapped into three variations of the basic idea. In the context of the structural repression of the rights holder, the social context of the horizontal dimension of community and individual contexts both psychologically or biologically. This is a qualitative research approach. Data collection techniques used in this research is the engineering documentation, read technique, as well as the techniques noted. Description of the analytical techniques used to describe data and content analysis was used to analyze the meaning of the message and reveal the message in the data. The results of this study (1) expression of structural violence in the data source, is dominated by the behavior of government officials to launch an interest group, (2) the expression of social violence in the data source, dominated by injustice policies and perspectives, (3) the expression of violent individual in the data source, is dominated by the behavior of retention of existence and desire control of power.

Keywords Violence collective and Czech Puppet

PRELIMINARY

The literary work is a phenomenon of cultural and social product of a society. With the departure of sociocultural phenomena and events that occurred in the community, the author creates a "Imaginary World" in his work can not be separated from social reality dikreasikan with imagination.

Construction of the imaginary world can not be understood outside the framework of the empirical. Imagination is always tied to reality, while reality is impossible without imagination. This is in line with the opinions Pradopo (1995: 61) who argued that the literary work is born among the people as a result of the author's imagination and reflections of social phenomena that are nearby. In view of Abraham, linked to reality and imagination, the events contained in the literary work is a blend of mimesis and creation.

On the basis of the assumption that the basis for the creation of a literary work is real life, then literature can not be separated from the socio-cultural and various problems of life faced by human society, between society and the individual, between people, and between the events that occurred in batin person (Damono, 1984: 1). In this perspective the literary work is considered as the dimensions of the work containing the realities of life. Deep contemplation of the essence needed to find a point of contact between the personal experience of the author or other source event or events that occur in the community.

As people interacting in

society, the author has an empirical and perspectives on social issues, culture and politics that occurred in his day. Based on the result of contemplation on the experience and point of view, the authors express the aspirations of the group with ideas and ideas into a literary work is a manifestation of his views terhadap problems that occur in the community.

One of the problems that many are appointed by the author to his work, for example in a drama, is a social phenomenon on a variety of social problems in society. Social phenomenon which delivered the author in his work is one of the attitude of concern for the social phenomena that occur in the community. Through his work containing a social phenomenon, the author tries to express disapproval of the actions that lead to social problems. However literature, expressly or impliedly a criticism of the assessment of his time. In other words, literature is used as a control tool against various irregularities values of various dimensions of life.

The dynamics of the problem of violence met by injustice, arbitrariness, greed, dictatorship and mismanagement, causing disparities (social inequality) in the midst of people's lives and cause misery to the people. With that in mind, social problems become city land inspired the Indonesian writers in conveying the collective violence. One of the literary works include the expression of collective violence against the reality of social problems is a book collection Czech puppet plays

(hereinafter abbreviated RW) by N. Riantiarno.

RW drama script is a collection of plays by N. Riantiarno containing several plays puppet that is Conglomerates bhurishravas, Bagong Republic, the Republic of Cangik, Czech Togog, Sues Semar, Petruk Republic, and Kala. RW plays is what will be studied as a study by researchers. Playwright also thanks to a socio-political melatarinya to be seen in them are also charged of collective violence. Plays was published by Gramedia compass, views of intent submitted, this drama script contains more about the expression of collective violence, especially about the political, economic and moral.

Selection plays RW as an object of research materials is based on the following reasons.

First, naskah RW drama by N. Riantiarno have a fairly high literary value, this assumption is based on the drama script writing RW written by a writer who often earn the highest appreciation in the play script writing competition organized by the Jakarta Arts Council in decades (1972, 1973 1974, and 1975).

Second, naskah RW drama by N. Riantiarno has distinctive features and preserve one of the nation's culture in terms of storytelling using mediation puppet world to dismantle the expression of collective violence.

Third, N. Riantiarno in playwriting and remain committed populist staged. It can be seen in the Czech puppet plays which N. Riantiarno incorporate traditional elements of Java in a play.

