

Philosophical Meaning of A Play Script *Perempuan dalam Kereta* by Hamdy Salad, 2002

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Abstract – A play script namely *Perempuan Dalam Kereta* by Hamdy Salad (2002) tells the journey of a woman about the events experienced when dealing with women, men, both their husbands and or masters in everyday life. This study aims to describe the philosophical meaning contained in it, so that the idea or ideology of the story can be revealed. Qualitative methods with symbolism theory presented by Winfried Nöth and Bertrand Russell's views which revealed Hegel's opinion. Based on the discussion, it can be regarded that the philosophical meaning of the play script *Perempuan Dalam Kereta* is the contemplation of the human journey into the depths of the personal self. This reflection represents the idea of a life situation that is criticized for the chaos that occurs as a phenomenon so that it can be understood and improved. The results of the discussion reveal that philosophically, it implies a spiritual journey for everyone with one's consciousness, so that one can improve individually as a human being. The ideology that will be conveyed is that women and men, with the androgynous nature contained within each of them have the same roles, duties and opportunities on earth as human beings.

Keywords – Philosophical Meaning, Idea, Ideology, *Perempuan Dalam Kereta*

I. INTRODUCTION

In the *Antologi Drama Indonesia, jilid 4: 1969-2000* (xiv-xv & xxiii) explained that the play script was written to be performed and was designed or managed to be held in front of the audience. Drama is a type of art written to be spoken directly to audiences. Similar to other forms of art, drama has a real function in people's lives to respond to and assess various types of rules, values, tendencies, and events that occur in people's lives. According to this function, the drama has a place in society, the theme and warmth of the social problems that underlie an idea or a certain ideology are important elements that must be fulfilled. The tendency of new themes always arises in every development or change that occurs, both in the social and political order. The dramas contained in the anthology show a tendency towards social protest that is conveyed in a straightforward manner.

The explanation provides knowledge that drama has its own advantages compared to other types of art. Staged plays come in direct contact with the audience or with readers who face the text through the dialogues of the characters. so that viewers or readers can also directly benefit according to its functions. One of the drama texts that serves to respond to and assess various types of rules, values, tendencies, and events that occur in people's lives is *Perempuan Dalam Kereta* (hereinafter abbreviated as PDK) by Hamdy Salad (2002). The PDK play script used in this study is contained in *Majalah Horison Sastra Indonesia 4: Kitab Drama* with Taufiq Ismail as its editor. Released by Horizon & Ford Foundation, Jakarta, 2002, pages 431-447.

The characters who conveyed the dialogues contained in the PDK play script use epithet as a substitute for the name, namely Woman 1 and Woman 2, Husband, Wife, and Master. In the narrative sentence it is stated that the two women, Woman 1 and Woman 2, can be played by men (Salad, 2002: 432). Unlike other dramas, which generally directly mention the names of characters. Referring to the aspect of the content, PDK consists of many philosophical meanings of the story of the human struggle to free itself from the perceived insensitivity. To be able to find out the philosophical meaning, PDK play script needs to be studied in depth.

Therefore, the purpose of this study is to describe the philosophical meaning contained in the PDK drama texts and the views and attitudes of the characters who play their lives, so that the ideas or ideologies contained in them can be revealed. The importance of the study can provide insight into the idea of a self-awareness to overcome a situation in human life, especially when the PDK work is written. Overall the study is still relevant to this date.

II. THE OVERVIEW OF *PEREMPUAN DALAM KERETA* PLAY SCRIPT

The PDK play script consists of three scenes that are incorporated into a single story with a linear plot. The first scene is a dialogue that occurs in the characters of Woman 1 and Woman 2, starting with a description of the situation and their existence; the second scene is husband and wife dialogue which is a representation of the journey in humans' lives; the third scene is the dialogue between Woman 1, Woman 2, and a man called Tuan as a representation of a self-awareness that arises from activity in the second scene. Something that needs to be noted is that every dialogue spoken by the characters of Woman 1 and Woman 2 can be played by men. The following example is the symbolic representation contained in the PDK play script, including:

- 1) Woman 1: "... Men and women have no difference in opinion, in saying or thinking ..." (2002: 432). The words of the Woman 1 (or Man) character represent that men and women are human. He is no different, the same as a human being. In arguing, saying or thinking, humans

are not distinguished by their sex. Because so-called humans are men and women themselves. This was explained in the statement of the female character 1 herself in the next conversation, namely: "... God only created one creature made of earth, which was given a spirit in his blood, given a brain in his head, given conscience in his heart and named as a human. Not a man or a woman, not a transvestite or wadam Then, why are you here and locked up like this." (Salad, 2002: 434) These words reinforce the representation that men and women are the same as humans created by God, not differentiated according to gender. Even more emphatically that in human beings itself consists of the same spirit, brain, and conscience, namely men or women, transvestites or wadam in a unity as God's creatures. It was also reinforced by the words of Woman 2 (or Man character) that: "Adam and Eve had the same rights and freedoms to confine themselves or fly around the sky, to explore or manage the earth and everything" (Salad, 2002: 434). It represents that humans are both Adam and Eve, have the right and freedom to play a role or not carry out their own role in the world.

