



**Indonesian Absurdism in Noer's Texts of Tetralogy Drama Entitled *Orkes Madun***

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**Abstract**

Absurdism in drama script is different from the concept of absurdism in drama performance. In the performance, the absurdism can be firmly differentiated. In the script, this concept is still very confusing. Such issue will be worked out in this research by solving the following problems. 1) How is the form of absurdism in Noer's texts of the drama tetralogy? 2) How is the characteristic of Indonesian typical absurdism in Noer's tetralogy? 3) How is the redefinition of Indonesian distinctive absurdism based on the characteristic of Indonesian typical absurdism in Noer's drama scripts? The method used is hermeneutics with a semiotic approach. Based on the discussion, the following conclusions are obtained. 1) Absurdism in the tetralogy Noer's drama appears in the form of themes, characters naming, and plot or storyline. 2) The typical absurdism of Indonesian drama written by Noer is as follows. First, absurdity in drama actually appears from the belief in God. Second, human life is considered irrational, meaningless, worthless, or even playful. 3) The Indonesian distinctive absurdism redefinition based on the characteristic of Indonesian typical absurdism in Noer's *Orkes Madun* is as follows. The typical Indonesian absurd drama text is a drama text that tells of the human life that is considered irrational, less meaningful, worthless, meaningless, or even considered to be playful, and arising out of trust in God.

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## INTRODUCTION

The issue studied in this research is the question of drama as a text or drama script. It is the focal point of the whole issue that appears in this study. It needs to be explained first because the drama has two different dimensions, namely the dimension of drama as a text or script and the dimension of as a show or performance, as conveyed by (Soemanto, 2007, p.3) that the drama has two different dimensions: literary dimension and that of performance.

The dimension of drama performance leads the author to make the text be an exciting performance. The purpose of writing the drama is not only to elaborate events to be imaginatively enjoyed by its readers, but also to be enjoyed in a performance with the appearance of concrete movements and behavior that can be witnessed in a show (Hasanuddin, 1996, p.1). On the other hand, containing artistic characteristics, drama performance is also a form of freedom over the reflection of existing social life (Goldfarb, 2007).

Drama is a form of repertoire on human life with its various issues. Drama is a portrait of a colorful human life (Suhariato, 2005, p.76). Drama describes conditions of class conflicts, racial and cultural clashes, as well as human life suffering (Bhat, 2014). Therefore, reading a drama as a text also means reading life. Reading the drama as text also means learning about life through the issues that the characters are experiencing. The contents of a new drama will be understood if the reader understands the contexts and situational dimensions surrounding it (Wassenburg, 2015). It is undeniable that today's modern drama is more preoccupied with discussions on how to play the drama with its various techniques (Cardulo, 2015). Similar conditions have even occurred in the development of drama in schools, where students are more busy mimicking the character of the actors to play (Cheng, 2008).

One of the many trends followed by people is drama absurdism. Philosophically, absurdism is a school of thought stating that

human effort to discover inherent meaning will ultimately fail because there is no such meaning (Khan, 2015). Drama absurdism is a depiction of a nation filled with metaphysical sadness (Hussain, 2014). Human life is described as being useless, subversive, ironic, and even pessimistic in dealing with problems life (Liapis, 2014). The effect that appears to its readers is a sense of pessimism and hopelessness experienced by the characters (Shobeiri, 2014).

In Indonesia, the absurdity of drama text is influenced by the existing local wisdom, as it also happens in Malaysia (Ahmad, 2015). One of the forms of local wisdom is a myth that comes from puppet stories (Haryadi and Khamadi, 2016, p.58). Ricoeur considers that a myth is a relationship between the current state of humanity and its past marked by alienation (Bertens, 2006, p. 295). In ancient drama texts, myths are often used to foster a sense of newly growing nationalism (Singer, 2011, p.309).

Absurdism in drama as a performing art differs from absurdism in drama as a text. In this study, the absurdism in question is absurdism in drama as a text or script. At first, this type of absurdism was only a movement of thought. Absurdity is regarded as a start of existentialism developed by Albert Camus into an independent philosophy (Dharma, 2004, p.94). In other words, absurdism is a trend originating from the thought of existentialism (Ariyanti, 2007, Vol 2). An absurdist drama is a kind of drama that contains the story of a person out of logic, beyond reason, and irrational. The life story of the characters is depicted in a problem that is beyond human logic. Absurdism is a genre in which it narrates an event unexplained with logic (Pavis, 1987, p.21). So, interpreting the meaning of absurd drama should be very careful.

