

Interruption Concept In “Awak Tam Ong” Play By Kosong Theater Group In Aceh

¹Dharminta Soeryana, ²Prof. Dr. Sarwanto, ³S.Kar., M.Hum.,
⁴Prof. Dr. Santosa, M.Mus, MA, Ph.D., ⁵Prof. Dr. Soetarno, DEA.,

¹Department of Theater Institut Seni Indonesia Padangpanjang Jalan Bahder

²Johan, Padangpanjang Timur 27128, Sumatera Barat, Indonesia.

³Postgraduate of Indonesia Institute of the Arts Surakarta, Indonesia.

⁴Postgraduate of Indonesia Institute of the Arts Surakarta, Indonesia.

⁵Postgraduate of Indonesia Institute of the Arts Surakarta, Indonesia.

The research is financed by Kemetrian Riset Teknologi dan Pendidikan Tinggi Republik Indonesia, (Skema Penelitian Disertasi Doktor) 2018

ABSTRACT: Comedy drama as a media of communication plays role in enlightening the people who support it. Comedy drama is a means to express idea and thought as well as philosophical values in a comical way or to spread propaganda. Drama series Komedi Ampon Yan (Ampon Yan Comedy) usually borrows the elements of other art forms to support its work and one of them is the concept of interruption owned by folk theater. Comedy play “Awak Tam Ong” is a modern story in Komedi Ampon Yan series performed by Kosong theater group as an attempt to interpret various conditions in Aceh after the tsunami attack, especially those related to migrants’ arrival.

KEYWORDS: Comedy Theater, migrants, interruption, improvisation.

I. INTRODUCTION

Comedy drama is a comical show containing criticism towards the occurring social discrepancy. A comedy drama show is a means to express idea and thoughts as well as opinions that contain cultural values and presented humorously on stage by a group of people. Various social events featured on a comedy drama are actually related to various phenomena occur in the society, such as social, cultural, politics, economic, law, ecological, religious, and many others. This is in line with Dewojadi’s statement that says:

“In a primitive understanding, comedy is similar to funny entertainment show which emphasizes only on its humorous side... In its modern definition, comedy is a ceremony to laugh at the society’s flaws and weaknesses. The show attempted in modern comedy criticizes social discrepancy without omitting its humorous element. Comedy drama aims to give smart spiritual education to its audience”(2010:47).

This statement implies that as a media of expression, a comedy drama can be used for various purposes such as for personal and social purposes, entertainment, education, enlightenment, and even propaganda. Likewise is “Awak Tam Ong”, one of the plays in Komedi Ampon Yan drama series performed by Kosong theater group in November 26th 2016 at Taman Budaya Aceh¹. This play consists of four acts that tell about Sabar (Arifin Tambunan), a newcomer in Aceh who always visits Minah (Lilawati), who is alone in her house. It makes Sudin (Sarbunis), Minah’s fiancé, jealous and angry to the point that he wants to kill Sabar. Thankfully, Ampon Yan (T. Januarsyah), Sudin’s boss, can resolve this problem²

¹Komedi Ampon Yan is not the name of the theater group, but it is a staging style chosen by Kosong theater group.

²Awak Tam Ong is a word play of *awaktamong* which is used by Acehnese to call migrants.

The arrival of migrants often causes some serious problems for the locals. Cultural differences, social discrepancy, and religions frequently trigger conflicts between these migrants and the locals. Facts show that the relationships between newcomers and the locals are often unharmonious and even lead to murders or expulsion. These phenomena were then captured by T. Januarsyah, the writer and director of "Awak Tam Ong", which was then put into Komedi Ampon Yan performance.

The style used in this work is also interesting to investigate, which is the combination of folk and Western play methods. Thus, even though this comedy used modern style, the concept of interruption that usually exists in only folk theater could be found. This concept refers to an act where the music players and audiences are often invited to respond the dialogues and comment on the events, be it the ongoing, past, or prediction of the upcoming ones. It means that the comical performance tries to omit the boundary between the theater and spectators. This style was carried out by Kosong theater group so that "Awak Tam Ong" performance could be more communicative and interactive because the audience took roles in the plot. The performance was done humorously and contained social criticism in Indonesian language, with some insertions of Acehnese words.