- 2) Woman 1: "... we are paralyze or being paralyzed almost all are determined by humans." Woman 2: "By man or by power". Woman 1: "By both ... and that is what is called sense and mind" (Salad, 2002: 433). The word "we" represents human beings. The word "paralyze or being paralyzed has a helpless meaning. Human helplessness is caused by man himself and his own power. Humans and power are mind and mind, so humans are the same as reason, and power is the same as the mind. So human helplessness is influenced by man himself, called reason and by his own power called the mind.

Below are descriptions of several examples of symbolic sentences spoken by the characters, namely:

- 3) Woman 1: "... we must immediately leave this place. ... "Woman 2:" Out of the world? "Woman 1:" Which world? Only death can remove us from the world "(Salad, 2002: 436);
- 4) Woman 1: "Rebelling yourself. Rebellion of all people or animals who want to master. ... "(Salad, 2002: 437);
- 5) Woman 1: "... Awareness and intelligence are the most important way to fight the cunning ... Close your eyes and walk to a place that you have never imagined "(Salad, 2002: 437);
- 6) ... Look! Seven sky creaked open the door. The trees are blackened by stone saliva ... dust is blackened by the words of stone ... I am a woman who is not in your body. ... (Salad, 2002: 437);
- 7) ..., a husband and wife are fighting. ... (Salad, 2002: 437);
- 8) Wife: "Where do you want to go? Through which? All doors are locked! The world has changed. Women have improved. This is a new age, there are no more women who want to be sacrificed, made into mats in the household, in the country or palace of the kings. ... "(Salad, 2002: 439);
- 9) Master: "Like power, the world has no limits. My will is the limit that must be taken by everyone. You cannot and will never have your own limits. Your limit is death, but I, the owner of this world, always rotate in the middle of an era without borders "(Salad, 2002: 443);
- 10) Woman 2: "... your brain must be cleaned ... Your palace must be demolished and your history must be dissected "(Salad, 2002: 447); etc.

The above sentences in symbolic connotations have different meanings than non-symbolic meanings. To express the symbolic connotations of words and/or sentences in the three scenes in the PDK play script, a proper approach is needed to explain symbols represented therein. Based on the words and/or sentences in the dialogues, each scene represents humans in the dimension of spiritual reality, because it is related to the discussion of the problem of God, Adam and Eve, consciousness, the seven heavens' door creak open, and so forth. According to Bertrand Russell (2007: 963) who expressed Hegel's opinion from his book entitled *The Philosophy of History* stated that

"... all spiritual realities possessed by mankind, can only be owned by the State. 'Because the spiritual reality is achieved because of the state, its own essence—sense—is present to it objectively, and for one, the state has an objective existence. ... because truth is the unity of the universal and subjective Will, and the universal is in the State, in its laws, its universal and rational orders. The State is a Divine Idea that manifests on earth. ... The State is the Spiritual Idea in the external embodiment of human Will and its Freedom. "

Considering Hegel's view, it can be perceived that the State is a phenomenon or reflection that represents the human condition. Therefore, the State as a center of government that has an objective existence is a representation of human beings who also have the center of government in the presence of their Sense and mind. Likewise, the representation of truth which is a unity of Kehendak which is universal and subjective, with all laws, the universal order, and the rationality of a State also exist in human life itself, so that man is also a Divine Idea like a State which manifests on earth and is a Spiritual Idea in the external embodiment of human nature and freedom.

