

Epic Concept On *Geger Kademangan Kuthawinangun Lurah* Play

Kurnia Septa Erwida

Magister Program Indonesia institute of Arts Surakarta Jl. Ki Hajar Dewantara

19 Surakarta 57126, Indonesia (0271) 647658,

*Corresponding Author: Kurnia Septa Erwida

ABSTRACT:- Epic was issued by Bertolt Brecht in order to create critical sense on audiens. Historyfication is the way to make actor acting like playing a history scene. Alienation is the way to transform some occasion to new form which can prevent audiens being catharsis. Alienation is the most important thing in discussion about epic concept. To know the existence of alienation is used to analyze the structure and texture *Geger Kademangan Kuthawinangun* play. Struture contain theme, plot, and character. Texture contain spectacle and dialogue. Brecht believe that this epic formulas can increase social sensitivity, as same as with *Geger Kademangan Kuthawinangun* play which has hope to the audiens become more critic in daily life.

Keywords:- historification, alienation, epic, *Geger Kademangan Kuthawinangun* play

I. INTRODUCTION

The epic concept was used by Bertolt Brecht to work on his theater as a medium to stimulate the audience to be critical of the events around them. Developing in Germany in the 19th century, this conception gave a new color to modern theater. Brecht's style of epic is very different from other modern theaters which put forward the illusion and atmosphere, so the audience is drifting in it. The epic actually prevents this from occurring by rising historification and alienation. Through this, epic is also can provide stimulation to the audience to think critically about events around.

Lurah is a traditional theater that has been existed in Indonesia since the beginning of the 20th century. But lately *lurah* has development from origin which only as entertainment to another social functions as found in the epic conception. One of them is in *Geger Kademangan Kuthawinangun lurah* performance.

Geger Kademangan Kuthawinangun lurah was staged on December 17th, 2017 in the Teater Kecil of ISI Surakarta. The performance was in commemoration of Human Rights Day and also the socialization of the Amnesty International Agency. At this time, this performance was also watched by the ISI Chancellor and the Deputy Mayor of Solo. The performance showed a unique play because it does not take from *babad* or *saga*, but *carangan* stories which is inspired by real events in society.

ST. Wiyono as the director of this play has big contribution as the owner of its idea. His foresight in capturing events in the community is very interesting to be observed, including the *Geger Kademangan Kuthawinangun lurah* play. The director was not only careful to take the events but he also abled to deliver this play to social criticism. The *Geger Kademangan Kuthawinangun lurah* play became a medium of social criticism for legal inequality in Indonesia, especially in Central Java.

The conflict in this play was raised from the issue of evictions carried out by Demang figures. The people who feel oppressed finally decided to take a stand. Demang, who was furious at the people's actions, finally formed a special force to provide terror. In short, Demang was successfully tried and brought before the Adipati. The Adipati decided to deliver him to the death, but was prevented by the advisor on the basis of forgiveness on the basis of human rights. Demang escaped the death penalty but was removed from his position and sent to the prison.

The author captures an unique phenomenon where the Brecht epic concept which is still in the corridor of modern theater has a connection with the traditional *lurah* theater of *Geger Kademangan Kuthawinangun* play. Of course this also has a common goal, that is the audience can evaluate themselves with the surrounding circumstances so they can be critical in their real life.

This phenomenon can be proven by examining the epic conception initiated by Bertolt Brecht. Through epic conceptions, the Geger Kademangan Kuthawinangun play can be analyzed as social criticism. The audience is invited to be the recipient of the message that they are not just be a pasif audience but also received some moral values about awareness so they can being people who carrier about changes. The epic theater views the collective awareness above can be formed by enabling the audience to be able to evaluate the socio-economic implications of themselves after seeing the show (Yudiaryani, 2002: 294).

