



Lekesan: Interdisciplinary Journal of Asia Pasific Arts

Journal homepage <http://jurnal.isi-dps.ac.id/index.php/lekesan>

A Play Of Performance *Waktu Batu* Yogyakarta Teater Garasi In The Dramaturgi Study

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The title of the paper of Play of Performance Waktu Batu (WB) Yogyakarta Garasi Teater (TGY) in this Dramaturgy Study is a summary of research results at the Yogyakarta Institute of Indonesian (ISI) Research Institute in 2014. Research in dramaturgy studies uses the dramaturgy theory of George Kernodle & Portia Kernodle (1978). Kernodle states that in dramaturgy there are six possible dramatic values that can help arrange the unity of theater performances. The six dramatic values include plot, character, theme (structure), and dialogue, atmosphere and spectacles (texture). One of TGY's inspirational works, namely the WB performances sourced from Javanese mythology: Watugunung, Murwakala, Sudamala and Late Majapahit History, became an aesthetic presentation especially "Waktu Batu" The Stories that Meet in the Ruang Tunggu' (WB1) will be analyzed with a dramaturgy approach which includes structure: plot, character, theme, and texture: dialogue, atmosphere and spectacles. The results of analyzing the structure consisting of plots, characterizations and themes; texture: dialogue, mood and spectacle performance of WB 1, showing that TGY belongs to a theater group that positions as a 'theater creation laboratory' having a unique aesthetic concept, which is typical for building eclectic dramaturgy. The eclectic drama in the Indonesian contemporary theater scene, an TGY effort to create a WB 1 play originating from Javanese mythology: Sudamala, Murwakala, Watugunung and the late history of Majapahit so that it becomes an aesthetic presentation that can be enjoyed by the audience. TGY group can survive more than 20 years. In fact in Indonesia there are not many contemporary theater groups that can survive long enough. Every TGY staging is always in demand by the audience as the WB 1 play shows.

Keywords: Performance, Waktu Batu, Theater, dramaturgy.

Peer review 1 - 14 Oct 2021, accpeted 15 Oct 2021

Introduction

The dynamics of the theater in Indonesia in general and Yogyakarta in particular shows encouraging activities. Garage Theater is able to carry out training and staging processes programmatically every year. Their presence has colored the dynamics of theater in Indonesia. Yogyakarta Garage Theater Activities can accommodate the artistic aspirations of its members, both in the creative process and production management. Characteristic of art has always been the pride of each group of people who gave birth. In fact, precisely because of these characteristics, art is recognized as being able to show and be able to strengthen the cultural personality of a society.

In the 1980s contemporary theater life in Indonesia had made use of traditional idioms. Tuti Indra Malaon (1986: vii) revealed, artists and cultural thinkers, especially if they want to present authentic works in expressing personal experiences, society and his era. Like Arifin C. Noer, Putu Wijaya, Wisran Hadi, Ikranegara and others struggled to produce works that revealed the problems of today's life. Furthermore, academics and humanist Umar Kayam (1986: 144) also said that the Contemporary Theater is more assertive, a good contemporary theater repertoire might enrich one's inner experience. So being rich in the universe means added illustrations. Being rich in the contemporary universe means that alternatives are added.

Teater Garasi as one of the theater groups in Yogyakarta and Indonesia, its name is quite well known. This group was established on December 4, 1993 in the Faculty of Social and Political Sciences (Fisipol) Universitas Gadjah Mada (UGM) Yogyakarta with its founders Yudi Ahmad Tajudin, Kusworo Bayu Aji and Puthut Yulianto, whose activities are as contemporary theater arts groups. The emergence of Teater Garasi at the Yogyakarta theater is the right time because in this era theater groups with big names such as Teater Muslim, Teater Alam, Teater Dinasti, STEMKA, Teater Jeprik, Teater Arena, Teater Shima, Teater Tikar, Teater Gandrik, etc., are currently down the screen because of various internal problems. If you are looking for a theater-style studio name in Yogya that is the most intense process and gives birth to performances that can be accounted for artistically, then the answer is Teater Garasi. Teater Garasi moved from the UGM Faculty of Social and Political Sciences to be independently based on Jl. Bugisan Selatan 36 A Tegal Kenongo RT 1 RW 8 Yogyakarta. The presence of Teater Garasi in the 1990s in Yogyakarta was in the situation of the theater group's life returning to the spirit of Javanese tradition. This spirit reached its peak in the Teater Dinasti, Teater

Jeprik dan Teater Gandrik with socio-political themes that carried the folk theater idioms such as wayang, srandul, kethoprak, and mataram slapstick.

In such a situation Yudi Ahmad Tajudin and members of the Teater Garasi group held a 'subversive' movement towards the mainstream. The Aesthetic Creation of the Teater Garasi was born: the Dramatik Theater, the Subversive Theater. The creed is a kind of artistic ideal that encourages theater performers to carry out the experimentation of ideas, forms, and language that starts from dissatisfaction with previous theater traditions which are deemed incapable of facilitating expression or unable to create 'dramatic' events. In addition, 'subversion' can also be directed into the idea of theater which at that time was the mainstream itself (SKH. BERNAS, Yogyakarta, 13 December 1998).

Based on this creed, Teater Garasi's creative movement proceeded at a rapid pace. In 1999, Teater Garasi performed Sri director Gunawan Maryanto. Tragic drama in Javanese nuance as utilizing the idioms of the nodded and srandul folk art. In the same year, the play stage was While Waiting for Godot, director Retno Ratih Damayanti. All the players are women in order to present the story of women who belong to men.

In 2000, Teater Garasi performed Sketches of the Burning Land with director Yudi Ahmad Tajudin. The directing of Tajudin from Jean Genet's playwriting Les Paravents combines the characteristics of Genet's poetry with harsh language by adapting to the conflict of Indonesian military violence in Aceh. Then in 2001, Teater Garasi presented the Rain Reportoar by Gunawan Maryanto.

On August 8, 2001, Ahmad Tajudin, Puthut Yulianto, Yustinus Kusworo Bayu Aji founded the Teater Garasi Foundation with proof of Muchot Agus Agus Hanafi S.H. No. 13 of 2001. This further reinforces its formal presence. The vision of Teater Garasi Foundation is to become a laboratory and theater creation space based on workshop and study activities. The existence of Teater Garasi group in the creative process is quite unique. The Teater Garasi group is supported by related communities and/or other institutions which, although not organizationally bound, have links to Teater Garasi. The performance of "Waktu Batu 1, Kisah-kisah yang Bertemu di Ruang Tunggu" at the Sasono Hinggil Building in Yogyakarta, 2-4 July 2002, is a prestigious and inspirational program based on the ideas of Yudi Ahmad Tajudin, director and founder of Teater Garasi. He was nervous about all the conventions that surrounded his world, especially the concept of time in the Javanese tradition. So that the WB 1 play processes

three Javanese mythologies: Watugunung, Sudamala, Murwakala, and a shadow of the late Majapahit history. WB 1 text authors consist of: Ugoran Prasad, Gunawan Maryanto, and Andri Nurlatif.

The main attraction of the performance of WB 1 is that it presents a longing as well as a human urge to coordinate the universe with itself. The play of WB 1 depicts human encounters with other humans, an identity formed by the most distant things that humans might imagine, namely the origin of time, the creation and destruction of the universe. Theater observer Indra Tranggono stated that seeing what Garasi had done was a success in conducting experiments. To watch Teater Garasi's performance, everyone must get rid of the conventional theater concept. The Garasi performance wanted to show impressions, visual messages with colors and with people who were tangled together (SKH. Kompas, Tuesday, July 16, 2002).