This research aims to examine the performance aspects of "Awak Tam Ong", such as the style, interruption by the characters and audience during the performance, and the characters' improvisation. This is important in order to put Ampon Yan comedy drama in academic field as well as to develop the knowledge about comedy drama.

II. LITERATURE REVIEWS

A staging is an effort made by a group of artists to show their artistic work using a stage based on the prepared design. A performance is a sequence of actions carried out at a certain place to attract attention, entertain, enlighten, and engage with others (audience) (Yudiaryani 2002,14). This opinion implies that a theater stage is a place where a group of artists perform a drama or theater play. The stage forms include *proscenium* and *arena*. Proscenium is more widely used to perform modern arts, such as dance, music, and folk theater. Meanwhile, arena is generally used to perform traditional dance, music, and theater. It can be concluded that the choice of stage might affect the audience's response drama or theater performance style.

Style is the basic expression of stage creation which overall functions to achieve a wholesome production. A style is mostly obtained by choosing certain convention materials and technique, artistic quality, and limitations of expression media (Yudiaryani 2002, 361). Choosing performance style is certainly a huge work since it combines Western and Eastern methods and surely affects the directing work. Ahmad argues that the difference lies in the use of media expressions, as in the following statement;

"Traditional theater was started from oral literature. The form is simple; the way it is delivered is easily understood by the surrounding community. The relationship between the show and "audience" feels friendly, as if there is no limit between the "performance" and "audience". Audience becomes a part of the show"(1999, 267).

Unlike Western theater method, theatrical work concentrates more on directing concepts with only one of the media expressions pursued, such as the quality of play, clothing, makeup, lighting, music arrangement, and audio-visual arrangement. This is as stated later by Ahmad that;

"Western theater emphasizes on technical tools that are more visually visible. In using the main expression media, it tends to "limit" professional skills and concentrates only on one of the occupied media, be it drama, dance or music "(2006, 27).

Ahmad's statement implies that adopting the method of folk theater into modern theater or vice versa is an effort to modify the stage to be more varied and it surely faces the possibility of failing theatrical performances. Therefore, Kosong theater group always strives to revive and maintain audience critical thinking as the observers of Awak Tam Ong's events in each of Ampon Yan performance. It aimed to provide opportunities for interruption from the casts or audiences during the performances as well as improvisation by the cast.

Interruption is a special request for someone to stop the ongoing conversation. An interruption can be used to respond the performance by inserting a question or explanation. Therefore, the establishment of good communication between casts and audience in "Awak Tam Ong" is inseparable from the communication creation itself. Dimiyati said that in an art communication, the resource is the artist, the goal is the appreciator, and the channel is the work of art (Dimiyati 2010, 23).

Improvisation is movements or balancing dialogues to make the plays more lively (Wiyanto 2001,15). This implies that improvisation done by the casts on stage is intended to produce a coherent physical expression of the situation and roles being played. Improvisation is often found in folk theater performance, especially when the cast and audience interrupt each other.

III. METHODOLOGY

This research is a qualitative research that specifically addresses social aspects contained in "Awak Tam Ong". The data collected are audio-visual documentation of "Awak Tam Ong" performance on November 26th,

2016. The data was transcribed by the researcher into a script for analysis purposes, with focus on its social and cultural aspects. Then, the researcher collected data related to the performance, such as news of the performance, books, and journals that discussed theater, books, journal articles, articles in printed media that discussed Aceh, especially its migrants, and photos and videos of the performance.

Further research data were obtained through observation and interviews. The observation was a passive one, in which the researcher observed and gathered information about the environment behavior in actual conditions. In this observation, the researcher only came to the location and was present at the context, but did not act other than as a passive observer (Sutopo 2006, 76-77). The researcher examined the training process, training place, training methods, various supporting devices used (decoration, makeup, clothing, lighting, music, etc.), rehearsals, and theatrical performances of "Awak Tam Ong" on November 26th, 2016 at Taman Budaya Aceh. He also observed the production management such as the publications, venue, audience management, and the audience's response during the show. Furthermore, in order to maintain the data objectivity, the researcher also interviewed the writer, directors, casts, and theater observers who watched it.