The concept of existentialism which inspired the emergence of absurdism turned out to have an effect on the drama script. The philosophy of existentialism is manifested as the foundation for the writing of drama scripts (Coldewey & Streitberger, 2001, p.438). In its

development, the drama script is divided into two: philosophical theater and absurd theater. Both brought with them the absurdity of the manuscript. The philosophical theater only carries absurd themes, the absurdism being in the themes, while the absurd theater carries absurdity in each structure of the drama script, including the plot, the characters, the background, and the language.

Some of the fundamental issues in this research have to lead to the answers. The first fundamental question is that this study is focused on drama as a text. The second question is that the absurdism in this study is also absurdism in textual areas. Both of these are the starting point in carrying out research.

Another issue being discussed concerning the problem of absurdism is whether there is a difference between the absurdity of European drama texts and that of Indonesian texts. This needs to be resolved first as a prerequisite for problem-solving in this study. Following the flow of European absurdism, we will come to the definition of absurdism as follows. According to Ionesco, 'absurd' means purposeless, regardless of religion or other metaphysical things (not believing in the unseen), the man is lost so all his actions become inhumane, human life is useless and depressing (Dort, 1989, p.448).

In drama texts, absurdism was first triggered by Camus. Existentialism philosophy is the field that he worked on besides being a French literary writer. Camus was an atheist who did not believe in God. It is said (Darma, 2004, p.91) that the state of war was continuing and Germany continued to win this which drove Sartre and Camus to doubt about the existence of God. The doubt over God was driven by this existentialism philosophy which was the cause of the emergence of absurdism.

Noticing the limitations of European absurd texts, the question arises in this study: Is there any Indonesian drama text that emerges from unbelief to God? The question arises because most Indonesians are members of religious communities; literature including

drama is a reflection of the lives of its people. Ratna (2004: 334) even states that the relationship between literary works and society, both as negation, innovation, and affirmation, is essential.

Based on the background, some of the problems to be solved in this study are as follows. 1) How is the form of absurdism in Noer's drama text? 2) How is Indonesian typical characteristic of absurdism in the texture of Noer's drama text entitled Orkes Madun? 3) How is the redefinition of the Indonesian distinctive absurdism based on the characteristic of Indonesian typical absurdism of drama texts in Noer's tetralogy?

## METHODS

The research methodology was used to make the research procedures run systematically (Usman & Akbar, 2009, p.41). This study used a hermeneutic approach. Hermeneutical readings are rereading after heuristic readings by means of interpretation based on its literary conventions (Jabrohim, 2001, p.101). Ricoeur (in Rafiek, 2010, p.3) mentions that hermeneutics is an act of understanding and interpreting texts. Through this hermeneutic approach, the forms of absurdism in Noer's tetralogy entitled Orkes Madun would be described. The object of meaning interpretation was symbols that came from dreams or even the myths that grew in the community.

This study was divided into three phases: the pre-research phase, the research implementation phase, and the post-research phase. In the pre-research phase, the research steps to be implemented were as follows. 1) Conducting a literature review related to research; 2) identifying various research issues that arise; 3) limiting the problems; 4) setting the focus of the problems.

The implementation phase, of the research, include 1) Collection of data sources and research data; 2) data validation; 3) data processing and interpretation. The above phases of the study were followed by the following

steps. 1) Conclusion; 2) research report preparation.

The source of the data for this study was drama scripts of Noer's tetralogy including 1) Orkes Madun 1 (Madekur dan Tarkeni); 2) Orkes Madun 2 (Umang Umang); 3) Orkes Madun 3 (Orkes Sandek); 4) Orkes Madun 4 (Orkes Ozone). According to Neuman (2000), qualitative research data are presented in the form of words. The data in this study include words, phrases, clauses, or sentences in the dialogue of the drama that allegedly contain the markers of absurdism. The data were written on the data cards.

The data for this research were collected through the heuristic reading technique. This reading yielded research data in the form of words, phrases, clauses, and sentences in the drama text dialogues. The heuristic reading was repeated carefully. Once read, recordings were made to ensure no data missed. Validation of the data was required in a study.

The data were analyzed using the theory of absurdism, myths, and semiotics. It was necessary to analyze signs because many symbols were used in literary works as a style. According to Sayuti (2001, p.119), the linguistic style is the characteristic of an author or the author's typical way of expressing meaning. Semiotic can also use other means of language. Figurative and imagery language includes the figurative language, rhetorical means, and imagery (Supriyanto, 2009). By utilizing these theories, the data were analyzed through heuristic and hermeneutical readings. First is a heuristic reading as a reading based on its linguistic structure based on the first-level of the convention system. Drama texts were read in detail based on their linguistic meaning to identify the data which were in the forms of words, phrases, and sentences that allegedly contained markers of absurdism.

Furthermore, the data were analyzed and interpreted through hermeneutic reading. Hermeneutics is a re-reading through a text from start to finish. This reading phase is a retroactive interpretation of the second phase involving

many codes beyond the language and integrated them until the reader is successful in unraveling them structurally to reveal the highest system of meaning, the meaning of the whole text as a system of signs.