Based on the description above, the formulation of the problem as research questions is as follows: 1). What is the structure of the Stone Time play? 2). What is the texture of the Time Stone play? Departing from these problems, researchers are interested in studying the performance of the play WB 1 with the dramaturgy approach. This will provide a space for in-depth and academic study.

This study used qualitative research methods. Qualitative research can be compared to a piece of the world that must be examined rather than just getting a set of measurements. In this case a researcher must observe the material carefully and analyze it. The qualitative data needs to be approached with a suitable approach according to the wishes of the researcher. (Pertti Alasuutari via. R.M. Soedarsono, 2001: 46). In studying the TG creative process in the play WB plays, dramaturgy theory is used.

Research Results and Discussion

A. Dramaturgy Approach

Drama scripts are made to be communicated to the audience. This communication requires three areas of transformation, namely the area of drama scripts, theatrical performances, and the audience (Martin Esslin, 1972: 15). Kernodle model drama which includes structure: plot, character, theme; and texture: dialogue, atmosphere, spectacles with dramatic values are needed to analyze the performances of the WB play. Kernodle asserted that structure is a form of drama before it is staged, while texture is everything that can be seen, heard, and felt as mood (atmosphere) through the entire visual and aural experience (Kernodle & Kernodle, 1978: 265).

The play of the Stone Time is a non-conventional drama, with the division of each event and the dramatic story ladder very loose. Like symphony music, drama scripts must have a pattern of tension and relaxation, patterns of development, climax, and decline, patterns of units of difference in size and intensity. Kernodle's structural theory is used to study the structure of the text performance of the Time Stone play in the form of a book published by Indonesia Tera, Magelang (Andri Nur Latif, Gunawan Maryanto, Ugoran Prasad, 2004). Kernodle's texture theory to study the performance of the Batu Batu Garasi Yogyakarta Time Theater especially "Stone Time 1, Stories Meet in the Waiting Room" (WB 1) staged at the Sasono Hinggil Building in Yogyakarta, 2-4 July 2002.

B. The Structure of the Rock Time play

Drama in the treasury of cultural arts, including one type (genre) of literary art in addition to novels, poetry, and short stories. Drama is different from novel, drama is meant to be brought to the stage, novel is to be read. Sapardi Djoko Damono said that drama is very close to fiction; some understanding such as plot, theme, setting, characterization, and conflict can be applied to both. Only in staging characters and events incarnates "really". In other words, the director and the cast have played the drama for the audience. While only reading the imagination determines (Sapardi Djoko Damono, 2009:4).

Soebagio Sastrowardoyo further said that drama is an essay that can offend and confront humanity with the problems of life that is large, related to the problems of life that are large, such as life and death problems, problems of will and fate, problems of rights and obligations, problems of society, problems of society and individuals, as well as the problems of God and humanity (Boen Sri Oemarjati, 1971: 80). Based on Subagio Sastrowardoyo's explanation, it can be seen that drama works are always colored by conflicts between humans, both in the form of inner and physical conflicts. Conflict is the foundation of the development of the power of a drama. With the emergence of conflict means the story line begins, and with the completion of the conflict the sign ends the story plot.

Starting from the above opinion it can be taken clear that the most substantial of drama is conflict. A director, Dietrich emphasizes the aspect of motion as stated by humans who are struggling with conflict. This is the essence of the play (Boen Sri Oemarjati, 1971: 78). Thus, in a play every time a conflict arises, a dramatic event has occurred. Kernodle said that the plot is the compilation of incidents that occur on stage. The plot structure theory proposed by Kernodle can be used to study the structure of the text performance of the Waktu Batu.

1. Flowchart

Plot is a sequence of events. A behavior that occurs at this time, but will end someday. The intensity of drama and conflict lies in the plot. The intensity of the drama lies in the plot, developing gradually. In Aristotle's view, behavior or action is more important than character. Tragedy effects are produced by plots (Kernodle & Kernodle, 1978: 266). Therefore, for a plot to produce a good effect, the plot must have a whole. Events should have a beginning, middle, and end that are not arbitrary. All units in the plot cannot be moved so that they disrupt the whole.

The plot pattern that follows the structure of Aristotle is called a close plot or commonly called a linear plot, namely the story consists of five parts: (1) exposure (exposition), (2) complication (complications), (3) climax, (4) divorce (anticlimax), and (5) settlement (Kernodle & Kernodle, 1978: 267). In addition to a close plot there is also a loose plot or often called a circular plot, ie the plot is the opposite of a close plot, where event after event, event after event takes place not based on causality, but in it can be interrupted with events that are not related directly with the main events and main characters (Imran T. Abdullah, et al., 1978: 2). The plot is the overall structure of a drama script, so if it is made a schematic form of Aristotelian plot journey starting from the beginning, middle and end of the story.

The construction of the plot proposed by Aristotle in the context of the description of the Greek tragedies consists of three stages: the beginning, the middle, and the end. Classical dramas generally show the plot structure which contains all three parts. However, there are also dramas whose plot construction is unconventional as contained in the structure of the plot of classic plays consisting of five stages. Samuel Becket's *Waiting for Godot* was written in two acts. Samuel Becket made a reflection of the cycle, a structural parallelism that did not advance the conflict of stories, so for those who are familiar with conventional dramas it would be difficult to identify the dramatic structure. In Becket's work it seems there is an attempt to use the old plot patterns as the basis for creating new patterns. If drama is understood something that happens, is done, and is an action, while the plot is a living action pattern. *Waiting for Godot* drama does not have a plot, which is presented in the text is a dilemma (Bakdi Soemanto, 2002: 15).

In relation to theater performances, Kernodle said that the plot is the compilation of incidents that occur on stage (Kernodle & Kernodle, 1978: 266). Kernodle further explained that in compiling the basic structure of drama, a director often consciously divides drama into dramatic parts and steps in the form of an opening (exposition), the suspense of the story begins to climb,

giving rise to complications, climax, and resolution (Kernodle & Kernodle, 1978: 267). For Kernodle the basis for all important drama tempo patterns is the plot. Based on the performance script which has been in the form of a book, structural analysis is carried out by examining the following sections.

Prologue or opening, exposition or exposure starting from section 1. Beach Anxiety and section 2. Occurrence. Durga happened. Complications or complications or tension are the first stage complications in section 3. My child is twenty seven. Twenty-eight with My Husband, and section 4. Last Visit to the Domestic Territory, and the second stage complication in section 5. Drawing the Dancing Moon Under My Feet, and section 6. It was a Time When Age Was Named. Continues in a crisis situation, the first phase of crisis in section 7. Amnesia, Amnesia and part 8. In the Waiting Room Sprott continues the second part of crisis in section 9. Raging on the streets and part 10. War, Death and Landing of Ships. Climax in section 11. Unfinished Warfare and Tales and cover of the Epilogue.

The fragmentary flow makes the whole story of *Time Stone* play more concerned with the atmosphere created and the urgency of time. Unconventional storyline, conflict-crisis-climax and resolution. The flow is compiled from fragment to fragment by freely guarding the storyline so that those who read, enjoy it remain to follow their dramatic stories.

Based on the analysis of WB plot 1, it is known that this play has a loose plot type or often called a circular plot, which is the opposite plot of a tight plot, where event after event, event after event takes place not based on causality, but can be interrupted therein with events that are not directly related to the main event and the main character. That was clearly seen by the plot or plot of the *Waktu Batu*.

