

Hermeneutic Approach in Drama Learning: Study of the Case Kereta Kencana (Les Chaises)

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Abstract. Hermeneutic is considered as phenomenology design and existential understanding of art is no longer contextually centred. It is more on how the interpretation of art is evolves from a simple description of texts to a more concrete work of arts. Hermeneutic can be adopted to dissect the meaning of cultural symbols. In the learning of drama, structure and textures are inseparable, thus to comprehend the underlying meaning and content of drama, comprehensive steps are required to understand the symbols of arts in drama performance. The performance was not described in details in relation to settings and stage properties. Therefore, the strength of the characters in embodying the texts, dialogue, and lightning became essential in shaping the understanding of what happened to the montage. As a source of drama learning, Kereta Kencana presented the wholeness, unity, and the nuance of the audience to the level of catharsis.

Keywords: *hermeneutic approach, drama, Kereta Kencana*

I. INTRODUCTION

Learning requires good management to achieve the success of students in accordance with the objectives with maximum expectations in absorbing the knowledge that has been conveyed by educators. Various problems surrounding learning include, lack of motivation in involving participating students, deterioration of student achievement, lack of competitiveness resulting in monotonous learning, lack of ideas and motivation to revive the class, students have not made efforts to class problems, there has been no effort for students to start innovative ways of learning so students are more active. Munandar (in Suyono and Hariyanto, 2011: 207) writes that learning efforts are conditioned to be able to encourage children's creativity as a whole, make students active, achieve learning goals effectively and take place in pleasant conditions. Supported by the opinion of Aqib (2013: 66) that a learning process is a systematic effort by teachers to realize the learning process effectively and efficiently starting from planning, implementation and evaluation.

These problems, can be underlined that learning is a systematic and systemic effort to initiate, facilitate and improve the learning process, because learning activities are closely related to the nature of learning and learning achievement. Learning drama for students is expected to be fun, active and full of innovative needs. how to appreciate the literary works so that they are not monotonous and still interesting and fun.

Departing from the Yunani mythical term "hermeneutic" is interpreted as "the process of changing something or situation ignorance to understand", in this process involves language because language is perfect mediation as a process of understanding meaning (Palmer, 2003: 15). As a method of interpretation, hermeneutics not only deals with the text faced in a closed manner, but the interpretation of the text opens up to the texts that surround it. In line with this understanding, hermeneutics may be equated with expressing the symbols contained in the drama, as stated by Kernodle, George R. (1967) in the book *Invitation to the Theater, USA: Harcourt, Brace & World*, states that a performance has structure and texture. Structure is everything contained in a text, while texture appears when the script is performed or performed. In connection with the show, a discussion of the structure and texture of the show becomes very relevant which can be adopted in a text, such as the drama of the drama Kereta Kencana.

The Kereta Kencana script is a script written by WS Rendra adapted from the original text, *Les Chaises* by Eugene Ionesco. The script was performed by Rendra during his life with Ken Zuraida in 1961 in Jogjakarta, in 1997 Taman Ismail Marjuki, South Jakarta. After the death of Rendra Teater Mandiri directed by Putu Wijaya with male figures is Ikranegara artist and female figure artist Naniek L Karim performing Kereta Kencana in Galeri Salihara, South Jakarta, on November 6, 2009, on December 26, 2009 the Kencana Train was held at Ahmad Yani Building, Magelang City, Central Java . It was during these two shows in 2009 that after the death of WS

Rendra that the writer watched and as a data source in understanding the hermeneutics of the Kereta Kencana drama.

The Kereta Kencana tells a husband and wife who lived two hundred years without descendants. In the darkness Hendry's grandfather (Ikra Nagara) pondered, then came his wife Grandma (Nilik L. Karim) both discussing the roar of the kencana train that always bothered him, "O hear you old man who always hold hands and love for two centuries, the Kereta Kencana is coming and pick up the two of you with ten horses in one color." The wife told her husband to turn on the lights and close the windows, because the air from the outside was very cold, then asked her husband if he had also heard the sound of the Kereta Kencana coming, and also asked whether this night was a sign that the two of them would die together with the Kereta Kencana. The old husband and wife continued to kill cold nights by dialogue filling in the blanks and loneliness, they comforted each other in memory of the time he passed with grief, occasionally they smiled, laughed and cried too. Tired of telling grandparents to fall asleep, suddenly startled by the sound of someone banging on the door, then opening the door and welcoming the arrival of a guest but not tangible. Both of them panicked and at the guest reception with an official speech, in the middle of his speech suddenly the door knocked again, and the light saying that his arrival would pick up the two of them to leave the world affairs and invite to take the Kereta Kencana which was already in front of his residence.