On the other hand, universality for Mircea Eliade revealed by P.S. Hary Susanto (1987: 64 & 85) in the discussion of androgynous myths, is a whole, co-existence or unity of things that are contradictory or *coincidentia oppositorum* which occurs at a symbolic level. Because the symbol also has a unification function; all contradictions are united in a system. Eliade then stated that "perhaps the most important function of religious symbolism is its ability to express paradoxical situations or certain structures of fundamental reality that cannot be expressed in other ways, which cannot be expressed through conceptual thinking." Meanwhile, there are two kinds androgyny myth, namely the divine androgyny myth (illustrated that the gods have two types of sex in one) and human androgynous myths (symbolizing the perfection of unconditioned primordial conditions). Eliade explains about the androgyny of both beyond masculinity or femininity as in the following quote:

... androgyny is not only the nature of a divine being, but also the nature of mythical ancestors, primordial humans, cosmic giants. Mythical ancestors symbolize the beginning of a new way of being and every beginning occurs from the whole there. Many traditions assume that primordial humans, human ancestors today, are hermaphrodite. ... Some Jewish comments mention that the first human — Adam — was

androgynic; in the right hemisphere: male, whereas in the left hemisphere: female. But then God split it in half, and Adam and Eve came to pass. The presence of Eve here is the breakdown of primordial hermaphrodite into two creatures, namely male and female. ... All divine androgynous myths and bisexual ancestral myths serve as models for human behavior. ... androgynic conditions ... are regarded as the perfect expression of humanity. Susanto (1987: 86-87)

Thus, in interpreting the symbolic character contained in each scene of the PDK play script is based on the two views above with the following conceptual framework.

III. CONCEPTUAL FRAMEWORK OF SYMBOLS

The qualitative method will be used to uncover the symbolization of the PDK play script. Meanwhile, the symbolism theory to work on it is as described by Winfried Nöth in the *Handbook of Semiotic* (1990), namely symbols are synonyms of signs. Apart from the clarity of terminology, limited definitions determine classes of symbols as signs, can be grouped into three categories: 1) Symbols as conventional signs; 2) symbol as a sign icon; and 3) symbols as connotative signs. The last two definitions are key concepts of aesthetics and cultural studies (Nöth, 1990: 115). Based on these three symbols, what will be used in the symbolic meaning of the PDK is a connotative symbol.

Symbolic connotation theory is one that defines symbols as a sign for the main marker which is added with secondary meaning. There are many interpretations of the nature of this secondary meaning. As for Nöth (1990: 118) provides the knowledge that the view of the connotation of symbolism characterizes symbols contrary to other signs that have a "surplus of meaning." He stated that this theory does not conflict with the symbolic theory, but the similarity criterion is not important for the nature of connotation in this definition. The connotation interpretation also explains the difference between symbols and metaphors. Indeed symbols are often not distinguished from other metaphors and figures, but in the interpretation of metaphor, the literal meaning must be abandoned and replaced by a figurative meaning, namely the symbol of maintaining and obtaining a basic understanding besides the connotation. The reader reads something that is said as if it is as intended, but is made to conclude something more or something else as an addition from the true meaning.

Nöth (1990: 120) also reveals the view of psychoanalysis C.G. Jung that stated: "A symbol does not define or explain; it points beyond itself to a meaning that predicts darkness, but is still beyond human grasp, and cannot be adequately expressed in the words of the foreign language it uses." In other words, the Jung symbol is a form of awareness that is given to the basic patterns of unconsciousness which is an indirect access. Nöth stated that according to Chouinard: "A symbol will then be allomorphic of an archetype." Thus, the symbolic connotation will provide a deeper picture of the representation of symbols in the PDK play script, so that the symbolic meaning, in accordance with the purpose of this paper, can be revealed.

In the process of interpreting the text, it can be done through the appearance of the characters and understanding the meaning of the dialogues presented by the characters. Characters with dialogues, both interpersonally and personally, contain thoughts, concepts, and ideas about something (Pierre Bourdieu in Fauzi Fashri, 2007: 19). Thoughts, concepts, and ideas about something are very dependent on the way someone (character) represents it. 'By describing the appearance of the characters and their dialogue, the meaning and values represented are represented. Representation is a medium that mediates people in interpreting things, producing and changing meaning. The representation system is capable of doing all this as a philosophical process of meaning. Therefore, this paper intends to uncover the representation of the philosophical meaning of the PDK play script. To interpret this representation, the play script needs to be examined carefully, so that the philosophical meaning contained in it can be uncovered. Based on the discovery of philosophical meaning can be known the background, idea or ideology that underlies the drama's text as the result of sensory perception of the author on the social situation at that time.

This knowledge is important to be known by every human, as Hegel said in Bertran Russell (2007: 956) that knowledge is a whole that has a trinity movement in life. Basic knowledge is a movement that begins with sensory perception, in which there is only awareness of objects. Then the movement becomes purely subjective, which finally reaches the stage of self-knowledge. In this stage, the subject and object are no longer different, and can even be a single entity in its own form, so that self-awareness is the highest form of knowledge.