2.Characterization

Characters are often referred to as story characters. Apart from being the main material for creating plots, characters are also a source of action and conversation (Bakdi Soemanto, 2001: 21). Characterization is a process of displaying characters as carriers of the character's role in narrative works that are explanatory such as novels, dramas, films. Characterization in drama is always related to the presentation of character's character and the creation of the character's image. Image creation is related to the personal figure that exists in a character, while the presentation of character is related to the disclosure of that personal figure (Panuti Sudjiman, 1988: 23). In the drama's work the author cannot describe descriptively the character's character, because the dominant one is not a description but a dialogue between the characters.

Kernodle said that in a drama plot is what happens, while the character (character) is why an action occurs (George Kernodle, Portia Kernodle, 1978: 267). Kernodle said more deeply that motivation is the basis of an action. It is not impossible that character can be explained by some Freud concepts, for example about pressures that encourage unexpected behaviors, hatred inferiority, destructive obsessions, cues that encourage someone to do something (George Kernodle, Portia Kernodle 1978: 268). Subordinate figures often also can provide diversity and vitality of a drama, as actors can find a different personality and a meaning from within. The way a character develops and changes can be the main action in a drama. In fact, a character's development, self-discovery, learning, and change can be interesting to watch and very dramatic (George Kernodle, Portia Kernodle, 1978: 269).

Basically, in drama there are several types of thinking that are not the same. The ideas that are not the same by the author are manifested in different forms and characters so that characterizations occur. The characters in the drama consist of one or several actors. In plays with more than one perpetrators there must have occupied a main or central figure or protagonist, an antagonist or a second figure and a complementary or complementary figure. The protagonist is a character who plays from the beginning to the end of the story. The antagonist is a figure who gives a balance to the protagonist. Complementary figures or extras are side characters who take part in accelerating the completion of the story. Understanding the character well is not possible just by looking at the character alone solely, but needs to be understood through the relationship between the characters with one another. This perspective is based on the fact that the characters have their own different characters.

Rene Wellek and Austin Warren mentioned that there are two types of characters in the fictional story, namely flat characterization or flat or static character and round characterization or round or dynamic character (Rene Wellek, Austin Warren, 1995: 288). Flat characterizations display one tendency that is considered dominant or the most socially obvious one. This flat character allows an actor to have only one single character which can be stated in broad outline without detailed description so that it is quite simple and can be described in one sentence or one phrase. Round characterization is suitable for figures whose point of view is important and is usually combined with flat characterizations for subordinate figures (Rene Wellek, Austin Warren, 1995: 288-289). Basically the character of the story can be observed through the way of his mind, the circumstances around the character, the reaction of a character to an event, the view of a character to the actions of other characters

and the physical (physical) form of the character itself (Mochtar Lubis, 1981: 16). These elements can be used to determine the character traits. A number of opinions and descriptions relating to the whereabouts of the characters and characterization of the characters above between one another support each other and complement each other.

In the play *Batu Time* found 36 characters: 1). Watugunung (adults), 2). Small Watugunung, 3). Watugunung and other Watugunung, 4) Kala, 5). Shiva, 6). Durga, 7). Kali, 8). Durga and Kali, 9). Uma, 10). Sinta, 11). Other Sprotters, 12). Sprott and other Sprott, 13). Soldier, 14). Kalanjana, 15). Kalantaka, 16). Mother, 17). Shouting mothers call their children, 18). Child, 19). Someone, 20). A man with wide wings, 21). A cormorant man, 22). A woman, 23). The man sitting in the corner, 24). Boy, 25) Boys, 26). Sound, 27). The Voice of Women from the house left by Daendles, 28). People, 29). Jaka Budug / Budug, 30). Bathara Guru, 31). Sadewa, 32). Sudamala, 33). Gandari, 34). Sitawaka, 35). Vishnu, 36). A mother who calls out to her child.

After analyzing nine figures: 1). Watugunung, 2). Time, 3). Heaven, 4). Shiva, 5). Mother, 6). Sinta, 7). Kali, 8). Small Watugunung, 9). Sound. It is known the type of characterization, all *Time Stone* characters have a flat character. So that the characters only have one type of character throughout the story, for example good or bad characterization. Because it only has one type of characterization, it is not surprising that the characters do not show significant character development. Seen in contrasts in the characterization of the *Time Stone* play.

3. Themes

Starting from an understanding of the play of the *Stone Time* it can be seen that the obsession with the mastery of the idea of the theme: time, transition and identity have deeply penetrated the personalities of the characters deeply. Every character who is obsessed with making a transition starts to master himself as a personal figure of a god and a human and then searches for identity in various ways but is mired in a whirlpool of time. This is evident from the problems that were present, among others.

The story of a Watugunung character that shows a human figure and his identity. Appear to be presented in the Prologue by the Voice character.

Sound:

Semula bocah itu bernama Jaka Budug. Lahir di sebuah perjalanan dan ketidakpastian memaksanya menjadi bocah yang sukar ditundukkan, bahkan oleh ibunya. Suatu siang, lantaran lapar, Budug pulang. Dan merengek pada ibunya minta nasi. Sinta

yang tengah sibuk menanak di dapur merasa terganggu. Ia berusaha menahan dirinya untuk tidak marah. Menanak nasi adalah sebuah upacara baginya, bagi perempuan-perempuan Jawa lainnya.”
(Andri Nur Latif, Gunawan Maryanto, Ugoran Prasad, 2004: 5-6).

Then conveyed by the Watugunung figure when he was a child or young in Fragment 4, Last Visit to the Domestic Territory is related as follows.

Watugunung kecil:

Kaukah itu ibuku?

Sinta :

Kaukah itu anakku?

Kemarahannya yang bulat, membuat si bocah lari melesat. Ibunya mengejar sebelum bayangnya hilang. Tapi terlambat.

Di sebuah tempat, Watugunung kecil pelan-pelan telah menjelma kura-kura. Pada seluruh dunia ia berkata,

Watugunung kecil:

Panggil aku hari pertama di awal musim. Di mana segalanya bermula dan bermuara! Aku karang tempat burung-burung bersarang, bukan langit tempat mereka menari dan terbang. Sudah, ...aku karang tempat kelak burung-burung yang melintas samudera menabraknya.

Lalu kura-kura itu melangkah pergi, begitu saja. Sementara Sinta telah tersesat dan tak menemukan apa-apa.

(Andri Nur Latif, Gunawan Maryanto, Ugoran Prasad, 2004: 31-32).

The quotation confirms that the small Watugunung was injured by her mother. The little Watugunung also questioned who the woman was “Are you my mother?” Anger made “The little Watugunung slowly incarnate a turtle”. Then the little Watugunung said “Call me the first day at the start of the season. Where does everything start and boils down! ... “This means that it really is related to him as a human being, the search for identity and the beginning of time.

In fragment 11 War and Unfinished Tales clearly implied that Watugunung as a human figure in the search for his identity then about his lust until the end of time also seems clear.

Dua pendekar berlempar,

“Apa yang membakar tubuhmu, Watu?”

Lalu saling menantang

“Jika kau bisa membunuh pertanyaanku maka kau bisa menghentikanku, Wisnu. Jika tidak maka tunduklah seluruh dewa di bawah kakiku dan seluruh dewi sebagai istriku.

“Wit adhikih woh adhokoh—Wit adhokoh woh adhikih?”

Sembari tersenyum Wisnu menebak teka-teki Watugunung:

“Pohon kecil berbuah besar—Pohon besar berbuah kecil.