The epic theory was developed by Brecht while watching China's Peking Opera, he was interested in the heroic story which is presented. Epic gave birth to a special format to fight Aristotelian dramatic theater with the aim of separating reality and spectacle. The result that the epic wants to achieve is to voice criticism that is then needed to build the critical power of the audience. Brecht wants to awaken his audience: make them think, compare questioning and at the same time feel the impact of the play on the world of the audience themselves and not at all to immerse themselves in the psychological problems of established classes (Bambang, 2013: 189) Epic consists of two building elements which are historicification and alienation. History can be interpreted as a technique for presenting a historical scene. Brecht deliberately uses historicification so the audience got the distance from the story, not drifting and can think about what he watched. Historicification intentionally made performances not like everyday events by taking stories from a place that is not known and primarily from the past, certainly not adopted into the present. Even so, people will still be able to recognize the spirit of the story. While alienation is an attempt to describe an event into a new form that aims to prevent the audience from being catharsis. Kernodde considers the right word as appropriate is Objectivity, because indeed Brecht wants the audience to be in the proper position of a student listening to a lecture in class (Kernodde, 1967: 50). In other side, Brecht stated that what is meant by alienation is the process by which actors are only required to show the characters of they play, or in the other terms actors are not merely experiencing about the characters. Alienation also means sparating, it refers to a system of implementation that intentionally made the distance between the audience and the show. The purpose of this system was to make the audience could realize that what they watched was only a show.

The epic with its various building elements are certainly rooted in modern theater that developed in the Western world, but the effort was also found in the *lurah* performances which in fact are theatrical traditions. Western theater and *lurah* are different things, but how can *lurah* adopt the elements of western theater? This is what can be watched in one of the plays entitled Geger Kademangan Kuthawinangun. Historicification and alienation are created to bring out certain intentions beyond the performance, but rather to convey, reinstate, and offer solutions to several problems. How was the Epic form the Geger Kademangan Kuthawinangun play?

Geger Kademangan Kuthawinangun play was chosen to be the object of this research because of several reasons, including this is more credible than other *lurah* plays. Another *lurah* play usually carries the story of *carangan babad* or legend, and rarely comes from real phenomenon. The next reason is that this play of *lurah* is different from another. It emphasizes the social function which encourages the emergence of an epic in the traditional performance.

II. METHOD

In order to conduct the scientific research steps must be done carefully and in order to get accurate results. In the world of research, the stages and methods chosen to conduct research are often referred to as research methods. This study uses qualitative research. Given stated that qualitative research was used to identify, analyze, and understand patterned behavior and social (Given, 2008: 706). The type of qualitative method that used in this study is descriptive analysis. It is a way of presenting with the results of human understanding as a research tool and rely on data analysis inductively. The object of this research is the *lurah* show Geger *Kademangan Kuthawinangun* performance which was staged on December 17, 2017 at the Little Theater ISI Surakarta by ST Wiyono's director. The stages in this research are through data collection which is done in several ways:

1. Observation

The observation was done on December 17th, 2017 in the live performance of the *lurah* show Geger *Kademangan Kuthawinangun* at the Little Theater Indonesia Institute of Art Surakarta. In addition to observing the show, the writer also pays attention to the surrounding audience, how the response occurs when the behavior takes place on the stage. For details, observation is also done by observing the results of the documentation and the recording which done privately or the documentation from YouTube as a desk work.

2. Interview

The interview was done firstly after the show was done. It was conducted with primary and secondary sources with a more flexible interview format without focusing on the arrangement of questions and the less formal atmosphere. This is done so that the accuracy of the data and information collected as a result of research is more optimal. Facilities and infrastructure needed in this activity are in the form of a recording device and stationery if needed for recording.

The guest speaker at this time study certainly cannot be separated from the existence of *Lurah Sawung Bersama*. The initial appearance of this group was initiated by a number of people including the director and assistant directors at the GEGER *Kademangan Kuthawinangun* play. The intended resource person is ST. Wiyono as Director, and Gigok Anurogo as assistant directors and concurrently became actors

3. Study of literature

Literature study is conducted by examining text documents in the form of books and journals, while non-text documents are taken from video and sound recordings.

Data analysis technique

In the process of data analysis, the steps used in the form of data reduction, namely data obtained from observations are summarized then choose the main things and focus on important matters, data classification, *display* (presentation) of data, interpretation and interpretation as well as making conclusions. In more detail, at this stage the first activity undertaken is in the form of data selection which is the result of data collection, both interviews, observations and literature study results. After the collected data is observed, then the data is sorted based on the level of relevance and accuracy of the research topic which is then analyzed to select the best data (this activity is also called a data reduction activity).