IV. SYMBOLICAL MEANINGS BEHIND *PEREMPUAN DALAM KERETA*

It has been mentioned that the PDK play script consists of three scenes that are incorporated in a single story. Although it is a single story, but to facilitate the study of symbolic meaning, scenes will be seen as per on the following discussion:

The first scene is preceded by a scene that gives an initial description of the event, such as the quote below:

Sounds of mirror slammed and trampled with shoes. In dimness or silhouette, a woman moves, moans, dances in a box made of yellow newspapers. Then rebel and rip everything. Two women (can also be played by men) are being curled in two cages (a kind of iron bars that can be used as property). Restless and then greet each other (Salad, 2002: 432).

That scene represents the state of man who is contemplating (dissatisfied) for his dissatisfaction with himself who experiences a downturn in a sad state, darkness, anger, and anxiety in prison, so that he feels insensitivity, freedom, and confined in two cages that bind him. The shackles are created by their own minds as a result of a situation they experience, like a mirror that has been

shattered (the sound of the mirror is slammed and trampled with shoes...). The mirror gives clues about life outside itself, is a reflection or a picture or phenomenon that is from the surrounding environment. This is about to be revealed in the next contemplation.

Woman 1: "Don't be too quick to believe in prejudice, in opinions or words. Men or women have no difference in opinion, in saying or thinking. Even have the same opportunity to have a role or play in ..." Woman 2: "Do all beings named humans must be confined to bars and fences like this?" Woman 1: "... as well as our friends, our friends or our brothers who are paralyzed or paralyzed, almost all are determined by humans" (Salad, 2002: 432-433).

The contemplation that appears in the dialogue between Woman 1 and Woman 2 represents a situation, there is a difference in the opportunity to play a role given to women and men: not free to act, confined and limited by something of power and power beyond his ability, even paralyzed or even paralyzed by himself. But there arises an awareness that everything is outside the self, so there is no question, because at this time humans are in confinement, in bars and barriers made by themselves, as revealed in the following words: Woman 2: "Then, why are you locked up here and wondering about something outside yourself?" (Salad, 2002: 433). However, a moment later there were also doubts about a question about who or what caused the situation to occur, whether by force or other power or indeed by the human self itself? Finally, the awareness reinforces that both are influential for all of them, because everything that exists is centered on reason and mind as self-control to do all actions from the following words: Woman 2: "By man or by power"; Woman 1: "By both ... and that is called sense and mind" (Salad, 2002: 433).

Thus, in spiritual reality, the human condition is confined ("... iron bars ...") by all rules and laws which limit itself ("... barbed fences ..."), then he cannot do any action, feel helpless ("... paralyze or being paralyzed ...") by his own mind. However, if it can use its mind well, it will gain high awareness, so that external manifestation of human will and freedom can be implemented in all its actions in carrying out one's role and carrying out one's life duties in the world.

In the next dialogue it is questioned about man who is more able to reflect on his own existence and be equated with all the actions carried out by men - firmly with his courage to declare himself a god - and or a ruler who creates a situation in this life. Men are representations of strength and power that govern and create all life on earth. He also builds and creates confinement against women in his "prison or palace", sadness or hell, and his happiness or paradise. In other words, women's lives are fully regulated by men, even men have full power over women: women must worship, respect, obey men's orders; whereas women are the representatives who run or implement those who receive male orders. If the opposite situation occurs, greed and greed will emerge in everyday actions, such as what happens in slavery commerce, women are like fruits and animals that have no sense, as in the following quote.

Woman 2: ..., because only the human sense and mind ask to be worshipped after god. The one who asked to be honoured after the prince, who asked to be obeyed after the king. And humans who always feel sitting next to the thrones of the gods, interpreting their commandments, taking care of their property, sharing their sustenance, creating prisons for the opposite sex and those who oppose it. However, as written in history, only men have said that he is a god.

Woman 1: If so, all bars and prisons for women were built and created by men.

Woman 2: No, not all. But it is clear by a ruler. Because only a ruler has the power to build a palace or prison, heaven or hell.

Woman 1: And power is always in the hands of men. Men are also the ones who always exaggerate themselves before the historical stage is formed, before acquisition and greed create slave markets, where unnamed people are sold to buy like apples, cows or buffaloes.

The dialogue represents that humans must balance their sense and mind in taking action to act out their existence. Strictly speaking, the emergence of the phenomenon about Adam and Eve that play a role in the earth provides a balance that unites the view that between women and men have the same rights and freedoms to do and play a role in managing the earth and everything in it. Each depends on the individual in carrying out this role, both in the confines and out of the environment to fill this life. (Woman 2: "However, did Adam and Eve be sent down to earth together"; Woman 2: "Adam and Eve had the same rights and freedoms to confine themselves or fly around the sky, to explore or manage the earth and everything" (Salad, 2002: 435).