Itu semangka dan beringin, Watu...

Jadi ‘jangka’ yang kauingin? ‘

Ukuran waktu’ tertentu. Baik. Akan kupenuhi pintamu!”

Pertarungan yang sudah lama dijanjikan itu segera terpenuhi...

Lalu raksasa berkepala kura-kura dengan tenang mengambil sepucuk senjata yang sejak semula terselip di pinggangnya, mengacungkan tegak lurus dengan tubuhnya, memicingkan sebelah mata, dan menarik picunya.

Kura-kura Ninja berlompatan dari masa kecilmu yang malang.

Dor.

Kepala itu hancur terburai. Tapi tiap kali kepala itu hancur.

(Andri Nur Latif, Gunawan Maryanto, Ugoran Prasad, 2004: 67-69).

This emphasizes that the human figure of Watugunung from childhood to king, all behaviors seeking identity from wanting to have more goddesses, dominating over the king seizing the world of gods and about his desires ‘term’ or ‘measure of time’ in life becomes an important reference as stated in Watugunung mythology (Andri Nur Latif, Gunawan Maryanto, Ugoran Prasad, 2004: 77-81).

Furthermore, the act of intercourse with the god Shiva and the goddess Uma who gave birth to the character Kala in the prologue by the Voice character was expressed.

Sound:

Ia telah lahir sebagai sesosok raksasa bersamaan dengan seluruh nafsu binatang dan kekuatan dewa-dewa yang menyertainya. Kemurkaan Siwa, kebencian Uma. Ia adalah Kala, Mahakala yang akan menjadikan manusia sebagai mangsanya, yang kekuatannya tak terbatas, tak terbaca, tak terkalahkan, tak terpahami, olehmu atau siapa saja kecuali seseorang yang bisa membaca dan menerjemahkan garis-garis rahasia dirinya yang telah digoreskan oleh ayahnya, Siwa.”

(Andri Nur Latif, Gunawan Maryanto, Ugoran Prasad, 2004: 6).

This is increasingly emphasized in fragments:

2 Terjadinya Kala Terjadinya Durga.

Dari kedalaman rawa-rawa, Uma yang telah berubah Durga menyeruak. Menemukan tubuhnya tak lagi di sana, ia meraung. Juga Siwa yang berubah Kala.

Menyeruak dari kedalaman rawa-rawa.

Kala:

Aku diciptakan tidak sengaja. Aku adalah kecelakaan dan celakalah dirimu karena mengenalku. Aku adalah dentuman besar di lubang kosmos dan setelahnya.

.....
Uma tertegun. Ia menemukan dirinya, terbelah, saling memungguni, saling tak mengenali. Dirinya adalah Durga. Adalah Kali. Hampir bersama-sama, keduanya berkata-kata;

Durga:

Telah kunikahi kegelapan, telah kunikahi malam, dan bersama dirinya, kami buat pesta persetubuhan dan beranak-pinak setiap kali bulan kutelan.

Aku merentangkan garis yang bagimu panjangnya tak terkira, sebegitu panjangnya sehingga tak siapa pun, kecuali diriku, merasakan getar tubuhnya dari titik mula hingga akhir dari segala. Sebegitu panjang garis itu sehingga kalian akan terus bertengkar tentang bentuk bangunan yang kugariskan. Kuberi satu rahasia, garis itu tidak semata-mata lurus, atau melengkung. Juga bukan labirin atau sumur tanpa dasar.

Kali:

Aku merentangkan garis dan meletakkanmu, sayang, di dalamnya. Kau akan berhenti di satu titik, membias dan menguap. Mati. Lalu seperti berlari beranting, orang-orang mengambil tongkat yang kuulurkan dan mengejar batas akhir di keentahan. Kukatakan

padamu,
batas akhir itu adalah esok hari. Atau lusa.
(Andri Nur Latif, Gunawan Maryanto, Ugoran Prasad, 2004: 12-14).

The behavior of Lord Shiva with the goddess Uma in the world of heaven is inappropriate because “all animal lust and the power of the gods accompanying him” is “Shiva’s Furies, Uma’s hatred. He is Kala, Mahakala who will make humans his prey. “Kala also acknowledged the birth of” I was created accidentally. I was an accident I was a big bang in the cosmos hole and after that.” Uma, who finally turned into Durga, made the world dark. “I have married the darkness, I have married the night, and with him, we have a party of intercourse and childbirth every time I swallow.” Even Uma transformed into Kali “I stretched the line and laid you down, baby, in it ... I told you, the deadline is tomorrow. Or the day after tomorrow. “Thus Uma, who has been with Durga and played in time and asked to prey on cursed humans.

Durga dan Kali:

(Menyebut daftar para terkutuk itu)

Bathang ucap-ucap, jisim lumaku, gotong mayit, wong kang ngalang-alangi iakune Bathara Kala, wong kang ora ngrampungake anggone mayoni omah, wong ngrubuhake dandang, wong nugelake

pipisan utawa gandhik, bocah julung sungsang, bocah julung pujud, bocah julung wangi, wong ngeblakake lawang wayah candhikala, wong gawe wewadhah tanpa tutup, wong mbuwang uwuh ing longan, wong mbuwang uwuh metu jendhela, wong turu wayah pletheking srengenge, wong turu wayah surup, wong turu wayah bedhug, wong nggorohi marang darbeke, bocah jempina, bocah marga, wong simpen ajang isih reged.

(Andri Nur Latif, Gunawan Maryanto, Ugoran Prasad, 2004: 33).

Durga and Kali and even Kala chose the food as the humans mentioned by the two figures. In the end the god Vishnu descended to save the world by taming Kala so as not to consume human beings and perfect Watugunung. The sacrifice of Watugunung was also a noble form of behavior when the knowledge science of the time calendar began. This is very evident in the mythology of Murwakala and the mythology of Sudamala which is still alive in Javanese and Balinese society.

While the behavior of foreigners in relation to colonialism in Java and the kingdoms of the archipelago and the presence of Indonesia makes the story more lively. Appear in the Prolog delivered by the Suara character.

Sound:

Tahun 1511, tepat pada tanggal 10 Agustus, Portugis menguasai Malaka.

Sebulan kemudian, sepasukan armada dari Jawa, dihancurkan di Selat Malaka. Kapal-kapal mereka yang

berisi harta benda berharga ditenggelamkan dalam perjalanan kembali ke Goa.

Pada saat itu kampung-kampung pengungsi Hindu Majapahit tertua di Bali sudah berusia 43 tahun.

Majapahit tak pernah benar-benar sembuh dari kisah-kisah pemberontakan.

Brawijaya Girindhawardhana, sang raja terakhir, bukan tak mendapat kabar bahwa Malaka sudah jatuh ke tangan orang-orang asing.

1513.

Kontak pertama orang-orang Portugis dengan sisa-sisa kerajaan Majapahit.

Putus asa dan penuh dendam, dengan kekuatan yang tak seberapa, Udara, putra Girindhawardhana, menyerang Demak. Demak, sekalipun kehilangan tokoh kharismatik Sunan Ngundung, berhasil memukul mundur pasukan Majapahit yang telah dibantu bala tentara raja Klungkung dari Bali.

(Andri Nur Latif, Gunawan Maryanto, Ugoran Prasad, 2004: 7).

It was also stated in fragment 6. When it was a time when the age was named, the voice character also conveyed.

Sound:

1603

Kantor pusat VOC didirikan di Banten.

1619

Kota Batavia didirikan.