Furthermore, the best data (in this context is interpreted as the data needed in accordance with the research topic) which has been verified based on facts and reality and then detailed, compared, examined, grouped and categorized to facilitate the preparation of research reports.

The analysis in this thesis is qualitative descriptive, the steps used in data processing are as follows:

- Data obtained from the performance of the geger *Kademangan Kuthawinangun stage* were collected.
- The data obtained is then transcribed from the show to become a script
- Data is processed to be interpreted and interpreted according to aspects of the epic idea in the *lurah* show
- The data obtained are classified based on theory.
- The results of the analysis are then written down to become research findings

III. RESULTS AND DISCUSSION

The performance of Geger *Kademangan Kuthawinangun* play was held to commemorate International Human Rights Day. Although the show was in the area of campus institutions, there are so much audiences from the surrounding community. Large banner publications successfully invited them as audience as well as targets of this *lurah* performance. The existence of this community, it is expected that the message and the purpose of the show will be more conveyed so that the audience can get enlightenment of what is happening around them. Geger *Kademangan Kuthawinangun* play was produced by director ST.Wiyono. He has long been in the world of *lurah*. In addition to pursuing *Lurah*, Wiyono is active in the creative process of modern theater. Counting about 5 modern theater scripts he had written and performed around Solo. This is reason why this performance made the existence of exchanging information about modern theater and it will eventually encourage Wiyono to create new formulas without leaving the essence and standard of *lurah* itself.

The factor that drives this *lurah* to the epic is the aim of the director who wants something that can be obtained by the audience after watching the performance. Therefore, Wiyono gave limitations to his *lurah* that it must have elements of recreation, education, and culture. Recreation is a term which used to describe the function of *lurah* as entertainment that can refresh the minds of the audience. Education according to Wiyono is not merely talked directly about the message contained, but further he described the function of education as something that can be a material of reflection, as a material of thought, and can be used as a reference to move in life. In this function the epic is so visibly seen as its main goal, which is to give reflections to the audience. The last is the cultural function, which is the process of recalling the culture that has been building the nation's character. Culturally invited the audience to look back on the old culture, so that it can be compared to the current situation. In the historification, culture has a close connection to create epics so the audience is kept awake in the dimension of just being an audience and did not carry away to the story.

A. Historification of Geger *Kademangan Kuthawinangun* play

Historification is found in *Lurah* plays which are based on the history. Some *Lurah* manuscripts are written in the *pakem* (standard, Babon) or in the form of *carangan* (from local literature), but when it was performed people immediately recognized that the event of the stage just a picture of real events in everyday life. But people will not become emotionally audience and experience catharsis, because the event on stage has been wrapped up of the past or culturally different.

Lurah Geger *Kademangan Kuthawinangun* play uses epics to lead to criticism and this is commonly used by Brecht in the past. Willet (1974: 139-140) in Brecht on Theater explains two important points of Brecht's opinion, first that the historification is technical. Second, historification is Brecht's attempt to place the actor as if playing a historical scene. The history is inspired by a humanitarian event in which the sinking of 37

villages in Sragen, Boyolali and Grobogan without compensation for the construction of the Kedung Ombo Reservoir on January 14, 1989. This project leaves no opportunity for local residents to defend their land. Therefore, when construction will be carried out some residents do not know if there will be a reservoir construction and some of them get compensation money but with uncomparable amounts. They also protested, by staying silent at home and demanding justice, but they disappointed because until the reservoir water began to drown their homes, there was no action from the government at that time. Even the issue was also blown that there were individuals who cut the amount of compensation that would be given to the citizens, so the value was not comparable to what was requested by the citizens. The humanitarian problems have not been resolved until now so that it still questioned especially on how this problem can be resolved.