The method used in the Reinterpretation analysis, by interpreting minimalist performances both setting and empty properties, so that the character's strength in bringing the text of the text through the gesture as if doing the activity is very meaningful until the audience is hypnotized as if carrying the property. The problem is how to interpret the performance of the Kereta Kencana drama as a complete performance in drama learning for students?

II. RESEARCH METHODS

The method uses descriptive qualitative by analyzing two data. Literature, data from interviews and observations. Data in the form of two ways, namely the study of literature and observation, data about the work of Eugene Ionesco translated by W.S. Rendra as a text and staging literature data carried out in two places. The method of interpreting data in the form of using two approaches, namely critics of drama performance as interpretations and reading of works, and literary theory to explore the case of symbolization. Method Analysis is abductive, ie researchers are not fixated on a single path, but identify randomly. From this method the researcher analyzes the creation with

the help of literature studies as conceptual justification.

III. HERMENEUTICS

The term hermeneutics, originally derived from the term meaning science of methodology of interpretation, especially of the bible "(Howthorn in Soemanto, 2005: 2). The sentence describes the meaning of the term Interpretation Science, existential understanding is no longer textually centered but how the interpretation is no longer in the form of a description of the text, but also in the form of work. This can be interpreted that the source of the meaning of the interpretation is no longer only excavated and expressed in the interpreted text but should have shifted to a dialogic form, which is between the text and the interpreter, thus the interpretation of the text does not mean singular but can vary, Formation of interpretation because of the various backgrounds each interpreter has in terms of experience, depth of knowledge, events and cultural background. In this regard, interpretations can be adopted in interpreting drama symbols and not releasing what is called text and context. Text is the show itself with all kinds of completeness, while context is a region that has a relationship with the text such as the occurrence of events, events, space and time, both have reciprocity and cannot be separated.

Peeling the text using hermeneutics as a method will have a broader understanding of meaning, in other words as a method of hermeneutic interpretation paying attention to three things as the main components in interpreting efforts, namely text, context, then making contextualization efforts. In the decomparison theory of beauty, works of art such as drama shows are responded to by many people's perceptions of the continuity of the value of the drama art. Artwork has the ability to develop and actualize in the present, with hermeneutic drama needs to be seen through understanding, interpretation, and dialogue.

IV. STRUCTURE AND TEXTURE OF THE DRAMA KERETA KENCANA

Elaine Aston and George Savona (1991: 72) in his book *Theatre as Sign System*, say that each play consists of two types of text, *haupttext*, is the main text, the form is characters and dialogue, and both are *nebentext* which manifests in the form of how to play it, how to control it. As the play script needs to be looked at by borrowing the opinion of George Kernodle (1967: 343-345), the meaning of seeing drama is not only structure but texture allows the play script to be present as a stage material, because

in texture there is a verbal form to be nonverbal. Structure is everything contained in the text, while the structure appears when the script is performed or performed. As a script, the drama *Kencana Train* has a structure consisting of themes, plot, characterization while the texture has dialogue and speakers.

The theme is the core of the problem that is described through flow, characterization, setting, atmosphere and style, Pamusuk Eneste (1991: 65). Landung Simatupang (1987: 15) argues that themes are the ideas underlying the drama. The theme can be seen in drama through plot or dialogue, Kernodde (1967: 354-355). So the theme is a basic idea used by the author to write his work. The theme in the context of the drama text is Death. The aim of the theme is to remind humans that the awaited death is imminent and humans cannot predict when it will come even if awaited or avoided. Implicitly manifested in the dialogue is the presence of the *Kencana Train* and the clattering and knocking of a very loud door.

Plots or term plots are a series of events that are carefully followed and designed, which move the storyline through complications, intimidation or complications, climax and finish. Groove is a chain of events to achieve a certain effect, the link can be realized by temporal relations namely time and causal or causal. A text is derived from the intensity of the plot, (Kernodde, 1967: 345). The flow of the *Kencana Train* drama in the form of a mixture of stories from back to the top of the story, the plot does not run linearly with sequential steps to reach the climax and ends with completion, because there are minimal scenes or rounds but more on the montage concept used by Brecht in the theater epic (Kernodde, 1967, 43). Through the montage each part seems to have its own separate plot but ultimately forms a whole series of stories. Montage on the *Kencana* drama allows the audience and participants to participate and be involved only in certain parts, even though montage exists but alienation does not occur in the series of the *Kereta Kencana* drama.

Characterization, in this case the character is something that describes how something happens in the text (Kernodde, 1967: 349). The figure also functions as the conveyor of the idea of the author who functions as a driver of the story, (Harymawan, 1993: 25). A pair of husband and wife in the text are the main characters, both of whom fill each other through dialogue, gesture and behavior to be the central figure in moving the entire performance of the drama being performed.