Sejarah Jawa semenjak saat itu adalah sebuah sejarah pertarungan panjang, yang tidak seimbang antara kekuatan VOC yang dinamis dan kekuatan Mataram yang menyusut. Majapahit membuktikan diri gagal berhadapan dengan kekuasaan perniagaan lepas pantai. Mataram pun berhadapan dengan kenyataan yang serupa, sungguhpun selain Batavia dan Banten, seluruh daerah pesisir sudah ada digenggamannya.

Segalanya sudah terianjur berubah. Dalam kecepatan dan percepatan yang selatma beratus-ratus tahun menyusun permutasi di Nusantara, dan lalu sebuah negara muda bernama Indonesia, terbukanya gerbang-gerbang dari dunia seluas-luasnya tanpa kemampuan dan kekuatan untuk mengunyah seperti sebelumnya, tidak bisa tidak, sedang menyusun identitas yang terbelah dan terus terbelah. (Andri Nur Latif, Gunawan Maryanto, Ugoran Prasad, 2004: 40).

From the quote of Majapahit's End History, a reality of foreign power encompassing a country is told. This adds to the sense that all god's behavior, human beings who are eager to rule over the other party, ultimately must end because as is the dialogue of a woman.

Seorang perempuan:

(Datang menyerahkan kepala yang baru)

Sepasang tangan yang telah memberimu kehidupan adalah sepasang tangan yang akan merebutnya kembali.

(Andri Nur Latif, Gunawan Maryanto, Ugoran Prasad, 2004: 69).

This play tries to look back at mythology as the source of creation, while talking about the phases of colonial history. There are theoretical assumptions about the historical phase. The formulation of the trinity of themes: time, transition and identity is indeed fulfilled by theoretical exploration. Textual exploration moves from Javanese mythology, to modern physics books like Carl Sagan's *Cosmos* and Stephen Hawking's *Brief History of Time*. The struggle of the text stretches from historical texts, to psychology that discusses the schizophrenia of modern society. This text struggle is not directed to compose a dramatic text (dramatic texts), the text for a performance that usually departs from a well made play. This play opens the possibility for actors to improvise. Improvisation will be a source

of inspiration for all elements of artistic design in creating performances on stage.

The theoretical movement of the trinity of thematic ideas opens up as much exploration territory as can be fulfilled. Examples of conversations about time are explored through the possibilities of exploring the mythology of Watugunung, Sudamala, Murwakala, and the late history of Majapahit merging into the integrity of the story. Even the story of Watugunung which tells about the origins of the birth of calendar calendars in Java and these dates are still used in Java and Bali.

Based on the above problems, a conclusion can be drawn that the theme of the play *Batu Time* can be formulated in a sentence "the behavior of the angry person who continues to control the other party with ambitious end at a certain point of time and destroy themselves". Thus the formulation of the trinity of theme ideas: time, transition and identity appear to frame the whole story.

4.Relations between Themes, Plots and Characterizations.

It has been formulated in the analysis of the theme above that the *Time Stone* theme is themed, "the behavior of the angry person who continues to dominate the other party ambitiously stops at a certain point of time and destroys himself". In a story, usually the theme will be developed through a dramatic plot in the plot through conflicts between protagonists and antagonists with the characterization of possible conflicts and formulated in the form of dialogue (Herman J. Waluyo, 2007: 25). Thus, the theme of *Batu* is actually closely related to the dramatic flow and characterization of the play.

In this case, Watugunung as the protagonist who has subordinate figures such as Sprott, other Sprott, Soldiers, People are the figures who directly or indirectly enjoy the convenience of the world. They are humans who abuse power. Watugunung as the King seeks personal pleasure. For Watugunung, the post of the King made the people of the supernatural power sure that they could not die so they had to defend the interests of many people. With his magical powers daring to behave in a rage wishing to seize the goddesses in heaven, seize the power of the gods even asking for 'term' or 'measure of time' beyond one's ability.

On the other hand, the figure of the god Shiva who mastered the goddess Uma with animalistic lust and deity gave birth to Kala. Uma's wrath was transformed into Durga and Kali and even gave rise to Kalantaka, Kalanjana which gave birth to the darkness of the world. Even Durga and Kali ask to eat cursed humans or participate. When bloodthirsty continues to chase Watugunung and swallow the moon.

The world is shaking more and more. Foreigners who colonized, spread the plague also made the world order increasingly divided. Lord Vishnu who was given the task of maintaining the balance of the universe down to earth tamed Kala and perfected Watugunung.

Based on the explanation above, it can be concluded that the relation and the relationship between the theme and the characterization and the Time Stone plot are significant. The characterization of some of the Batu Time figures such as Watugunung, Sinta, and male head of the warrior contradicted the Kala, Durga, and Kali characters as an implementation of the theme. As a result of conflicts that occur between characters with different dispositions and attitudes, life has caused a dramatic plot to develop in several dramatic structures, until the end of the story. These three elements appear to be related to one another. The theme of the story has inspired the birth of protagonists and antagonists who have attitudes and dispositions that contradict each other. Furthermore, the conflict of figures with different dispositions has caused the dramatic flow of the Stone Time to develop.

Dramatically, the relationship between plot elements, characterizations, and themes has formed the drama drama Time Batu into a drama that reflects the unity and harmony between the elements. The unity between the elements of the Stone Time can be proven by the relations between the elements forming a totality that cannot be separated from each other. So, talking about the Time Stone theme will not be intact without linking it to the elements of plot and characterization. And vice versa, that is, one cannot speak of the plots and characterizations of Time Stone without linking them with elements of the theme. So that the relations of the three elements are quite harmonious, because there are no elements that are more dominant to each other. The theme of the drama, Batu, does not stand as a more dominant element compared to characterizations and story plots. And vice versa, the characterizations and plot of the Stone Time are not more dominant than the others. The three elements are merged into one to form a unified and unified whole in the play of the art of Time Stone.

B. Texture of Play WB Time Performances

As it is known that the plot elements, characters and themes are elements of the structure of drama. In a theater performance, structure has the same importance as texture. Kernodle said that the texture of theater performances includes dialogue, atmosphere and spectacles (George Kernodle, Portia Kernodle, 1978: 265). With the texture, then a theater performance can be seen and heard. In this case, the texture will appear when the script is played on the stage, so the dialogue will be written written text, the character's

character will appear, the form of the problem will be felt by active activities enjoying the performance (Bakdi Soemanto, 2000: 42). Kernodle goes on to say that in theater textures are created by sounds, language images, vaguely but powerful enough to control moods with materials, colors, and movements of settings and costumes (George Kernodle, Portia Kernodle, 1978: 271). In theater performances the mood and tempo can determine the mixing of several elements including spectacle and language (dialogue). For modern humans the tempo has an important role because it is very necessary in performances such as dance and music. Without tempo, the body's movements will become stiff, clumsy and jerky.

In this context, dialogue is an important element in drama. Kernodle said that plots, figures and themes are elements of a structure (1978: 271). Kernodle further said that the structure is as important as the text which consists of dialogue, mood, and spectacles. So important is the role of dialogue in drama, that without its presence a literary work cannot be classified into a drama. However, there are rarely dramas that consist only of dialogue. Generally the drama has other parts which are not infrequently present, which are called "staging instructions" or "author's instructions". Staging instructions are part of the drama that gives an explanation to the reader or krew of the staging - such as the director, actor, other technical stylist - about the circumstances, atmosphere, events, or deeds of the character's character. Roman Ingarden via. Savona calls the "main body" the drama's text with text that contains stage directions. Roman Ingarden formulated the two types of text as *haupttext* (main text) and *nebentext* (staging show text which is usually italicized or underlined).