Those field data were collected, and then recorded and grouped for analysis purpose. Those data were then tested for its credibility by using triangulation or cross checking method, which was done by asking about the same topic to different people. Patton stated that there is a type of triangulation that enhance verification and validation of field data qualitative analysis, namely (1) *checking out the consistency of findings generated by different data-collection method* and (2) *checking out the consistency of different data sources within the same method* (1980, 329). Patton further stated that researchers should compare the data obtained during the field based on these four comparisons;

"(1) Comparing observational data with interview data; (2) comparing what people say in public with what they say in private; (3) checking for the consistency of what people in a situation say about this situation over time; and (4) comparing the perspectives of people from different point of view-staff view, client view, funder view, and view expressed by people outside the program, where those are available to the evaluator" (1980, 331).

This is in line with Sutopo's statement that researcher can obtain data from people in different position through profound interview, so that the information from one source can be compared to that of another source (Sutopo 2006, 93).

The data were grouped into observation, interviews, literature studies, and audio-visual documentation based on the analysis purpose, which is to explain the dramatic of Ampon Yan play "Awak Tam Ong" performed by Kosong theater group. Those data were then transcribed, described, and elaborated in detail to reveal the meanings related to the socio-cultural aspects contained in the play.

IV. RESULT AND DISCUSSION

After performance-based classification, stage-based classification was made. This classification includes staging, interruption, and improvisation.

1. The Staging of "Awak Tam Ong"

In a theater performance, staging refers to everything related to the stage. A theater stage is where a group of artists perform drama or theater. The most commonly used stages are proscenium and arena. A proscenium is usually used for modern theater performance and it usually has formal atmosphere due to the distance between the stage and audience seating. Therefore, there is almost no interaction between the audience and the show other than giving applause. Artistic work such as makeup, clothing, decoration, property, lighting, and music is done professionally, and so is the production management such as building permits, crowd permits, and audience invitation. This is different from an arena, which is generally used for folk theater. The physical form of an arena stage is simple, thus it is almost impossible to create various illusions on the play. Since the audience sit around the stage, it affects the cast's freedom to play and creates friendly atmosphere because it enables interaction between the audience and the cast. Production is generally carried out collectively. Thus, it can be concluded that drama or theater staging is an attempt to portray human conflict on stage based on the setting and arrangement of stage compositions (work design). Choosing stage type requires wise decisions as different stages will bring different audience responses on the drama or theater performance.

"Awak Tam Ong" used proscenium stage, but it adopted arena characteristics such as giving chance for interruption and improvisation by the casts. It was done to omit the border between the play and the audience as well as to create nice atmosphere. Choosing stage was a huge work in this theater production because it combined Western and

Eastern theater methods which surely influenced the directing work. Ahmad argued that the difference lies in the use of media expressions, as in the following statement;

"Western theater emphasizes on technical tools that are more visually visible. In using the main expression media, it tends to "limit" professional skills and concentrates only on one of the occupied media, be it drama, dance or music "(2006: 27).

Ahmad further stated that traditional or folk theater is spontaneous and improvised (unscripted), as in the following statement:

"Traditional theater was started from oral literature. The form is simple, the way it is delivered is easily understood by the surrounding community. The relationship between the show and "audience" feels friendly, as if there is no limit between the "performance" and "audience". Audience becomes a part of the show"(1999: 267).

Adopting folk theater method into the Western one or vice versa is trying to make stage space to be more varied and it surely faces possibility of failure. Yudiaryani stated that when the production team merges old and new conventions, when drama texts overlap with opera, dance, and comedy, it is very important for each staging to have its own characteristics (Yudiaryani 2002, 356). Therefore, if the audience did not understand the convention combination of "Awak Tam Ong", the performance would fail to communicate its ideas. Wastap stated that the principle of art performance communication is to emphasize how the meaning appears and is understood after being managed and presented on a show (Wastap 211-212). Therefore, Ampon Yan comedy always strives to revive and maintain audience critical thinking as observers during "Awak Tam Ong" performance. The effort taken was to adopt elements of folk theater to establish a close relationship through interruption between the audience and the cast or vice versa during the performance. This friendly relationship was built to make the audience feel more engaged with the storyline. A stage style with chance of interruption is usually found in traditional theaters, as stated by Dewojati below;

"Most modern drama in Indonesia try to build intense communication and open boundaries between the cast and the audience, such as in traditional theater performances. The effort made, for example, is to build a storyline where the characters can make a direct conversation with the audience and engage them with story...this technique is also known in traditional drama performances"(Dewojati 2010, 98).