This perception is confirmed by a statement which revealed that in fact God only created one complete being called man. (Woman 1: "Yes, right. Because God only created one creature made of soil, which was given a spirit in his blood, given a brain in his head, given conscience in his heart and named as a human. Not a man or a woman, not a transvestite or a wadam ... Then, why are you here and locked up like this? (Salad, 2002: 434). It's just that the problem has not been resolved when the situation of women is still in a rhetorically glorified condition. That is, in the reality of life, even though women are given a place and are recognized as having rights and power, they are still not given the opportunity to choose and have their freedom.

History supports this situation, contributing to the views created by men. Women are only as a container and implementer of all actions that are limited and being limited by values and rules, both traditions and customs that have been standardized, and are not permitted to commit acts beyond that limit, as in the following quotation.

Woman 1: "Yes, yes ... I understand. But ... what happened, women were not given the opportunity to choose and have their freedom. And because of that they are more often confined than to withdraw themselves, more often oppressed than oppressive ... Especially in the political world, women are only regarded as voting machines, but their voices are never collected ... Women are glorified in rhetoric, in sermons and

speeches, are called motherland, pillar of the state, primary educator in the family, door to heaven and so on, but removed in daily life, abused and raped in real life. And all that, has been proven in history, in the traditions and customs of men ... in a way that never changes, through violence, greed and power "(Salad, 2002: 433-435)

The Statement of Women 1 represents that men are leaders for women who are undeniable in the reality of life. Likewise in the self, the control of the action of the existence of the Will lies in the sense that regulates the mind to always be in a balanced state. In other words, the existence of women and men is a unity of objects and subjects that are united in human beings from the form of universal manifestation of Will as external to human Will and its Freedom. Especially humans in themselves individually have androgynous in nature, so that humans are the unification of both the nature that surrounds them, women and men at once. Therefore, in each human being is not distinguished based on the form of woman and man, but more on the perfection of one's humanity. That, for Eliade is the embodiment of religious people, namely:

"The more religious a person is, the more one has a model example to guide one's attitudes and actions. And the more one can get into reality, the more one avoids the dangers of erratic, subjective work, has no model examples and is wrong. "(Susanto, 1987: 72-73)

Thus, for religious people, the phenomenon of Adam and Eve is no longer something that is separated from one another, but is a unity that is found in his individual person. In other words, humans can be perceived as for religious people everything that happens is based on his own self as said by oneself. He understands that the concept for self-independence is to struggle within. Because everything is centered on the human mind and mind that can develop awareness, in order to reach the real world by freeing itself from external influences or animalistic passions. (Woman 2: "Rebell yourself ... Rebellion of all people or animals who want to master ..." Salad, 2002: 437) To receive good results, you must be able to say firmly ("... yes or no, dare to resist and refuse all actions that are not in accordance with reason ..." Salad, 2002: 437). It was said in sentences with symbolic words spoken in a long dialogue between the characters of Woman 1 and Woman 2 on pages 432-437.

Therefore, to improve this life, each human being needs to fight hard so as to make at least, self-improvement, because within that lies the independence and/or freedom, truth and justice. Starting from within, the desire for an expectation of independence will be realized wherever and wherever the personal self goes. ("... yes we are independent human beings who seek freedom, truth and justice anywhere, to walk anywhere ..." Salad, 2002: 442) To be able to experience that it is suggested to do something that has never been carried out towards a place that has never been visited and even imagined. ("... Close your eyes and walk to a place that you have never imagined ..." Salad, 2002: 437)

At that time life has become very hard like a rock, so everything needs a hard struggle, because sense and mind are not used in consciousness and intelligence that actually have the power as the key to fight the unrighteousness ("... cunning ...") in the world. Everything gets stiff, becomes hard like a rock that needs to be hammered to solve. However, the opportunity to improve the situation is still wide open, because with the opening of the "door of the seven heavens" still gives an opportunity to be passed, as in the following quote.

Woman 1: "... Awareness and intelligence are the most important way to fight cunning ... "At the other end, a woman appears dividing and destroying stones with a hammer while screaming: like in a fairy tale, the kingdom has become a stone ... (Break). Houses full of stones ... (Break). Soil clay becomes stone ... (Break) becomes a statue in a swamp ... (Break). Whoever you are, where you come from, makes no difference ... Everything becomes one, becomes stone ... The stones piled up in the palace ... Look! Seven sky creaked open the door. Trees are blackened by stone spit ... dust blackened by stone words ... I am a woman who is not in your body ... "(Salad, 2002: 437).