Dialogue is the primary author expression medium. When the script is transformed onto the stage, the presence of actors, scenarios, light and other elements enhances this expression. So that the dialog has the function: a. presents information through expressions of facts, ideas and emotions; b. realize the character with the style of saying each character embodies emotions and thoughts in dealing with all situations; c. draws attention to the interests of the plot, which puts pressure on the meaning and information in it and builds the resulting reaction; d. enlivening the theme of the manuscript by showing signs of meaning that enliven the character and develop behavior; e. help shape the tone and possible atmosphere, for example through the choice of words, the length of speech, the use of irregular language, incomplete sentences and other forms of linguistic elements. This will provide clues as to the level of probable cultivation of the staves; f. helps increase the tempo and rhythm of the game. The stage texture is created based on the sounds and images of

language, behavior, softness that is full of energy from the atmosphere, color, settings and clothing. Dialogues containing spoken languages and their spectacles have an important contribution to the atmosphere. Dialogue can be said to be the basis of the atmosphere of the show and the atmosphere changes scene by scene. Each era provides a different focus of attention in the show. Often the dialogue, the atmosphere and the spectacles. Aristotle stated that the spectacle is the last value in the poetry of the show. Stanislavsky refers to an actor's inner action as the biggest contribution of a show (Aristotle via. Richar Levin, 1960; Konstantin Stanislavski, 2006: 249 and 268).

This analysis will adopt a systematic approach to dialogue analysis, with the aim of identifying the main characteristics and functions of the ways in which dialogue is used to structure discourse in the performance as well as the presence of atmosphere and spectacles. The following is an analysis of the texture of the Batu Time play that includes: dialogue, atmosphere and spectacles based on the Batu Time play performance, *Stories that Meet in the Waiting Room* (WB 1). The performance of the WB 1 play is pretty good, appreciated by the audience. Staged three days in a row, placing the time as a meeting point of three myths that developed in Java, namely Watugunung, Sudamala and Murwakala. The three interweaving events, Watugunung which revealed the beginning of time, Sudamala about waiting for Uma promised by Shiva to be rebuked and Murwakala about the birth of Kala, disasters brought by Kala, as well as the repulsion of disaster to avoid disasters from Kala were brought together at one time, in the waiting room.

The first version of the Batu Time play was held in a building that was part of the Yogyakarta Palace, which was at Sasono Hinggil Dwi Abad. This building has long been abandoned and later used by several martial arts groups as a place to practice. The building itself is a building with a proscenium space concept where the stage is facing perpendicular to the audience. The concept of the first version of the show requires space like an arena theater, where the audience surrounds the stage. Inside the Sasono Hinggil Building, Teater Garasi then built a semi-permanent arena theater for its performances. Performances depict artistic situations. In the right rear corner, sitting in a set of decorations is a giant green turtle statue, which is twice the average height of the actor's body. On the left side of the boat piled up, and on the roof hung a kind of globe that resembled chunks of rock. The visual symbol of a turtle, whose inspiration was taken from the Suku Temple tortoise statue that explains about time.

Prologue

The prologue or opening show starts with a quiet

atmosphere, on the screen appear pictures of characters with multimedia techniques. Then the figure of a woman in a skirt up to her knees standing on the left side doused with red to yellow light sang a song full of deep appreciation with her voice so lilting "Hei, Penyu bermata biru/Berenang, renanglah kepadaku/Bawakan surut laut itu/Bawa aku bermain bersamamu/Ayo kawan, mari bersama-sama/Membuat taman bunga dan kupu-kupu/Sambil menari bersuka ria/Tuk hilangkan hati sedih selalu." (Andri Nur Latif, Gunawan Maryanto, Ugoran Prasad, 2004:59-60). The singing of a woman is full of intensity so deep that the atmosphere was so washed away.

Regarding Ships Coming From Behind the Sea

The tortoise was hit by the red light. Some figures named Someone trembled because of the shaking of the ships. The dialogue was very tense. Dialogue between characters takes place in a high tone. The movements were full of turmoil because of the arrival of a large ship and even they felt they would lose. Figure A mother who screams for her child to wear white clothes with her head decorated with flowers, hands accusing dialogue with fear in an echoing voice. Fear, anxiety worsen. The soldiers on the boat increased Watugunung (Kusworo Bayu Aji) because "the ships were immediately docked" Watugunung standing on a giant turtle was still asking "where?" And the soldier answered "to the mountain". Watugunung above the turtle is tired looking at the sea.

Fragment 1, Occurrence. Durga happened

The spectacle of music playing, the strings of the desert-style string lead to the scene of the Kala. Durga happened. The cast moves his body uniquely to fill the space. The figure of Uma (Sri Qadariatin) walks to the figure of Shiva (Jamalludin Latif) in the boat. Shiva raised Uma's body into the boat. Uma climbed the end of the boat. The figure of a man as Narrator (Theodorus Cristanto) tells the love of Uma and Shiva to the audience. On the boat Dewi Uma is like a female attracting a male. Lord Shiva was possessed. Shiva was even more excited. Uma ran after Shiva. Shiva was still chasing until caught. Shiva raped Uma. Uma rebelled, turned furious. Shiva continued to force Uma. The music was roaring with a high note. Uma moaned with a heavy voice. Shiva buried his lover's face in a swamp. Uma who has changed Durga burst out. Finding his body no longer there, he roared. Shiva that changes when. Howling from the depths of the swamp. The musical rhythm of 'dung-dung' gives the impression of being fast along with the birth of Kala. The figure of Kala (Jamaluddin Latif) has no shirt, his chest is open with white pants. When standing on one foot, the palm of the meeting's right hand pointing up and the left palm of the meeting pointing straight ahead. The voice of a woman singing a song of melodious melodies. Umma was stunned. He found himself, divided, turned his

back to each other, did not recognize each other. He is Durga (Erytrina Baskorowati). Is Kali (Sri Qadariatin).

Fragment 2, Last Visit to Domestic Areas

The figure of a mother named Sinta (Citra Pertiwi) was stirring rice in a pot, a large pot for cooking Javanese rice. Three skinny boys. One boy in shorts on his head wearing a crown named Watugunung Kecil (Andreas Ari Dwianto). The boys carry zinc plates. The other Sinta (Naomi Srikandi) carries a small pot and plays a large enthong filling the game room. Small Watugunung with the children were not given food, they banged zinc plates on the floor of Sprott and Sprott Others lost patience and anger. Both of them lifted enthong high. The boys got hit at the enthong, bouncing. Small Watugunung was injured in the head. Sprott and Sprott Others stand rigidly with their gazes drifting away and they don't realize it when their patience is replaced by anger. His children are victims. Sprott and Sprott The others see the wound. Little Watugunung got up holding his bleeding head and ran into a Tortoise.

Fragment 3, Kettle Beating

Quiet atmosphere of the process of changing the scene towards the Beating Kettle scene. The cast is like a whole. A man with an open chest, white trousers as Narrator (Theodorus Chistanto) facing the audience tells the story. The other Sprott (Naomi Sri Kandi) wears a black shirt, loose hair carries a large enthong and sits on the lip of the boat. He reflected in enthong, as a property hand that functioned as a mirror. Sprott who continues to hold ethong continue to speak very poignantly. Music is roaring and shrill. In the dialogue section "Are you the one I am looking for to redeem me?" Sinta who was standing was trapped by a man and held on his shoulder. Sinta carries Enthong as if hovering at the height of the road around the game arena. Watugunung walks stiff like a zombie. The other casts remained static while banging their own cheeks.