The making of "Awak Tam Ong" involved scripting, directors, casts, artists, and audience. The script is the main material of Komedi Ampon Yan, although later some improvisations were made by the cast during the show. The director's position in this theater work is still similar to that of Western theater method, which is an employee who coordinates all elements of theater with understanding, skills, and intelligent imaginary power so as to achieve a successful performance (Harymawan, 1986: 63). T. Januarsyah as the writer and director of the script had a full right over the process, especially the cast's interpretation on the psychology, physiology, sociology, and events characterization being built. Similarly, then a narration that contained social criticism was performed humorously using Indonesian language inserted with Aceh vocabularies.

2. Social Setting of "Awak Tam Ong"

The setting of Ampon Yan's comedy "Awak Tam Ong" is in a village community after armed conflict and tsunami disaster in Aceh. The village still maintains its moral values, religiousness, and social values. Moral values such as the relationship between young people, the relationship between the youth and the elders or vice versa, are still well-maintained.

From the dialogue and events presented on "Awak Tam Ong", it can be seen that other than rehabilitation and reconstruction issues to restore physical and non-physical development in Aceh, migrants' arrival also brought other issue after the tsunami attack. The visible growth of industry and trade gave hope for the Acehnese as well as migrants who came altogether to find jobs in Aceh. This phenomenon caused social problems between the locals and the migrants, as portrayed by Sabar character that goes to Aceh but ignores the socio-cultural reality of the Acehnese who uphold the harmony of social order and local wisdom. This ignorance is shown through his regular visits and eats at Minah's house when her parents are not home. This is seen as a form of social deviation in Acehnese community.

In Aceh, there are certain norms in visiting people's house. The norms are the guests should knock on the door, enter through the front door, greet, sit, and speak politely, and more importantly, not to enter the house if the host is a woman. Sabar character does not follow this norm. Besides entering from Minah's kitchen door, his behavior also does not reflect the upheld norms. Minah, as an Aceh woman, should have understood the norm. However, instead, she accepts Sabar's visit and invites him to eat with her since she feels bad for his uncertain life.

This visiting and receiving guest behavior is uncommon and considered as a form of cultural deviation in Aceh. Waluyo defined deviant behavior as any behavior that violates group or community norms (2009, 88). Sabar

and Minah's deviant behaviors are actually quite serious and can be subject to *qanun*, a law and regulation in the Province of Nanggroe Aceh Darussalam ("*Qanun*" t.t.). The article imposed is law number 14 of 2003, concerning *Khalwat* (adultery), namely article 1 verse 20; about secretive behavior between two or more *mukalla* from different gender without marriage. This act can be sentenced to a maximum of nine times caning, or a minimum of 3 three times, and / or a fine of at most Rp. 10,000,000 (ten million rupiahs), and at least IDR 2,500,000 (two million five hundred thousand rupiahs).³

Regarding the performance of "Awak Tam Ong", the researcher believed that the stories deliberately portrayed the social reality of Aceh community. It means that writer did not insert *qanun* in order to create social conflict among the characters. This can be seen Sudin's decision to not report Sabar and Minah's deviation to the local customary institutions. On the contrary, Sudin tries to handle the situation on his own so that he can show his discontentment over Sabar's behavior. Through Sudin's hostility to Sabar, the writer tried to show examples of social deviation in Aceh. The deviation is Sabar and Minah's behavior that is not in accordance (nonconform) with the norms held by Acehnese. Furthermore, Sudin's intention to kill Sabar because he tries to snatch Minah can also be categorized as a nonconform act towards migrants. Hence, the term *awak tamong* is reminded again by Ampon Yan to Minah, Sudin, and Sabar so that they can act wisely based on their position to create harmonious social relationship in their village.

Based on the explanation above, it can be seen that "Awak Tam Ong" is a comedy theater that tries to explore local custom related to the migrants' entrance which is feared to corrupt Aceh's socio-cultural system. The play does not only discuss the attitude of Aceh local people in receiving guest or *pemulia jamee*, but also internalizes *pemulia jamee* values as a result of creativity, intention, feeling, and work to reconstruct the faded personality of Acehnese community due to armed conflict and tsunami.⁴ "Awak Tam Ong" is an effort to raise audience's conscience. In the end, art is a matter of increasing awareness of meaning and value behind "form", the form of universe, human behavior, dogma system, social life, etc. (Sugiharto 2013, 25). Furthermore, the play was also intended as a refreshment and renewal of the unstable life values after the armed conflict, tsunami, and Acehnese interaction with the migrants.