This melancholy story was taken by it senses to become a play on Geger Kademangan Kuthawinangun. The issue of human rights violations and also arbitrariness was presented to reveal black history so the audience know that there are problems that have not yet been resolved and still waiting to be resolved. This Geger Kademangan Kuthawinangun also taught the audience that abuse can be a serious problem because it violates human rights, especially when there are institutions that protect human rights.

B. Alienation of Geger Kademangan Kuthawinangun play

Alienation in *Lurah*, one of them depends on the actor who must not be dissolved by the feelings of the characters he brought. It means the audience does not drift away in the feelings of the characters on the stage and lose their critical power (Sihombing, 1980: 267). So, Brecht's hope that good theater is a perform that can bring viewers to think critically and then make some changes. A refreshing joke between acting makes this actor take off his figure and return to be an actor.

An actor can display characters and social implications much better if he can keep a distance between himself and the character he plays, in this case Brecht is very impressed with China's acting style which is able to display a character with full objectivity. The objectivity in *lurah* raise by mentioning names in the role, even introducing themselves to the audience explicitly what role will be played. This method causes a *Lurah's paraga* (actor) to realize that they are playing a role so that there is a clear boundary between character emotion and actor's emotions. He must realize that what they are doing is just for the audience's needs and not for self-satisfaction, this also requires an actor to control himself.

The structure in this play the existence of alienation to make the audience aware of what he sees. The following is the explanation:

1) Theme

Simatupang believes the theme is the idea that underlies the drama (Landung Simatupang, 1987: 15). The theme becomes an important part when analyzing the show, by knowing the theme, the purpose can be found. A glimpse of Brecht's works generally raises the struggle of small groups of people against power or hypocrisy. The theme is also found in the Kademangan Geger Kuthawinangun play with the events of the people who tried to rebel over the arbitrariness and human rights violations committed by ruling elements. This is taken from the outline of the play which is a series of problems caused by the government who will carry out the construction of the pesangrahan but get rejection from the local villagers. Feeling oppressed they finally protested. It is also on this theme that the epic appear, which means heroism. Heroes are not interpreted as individuals but can also be interpreted as attitudes that arise from community groups to fight for their rights.

2) Plot

The plot is a directing line, which moves the storyline through formulation (emergency or complications), entering the climax and completing. According to Nyoman Kutha Ratna, the plot is an interrelation of events (and figures) in a story based on cause and effect (Ratna, 2013: 356). The scene pattern has similarities to film or montage, where as a whole, the play is only a different set of events. This montage technique is also one of the characteristics of Brecht's epic theater.

The plot in the Geger Kademangan Kuthawinangun play is basically a lot that does not develop in a coherent and linear manner, but is formed from the merging of mutually influencing events, these events are displayed in the form of scenes. In each scene there are minor tensions or climaxes. The climax intensity of each scene is not the same and linear. The minor climax series leads the story to the major climax. Montage and non-linear grooves cause alienation because viewers will always be aware that what's in front of them is merely a spectacle.

Referring to the dramatic plot of Bertolt Brecht in Rikkrik El Saptaria's book, it says that the dramatic structure consists of 7 stages:

- a) Exposition, is the beginning of a play that gives an explanation of the characters of the story, problems and settings of the play

- b) Inciting-action, is an event where one of the characters does something to create an initial conflict
- c) Confligation, is a continuation of the process of exposition and inciting-action. One of the figures began to take an initiative to do something, despite the shadow of uncertainty.
- d) Crisis, is a process of development from one groove to the climax
- e) Climax, is a process of the dramatic structure that had previously been built by the configuration. This process involves opposing parties to face each other in a situation of peak conflict
- f) Resolution, is a dramatic structural part where the problems that emerge are united and solutions are sought
- g) Conclusion, is the final stage of the fabric of a dramatic structure, where the fate of the characters gets certainty, can be in the form of moral messages and events that occur (Saptaria, 2006: 7)