Fragment 4, Drawing the Dancing Moon Under My Feet

Kala (Jamaluddin Latif) chest open, white trousers stand upright with one right leg, right hand raised high, left leg bent and left hand crossed in front of the stomach. The 'tharr' percussion sound continued to vibrate. In this scene Kala's verbal language masters Watugunung (Kusworo Bayu Aji) which is more in the language of motion. The light was so strong highlighting Watugunung drawing and drawing 'stone', 'who knows'. Watugunung in pain holding his head.

Fragment 5, The discovery of wounds which left Nganga on the head

The discovery of wounds that left Nganga on the head or Amnesia-Amnesia. The characters move slowly. The sound of the music of the desert rhythm

was overwritten by a high-pitched sound followed by humming a melodious woman. The characters are still moving slowly surrounded by a reddish color. His angry attitude shook on the tilted boat even when he broke up the dialogue "There are no more rules to obey. Objects, no. Human! No." "The laughing sound of 'plague' echoes even louder. The body spasms, stretching. For a moment it was quiet. The mountain was holding its head while bending over the tilted boat. Someone in the boat seemed to convulse in pain. Head wound. Amnesia. Amnesia.

Fragment 6, In the Waiting Room. Sinta

The humming of a woman sings blue. The scene is over. Slow music, it bounces off in the universe. The scene in Sinta's Waiting Room begins. The Narrator in green, with a green head covering like a doctor, goes to the game area, from the other direction. Sinta also appeared in sorrow. Cut the Durga and Kali tense scenes. His voice was hoarse, the stage light turned red. Gamelan percussion music tolled. Times playing around 'kalanjana' culminated in the cut off dialogue "Oooiii! Kalantaka! "Came the giant Kalantaka and the dialogue" Kalanjana "appeared the giant Kalantaka. When 'kalanjana' is waved the two giants leave. Kali cursed Shiva. The light is dimming.

Fragment 7, Raging on the Streets

The rampaging scene in the streets begins with the Kali character who utters a dialogue "If you want to eat, just look for it on the road!" Followed by several casts roll forward, like a stone rolling. Kali vanished in the dark of the night. The stage light is red too. Sprott and Sprott Others stand up. In his hand carrying ethong, both of their eyes were covered with black cloth, his body shook. In the stage setting, highlight multimedia with various pictures of people panicking.

Fragment 8, War, Death and Landing of Ships

Scenes of War, Death and Landing Ships even overlapped with Sprott's voice that still spells the names of the previous scenes. Multimedia light also flashed. People also dialogue. "Someone: Ship. Someone: Come? Silent Someone: The ship is still not moving?" "Watugunung was always overshadowed by Kala. In the end Watugunung asked "Call, the sun installer." Hands pointed at the sky. The high-pitched engine sound followed by the gamelan music.

Fragment 9, Unfinished Tales

Scenes of War and Unfinished Tales. Gamelan keleneng rhythm brought Watugunung facing Kala near the rock. Both of them then jumped while dancing dashing. Then clashing the strength of the hand, continued to pit the might, facing each other embracing pushing. Suddenly the sound of the trumpet sounded as a sign of war must occur. Both of them let go of the embrace moving

backward to square off jumping on rocks / mountains attacking each other. When hit at Watugunung thrown down. When it attacks Watugunung again. In the background stage, the multi-media highlight depicts various warfare illustrated writings as well as comics. On the other hand the battle of ninja turtles with two knights is like a play station (PS) game. On the stone Kala seized Watugunung's head then turned it. At the same time the sound of the bells of the head of Watugunung was dropped. A woman handed over to new to Kala who was standing proudly on a rock. Kala receives a piece of head, observing in a robot style. A mother sitting on a boat (rock / mountain) singing beside Watugunung calms all the chaos that is languishing in her memory. The song sounds like offering a solution. When the dialogue between Mother and Child on beheaded "This is just a fairy tale ..." there is a melodious voice that adds to the atmosphere of the scene increasingly alive.

Fragment 10, Names Are Created. The Pointing Names

Scene Names Invented. The Names Pointing Either were the last scenes in the WB 1. The rain fell over Mother. Violin friction sounds even more wistful. When Mother said the end of the dialogue "Watugunung." Among the giant turtles in a boat was a man sitting in a batik cloth. In front of him is a brazier, incense burner device. He cast a spell. The sound of reading Dutch text with the sound of a spell rapal as if racing and even overlapping (overlapping). On the stage background (background) various multimedia images such as people running, doubly rotating continuously. The music was very boisterous with a variety of guitar strings and sound effects that were so noisy. The reading of the Dutch text is more dominant on the piece "... Islamietische groothandelaars bevaren" even the stage lights are dark. After the show.

The WB 1 play as a whole contains dialogue, atmosphere and spectacles that illustrate a staging presented by stylization (. George Kernodle, Portia Kernodle, 1978: 263). Stylization is an artificial and unrealistic style. Stylization has staging characteristics with the convention of representation. Kernodle defines presentation as a style that seeks to present all everyday reality on stage as it is. While representation is the desire of artists to present the stage as an interpretation of all formulas and elements of the staging they stand for. Representation as a style was first introduced in 1923 by Alexander Bakshy through The Theater Unbound. In general, this representation is a form of resistance to the presentation of realism which automatically elevates daily life as it is to the stage. Differences in

presentations and representations nowadays give birth to a strong style of realism which is standard in theater theory and develops among other styles.

Space construction throughout the show did not change too much. Changes in physical space are only marked by a change in direction towards a wooden boat. Displacement of the scene that was originally intended will be strongly supported by the game of lights, although less than the maximum. The move then relies more on actor play. The actors bring the characters in tone, not daily intonation as spoken by poetic poetry readings (Narrator, Sprott, Other Sprott, Syiwa, Uma), great sound projections (Watugunung), hoarse hoarse, shrill (Kali, Durga, Kala) , even mechanical acting is like a robot or a vibrating body.

The events take place in a dense, conversational between characters like always not fully conversing. All figures seem to be expressing themselves in a thin relational relationship between himself and the people around him. The position of the actors' bodies keeps changing throughout the show. Sometimes it becomes a narrative, when their body supports the narration, looks sad, angry or happy. At one time he was dramatically accentuated, when they passed in archeic gestures and sometimes he became a set, when they stayed on the stage and changed the form of the staging room. The tempo of the show was high and the events continued almost simultaneously even overlapping. The scene revolves like a rolling ball, at first glance it does not arrange a notions in verbal premises. The open text field seemed to suggest something, on the stage there were texts of the arrival of Western ships, the curse of time, the crunch in the palace, and the shock in the domestic area: in the bedroom, in the kitchen. The whole narrative building takes place in fragmentation. Texture on stage gives the impression of being more stylized. More than that, dialogue, atmosphere, spectacles, character character, scenes, etc. making the show more lively, dynamic and interesting. The presence of actors with totality of play, artistic elements: giant turtles, boats, multimedia highlights, hand properties: enthong, cormorant, kalanjana grass, brazier and even fashion (costume), tat arias (make-up) are beautiful. The musical arrangement that combines the sounds of traditional gamelan and modern instruments makes the performance not single but gives the audience the freedom to enjoy the WB 1 play more independently. The audience's emotions are played with by explorations of the bodies of actors who appear convincingly. The show lasts about one hour and a half eighteen seconds (90 minutes 18 seconds or 1 hour 30 minutes 18 seconds).