3. Theme

A simple definition of theme is the main idea that gives direction to a drama story and vaguely conveyed by the author through the characters' motives and actions. Sahid described theme as an element that builds the story such as short stories, novels, and drama scripts (2008, 63). Theme is more accurately defined as 'actual meaning' and 'intentional meaning' (Sayuti 2000, 189). From those experts' definitions, it can be concluded that theme is the basis or idea of story that contains moral values, and this definition is used to study "Awak Tam Ong".

Based on the social background described above, the researcher drew a conclusion that the theme of "Awak Tam Ong" is socio-cultural criticism containing moral messages regarding the problem between local Acehnese and migrants after tsunami.

4. Interruption

As previously explained, interruption in "Awak Tam Ong" drama was allowed in order to raise audience's critical thinking towards the on going events on stage. This concept is an important element in folk theater which enables communication with the audience through question and answer as well as exchanging information with the characters. The example can be found in Minah's dialogues who ask about Sudin's whereabouts. It aimed to regain audience's attention that might have slightly disappeared during act shift. The attention should be maintained and enliven through reciprocal responses from Minah to the audience and vice versa, as illustrated in the following refreshing dialogue;

MINAH :

(AFTER THE SONG FINISHED, SHE APPEARS WHILE CHECKING PEOPLE WHO HAVE COME. THEN, SHE ASKS THE AUDIENCE)

³Governor of Nanggroe Aceh Darussalam Province 2003.

⁴*Peumulia jamee adat geutanyo, pemulia rakan mameh suara* (Treating guess well is our custom, treating friends well through words), commonly known as *peumulia jamee*, is an advice or social custom inherited by *indatu* (Acehnese ancestors). From Aceh linguistic point, *peumulia jamee* means treating the guests well without discriminating their social status.

Assalammualaikum. Did anyone see <older brother>Sudin?

AUDIENCE

Yeah. At the back.

Likewise is interruption from the viewers to Minah as in the following dialogue:'

AUDIENCE

(TEASING) What do you like, Minah?

MINAH

The eyes....? no.

AUDIENCE

Moustache...moustache

MINAH

That's not either.

AUDIENCE

Nose

MINAH

(CHEERFULLY)

Hah...how did you know?His nostrils, when it gets bigger and smaller...aw, it is so cute. Sudin older brother has pointed nose, is sweet, handsome, perfect, and always on time. I swear I love him so much.

The conversation above shows *interruption point of question*, an interruption that is filled with question and answer between the character and the audience. Dimiyati stated that an interruption happens because the resource is the actor and the appreciator is the audience, as in her following statement; in an art communication, the resource is the artist, the target is the appreciator, and the channel is the arts (2010, 23). Another type of interruption found is *interruption point of justification*. This type of interruption is used by actors to persuade their interlocutors, sometimes by repeating previous opinion or statement, followed by request of support from the other party. This type of interruption can be found in the following dialogue between Sudin and Ampon Yan.

AMPON YAN

Oh..hahaha, when Din?

SUDIN

(ANNOYED, THEN ASKED THE MUSIC PLAYERS)

Do you know when will Ampon Yan propose to Minah? Do you know?

AUDIENCE

(SHAKING THEIR HEADS)

SUDIN

I have forgotten too since it has been 2 years ago. 2 years ago, Ampon.

AMPON YAN

2 years ago... oh right, Din. I have forgotten. When I forgot, I couldn't remember.

The dialogue above shows that there was a communication issue that caused interruption point of justification. The issue occurred because of physical (age) and psychological factors of Ampon Yan character, who actually has organized Minah and Sudin's engagement. This is consistent with Budi's statement that in communication study, communication problem can be caused by; 1. effects/consequences/impacts/results on the recipient/communicant. 2. Feedback from the recipient/communicant for the message received. 3. Disturbance/noise, which is the physical or psychological factors that can interfere a communication process. (Budi 2010, 22).