The exposition of Geger Kademangan Kuthawinangun play in the beginning: *Lurah* Sarwobathi instructing several of his crew to take measurements of the land to establish a guesthouse. The measured land apparently belonged to villagers who did not know about it. Finally the community did not accept and protest to *Lurah* Sarwobathi who arbitrarily took measurements on the orders of Kademangan. The village head also had a chance to say if he only carried out the task and would later get a share. The exposition of the play was quite clear with the depiction of the Sarwobathi village leader acting as an antagonist. The play setting is in a village led by *Lurah* Sarwobathi. More detailed settings are spoken by villagers indicating that the location is a market. The inciting-action is found in the Geger Kademangan Kuthawinangun play in the section: After the residents protested about the eviction of the market and questioned the clarity of the project, *Lurah* Sarwobathi replied casually that he did not know anything about the letter, the pretext was only to carry out the duties of the village. This evasive attitude sparked people's anger because they did not accept mistreatment. There were also villager character who complained to *Lurah* about the disappearance of a younger brother, but the attitude of the *lurah* did not want to know, again this became a minor conflict in inciting-action.

The confligation is consist of 2 scenes: The first part is, the scene of village elders has an initiative to find solutions to people who are experienced in the human rights violations. Pawestri set out to find the person and she success. This socialitator figure is presented to provide a solution to the problems that occur. Apart from the scene the citizens began to think about tackling the problem in a compact manner together. The second part was, when the Adipati's son heard the story of the citizens about arbitrariness, he and the residents decided to go to his father to complain about the problem at Kadipaten Kuthokencono. The residents hope that the regent can provide a solution for what they experienced.

The Crisis is found in the section: on the 5th scene, it tells the figure of the *lurah* Sarwabathi and Demang Dokoh to face the Adipati to submit the tax. Adipati received well and praised both of them for their good work. Adipati also said that this tax is used for the public interest, here it appears that Adipati is actually a good and honest person. Furthermore, Demang Dokoh told about the construction of the *pesanggrahan*, but he lied that everything was safe and controlled and for the prosperity of the village community. Because of being deceived by demang, the Adipati gives rise to ranks in *Demang* and *lurah* because they are considered to be achieved the welfare of the people.

When the Adipati's heart was proud of his subordinates, his son came with several residents to protest the situation. Adipati's son told him everything he knew and this was the beginning of Adipati's inner conflict because he felt cheated by his beliefs. In fact, some residents also shared the problems that had been caused by *Lurah* Sarwobathi.

Climaxis found in the section: Adipati was seen holding his anger when he heard the son's story and the testimony of the residents. Demang could only be quiet and confused, He admitted that what was said at the beginning was a lie. In this scene Adipati felt so angry that he cried imagining the people who were miserable because of the wrongdoing of the people.

Resolution is found in: Because very disappointed Adipati finally revoked all the prizes, dismissed Demang Dokoh from his position and sent him to jail. Adipati apologize to the people for feeling careless and wanting to pay more attention to their people. Thus finally the accommodation that was originally built with arbitrariness can be canceled by Adipati

Conclusion is found in: The end of the play was closed with a scene of elders who were asked to speak by Adipati about the problem that had just occurred. The elder said that all abuse was actually a human rights violation that needed to be discussed seriously because it was related to humanity. Finally, elders invite all the community and also the audience to join hands, work sincerely, work sincerely, and work smartly to build a more prosperous nation..

The Montage that is causing alienation is also inserted in one of scene. For example in the *dagelan* (slapstick) scene which is presented freely and is very entertaining, it can even be said to be separated from the unity of the story and specifically serves as a refresher. Next is the scene of enlightenment carried out by officers of human rights institutions who are dressed up like the other *lurah* figures, but what makes the scene

break is the loose acting of "guest" character. He was present without acting and without identifying who he was on the stage. This figure stands alone conveying the need for socialization of the existence of a human rights institution that can solve problems such as those that occur in the ongoing play, of course this causes alienation for the audience. Not to mention in the early part that usually *lurah* started with dance, but this time it began with poetry reading as an introduction to the Geger Kademangan Kuthawinangun play.