In accordance with the purpose of the study, the content analysis in this study includes descriptive and inferential analysis. The descriptive analysis was performed on words that were supposed to contain markers of absurdism. Inferential or interpretation analysis was performed on words containing the meaning of the absurdism convention.

## RESULTS AND DISCUSSION

Orkes Madun tells about the life journey of Waska as one of the characters in the drama along with his men. Waska is a very dangerous criminal leader. They always commit crimes everywhere. The ages of Waska and his group are described to last hundreds of years. It is a very absurd concept since no human can live for hundreds of years. This text is divided into four parts. In the first part tells two youngsters, Madekur and Tarkeni. They used to live in a village, then moved to Jakarta to earn a living. However, their work was not so good. Madekur became a pickpocket and Tarkeni became a prostitute. One day, Madekur decided to marry Tarkeni. Madekur's parents did not approve of their marriage because Tarkeni was a prostitute. Madekur's parents threatened if Madekur remained married to Tarkeni, he would not be considered a child. The strength of Madekur's love for Tarkeni made Madekur's parents finally approved of their marriage. The last part of this tetralogy contains Waska's and his group's longing for death. It is a very absurd concept.

### **Absurdity in Noer's Orkes Madun 1 or Madekur dan Tarkeni**

Once upon a time, Tarkeni suffered from syphilis. At the same time, Madekur lost one of his hands. Despite such a situation, they, Madekur and Tarkeni, loved each other. Their love grew when they learned to recite the Qur'an

at Nyi Rohmah's home as children. Thinking of her early childhood while learning to recite the Qur'an, Tarkeni wanted to wear a scarf. Madekur used his handkerchief as the scarf on Tarkeni head. It is a diminutive portrait of the suburban community.

Resapkan resep-resep Tuhan, niscaya kesembuhan selalu kita dapatkan. Dan tenang, tertib. Dalam mengajukan permohonan, pengaduan dan lain-lain sebagainya tidak perlu berebutan seperti rakyat Indonesia pada seperempat abad usia kemerdekaannya. Tertib, tenang, aman. Nah, sekarang silakan mengacungkan tangan siap-siapa saja berhati lara (Noer, 2000, p.3).

(Admitting God's recipes, we always get healing. And calm down, orderly. In filing a petition, complaints and so forth do not have to stem such as Indonesian people in a quarter century of independence. Ordered, calm, safe. Well, now please stretch hand ready-anyone who is heartbroken (Noer, 2000, p.3)).

The quotation illustrates the condition of the Indonesian people in general, that the Indonesian nation is in a bad (sick) condition. Indonesian people are sick in their every part of life. The major sickness is dignified by the large number of people who are still in bad social condition as it is shown by the characters Madekur and Tarkeni. Actually, Madekur and Tarkeni are a symbol of ourselves, the Indonesian people, who are not only physically but also mentally handicapped. Behind those unnecessary pain and meaningless life, Noer teaches us to keep asking God. Always pray to God in a calm and orderly manner and we will certainly be healed. Order means regular or in accordance with the conditions and undertaken efforts.

SERENTAK MEREKA  
MENGACUNGKAN TANGAN SETINGGI-  
TINGGINYA, DAN SEPERTI BIASA  
KEMUDIAN MEREKA SALNG ATAS  
MENGATASI. SEMENTARA ITU SI  
BUNTUNG TADI MENANGIS SEPI  
SENDIRIAN. ADA SEKALI IA MENCoba  
DENGAN MELONJAK-LONJAKKAN

BADANNYA, MELOMPAT-LOMPAT TAPI  
KEMUDIAN PUTUS ASA DAN  
SEMENTARA DENGAN SIKAP LUMAYAN  
SESEORANG YANG BERTUBUH PENDEK  
KUNTET MEMPERHATIKANNYA (Noer,  
2000, p.5).

(THEY MAKE THEIR HORRIBLE  
SITTING, AND LIKE THEY EVERYTHING  
THEY ARE THE SALES TO CREATE.  
WHILE IT IS A BIG WINNING WINNER.  
WHERE ARE TRYING WITH TIMES,  
BUTTONS AND BUTTON LITERATURE  
AND TEMPORARY LITERATURE A  
BOTTOM OF THE CURRENT SHALL  
CURRENT (Noer, 2000, p.5)).

There is no dialogue in the quote; there is only a kramagung that indicates the initial situation of an event in one scene. There are many people in the scene. They all scramble to uplift their hands, surpassing others. This is a symbol of the condition of people in a modern community struggling to show their existence. Such condition occurs in almost all walks of life. In order to show the existence of the present, many tools are used. Most of today's technology-based social media function or are used only as a platform to boost self-existence. All individual activities are uploaded through this social media. There is a feeling that everyone should know what activities they do.