Based on this explanation, it can be assumed that interruption is an important element in traditional folk or traditional theater. Interruption is considered as an effective form of communication to erase the boundary between the play and the audience so that the audience feels closer as if the boundary does not exist. This interruption was later adopted, managed, and presented in Ampon Yan's comedy drama series entitled "Awak Tam Ong" by Kosong theater group

The next interruption is *the interruption point of justification*. This type of interruption is usually used to strengthen the previous opinion to the interlocutor. In the study of communication, this interruption can be instigated by 1. effects/consequences/impacts/results on the recipient/communicant. 2. Feedback from the recipient/communicant for the message received. 3. Disturbance/noise, which is the physical or psychological factors that can interfere a communication process. (Budi 2010, 22). Therefore, to convince the interlocutor, sometimes the previously

mentioned opinion or statement should be repeated and followed by request for support from another party. *Interruption point of justification* can be found in this dialogue:

AMPON YAN

Oh...hahaha, when Din?

SUDIN

(ANNOYED, THEN ASKED THE MUSIC PLAYERS)

Do you know when will Ampon Yan propose to Minah? Do you know?

MUSIC PLAYERS

(SHAKING THEIR HEADS)

SUDIN

I have forgotten too since it has been 2 years ago. 2 years ago, Ampon.

AMPON YAN

2 years ago... oh right, Din. I have forgotten. When I forgot, I couldn't remember.

SUDIN

(ANNOYED) Me too, Ampon. When I forgot, I did not remember.

Similar interruption was also found in the scene where Ampon Yan was being laughed at by Sudin, Minah, and Sabar after learning that he lied about fighting for the country's independence. Ampon Yan then asked for the audience's support and understanding, saying that as a nobleman, he could not accept the insults from his own community as illustrated in the following dialogue:

SUDIN/SABAR/ MINAH

the hero egoistic hahahaha

(SUDIN, SABAR, AND MINAH LEFT AMPON YAN WHILE LAUGHING)

AMPON YAN

He said the hero egoistic.

I am really triggered here. Hei... don't run you guys

(CHASING SUDIN, SABAR, AND MINAH)

The above explanation shows that interruption is considered as an effective communication to omit the boundary between the play and the audience so that the audience feels closer as if there is no border. This interruption is managed and presented by Theatre Kosong group in Ampon Yan's comedy series "Awak Tam Ong".

3. Improvisation

Improvisation is an actor's skill to make spontaneous utterances or gestures. Improvisation is helpful for the actor to produce coherent physical expressions based on the situation or character. This is very useful to make the character livelier. Frost and Yarrow believe that improvisation is useful to produce coherent physical expressions from an idea, situation, or character, as described in the following statement;

Improvisation: the skill of using bodies, space, all human resources, to generate a coherent physical expression of an idea, a situation, a character (even, perhaps, a text); to do this spontaneously, in response to the immediate stimuli of one's environment, and to do it a l'improviste: as though taken by surprise, without preconceptions. (1989, 1).

The improvisation performed by the casts in "Awak Tam Ong" consists of *spontaneous improvisation* and *rehearsed improvisation*. Spontaneous improvisation is movements or utterances created as a response to direct stimuli from one's environment, and *verbal improvisation*. In "Awak Tam Ong", humorous improvisations made by the casts were easily accepted by the audience. This is because the performance style chosen erased any barrier between the characters and the audiences by allowing interruption. The casts' expression of intentions, feelings, and ideas to match the situation and characterizations is one of the reasons why improvisation can be easily accepted by the audience. Sudin, for example, humorously improvised when Ampon Yan felt it was inappropriate to say *Meuseu hate hana teupeh kreh jeut ta raba* (if the heart is not offended, the genital may be touched). This improvisation brought laughter to the audience because it was said jokingly, as shown in the dialogue below;

282. AMPON YAN

I mean, my words were hard. Here we are.....in the history, what ruined us was our kindness. Our sincere welcome, and this is used by people like you to commit bad things in Aceh. The history from DaudBeureueh, from

Soekarno came with tears then he...he... them in the end, it was just a tactic to enter (this place). Analogy as (THINKING, THEN ASKING SUDIN), Meuseu hate hana teupeh...⁵

283. SUDIN

(GIGGLING) *Hana lon...hanalon.Pane jeut ta peugah haba, aneuk-aneuk krehjeut ta raba.* You shouldn't say that, Ampon.⁶