3) Characterization

Figure is something that describes how something happened in the text (Kernodde, 1967: 349). The simplest method of characterization is naming. The character also functions as the conveyor of the author's idea which serves as the deliver of the story. In the Geger Kademangan Kuthawinangun play, several characters were named with unusual names and made tickle to the audience, for example Lurah Sarwobathi and Demang Dokoh. The audience, javanese especially, can directly analyze the character of the name, Sarwobathi in Javanese means always wanting to make a profit and *Dokoh* mean greedy. Both figures with familiar names certainly have predictable role characters, play antagonists and become the cause of the conflict in this play. This is what keeps the audience aware that the play is only imaginary and invites the audience to evaluate the actual life associated with the character he witnessed.

4) Alienation in texture of Geger Kademangan Kuthawinangun *Lurah* Play

Kernodde state that drama texture is all element which can be listen by ear, see by eyes, and feel by audiens (Kernodde, 1967:345). The component of its texture consist of dialogue, spectacle, and mood. Almost of that component is used to raising the alienation, then in Geger Kademangan Kuthawinangun Play the alienation can be proof on this bellow:

a. Dialogue

Dialogue being media to deliver creator's idea to audiens through an actor. On the Geger Kademangan Kuthawinangun *Lurah* Play there is some dialogue to make strange, and its contain satire for several case on he outside of the play. For example, at certain time Demang Dokoh say "rivaling Alexis", "pretend to sick". All of audiens laughing because they realize that in that time there is hot issue for Alexis closing. Alexis is kind of hotel which well known as the biggest prostitute in Jakarta. And then "pretend to sick" directing to Setya Novanto issue when he face the judgement day for a corrupt case. Once again, the audien laugh because they realize that in real life sometime there is drama if we look with closely. Tehe next alienation dialogue was spoken by "sosializator" character. He introducing him self as part of International Amnesty Group, not from part of *lurah* it self. Indeed, he doesnt make an acting whe speak, or use the gesture when he deliver his speech. This is alienation through the dialogue.

b. Spectacle

Spectacle can be explain as all of thing in acting which can enjoy with see it (Kernodde, 1967:356). The characteristic of classic drama which apperaring luxury and majestic building it doesnt exist in Epic Concept. Besides property and stage set, spectacle can raise from acting, make attention to audien to keep enjoy the show. However acting spectacle in Geger Kademangan Kuthawinangun *Lurah* Play was succed make a sparate between audiens and the play. Spectacle not only did by *dagelan* actor, but sometimes roleplay use it. Spectacle just running with simple way, and it cause the realistic acting doesnt appear in this show. The following are some of the spectacles that can be identified as triggers for alienation:

c. Perang Galag Scene

Perang Galag is a term fighting *lurah* scenes or war between parties that are contradictory but not yet causing the victim to die. In this scene there were two people who defended their land from eviction against crew of Lurah Sarwobathi village head. The war scene in *Lurah* basically has its own characteristics, unlike in fighting scenes in realist drama, but in *lurah* it is always preceded by the *Kembangan Jurus* (showing fighting skill with solo spell). The addition of this development is one of the stilistic performances to make it interesting to watch.



Fig 1. Capture Scene 1 (1:41:34) Perang Gagal Scene

The spectacles that appeared in this scene were brought by actors who were initially serious fighting but at one time they started to hit each other, but the ones who were hit were friends, this happened several times until the audience laughed at it. The next spectacle is fighting, where actors show off a strange *jurus* and unreasonable names, but this provokes audience appreciation. From several examples of spectacles in the *Perang Gagal* scene, certainly not included in the realist drama, this makes the audience aware of what they see as merely entertainment.

d. Adipati's Son and Pawestri Romantic Scene

Wiyono said that the romantic scene for *lurah* was an obligation. It was told that the Adipati's son Kutha Kencana put his heart in one of the residents who were on standby to anticipate the kidnapping. At the end Adipati's son decide to join protect that villages with his couple. Because they were left alone, they flirting each other. At this time the spectacle is played with adorable acting and so romantic makes the audience hysterical, male actors respond to the audience, "ssstt!! Be quiet..". It's not enough to get there, spectacle is found when male actors will flirting dance, he using Bollywood actor film movements and is certainly very foreign if used for *lurah*.