The strong competition in every walk of life makes humans feel selfish. Today, the Indonesian people have turned into a selfish community, self-centered people, i.e. people who would not understand the condition of others, as Buntung's condition in the quote.

The condition experienced by the character Buntung in the quote is a symbol of the condition of the small community in this republic, i.e. the condition of the people who are oppressed and waved by fate, the condition of the small community that is not accounted for by anyone except by the character Pendek in the quote, the character Pendek who is no better than Buntung. In such a situation, we are encouraged to complain everything to God.

Kau saksikan sendiri, Tuhan saya tidak mempengaruhi sedikit pun mereka dalam demonstrasi dan pengaduan ini. Mereka berkumpul di sini karena di sini bisa mereka berkumpul, maklum ini pasar. Mereka mengacungkan tangan mereka karena mereka ingin mengacungkannya. Dan sesuai dengan anjuranMu dalam semua buku-buku karanganMu, saya bersama-sama mereka setiap kali datang menghadap kepadaMu mengadu sambil mengadu untung kalau-kalau kejatuhan reze...rezekiMu. Kau sendiri yang memanggil kami, dan kami memenuhi panggilanMu (Noer, 2000, p.6).

(You see for yourself, my Lord does not affect them in this demonstration and complaint. They gather here because here they can gather, this is a market. They raise their hands because they want to raise it. And according to Your advice in all of your books, I am with them every time I come to you complaining and I'm sorry to see the collapse of your rezeki. You personally called us, and we fulfilled your call (Noer, 2000, p.6)).

A sense of rebellion appears in the quotation. The character saya (I) feels that God does not influence the presence of demonstrators at all at the place of the complaint. There is no God's power in this event. The absence of God's existence is in line with Camus absurdism. God does not participate or interfere in human existence which actually comes to God, a statement of anomaly. It is shown in the quote that God exists there but has nothing to do with human life.

Terus terang bapak sangat bijaksana sekali memecahkan soal ini, sedikitpun saya tidak mempunyai kesan bapak bersikap mengancam. Malah sebaliknya. Ultimatum bapak atau tepatnya keputusan bapak merupakan sikap yang paling maju sekali. Lebih dari kebenaran bahwa hubungan keluarga atau hubungan darah merupakan pangkal dari segala macam sengketa, karena pada dasarnya hubungan itu Cuma hubungan emosional belaka, dan itu merupakan beban yang sangat berat yang kita seret sampai di lobang kubur (Noer, 2000, p.31).

(Frankly, it's very wise that I have solved this problem, at least I do not have the impression that the father is threatening. On the contrary. Ultimatum dad or your father's decision is the most advanced attitude. It is more than the truth that family relationships or blood relations are the basis of all kinds of disputes, because the relationship is basically just a mere emotional connection, and it is a very heavy burden that we drag into the grave (Noer, 2000, p.31)).

In the quote, there is a wise old man who is present to solve family problems. The decision is the most advanced attitude. It is more than just the truth that family ties or blood relations are the basis of all kinds of disputes. The relationship leads to the emergence of emotion that becomes a heavy burden till death. The world's problem for the absurdist is an issue that is different from that in the grave. The problem in the grave (after human life) is the issue of unseen nature which also appears in the text of this drama.

Ajaran terpenting dalam agama kita juga adalah mengenai harga diri. Agama kita mengharamkan pengemis dan mewajibkan perampasan atau perebutan atau yang sejenis (Noer, 2000, p.50).

(The most important teaching in our religion is also about self-esteem. Our religion forbids idolatry and requires forbearance or forfeiture or the like (Noer, 2000, p.50)).

Religion is an institution that functions as one of the legitimacies of God's existence. In religious institutions, all values of goodness and harm that come from the scriptures that come from God are taught. In the quote, it is said that religion prohibits begging activities but obliges confiscation or retaliation, a quote that is intended as a form of protest against God. If God is the symbol of all kindness, the easiest form of protesting God is doing all things in opposition to the values of goodness. Such quote contains two meanings in relation to this study. The first meaning is to acknowledge the existence of religion which also means acknowledging God. The second meaning is to

protest against God as a form of showing up the existence of a human being beyond the control of God.

### **Absurdity in Orkes Madun 2 or Umang Umang**

Absurdism was originally inspired by the philosophy of existentialism. In this philosophy, freedom of thought and doing anything is the ultimate goal of human life. This movement is a form of protest to God. So, in every work of European absurdists, the existence of God does not appear at all. Meanwhile, in Indonesia, the existence of God appears through several symbols. Here are among such quotations.