The research was conducted by using the theoretical expression of

collective violence. The use of this theory is based on the focus of the study were not only on the shape or pattern of violence, more than that is the subject-matter underlying the collective violence, rationality, and the political context, more or less, directly or indirectly, is thought to have contributed to the violence collective.

EXPRESSION

Expression is the expression properties of various combinations of body language. The expression can be found in a state of sleep, eat, happy, sad, evil, love, naughty, and so forth. The expression is usually associated with facial expressions, speech language, or other expressions that indicate the existence of a response to an action or event. Let's say someone got the sad news, it is usually the person will show a sad face and express it by crying.

According to Indonesian dictionary, expression is the process states or reveal the good intentions of feelings, ideas, and others carried out by seseroang. Expression can occur when someone is in contact with a certain emotional state and react to it. There is a causal factor in individual self indiviu so that individuals behave issued an expression.

According to Greene (Sunanda, 2004: 126), literature in general use language, while literature is a disclosure standard than what has been witnessed people in life, what has been contemplated and felt by people about aspects of life that interests directly and strong of an author. In short it can be said that

language is the vehicle of expression in literature.

One of the distinctive literary works can be seen through the use of linguistic elements. The privilege is caused by the authority authors use language. The authority therefore sometimes deviate from the grammar. Besides for a purpose, the author of this is done in order to produce the desired effect.

Linguistic expression as seen in a literary work is a form of linguistic performance of a person. It is an outward expression of something inward. Plays as a form of literary works can be seen as an expression of the inner world of the author. In the play, the experience of the authors expressed through dialogue / monologue figures and technical instructions. Therefore, the linguistic meaning of the symbol is required to interpret the expression.

The dynamics of the problem of violence met by injustice, arbitrariness, greed, dictatorship and mismanagement, causing disparities (social inequality) in the midst of people's lives and cause misery to the people. With that in mind, social problems become city land inspired the Indonesian writers in conveying the collective violence. One of the literary works include the expression of collective violence is a book of plays *Czech Puppet* (hereinafter abbreviated RW) by N. Riantiarno.

In connection with the collective violence (structural violence, social violence and individual violence), the expression on the classified data through multiple perspectives. The perspective is intended that the forms of violations classified

underperspective norm (abuse of authority, acts of terror, riots, looting, threats of security and stability, etc.), the economic perspective (a waste of money, corruption, sale of strategic assets, economic inequality, and so on.), and perspective imaging (indoctrination, pemengaruhan, utilization persona, rot under the guise of religion, etc.).

THEORY FOR COLLECTIVE EXPRESSION OF VIOLENCE

The expression of collective violence theory is mapped into three variations of the basic idea. In a structural context, there is a violent political ideas that emphasize the role of the state as a legitimate institution repression rights holders as a source or a ringleader of collective violence.

Collective violence, whether in the form of protests (demonstrations) anarchists, armed rebellion, revolution, and genocide, is an interesting phenomenon that many researchers studied social sciences throughout the world. The focus of the study the researchers not only on the shape or pattern of violence itself, more than that is the subject-matter underlying the collective violence, rationality, and the political context, more or less, directly or indirectly, is thought to have contributed to the occurrence of collective violence.

STRUCTURAL VIOLENCE

Expression of structural violence is violent behavior in other interests (beyond the things that

should) take advantage of the system, the legal, economic, or habits that exist in the community, whether held by a person or group. Therefore, the expression of this violence is not easily detected. Structural violence arising behavior can result in misalignment capability, competence, balance, and the authority to take decisions on resources.

In a structural context, there is a violent political ideas that emphasize the role of the state as a legitimate institution repression rights holders as a source or a ringleader of collective violence (Basrowi and Sukidin, 2003: 154). Structural context surrounding the events of collective violence is an authoritarian regime in its actions are often more oriented to its own interests rather than the public interest.

SOCIAL VIOLENCE

Social violent behavior emerged through equality of social class contradictions that do not have a structural relationship, this dimension may arise through the relations among individuals such as relatives or strangers, among groups such as class A or not, or an individual with groups *and vice versa*. As well as the behavior of structural violence, social violence is the main target of interest to carry out the subjugation, control of resources, and the opposition. Including the desire to bring the existence of the scope or specific field.