In the second scene, following on from the first scene in the journey, a dialogue arises between the husband and wife who are fighting. The husband and wife relationship represents the dialogue between men and women in oneself to adjust and unite themselves. Based on Eliade's opinion talking about the myth of cosmogony revealed that:

"A married couple is a primordial entity from the results of creation. Because creation itself is the result of the inseparable division of primordial unity. In the beginning heaven and earth became one and were interconnected. The act of creation takes place with the separation of heaven and earth. "(Susanto, 1987: 75)

Thus, differences in the form of women and men are a phenomenon to deliver the knowledge of each human being that they constitute a single entity, primordial unity that is androgenic, and that is contained in a man himself. In other words, it is a representation of the form of unity in human beings which is analogous to the similarities in the form of heaven and earth, husband and wife, men and women, and heads and bodies.

How humans achieve unity in themselves in the PDK play script, is represented in long dialogues between wife and husband, between Woman 1 and Woman 2 with Master. If a human has accepted his role, then he should be able to carry out this role with self-giving, obedience, and is manifested in his daily actions.

Wife: "Which woman is capable of being a puppet for life." Husband: "If you are able to become a puppet, you don't have to complain. Which is a woman, everywhere so. Wife: "How is that? Husband: "Yes, think about it." Wife: "How come you can't think? ... If you can't talk to your wife, you can talk to yourself, with stones lying in your head. "... (Salad, 2002: 437).

But from dialogue between husband and wife, an agreement or peace is not reached from their quarrel, finally they travel each other with their own senses and minds.

Husband: "Yes. I want to go out. Want to go strolling..."Wife: "Where do you want to go? Where to go? Through which, all the doors I have locked."Husband: "Yes ... through the window."Wife: "The window is only worth passing by a mouse or a thief. Just skip it if you dare. Come on, jump if you dare. Hill slopes and ravines have awaited your stupidity. Barbed and venomous fences await your escape. Come on, if you dare ... " (Salad, 2002: 440)

The phenomenon of husband-wife dialogue represents the courage of women who challenge men as their husbands when they leave. While the man who becomes a husband was hesitant to leave his wife (the husband moved in doubt ... Salad, 2002: 440) and was replaced by the appearance of two women who still did not understand this real life. Although they have been given a picture with insinuations and/or utterances that are fierce, they still ignore or do not understand (Two women in a cage reappear in stuttering conditions. Two officers come, speak loudly but are not clear. These women sleep again in their position (Salad, 2002: 437) The scene implies that the problem has not yet been resolved, the purpose of the journey has not been achieved, the struggle must continue.

The struggle continues in the third scene, beginning with the appearance of a man who hits objects hard to show his anxiety and anger. (A man [can also be an army, cowboy, master or ruler] appears anxious and emotional. Hitting objects hard, until the two women wake up (Salad, 2002: 437) Who is the man and what causes him doing this cannot be known yet. In the dialog the meaning is revealed, but who has not been captured or at least what is the role of the drama. The man who is later called the Master implies as if he is someone who is omniscient. It happened, both with Woman 1 and Woman 2, he asked many questions that the two women had to answer and did not receive questions. The question of the initial dialogue was about their gender, were they really women? It is only mentioned that they claim to be human beings who are different from other creatures, independent in acting to seek freedom, truth, and justice that also does not have sex, anywhere or everywhere.

Man (Master*) Don't pretend! This is the world, this is reality, not a bed to sleep and dream. Come on, wake up, wake up! I already know what your name is and where you come from. If you are brave and insist on coming out of this bars, explain now what your wishes and desires are.

Woman 1: Didn't you know everything. For what I'm talking about.

Master: To find out how many centimeters your mouth is if you are talking. To find out how much cubic of hot lava you can vomit through your lips like a volcanic crater.

Woman 1: I am not a volcano, not a tiger or a lion, not a dragon that is in a glut because of eating meat and drinking blood. I am a real human, who lives in the real world. Not a queen, not a minister who can lie on the podium every day.

Master : Good! If that is the case, answer my question briefly, honestly and firmly ...

Woman 1 : Do you still believe that we can say honestly and firmly.

Master : No need to ask, I just ask for answers not questions ...

Woman 1: Don't we have the right to ask questions?

Master : I only need answers, not questions. Both of you, men or women?

Woman 1: We are human. Not animals or plants ... nor food ...