Betapa pun hina dinanya orang yang ada dalam kubur ini, Tuhan, namun terimalah dia. Barangkali ia hanyalah serbuk kayu, barangkali ia hanyalah arang, barangkali ia hanyalah daki, barangkali ia hanyalah karat pada besi tua, namun tak bisa di pungkiri ia adalah milikMu, mahlukMu, maka terimalah ia kembali dalam rahasiaMu (Noer, 2000, p.5)

(How despicable is the person in this grave, Lord, but accept him. Perhaps it's just a wooden pebble, maybe it's just charcoal, maybe it's just a climb, maybe it's just a rust on an old iron, but it can not be dumped it's Yours, your Creator, so take it back in your secret (Noer, 2000, p.5)).

The quote tells of a sinner who begs for forgiveness for what he has done in the world. A character feels that how despicable he is, it cannot be denied that he is Yours, your Creation, so take him back to Your secret. Whatever the sin that man has made, he is still God's creature, belonging to God, and hopes his God can forgive him from his sins. It is a quote that contains the powerlessness of the characters in facing life. The character who eventually has to return to his God.

Kejahatan yang telah dilakukan orang dalam kubur ini betul-betul kelewatan, Tuhan. Ia telah menghina dirinya habis-habisan. Sekali lagi, Tuhan, terimalah ia karena Engkau pun tahu kami tak bisa menyimpannya. Amien (Noer, 2000, p.5).

(The crimes committed by those in the grave are really delayed, God. He has insulted himself completely. Once again, God, accept it because You know we can not keep it. Amien (Noer, 2000, p.5)).

In the text, there is a character who continues to beg and pray to God that other characters who have been in the grave (already dead) are accepted by God. The character feels that all the deeds done by the deceased figure were very excessive. The other characters cannot do anything but pray and pray to God, prayers and hope that God may receive someone who has done evil. The quote shows the existence of God in every event experienced by man.

Tuhan Maha Kuasa. Dari tanah kembali tanah (Noer, 2000, p.10)

(God Almighty. From ground back ground (Noer, 2000, p.10))

The quote proves that God's existence appears in this drama text. The quote confirms God's power, that God is in control of all the fate experienced by man. This does not mean that human efforts are not taken into account. Human efforts still account, but that which determines everything to man is God. The quote at the same time proves that this drama text is an absurd text in which its characters still believe in the existence of God.

Waska, pemimpin besar kami, pemimpin umat manusia, sedang menderita sakit. Bahkan pada detik-detik ini ia sedang dalam keadaan inkoma, sakaratulmaut. Kalian kelewatan, betul-betul kelewatan. Tuhan, ampunilah mereka karena mereka menangisi Waska (Noer, 2000, p.12)

(Waska, our great leader, the leader of mankind, was suffering from illness. Even at these moments, he was in a state of incredible, mercurial. You are delayed, really delayed. God, forgive them because they cry out for Waska (Noer, 2000, p.12).

In a speech delivered by another character, it is said that the universal people assume that Waska is their God. So, when they face death, they all cry because Waska is their helper from poverty whereas we all know our

God is only one God. There is no God other than the One God Almighty.

Orang katamu? Dia raja. Dia pembesar. Dia pembela. Dia penghibur. Dia juga adalah sebuah kendi air di suatu jalanan lengang di suatu desa yang tandus. Dan Tuhan pun tahu tangis kami adalah ucapan spontan terima kasih kami (Noer, 2000, p.12)

(People say you? He is king. He's a magnifier. He's a defender. He's a comforter. He is also a jug of water in a quiet street in a barren village. And God knows our cry is our spontaneous thanksgiving (Noer, 2000, p.12)).

The text shows that people still insist that Waska is their God. Waska is a central figure in this drama text. The existence of Waska is so great for the other figures. Waska is even considered as God. This quote is clearly a form of human protest against God, i.e. a form of protest which is done by doubling God or considering Waska as God.

Sekarang pertanyaan saya begini, Bigayah. Kamu punya rencana bunuh diri atas dasar alasan apa? Karena lamaranmu ditolak atau karena Waska akan menemui ajalnya!? (Noer, 2000, p.23)

(Now my question is this, Bigayah. You have a plan for suicide for what reason? Because your proposal was denied or Waska going to die !? (Noer, 2000, p.23)).

Committing suicide is one of the things that Camus often argues to support the philosophy of absurdism. For him, committing suicide is a form of rebellion against God in the simplest form. Suicide is committed in a state of compulsion from anywhere, even from oneself. It is described in the text that someone who wants to commit suicide for two reasons: because the proposal was rejected and probably because the person he loved is dying.