The social context surrounding the collective violence is a belief or

religious system adopted by society (Basrowi and Sukidin, 2003: 184).

INDIVIDUAL VIOLENCE

In the context of the individual, there are psychological and biological ideas that put collective violence as a variant or deviation derived from human mental territory (Basrowi and Sukidin, 2003: 154). The behavior of the psychological violence that target the behavior of mental or soul region. Therefore, this behavior can affect a person's normal and erase capability. Things that includes psychological violence that pressure, threats, lies and indoctrination.

This literature study is a qualitative descriptive study. This study was conducted to describe the expression of structural violence, social violence and individual violence on a play by N. Riantiarno RW. These things are described to answer the formulation of research problems and achieve the research objectives.

Data collection techniques used in this research is the engineering documentation, read technique, as well as the techniques noted. Documentation technique which is a technique in documenting data taken by researchers from the sources of data used are naskas drama by N. Riantiarno RW. Data analysis technique used in this study (1) technical description and (2) content analysis (content analysis).

DISCUSSION STRUCTURAL VIOLENCE IN AN EXPRESSION OF THE REPUBLIC OF DRAMA BAGONG.

The story begins with the Czech Bagong Bagong character laments about her condition, in a place that either daylight or natural. The findings of the data analysis and data about the structural violence at the data source can be seen in the following description.

- (1) BAGONG: At the time of the kingdom of Surakarta, around the 1700s, two centuries I blocked. Questions and statements-my statement, though witty, unsettling rulers considered large and small. They worry about being unmasked, then the people will awake eyes and his heart, then come to wonder. For questions that are not answered can continue in the direction of protests and demands. And usually, the next stage followed; revolution or reform. (RW-KST-RB-11)

Through the data (1), it can be seen that figure in the past Bagong been blocked by the kingdom of Surakarta, the legitimate government at the time. Bagong caused by a ban on questions and statements that although witty Bagong but can cause anxiety in itself for the rulers. Blocking experienced by Bagong figure is not solely due to unsettling rulers. But more inclined due to concerns over their power turbidity which at times can be uncovered.

This can only happen if people literate eyes and his heart, having heard the chatter-chatter Bagong.

Based on these descriptions, blocking experienced by Bagong figures are events which belong to the structural violence. Structural violence that occurred was an act of great and small rulers do ban against Bagong figures. Blocking is done to maintain the continuity of their power, especially for the people to remain ignorant and unaware of the behavior of the authorities.

The events that belong to the structural violence in the Republic of Bagong script also contained in the following data.

- (2) BAGONG: The witnesses, who should witty as I now begin not funny anymore. They became a horror for the defendants to confess guilt for the sake of certain political interests. (RW-KST-RB-12)

Data (2) was obtained after Bagong leaders felt outdated. This is because honesty has become unattractive merchandise. It is against the principles upheld by Bagong figures, namely honesty, though in ways witty.

Based on these descriptions, anxiety Bagong figures is the impact of an event belonging to the structural violence. Through these data it can be seen that for the sake of certain political interests, a ruling can tamper with the law. Abuse of authority by law to do the coercion of the accused are not guilty that claims to have done nothing wrong.

Structural violence in Bagong figure not just occur in Surakarta Kingdom era. In the advanced Bagong Republic story, Bagong

figures also become victims of structural violence in the days when adviser Begawan Kalapati seat Ngamarta kingdom. This can be seen in the following data.

- (3) KALAPATI: Can select, or the oldest or the youngest pitcher himself, namely Bagong. One man die for the future welfare of all the people of Amarta. If not executed, it is certain that Ngamarta will perish without trace. Terms that should never be negotiable. (RW- KST-RB-22)

In the summary of the story of the Republic of Bagong been described, that Begawan Kalapati an incarnation of the demon queen, the Goddess Permoni. To expedite its mission, Begawan Kalapati ask the Pandavas to fire Semar as an advisor to the Kingdom and menumbalkan someone of breeds Semar. This was done on the pretext that Ngamarta free from misfortune.