Woman 2: Yes, we are independent people who seek freedom, truth, and justice everywhere, to walk anywhere. Isn't justice, freedom and independence, even nationality and the state have no gender.

*) In the beginning of this play script *Perempuan Dalam Kereta* written Man, but in the aftermath until the end of the story is written Tuan/Master.

The master was not satisfied with the answers of the two women, he still asked directly whether they were truly women. With the astonishment of the two women who did not understand the intent and purpose of the question, finally answered it was not wrong that they were indeed women. Master asks for real evidence that they are truly women. Evidence that can be seen by open eyes by opening their respective clothes. Several times the statement was revealed and became a fairly long and somewhat argued dialogue. The two women did not understand at all the symbols conveyed by the Master from his words about women, eyes open, real, and undressing or naked. In fact, they consider that the Master has exceeded the limits of reason and is drunk. However, Master actually gave the two women the path to salvation and explained the limits of life that humans have taken in their deaths.

For those who already know about life itself, life is unlimited, it can even dominate the world without limits. People who still stand on the border and limit themselves in their form, both women and men, are still affected by three worldly things, namely beauty, property, and power. These three things also have no limits, but rather the worldly boundaries that are inherent in the lives of people who do not dare to fight naked and/or expose themselves. Such is the struggle that is being contested by everyone, as if defending a truth, so as to make movements and resistance to rebel against something that is not approved.

A valueless struggle in a struggle in dialogue that occurs with each truth that cannot be separated and neither can anyone separate it, except yourself. The event implies that, in this form, women still do repression on themselves by limiting themselves as women, so that when they get help from a "train" that will take them to the path of salvation, they refuse and still close and/or confine themselves. Even when the Master declares that he has "... there are no women in my body and soul. Women are beings beyond my existence. Not even a single mother flashed in my mind, " they showed their emotions and turned to challenge the Master and raved with his sarcasm about dissatisfaction with the events that happened in this world, about the death of friends who were named with their respective causes of their death.

Woman 1: Yes sir. We are women.

Master : Good, I believe. But are you really a woman.

Woman 2: What do you mean?

- Master : What is the proof if you are women.
 Woman 1: All the facts that you see are indisputable proof.
 Master : Good. But I always want a valid and real proof, which can be seen with my eyes open.
 Woman 2: We don't understand, what do you mean!
 Master : Don't ask. I just want a real proof.
 Woman 1: What do you mean?
 Master : Reality is open evidence. Therefore you have to open each other's clothes ... so that what is called the book can be seen clearly in my eyes.
 Woman 1: Master has exceeded the limit.
 Woman 2: Master has transcended the mind.
 Master : Like power, the world has no limits. My will is the limit that must be taken by everyone. You cannot and will never have your own limits. Your limit is death, but I, the owner of this world, always revolve in the middle of an era without borders.
 Woman 2: Master is frothy because of wine, is drunk.
 Master : Drunkenness and insanity are giant trains, the train of magnifiers that run throughout the centuries. Steam boilers, cylindrical engines, a thousand stallions, half-mad philosophers, laws and scriptures have been squeezed out in energy to move the iron wheel, from one country to another. If you want to be safe, go inside. Come on, open your clothes ... the train car has opened the door.
 Woman 1: Master is talking without thinking, is burning by a drink.
 Master : Drink? Burned by drinks ... no! Humans can only be burned by three things, by beauty, by a pile of treasures and by the seat of power ... and of course also because of the rifle ... if you reject my will, this will sound ... (Shoot into the air) Come on, open your clothes and dance!
 Woman 2: If weeds and grass dance because of the wind, we dance because of our own will, not because of master's power. The wheel of the cart rotated and danced because of a horse, but we danced because we wanted to kill the horse.
 Master : Brat! I don't care for what and for whom you rebelled. I don't care about your movements and resistance. I just want proof that you really are women ... (firing rifles into the air). Come on, do my orders ...
 Woman 1 & 2: Well... (two women open clothes, then a shirt with a circle). Is master also a woman?
 Master : Brat! There are no women in my body and soul. Women are beings beyond my existence. Not even a mother flashed in my mind. I am the world, the creator of peace and warfare. I was born into the world as the world was born for me. I speak as the world speaks to me.
 Woman 1: Master's words have exceeded the limit.
 Master : There are no limits in my life. (Salad, 2002: 443-445)

The description of the above scene represents self-confusion and distrust to take the road to safety. Woman 1 and Woman 2 vehemently challenge Master to strip them.