Nabi, ketahuilah, kami sudah melewati tahap itu. Kami sudah jauh dari sikap serta keadaan itu. Kami telah menyebrangi samudera luas keputus asaan dan sampai di suatu pulau seberang harapan yang masih belantara, masih lebat dengan hutan buah larangan, yang setiap

abatangnya dari berjuta pohonan melilit seekor ular purba (Noer, 2000, p.26)

(Prophet, know, we've passed that stage. We are far from the attitude and the situation. We have crossed the vast ocean of desperation and reached an island across the wilderness, still dense with a forested larch forest, which every trunk of millions of trees struck an ancient serpent (Noer, 2000, p.26)).

A Prophet is a man chosen by God to convey the teachings of religion to man. The concept of this prophet appears in Islam. The use of the term 'prophet' in the quote proves that in this drama the traces of God still frequently appear. The text indicates that a character is attempting to pass through a despairing state as a result of hopes that are still convoluted or even spinning continuously.

Dan di pulau itu adalah sebuah bukit terjal. Dan bukit terjal itu adalah gua-gua yang di dindingnya adalah tembaga. Dan di tempat yang hanya berbau karat besi itu, kami telah bertemu dengan Dajjal (Noer, 2000, p.26)

(And on the island is a steep hill. And the steep hills are the caves on the walls of brass. And in a place that only smells of iron, we have met the Dajjal (Noer, 2000, p.26)).

The text shows that God has a creature named Dajjal. Dajjal is one of the creatures in the teachings of Islam that are believed to bring destruction to humans. In the quote, it is shown that Dajjal is a symbol of human greed and passion. It is shown in the quote that the creature lives in a very beautiful cave and no one dares to come there. However, there is one of the characters in this drama who dares to come to meditate in the cave. The Dajjal concept is a concept beyond human reason. The concept is beyond human logic and is very irrational.

Berhenti kamu meraung-raung, Dajjal! Cengeng kamu! (kemudian seseorang memberikan minuman kepada Dajjal) seperti kamu baca dalam kitab-kitab, ia terus meraung-raun, dan setiap ia meraung telah menyebabkan gempa di salah satu belahan bumi. Dan sebaliknya, setiap kali tiba saat adzan diperdengarkan, belenggunya semakin tebal dan



tebal sehingga pada suatu kali, pernah ia sama sekali terbalut belunggu, bahkan ia telah menjelma jadi belunggu itu sendiri (Noer, 2000, p.26).

(Stop you wailing, Dajjal! Shit you! (then someone gives a drink to the Antichrist) as you read in the scriptures, he continues to wail, and every one he moans has caused an earthquake in one of the hemisphere. And on the contrary, every time it comes when the adzan is heard, the bulge is thick and thick so that once, once he is completely wrapped in chains, he even appears to be the shackles himself (Noer, 2000, p.26))

In the text, it is said that Dajjal is roaring. He cried with disappointment. His cry blows a living creature. Every time Dajjal roars there is an earthquake. The existence of Dajjal is described as a human and at the same time as a demon. The Dajjal concept is an absurd one. His illustrated existence that can cause an earthquake is also an absurd concept. His form that resembles humans and demons is also an absurd form of imagery. Satan is also an abstract concept.

### **Absurdity in Noer's Orkes Madun 3 or Sandek**

The existence of God in Sandek is very visible. In some dialogues, the value of the divine deity appears clearly from this manuscript: The prayers, the mention of the name of God, the mention that God lives, the God who created the world and its contents, destiny, death, and others. It shows that the existence of God is believed or appears in the script of this drama. The divine attitude in character is described by Waska who glorify God. In another dialogue when he could not cry, he believed in God. God who created the world and its contents. He always prays for his journey to death. In addition to Waska, there is a vivid attitude of another character who also has strong divinity, i.e. the attitude of Ki Suhud.

The lives of the characters are meaningless and just playful: Sandek's love life with Oni is impressively playful. The love of Wasayah to Bigayah is also impressed as playful, without any seriousness. The character

of Semar always plays a playful role in the performance of Waska's character. The storyline of this manuscript is illogical and even beyond logical limits. For example, people who feel to have lived too long and seek to die by wandering into space. The emergence of prophetic figures and caretakers is also a form beyond logic.

WASKA: Bakar besi dan lekatkan di jidatnya. Dia harus berlatih merasakan hidup ini dan sebentar lagi dia tidak akan pernah bisa memungkiri bahwa dia anak jadah! (Meraung) Tuhan! Saksikan ini! (Noer, 2000, p.4)

(WASKA: Burn iron and seal it on its forehead. He has to practice experiencing this life and soon he can never deny that he is a bastard! (Meraung) God! Watch this! (Noer, 2000, p.4)).

Waska says she is ready to torture Sandek. Sandek is a child of Waska. The torture done by Waska is an event that does not make sense. Moreover, the torture is done by sticking hot iron to Sandek's forehead. Waska screamed loudly for God to witness the torture he would do to Sandek. Waska's shouting to God is actually a form of rebellion and a form of protest to God. Waska rebelled and protested to God to show his existence above the existence of God. Through Waska, the drama writer wants to convey that the existence of God can be defeated by human existence.