Through the above description, it can be seen that there is a structural violence. Structural violence which meant that efforts were made Betari Permoni to influence the Pandavas. Pemengaruhan done by incarnated as Kalapati Begawan, a figure that is imaged sacred, to get rid of people who are considered to interfere with the smooth mission.

STRUCTURAL VIOLENCE IN AN EXPRESSION OF THE REPUBLIC OF DRAMA Togog.

The story begins with tranquility Togog Republic Amartapura disturbed due Samiaji King lost his mind. This is caused by Togog

disguised as Tejamantri who behave wisely, and Kalika (assistant Permoni, demon queen of Setra Gandamayit) that permeated the body Samiaji. The findings of the data analysis and data about the structural violence at the data source can be seen in the following description.

- (1) Kunti (spoof) But, sorry ... Draupadi ... daughter-flirtatious ... if I had the love of criticism as well. You too extravagant. How much state money you spend in a shopping mall and plaza Astinapura? And, each time returning from a trip abroad, how many containers you Boyong groceries home? Why not shopping in the country? You are the queen. No need to show off wealth. (RW- KST-RT-116-117)

Data (1) occurs when the character Draupadi Kunti being scolded. Anger happens because Draupadi Kunti Tejamantri suspect. Draupadi assume that Tejamantri not a good guy, while Kunti thought otherwise. In addition, Kunti leaders also threatened to go and leave the kingdom Amarta together Limbuk, loyal maid, although the actual Limbuk also disagreed with Kunti.

Based on the data (1), it is known that the behavior of character Draupadi is an event belonging to the structural violence. Structural violence that occurred was an act of squandering state money for personal shopping Draupadi. Draupadi extravagant lifestyle and love to use state money for personal interests were not only carried out in the

country, but also in overseas mall when visiting offices abroad.

The events that belong to the structural violence in the Republic Togog script also contained in the following data.

- (2) Kunti: Limbuk, disposable brain before 'njeplak. Not only that rejects receipt Tejamantri guests. My son also. And I. What does the friends that during the visit? Wassail. Spending money and food, but our people are starving. Tejamantri attitude was not mistaken. Bar just the spender was angry. (RW- KST-RT-120)

Data (2) occurred after Limbuk denied Kunti perception. Limbukis a female waitress Kunti. Limbuk argue that the real Tejamantri just a con. Tejamantri wealth is multiplied by reason of a grant from the king. Additionally, Limbuk found Tejamantri jealous of Draupadi, therefore Tejamantri strictly prohibit guests who come to Amarta and associate to the word of god.

The data is classified into structural violence. Structural violence that happens is not done by Kunti figures, but people as stated by Kunti, are the best companions. The friend is a royal guests who were conducting visits to Amarta. The companions, instead of doing office work, instead spending money and partying. Though the people were starving.

Structural violence on the manuscript Czech Togog not only expressed through dialogue Kunti figures. Another thing belonging to the structural violence can be seen in the following data.

- (3) PERMONI: Good. So, Samiaji already lost her mind?

Kalika: Exactly. 100 percent of his mind. His mother, Kunti. Eyes of the heart of both, S3B, "Already-Bener Bener Blind".

PERMONI: And, Raden Arjuna, my lover? How are you?

Kalika: During servant manjing into Samiaji body, he just stared. Such as loss of sense as well. Looked annoyed, but fear of a quarrel with his brother. Bimasena and Nakula was the same.

PERMONI: And, Sadewa? The main purpose of your job is that? Healthy is he?

Kalika: Fresh fit, Betari. Even more exciting, ah ... ah ... (RW- KST-RT-123)

Data (3) occurred at night in the palace Setra Gandamayit. Permoni a demon queen while an assistant Permoni Kalika. Kalika Permoni report to the developments related to the mission assigned to him. Mission assigned to Kalika is taken possession of the king of Amarta to disrupt peace and bring Sahadev. The task is successfully executed Kalika with complete and successful.