Woman 1: "Master is the limit, the boundary of life that must be broken down. (Master wants to rape, women take rifles, bang up). Barbaric! The rusty iron statues have killed me. Rhinos without horns! Power without humanity ... Marsinah was killed because of the greedy power, she died because of the man's ignorance, It was because of a muddy heart ... (playing a gun) Come on, if you dare, whoever you are, open my clothes, strip myself! The wind and storm have moved in my chest ... in the chest of a woman ... (shotgun thrown at the audience). Come on, if you are brave, whoever you are, rip my clothes, bare myself! ... the volcano of my blood will erupt everywhere ... "(Salad, 2002: 446)

But Master wisely and subtly still serves the talks of the two women, so that there is nothing more to talk about, because the two women are still in conspiracy with the rebels who they did not know seriously. (Master: (moving, about to rise) "No need to shout, no need to lust ... I have expected it. You are indeed in dispute with the rebels ..." (Salad, 2002: 446)

They created a new history that was coloured by suffering, pain, and misery and wounds which dwell in the soul. They rebelled themselves, knocked down the buildings that had been established by themselves, dismantled the palace and dissected the history that controlled the earth. (Woman 2: "Suffering, pain, misery and injury in our souls is a separate history that is not written on the map of the world. And this is the time, your prison must be broken down ... Your brain must be cleaned ... Your country must be demolished and your history must be dissected ..." (Salad, 2002: 447)

In self-awareness, uncovering self-restraint and arranging bars outside the body as a body that is always used to carry out life, the two women climb the stairs with torches and fireworks to illuminate the next journey. (The bars were broken, arranged or stacked on top of the master's body. Two women climbed the stairs to the stage. The torches were burning in silhouette. Fireworks ran around the audience. (Salad, 2002: 447)

Reading the PDK play script gives enlightenment of knowledge about a journey of self in the contemplation of a human being towards the unification and harmonization of sense and mind. Human contemplation, which is packed in the form of a play, has a unique set of symbolism that overlaps each other in the dialogue conveyed by the casts. The title is also a symbol of the story that the author has given from the beginning to the reader of the text. Although the meaning of the symbol of the title was obtained after reading the text as a whole that the play was the result of the reflection of someone who revealed dialogue in oneself to travel into the depths of one's self. The depiction of men and women, husband and wife in the story of the drama is a representation of the symbol of reason and mind. Therefore, the title PDK represents a journey of the human mind in itself towards the highest awareness.

V. CONCLUSIONS

The play script of *Wanita Dalam Kereta* has a symbolic meaning which is the contemplation of the human journey to the depths of his personal self. The symbol of women is as a wife, earth, body, and mind, while men are husband, sky, head, and sense. All of that is a unity that exists in the reality of life and life in this world. Men and women, husbands and wives manifest in everyday human life. The symbol of heaven and earth is one of the universal forms in this life. The symbol of the head and body, sense and mind contained in the human body to live life in this life. Meanwhile, the train consisting of carriages on the tracks is a symbol of this body which has spaces as a vehicle to walk or run life. The body can live because it is awakened by the conscious sense that commands the mind. The body is in one unit that embodies the universal Will as a Divine Idea to do all actions.

Thus, the difference in the form of women and men is a phenomenon to deliver the knowledge of each human being that they constitute a single entity, primordial unity that is androgynous, and that is present in every human being. In other words, it is a representation of the form of unity in human beings which is analogous to the similarities in the form of heaven and earth, husband and wife, men and women, and heads and bodies. That is what is meant as an act of creation, the creation of new history, for the novelty in humans that has the power of androgynous nature. That situation can still be said as a symbol that overcomes the highest life and knowledge.

The new meaning arises in this knowledge, that the existence of women and men, wives and husbands, thoughts and intellect is a unity of objects and subjects that are integrated in human beings from the form of universal manifestation of Will as external to human nature and its freedom. Beyond those that overcome it all are representations of truth which are represented by the master character is a universal will as a Divine Idea in human life, so that a man is also a Divine Idea that manifests on the earth and the Spiritual Idea in the external embodiment of human nature and freedom.

Contemplation in the play represents the idea of a life situation that is criticized for the chaos that occurs as a phenomenon, so that it can be understood and improved. At the very least, everyone, both women and men, can improve himself individually as a human being. Symbolically, it implies a meaning of life about the spiritual journey of man. The ideology that will be conveyed that every human being on this earth has the same roles and tasks. Women and men have equal opportunities in carrying out their roles and duties as human beings, with their own androgynic characteristics. These ideas and ideologies are one of the views or thoughts that are of real benefit to people's lives and to this date, is still very relevant.

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