WASKA: Ya, saya tahu, anak sundel! Bukan itu maksud saya. Kalau pun keadaan mengizinkan saya juga tidak bisa menangis. Bahkan ketika dilahirkan, saya tidak menangis. Ada yang salah dalam tubuh saya, juga dalam ruh saya. Kelahirans aya kelahiran hening. Barangkali sehening tatkala semesta belum diciptakan tatkala Tuhan masih sendirian. Tapi, pada saat-saat perpisahan seperti ini, setetes saja airmata kalau ada, tapi tak ada. Baik, baik. Kalau air mata tidak punya, saya masih punya cinta Gayah (Noer, 2000, p.4)

(WASKA: Yes, I know, a whore! That's not what I mean. If circumstances permit me also can not cry. Even when I was born, I did not cry. Something went wrong in my body, also in my spirit. Births are silent births. Perhaps so

when the universe is not yet created when God is still alone. But, at this moment of separation, a tear drops only when it comes to, but does not exist. Good, good. If tears do not have, I still have Gayah love (Noer, 2000, p.4).

In the quote, Waska regrets having been born without parents as if he rebels against God and the universe. Waska feels that she was born without tears. So when facing any amount of sadness he can not cry. The quote is a dialogue beyond human logic. Waska describes that his birth was very quiet just as when the universe had not been created, a dialogue quote that is very absurd.

NABI 1: Siapa pun akan datang juga malam ini, sekali pun jin dan setan. Batu-batu akan menyimpan jejakmu malam sampai saat kiamat. Inilah salah satu malam yang paling penting diantara malam-malam penting dalam sejarah kalian (Noer, 2000, p.6)

(PROPHET 1: Whoever will come also tonight, even jinn and demons. The stones will keep your footsteps until the end of the day. This is one of the most important nights between important nights in your history (Noer, 2000, p.6)).

In the quote, the Prophet summoned all beings, both jins and satans. The presence of the Prophet in the quote proves that this text implies that it is still believed that God exists. Jins and Satans are creatures believed to exist by most Indonesians. If you hold the philosophy of materialism, Jin and Satan are believed as absurd entities beyond the human sense and logic.

WASKA: Agama saya macem-macem, maka segala macem doa saya harap ikut mengiringi pengembaraan ini (Noer, 2000, p.12)

(WASKA: My religion is, so different, so all the different prayers I hope to accompany this adventure (Noer, 2000, p.12)).

Prayers are a form of human hope to God. When people are having difficulty, the blessing of a prayer becomes a way out of the difficulty. In the religious life, prayers are always taught in accordance with their respective ways. Different religions differ in the way the prayers

are delivered although the purpose remains the same. In the quote, Waska states that his religion is diverse. Because his religion is diverse his prayers are also diverse. Having many religions can also mean a form of protest to God. Believers only trust one God, the God who is in his religion. Waska has many religions, it means that he also has a lot of Gods. Believing in many Gods is the same as believing in no God. In addition, the power of prayers is an concept beyond human logic.

NYANYIAN SATU	NYANYIAN SATU
Awan akan jadi kawan	Cloud will be friends
Sepanjang perjalanan	Along the way
Tuhan di seberang	God on the other side
Mananti kalian	Mananti guys
Terbanglah o ruh	Fly o ruh
Terbanglah o ruh	Fly o ruh
Dst (Noer, 2000, p.12)	Dst (Noer, 2000, p.12)

The quote contains a song of worship to God. In the quote, there is the term 'spirit'. The concept of spirit is a concept that is believed by most Indonesians. Spirit is the soul that controls the human body. In the philosophy of materialism, the term spirit is an absurd concept. Spirit is a concept beyond human sense and logic. Spirit does not exist because it does not exist.

TUAN: Benahi kalimat kamu! Kepala kamu terlalu geometric! Camkan! Di dunia ini tidak ada seorang pun yang berjasa karena apa yang terjadi adalah sesuatu yang memang sudah seharusnya (Noer, 2000, p.19)

(TUAN: Answer your sentence! Your head is too geometric! Watch it! In this world no one is worthy of what is happening is something that should have been (Noer, 2000, p.19))

According to the character Tuan in the quotation, all that happens on this earth are not organized or planned. Everything happens because it is supposed to happen. He said the human effort is useless because everything has already been outlined by estimate. Man is just waiting for everything to happen. The quote questions the existence of man for all the

conditions they experience the very existence as the cause for the birth of the philosophy of absurdism.