Based on these descriptions, it can be seen that the data belonging to the structural violence. Structural violence that happens is Permoni gives a task to be taken possession of Samiaji Kalika order to create chaos and through the commandment

Samiaji to bring Sadewa to Setra Gandamayit to be used as sacrificial offerings. Because of the personal interest Permoni figures are classified into structural violence.

STRUCTURAL VIOLENCE IN AN EXPRESSION OF THE REPUBLIC OF DRAMA Petruk.

Petruk Czech playwright was completed on October 5, 2008. This text tells the story of a leader who gets a magic talisman that could be the leader of a country, but did not know whether the country he ruled it truly prosperous or even in a state of disarray and riddled with corruption, Leaders who are not doing anything except singing, and singing. Condition of the country, seems to be considered, when in fact not. He often listened to reports of subordinates without feeling the need to check the truth. Thus, the condition of the country so messy. Everything that is not in-recheck again.

Analysis of the structural kekersan on a play titled Petruk Republic sebagaimana are described in the following data.

- (1) Petruk: ... The Gods lost my mind. Finally, they ask Arjuna, who was imprisoned and renamed Begawan Mintaraga. Betara Narada, the prime minister of the gods, demanded that Arjuna refused to kill Niwatakawaca. Arjuna willing origin assisted by Supraba. So, Arjuna was awarded pana named Pasopati magic, and Supraba first intel women recruited into the world of puppets. (RW- KST-RP-229)

Data (1) that occurred in the morning in the jungle. The data submitted by Petruk who acts as narrator and can not be seen by the other characters in the story. In this section outlines the life history Niwatakawaca Petruk, for love blind to Goddess Supraba, Niwatakawaca killed by Mintaraga Begawan. Niwatakawaca himself is the father of Mustakaweni, therefore Mustakaweni have resentment to Begawan Mintaraga or Arjuna.

Niwatakawaca murder case by the Arjuna Begawan Mintaraga or belonging to the structural violence. That is, Betara Narada as prime minister of the Gods ordered Arjuna in order to kill Niwatakawaca. Of course as human Arjuna can not reject the commandment of the Gods, but only on condition that the plan submitted by the Goddess Supraba assisted.

Another thing belonging to the structural violence contained in the following data.

- (2) NARADA: Adi Guru, he thought, all thanks to his own victory.

Betara TEACHER: Let him assume so, Kakang Narada. That means, our presence not known to anyone. Our intervention is not detected. (RW-KST-RP-248)

Data (2) occurred at night in the wilderness. The data came after Mustakaweni managed to steal the Amulet Kalimasada, the core strength of the Pandavas, by posing as Ghatotkacha. Draupadi was originally thought that he was the original Ghatotkacha and gave it away, remember Draupadi has also

received a message that Amulet required for the construction Kalimasada Eka temple that never completed.

Based on these descriptions can be seen that the above data belonging to the structural violence. Mustakaweni success Kalimasada steal Amulet of Draupadi is not purely because of its own merits. In plain, Narada and Betara Master had intervened in the incident. This is done by Narada and Betara Master in order to expedite their political experiments to humans. Therefore, the events that have been arranged by Master Betara Narada and this falls in the structural violence.

Another thing belonging to the structural violence contained in the following data.

(3) Betara TEACHER: Running, Petruk! Run! And do not come back again. Great opportunities are at hand. Take advantage of the optimal! Talisman is now yours. (RW- KST-RP-259)

Data (3) occurred at night in the bedroom of the palace. The data obtained after Priambada do with Mustakaweni fights to reclaim the Amulet Kalimasada belonging to the Pandavas. Priambada a young man who claims and intends to meet Arjuna, his father. Related to the desire Priambada, Sikandi willing to help meet the requirements Priambada Arjuna regained Kalimasada Amulet of Mustakaweni. In the middle of a fight, Priambada won Amulet Kalimasada then deposit the Petruk.

Based on these descriptions, it can be seen that the above data it contains structural violence. That is, Betara Teacher affect Petruk order to

carry off Kalimasada Amulet and use it optimally. Master's Pemengaruhan Petruk Betara are classified into structural violence. This is because Petruk are just puppets and Betara Guru is a god who became the intellectual mastermind of the events that occurred.