On the other hand, *rehearsed improvisation* is an improvisation of movements or sayings that are done repeatedly in rehearsal to get harmony. The example of this improvisation is the chasing scene between Sudin and Sabar that was done in pantomime style. The last one is *verbal improvisation*, the cast's improvisation skill to create attractive, informative, recreative, and persuasive dialogue. This improvisation is the art of talking, known as effective language rethoricalso that the dialogue can influence the audience who hears it. In "Awak Tam Ong", verbal improvisation was only performed by Ampon Yan character. His dialogue shows that he is a figure that represents the writer's idea and thought, as in the following quotation;

307. AMPON YAN

Ooo Acehese are brave, you have just found out. So I remind you, our people have gone through various warfars. As a nation that has wandered and lived in the midst of war, we certainly in herited the trait of being easily triggered. Easy to get angry and stubborn. That is why, Sabar, as a newcomer, you have to know this. Don't play with the emotions of the people here, don't play with words. Don't create nonsense issue. Don't mess it up here. Searching for a job here is not forbidden, Sabar, do you understand Sabar? Moreover, we already have more political rights than other regions. In the future, Aceh will be more advanced. Why did you come to Aceh?

In conclusion, it is not wrong to generally define improvisation as the cast's skill to play a drama out of what scripted in spontaneous situation. However, in "Awak Tam Ong" play, most of the improvisations were made through a training process. Besides making the dialogue and act become more natural, improvisation is also useful to tackle various problems during the performance, such as when the actors forget their dialogue, to lighten the atmosphere, to overcome stage accident, and to enhance the actors' ability to pull the characterization. Although improvisation is not an acting style or method, improvisation skills is definitely essential to acquire by an actor.

4. Audience

The term theater audience generally refers to people who only watch theater without interfering in the process of theater-making. Theater audience is a group of people who are in a space and time together to experience a performance (Yudiaryani 2002, 16). Thus, the number of audience who attend theater performances is sometimes used as a measure of its success. Styan believes that audience is an inseparable part of a theater performance, as in the following statement;

"Playhouse, script, actors, mise en scene, audience are inseparable parts of the theatre event...In art both the artist and the spectator actively cooperate, and the value of the work is dependent on this reciprocity....If in the theatre there is no interaction between stage and audience, the play is dead, bad or non-existent" (1975, 224).

Styan's statement implies that the presence of audience at a theater shows that the theater does not belong only to the director and producer, but also to the spectators. In fact, many viewers expect more from the theater they are watching. This expectation then converges into an opinion among theater lovers. Thus, production management strategy is needed to design production plan until realizing the performance, and in the end, the management is re-evaluated for the next production.

The audience of "Awak Tam Ong" consists of general audience and expert audience. General audience is lay audience who do not have theater reference, in this case the development of Komedi Ampon Yan series. Their motivation for attending the spectacle is because of invitations from the organizer, such as Aceh Regional Government officials, sponsors, and those who just need entertainment. On the other hand, expert audience are theater critics and researchers who understand the technical aspects of a performance, such as characterization, directing work, arts, style, and the theme of "Awak Tam Ong" that covers the issue between local people and migrants in Aceh. Their review includes journalistic criticism after the performance that will contribute in theater

⁵Meuseu hatihanateu peh (if your heart is not offended).

⁶Hana lon...hanalon. Pane jeut ta peugah haba, aneuk-aneuk kreh jeut ta raba (not me...not me. We cannot talk about touching genitals).

development, both for the artists and the general public. Thus, “Awak Tam Ong” performance did not only serve as an entertainment, but also as an enlightenment for the audience.

V. CONCLUSION

The performance of "Awak Tam Ong" is the result of theater creative collective work presented openly to the audience. As explained earlier, Ampon Yan is a comedy theater that omits spatial boundary between the characters and the audience like the traditional theater with modern style or the opposite. During the performance, various interruptions occurred from the characters to the audience and vice versa. Therefore, a good improvisation should be done by the casts to ensure that the audience's interruption remains within the storyline. Thus, even though Awak Tam Ong was performed at *proscenium* building, the theater work and the spectators could blend well. Therefore, it can be assumed that Komedi Ampon Yan did not only belong to the director, casts, and creative team, but also to the audience.