Fig 2. Capture Scene 3 (1:01:41) Romantic Scene between Adipati's Son (left) and Pawestri (right)

Next, when Adipati's son and Pawestri enjoy flirt each other, came a mob of villagers who managed to catch the thief. The residents were surprised because in that chaos Pawestri and her couple not bothered at all. Finally, one of the resident figures shouted "from the past, love made forget the rights and obligations, even though this lecturer" while pointing at male actors. This is where the adipati's son is released from the character and is shown his true identity in real life. This kind of thing automatically makes alienation for the audience because the imagination of the Adipati's son's figure was destroyed.

e. *Dagelan Scene*

The joke is used as a breaker while the story going serious, the goal is to make relax the audience. Especially in the slap which contains light jokes to make the audience laugh out loud. Of course it can be ascertained that in this scene there are almost all spectacles.

f. *Pamungkas Scene*

The spectacle in the final scene is performed by the wise and oldest actor. He invites the audience to unite against arbitrariness. Speaking to the audience is the same as destroying the fourth dimension of the wall on theater, and this is where the audience is revived that what they witness is a show, more than that the audience is required to be able to think critically of real life.

IV. CONCLUSION

Epic is taken from the word Epos or heroic story. There is heroic show, the marginal were rebell a cruelty goverment. Main theme on Geger Kademangan Kuthawinangun *lurah* play is the rebellion.

Historization is Brecht's attempt to place the actor as if playing a historical scene. Alination is an attempt to describe an event in a new form that aims to prevent the audience from being catharsis. These three things, alienation becomes the most important element discussed in the context of the discussion about the Epik theater, to find out the existence of the alination, wriiting analyze the structure and texture of the Kademangan Kuthawinangun Geger play. The structure of the play includes themes, grooves and characterizations, while the play's texture includes spectacle and dialogue. Brecht believes that this epic formula can increase social sensitivity, as well as the Kademangan Geger Kuthawinangun play. They has big hopees for nation they have to be able to act as a motor for the daily actions and the audience to be critical and more concerned about the surrounding.

BIBLIOGRAPHY

- [1]. Anwar, Chairul. (1996). Laporan Penelitian, Realisme Sosial dan Teater Epik, Yogyakarta: LPM ISI Yogyakarta
- [2]. Given, L. M. (2008). The Sage Encyclopedia of Qualitative Research Methods. Sage Publications
- [3]. Kernodde, George R. (1967). Invitation to the Theatre. New York/Chicago/San Francisco/Atlanta: Harcourt, Brace & World, Inc
- [4]. Kutha Ratna, Nyoman. (2013). Glosarium: 1.250 Entri Kajian Sastra, Seni, dan Sosial Budaya. Yogyakarta: Pustaka Pelajar.
- [5]. Saptaria, Rikrik El. (2006). Panduan Praktis Akting Untuk Film dan Teater. Bandung: Rekayasa Sains.
- [6]. Sihombing, Wahyu. Slamet Sukirianto, Ikranagara, ed., (1980). Pertemuan Teater Jakarta: Dewan Kesenian Jakarta
- [7]. Simatupang, Rusyanto Landung L .(1987). Beberapa Hal Mengenai Penulisan Lakon, Yogyakarta: Citra Yogya.
- [8]. Soemardjo, Jakob. (1986). Ikhtisar Sejarah Teater Barat. Bandung: Penerbit Angkasa.
- [9]. Sugiharto, Bambang. 2013. Untuk Apa Seni?. Bandung: Matahari
- [10]. Willet, John. ed, (1974). Brecht on Theatre, The Development of An Aesthetic. London: Methuen.
- [11]. Yudiaryani. (2002). Panggung Teater Dunia: Perkembangan Bentuk dan Konvensi Teater, Yogyakarta: Pustaka Gondho Suli

Webtography

- [1]. <https://tirto.id/kejamnya-pengusuran-warga-kedung-ombo-dengan-dalih-pembangunan-cBfv>
- [2]. <http://www.kpa.or.id/news/blog/korban-kedung-ombo-minta-kasusnya-dibuka-kembali/>

**Corresponding Author: Kurnia Septa Erwida
Magister Program Indonesia institute of Arts Surakarta Jl. Ki Hajar Dewantara
19 Surakarta 57126, Indonesia (0271) 647658,*