SEMAR: Yang panjangan lagi tangismu, Oni. Nisacaya mayat itu akan berubah menjadi hantu. Ucapkan baik-baik. Han-tu! (Noer, 2000, p.34). (SEMAR: The longer you're in the tang, Oni. Nisacaya's body will turn into a ghost. Say goodbye. Han-tu! (Noer, 2000, p.34))

The character Semar in the quote believes that the dead would change to a ghost. In the text, Semar is understood as an absurd character. Semar is a character whose existence is unclear because he is another form of Waska's character. If staged, the character of Semar will be played by an actor who also plays Waska character. In other words, the character of Semar and Waska are the same figures but they have different behaviors. The presence of Semar confirms that the drama is an absurd drama.

#### **Absurdity in Noer's Orkes Madun 4 or Ozone**

The absurdity of Ozone is clearly seen from the anxiety of Waska who is in search of death. Waska and his men travel long in search of death. A death they missed most. A death which at the same time proves how the script is very absurd.

Tapi, saya kira untuk mati tidak perlu kita terlalu sombong dan ambisius. Kenapa kita harus ke matahari? Terlalu jauh. Lagian siapa tahu kita hanya terbakar saja selama hidup dan tidak mati-mati. Lebih celaka lagi kita nantinya (Noer, 2000, p.7)

Wah, asyik betul mati. Tidak sabar saya (Noer, 2000, p.10).

(But, I suppose to die we do not need to be too arrogant and ambitious. Why should we go to the sun? Too far. Someone knows we only burned during life and did not die. More miserable we will be (Noer, 2000, p.7)

Wow, it's fun to die. I can not wait (Noer, 2000, p.10)).

The text shows that everything done on earth will be repaid in the hereafter. The way humans face death is diverse. Man will never know how they will face death. No matter

whether a man is in a very dangerous place like being in a very hot sun if he is not destined to die then he will not die; it is possible that humans only feel the pain because of the sun's heat. That is what is described in the quote, a depiction of figures who are looking for the death they miss most, a picture of events that are very absurd and beyond human logic.

Bagi Waska, agama sudah seperti Negara. Tidak menarik. Sudah beku, katanya. Ia membutuhkan sesuatu yang hidup karena ia adalah jiwa yang hidup (Noer, 2000, p.13).

(For Waska, religion is like a state. Not interesting. It's frozen, he said. He needs something alive because he is a living soul (Noer, 2000, p.13)).

In the quote, Waska no longer believes in religion. Waska fed up with the existence of religion that is the same as the existence of a state. Waska needs something different, that is the very beautiful death. Waska missed death. So, death becomes a shadow of a wonderful pleasure. Waska is impatient to immediately feel the beauty of the death. Waska is even willing to travel very long for the death, a picture of anomaly something that is contrary to the human general condition. Usually, people want to live continuously and not die but, in the drama, Waska even misses the death, a quote showing an illogical event.

Apapun yang dilakukan mereka tidak cukup kuat untuk menghalangi kita berdoa (Noer, 2000, p.14).

(Whatever they do is not strong enough to prevent us from praying (Noer, 2000, p.14)).

In the quote, it is illustrated that prayer has tremendous power. There is no prayer spoken in vain. All prayers will surely be granted by God. The concept of prayer is an absurd one because it can not be proved by the philosophy of materialism. Prayer is also a proof of the diminution of human existence. The quote proves that the existence of God surpasses human power.

Sebetulnya hidup itu indah. Bukan. Bukan hidup. Alam. Ya, sebenarnya alam itu

indah. Dan bagi alam tak ada hidup tak ada mati (Noer, 2000, p.19)

(Actually, life is beautiful. No. Not living. Nature. Yes, in fact nature is beautiful. And for nature there is no living dead (Noer, 2000, p.19))

People who are good in life will get the convenience at the end. That is what makes life beautiful with happiness. It is told in the text that all the souls will surely feel the death whether it is fast or slow. It depends on how we prepare ourselves for death. Life is actually very short and people are just like playing for a moment. It is only the universe that does not experience the death. The quote proves human powerlessness over the universe.

## CONCLUSIONS

Based on the discussion, it can be concluded that.

1. Absurdism in the tetralogy of Noer's Orkes Madun appears in the form of themes, naming of characters, and plots or storylines.
2. The characteristics of Indonesia's absurdism in the drama texts of Noer's Orkes Madun are as follows. First, the absurdity of the drama text actually appears to be the belief in God. Second, human life is considered irrational, lacking sense, worthless, meaningless, or even playful
3. Based on the characteristics of Indonesia's typical absurdism in Noer's Orkes Madun, the redefinition of Indonesia's unique absurdism are as follows. The typical Indonesian absurd drama text is a drama text that tells of the human life that is considered irrational, senseless, worthless, meaningless, or even playful; it arises out of the trust in God.

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