Conclusion

After conducting research on the play of the Stone Time (WB) especially Stone Time, Stories Meet in the Waiting Room (WB 1). With the dramaturgy approach which includes structure and texture, the following conclusions can be obtained.

First, the Time Stone play is a non-conventional drama, with the division of each event and the dramatic story ladder very loose. The text of the play WB 1's structure is built on grooves, characterizations and themes that have a very intact and unified relationship. Plot is a sequence of events. A behavior that occurs at this time, but will end someday. The intensity of drama and conflict lies in the plot. The intensity of the drama lies in the plot, developing gradually. Interwoven stories since opening: prologue (pg. 1-8); exposition or exposure occurs: part 1. Anxiety on the Coast (p. 9) and part 2. Occurrence. Occurrence of Durga (p.10-17); Complications or tension, complications. The first stage of complications begins in section 3. My child is twenty seven. Twenty-eight with My Husband (pp. 18-23), and section 4. Last Visit to the Domestic Territory (pp. 24-33), and the second stage complication in section 5. Drawing the Dancing Moon Under My Feet (pp. 34-38), and section 6. Now is a Time When Age Has Been Named (p.39-40); Crisis, first stage crisis in section 7. Amnesia, Amnesia (pp.41-48) and section 8. In the Sprout Waiting Room (pp. 49-53), followed by the second crisis in section 9. Raging on the streets (p. 54-60) and section 10. War, Death and Landing of Ships (p. 61-65); climax on chart 11. Unfinished Warfare and Tales (p.66-73); the conclusion to Epilogue (74) awakens from event to event, event by event that is so loose that the story of Stone Time is compelling enough to follow. Based on the analysis of plot WB 1, it can be concluded that this play has a loose plot type or often called a circular plot, that is the opposite plot of a tight plot, where event after event, event after event takes place not based on causality, but in it can be interrupted by events that are not directly related to the main event and the main character.

Second, characterization is a process of the appearance of a character as a bearer of the character's role in narrative works that are explanatory such as novels, drama, films. Characterization in drama is always related to the presentation of character's character and the creation of the character's image. Characters are often referred to as story characters. Apart from being the main material for creating plots, characters are also a source of action and conversation. In the play Batu Time found 36 characters: 1). Watugunung (adults), 2). Small Watugunung, 3). Watugunung and other Watugunung, 4) Kala, 5). Shiva, 6). Durga, 7). Kali, 8). Durga and Kali, 9). Uma, 10). Sinta, 11). Other Sprouters, 12). Sprout and other Sprout, 13). Soldier, 14).

Kalanjana, 15). Kalantaka, 16). Mother, 17). Shouting mothers call their children, 18). Child, 19). Someone, 20). A man with wide wings, 21). A cormorant man, 22). A woman, 23). The man sitting in the corner, 24). Boy, 25) Boys, 26). Sound, 27). The Voice of Women from the house left by Daendles, 28). People, 29). Jaka Budug / Budug, 30). Bathara Guru, 31). Sadewa, 32). Sudamala, 33). Gandari, 34). Sitawaka, 35). Vishnu, 36). A mother who calls out to her child. In the characterization analysis 9 characters were chosen: 1). Watugunung, 2). Kala, 3). Durga, 4). Shiva, 5). U m a, 6). Sinta, 7). Kali, 8). Small Watugunung, 9).

Sound, with the reasons for the nine characters, the characters occupy an important portion of the whole play. After analyzing the nine characters, the types of characterizations, all characters of WB play have flat characters. All of these characters have only one type of character throughout the story, for example good or bad characterization. Because it only has one type of characterization, it is not surprising that the characters do not show significant character development.

Third, starting from the understanding of the WB play, it can be seen that the obsession with the mastery of the theme ideas: time, transition and identity have overtaken deeply into the personalities of the characters deeply. Every character who is obsessed with making a transition starts to master himself as a personal figure of a god and a human and then searches for identity in various ways but is mired in a whirlpool of time. Theoretical movements of the trinity of thematic ideas open up as wide exploration areas as can be fulfilled. Examples of conversations about time are explored through the possibilities of exploring the mythology of Watugunung, Sudamala, Murwakala, and the late history of Majapahit merging into the integrity of the story. Even the story of Watugunung which tells about the origins of the birth of calendar calendars in Java and these dates are still used in Bali. Based on the above problems, a conclusion can be drawn that the theme of the play Batu Time can be formulated in a sentence "the behavior of the angry person who continues to control the other party with ambitious end at a certain point of time and destroy themselves". Thus the formulation of the trinity of theme ideas: time, transition and identity appear to frame the whole story.

Fourth, the relationships between plots, characterizations and themes are very significant. Dramatically, the relationship between plot elements, characterizations, and themes has shaped the drama of WB into a drama that reflects the unity and harmony between the elements. The unity between the WB elements can be proven by the relations between the elements forming a totality that cannot be separated from each other. So, talking about the theme of the

WB will not be intact without linking it with elements of plot and characterization. And vice versa, that is, one cannot talk about plot and characterization of the World Bank without relating it to the elements of the theme. So that the relations of the three elements are quite harmonious, because there are no elements that are more dominant to each other. The theme of WB drama does not stand as a more dominant element compared to characterizations and story plots. Vice versa, the characterizations of WB characterizations and plots are not more dominant than the others. These three elements merge to form a unified and unified whole in the WB play.

Fifth, the texture of the WB laon performances includes dialogue, atmosphere and spectacles. Dialogue is built by the actors bringing the characters with the tone, not everyday intonation as spoken by poetic readings of poetry (Narrator, Sprout, Other Sprout, Syiwa, Uma), great sound projections (Watugunung), hoarse hoarse, shrill (Kali, Durga, When), even mechanical acting like a robot or a vibrating body. Space construction throughout the show did not change too much. Changes in physical space are only marked by a change in direction towards a wooden boat. The events take place in a dense, conversational between characters like always not fully conversing. All figures seem to be expressing themselves in a thin relational relationship between himself and the people around him. The position of the actors' bodies keeps changing throughout the show. Sometimes it becomes a narrative, when their body supports the narration, looks sad, angry or happy. At one time he was dramatically accentuated, when they passed in archeic gestures and sometimes he became a set, when they stayed on the stage and changed the form of the staging room. The tempo of the show was high and events continued almost simultaneously and even overlapping. Texture on stage gives the impression of being more stylized. More than that, dialogue, atmosphere, spectacles, character character, scenes, etc. making the show more lively, dynamic and interesting. The presence of actors with totality of play, artistic elements: giant turtles, boats, multimedia highlights, hand properties: enthong, cormorant, kalanjana grass, brazier and even fashion (costume), tat arias (make-up) are beautiful. The musical arrangement that combines the sounds of traditional gamelan and modern instruments makes the performance not single but gives the audience the freedom to enjoy the WB 1 play more independently.

Sixth, after analyzing the structure consisting of plots, characterizations and themes; literature: dialogue, mood and spectacle performance of WB 1, so TG is included as a theater group positioned as a 'theater creation laboratory' which has a unique aesthetic concept, which is typical for building eclectic dramaturgy. The

eclectic drama in the Indonesian contemporary theater scene is an effort by Teater Garasi to create a WB 1 play based on Javanese mythology: Sudamala, Murwakala and Watugunung and the late history of Majapahit and become an aesthetic presentation that can be enjoyed by the audience. TG can survive for 20 years. In fact in Indonesia there are not many contemporary theater groups that can survive long enough. Every performance of Teater Garasi is always in demand by the audience as the WB 1 play shows.

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