STRUCTURAL VIOLENCE IN AN EXPRESSION OF THE REPUBLIC OF DRAMA CANGIK.

Analysis of the structural kekersan on a play titled Czech Cangik described as contained in the following data.

(1) CANGIK: This I have to say. Soon there's an election right Maharaja? Jaka had me registered. Yes, by all means. So, remember that yes, I was the one who registered Jaka. Remember, I enrolled Jaka, by all means! So, you're it, obviously petugasku. I am the boss. Your boss. (RW- KST-RC-329)

Data (1) occurs in the afternoon in a kingdom. The data obtained when Cangik held a contest to become the Maharaja Suranesia. For this purpose Cangik Wisesa Jake met. At the meeting Cangik said that he had registered as a candidate Maharaja Wisesa Jake Suranesia by all means.

Through these data it can be seen that indirectly Cangik has conducted structural violence. Structural violence is the Cangik with dimilikinya authority has registered as a candidate Wisesa Jake Maharaja. In addition, Cangik also impose its will and Wisesa Jake

reminded repeatedly that Cangik is leadership that must always be obeyed.

Structural violence committed by not only registering Cangik Wisesa Jake by all means, but also menggandengkannya with Limbuk. It can be seen through the following data.

- (2) CANGIK: For a while, it's a national keentingan, you know ... Suranesia. Maharaja must have a partner. So, Jaka Wisesa, for a while, Limbuk be regarded as a wife. (Limbuk amazed, BUT STILL ONLY) You must always together. Limbuk, do not get laid. But, if you want to get laid, carefully, first mate! But she's your wife. And later, when Jake Wisesa already there mate, ya can be changed again. If it really had been there mate, you may Limbuk waste. Jaka Wisesa, understand the words of the mother? (RW- KST-RC-330)

Data (2) occurs in the afternoon in a kingdom. The data obtained when Cangik held a contest to become the Maharaja Suranesia. For this purpose Cangik said that he had registered as a candidate Maharaja Wisesa Jake Suranesia by all means. And repeatedly asserted that he was the leader Jaka Wisesa, therefore Wisesa Jake must obey ..

The data are classified in structural kerasan. That is, the behavior of Cangik on behalf of the national interest would be a misuse of authority. Cangik should not impose its will through Jaka Wisesa with menggandengkannya with Limbuk temporarily until the selection is completed with the

national grounds and reinforce the image of Wisesa Jake who is not a nobleman.

Another thing belonging to the structural violence can also be found through the following data.

- (3) SANTUNU harrow: All works. Only you are silent. Why not work? Come work. Satan you. Work. Work! Devil. (Shelled, getting shot at LARI. SANTUNU harrow ANGRY) Satan! Here you are, let's work. Work! Work! (CHASE). (RW-KST-RC-341)

Data (3) that occurred in the morning in the hall of the palace Suranesia. The data came after the host of the competition candidates invited Maharaja Suranesia Santunu Garu to express his ideals concerning how Suranesia ahead and program and construction. On that occasion Santunu Garu convey his vision and shooting people who are lazy to work.

Through these data it can be seen that Santunu Garu did the shooting. Therefore the data is classified into structural violence. That is, how Santunu Garu led an authoritarian ways. Santunu orient Garu more leadership on workplace behavior and do not care about the impact of violence caused.

CONCLUSION

Based on the discussion and the discussion of the results, it can be concluded with regard to the expression of structural violence in a collection Czech puppet plays by N. Riantiarno. The overall conclusions of the study will be described as follows.

Expression of structural violence in the data source, there are expressions of violence such as blocking, abuse of authority, pemengaruhan, utilization persona, sovereign debt, the use of force in controlling the masses, scattering public funds, misuse of official travel, mode of love, corruption, sale of strategic assets, otoroterisme, edicts murder, delivery of natural resource management to investors bulging, the imposition of the will, as well as counterfeit imaging.

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