REFERENCES

- [1]. Dewojati, cahyaningrum. 2010. *Drama: Sejarah, Teori, dan penerapannya*. Yogyakarta: Gadjah Mada University Press.
- [2]. Yudiarni. 2002. *Panggung Teater Dunia Perkembangan dan Perubahan Konvensi*. Yogyakarta: Pustaka Gondho Suli.
- [3]. Ahmad, A Kasim. 1999. “Pengaruh Teater Tradisional Pada Teater Indonesia” Dalam Awuy, Tommy. F. "Teater Indonesia, Konsep, Sejarah, Problema". Jakarta: Dewan Kesenian Jakarta.
- [4]. Ahmad, A Kasim. 1999. “Pengaruh Teater Tradisional Pada Teater Indonesia” Dalam Awuy, Tommy. F. "Teater Indonesia, Konsep, Sejarah, Problema". Jakarta: Dewan Kesenian Jakarta.
- [5]. Dimiyati, Saefidier Ipit. 2010. *Komunikasi Teater Indonesia*. Bandung: Kelir.
- [6]. Wiyanto, Asul. 2002. *Terampil bermain Drama*. Jakarta: Grasindo.
- [7]. Sutopo. H.B 2006. *Metode Penelitian Kualitatif; Dasar Teori dan Terapannya Dalam Penelitian*. Surakarta: Universitas Sebelas Maret.
- [8]. Patton, Michael Quinn. 1980. *Qualitative Evaluation Methods*. Beverly Hills-London: SAGE Publications.
- [9]. Sutopo. H.B 2006. *Metode Penelitian Kualitatif; Dasar Teori dan Terapannya Dalam Penelitian*. Surakarta: Universitas Sebelas Maret.
- [10]. Ahmad, A Kasim. 1999. “Pengaruh Teater Tradisional Pada Teater Indonesia” Dalam Awuy, Tommy. F. "Teater Indonesia, Konsep, Sejarah, Problema". Jakarta: Dewan Kesenian Jakarta.
- [11]. Yudiarni. 2002. *Panggung Teater Dunia Perkembangan dan Perubahan Konvensi*. Yogyakarta: Pustaka Gondho Suli.
- [12]. Wastap, Jeni Bin. 2014. *Kajian Seni Pertunjukan Dalam Perspektif Komunikasi Seni*. Bogor: PT Penerbit IPB Press.
- [13]. Dewojati, cahyaningrum. 2010. *Drama: Sejarah, Teori, dan penerapannya*. Yogyakarta: Gadjah Mada University Press.
- [14]. Harimawan, RMA. 1986. *Dramaturgi*. Bandung: PT Remaja Rosdakarya.
- [15]. Waluyo, Bagja. 2009. *Menyelami Fenomena Sosial di Masyarakat untuk Kelas X Sekolah Menengah Atas/Madrasah Aliyah*. Jakarta: Pusat Perbukuan Departemen Pendidikan Nasional.
- [16]. Gubernur Provinsi Nanggroe Aceh Darussalam. 2003. Qanun Provinsi Nanggroe Aceh Darussalam Nomor 14 tahun 2003, tentang *Khalwat (mesum)*. <http://ditjenpp.kemenkumham.go.id/files/ld/2003/aceh14-2003.pdf> Accessed 23 Desember-2018.
- [17]. Sugiarto, Bambang. 2013. *Untuk Apa Seni*. Bandung: Matahari.
- [18]. Sahid, Nur. 2008. *Sosiologi Teater*, Yogyakarta: Prastista.
- [19]. Sayuti, Sumianto A. 2000. *Berkenalan Dengan prosa Fiksi*. Yogyakarta: Gama Media
- [20]. Dimiyati, Saefidier Ipit. 2010. *Komunikasi Teater Indonesia*. Bandung: Kelir.
- [21]. Budi, Rayudaswati. 2010. *Pengantar ilmu Komunikasi*. Makasar: Kretakupa Print Makasar.
- [22]. Frost, Anthony and Ralph Yarrow. 1989. *Improvisation in Drama*. New York: StMartin's Press, Inc.
- [23]. Yudiarni. 2002. *Panggung Teater Dunia Perkembangan dan Perubahan Konvensi*. Yogyakarta: Pustaka Gondho Suli.
- [24]. Styan, L John. 1975. *Drama Stage and Audience*. New York: Cambridge University Press.