The texture of the drama *Kereta Kencana* is analogous to an ongoing stage. Texture will appear when the script is played on the stage, the dialogue makes written text heard, the character appears and appears to Grandfather and Grandma, the activity is felt and felt so active players enjoy the stage. This

was conveyed by Bakdi Soemanto (2001: 42) that the active activity of enjoying the stage is a form of texture roundness that cannot be done separately but must be done together because the texture actually appears simultaneously and influences each other and has a dialectical relationship each other. Inside the texture consists of dialogue, mood, and spectacles. (Kernodde, 1967: 349). Dialogue becomes a means of conveying the ideas or thoughts of the author, dialogue is spoken by characters, so there is a close relationship between characterization and dialogue. The author's ideas were conveyed by the character through the dialogue he spoke, as the main actor the husband pair used dialogue to forge stories based on the theme being played.

Mood is the equivalent of the mood word meaning depends on the combination of many elements, spectacles and rhythms. The rhythm was felt directly by the audience when they saw the player move, dialogue and also change lighting, Kernodde, (1967: 357). The integrity of the rhythm of the game determines the creation of a mood which results in the audience being in certain circumstances. The mood forming elements in the *Kencana Train* drama are very diverse, ranging from the loud knocking on the door to the very thrilling heart, the presence of the *Train* at the end of the performance has a sacred that makes people drift and believe in what is in front of them so that they are fully intact.

The spectacle can be explained as everything interesting to enjoy especially by seeing it, in the *Kereta Kencana* drama, spectacle is not only something seen but everything that is sensed by the five senses. The *Kencana train* which was made magnificent, the character's anxiety, heart-wailing cries, false happiness and boredom, anxiety, fear, became something that really attracted the attention of the audience. The image of the presence of death is the most thrilling spectacle. The elements that exist in structure and texture when a drama takes place do not appear separately from each other but are one entity. It is this unity that is able to display what the audience understands as the drama of the *Kereta Kencana*.

V. HERMENEUTIC LEARNING FOR DRAMA KERETA KENCANA

Hermeneutics is a theory of methods of interpretation, namely interpretations of texts, as well as other signs that can be considered as a text, (Ricoeur, 2003: 199). The hermeneutic task is to describe the meaning, hidden content, through three steps of understanding expressed by Ricoeur, namely first, understanding symbols to symbols, both giving symbolic meanings and third thinking using symbols as their starting point.

The hermeneutic perspective on understanding symbols is to reveal the form or setting of two figures for 200 years such as the shape of windows and doors and guests who come, through dialogue played as if there really is a setting even though the reality of the space is intangible. Foods such as apples and drinks taken from the back room by my grandmother seemed to imply carrying the property, even if the one who looked was empty. The strength of the role in building the character and establishing the text of the text becomes very meaningful, giving rise to the interpretation of the audience. On the contrary, supported by the background of daily experiences, the audience can also capture the symbols conveyed by a pair of husbands on the Kereta Kencana.

The steps in learning are that students are guided to give symbolic meanings in the first way, seeing the space-time settings to place symbolic forms produced such as spoken, played, written, seen, heard, read and then transmitted to construct the social and historical conditions of production, circulation, and reception of these symbol forms.

On the Kereta Kencana, there is a background in the story of a degraded world life, that is, the life order experienced by a husband and wife is a world experiencing moral decline, as well as behavior and values so that leaders experience conflict and try to solve authentic values in the world faced. The text of the text Because Kencana is not described in detail regarding settings, properties, and dialogue and lighting are very important in shaping understanding that occurs in the montage *pengadegan* staging. Presenting drama must consider wholeness and unity, it requires audience suggestions so that the story can be conveyed through emotional links until the audience experiences catharsis, this is called thinking by using symbols as a starting point in understanding the drama Kereta Kencana by Eugene Ionesco, the translation of W.S Rendra. Through the process of analyzing the hermeneutic perspective, students will gain exploration experience in understanding drama as a work that is phenomenal and innovative and fun.

VI. CONCLUSION

Interpretation through hermeneutics through the interpretation of the text, as well as the signs included in it is the drama Kereta Kencana, which has structure and texture. The drama structure of

Kereta Kencana is composed of themes namely death, mixed flow from back to the top of the story, characterization consists of the main characters and central figures, while texture has a dialogue that sharpens the character of the two figures. The speech is found in grandeur, a sense of anxiety, crying, happiness, boredom, anxiety, fear, and uncertainty over the performance of the drama Kereta Kencana, making the audience cathartic. Through the hermeneutics of the drama Kereta Kencana, it describes hidden meanings and contents, the steps to understand symbols to symbols capture settings and properties as they manifest according to the depth of knowledge, events and cultural backgrounds of the audience. Giving symbolic meaning to students in understanding moral deterioration, behavior and values of the era which is a contemporary conflict, the reality of death in life that makes learning drama fun.

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