



FROM POETRY TO PERFORMANCE; A TEXT ANALYSIS OF NOSTALGIA SEBUAH KOTA BY ISWADI PRATAMA (A REVIEW OF POST-DRAMATIC DRAMATURGY)

DARI PUISI KE PEMENTASAN; TEKS TEATER *NOSTALGIA SEBUAH KOTA* KARYA ISWADI PRATAMA DALAM TINJAUAN DRAMATURGI POSTDRAMATIK

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Abstract

Nostalgia Sebuah Kota is a theatrical performance built from elements of symbolic bodily expression and a variety of poetic dialogue. This distinguishes the show from theatrical performances, which generally conventionally present everyday bodies and prosaic dialogue, close to the realities of everyday life. This article is intended to investigate the show to discover the concept behind this particular choice of idioms and expressions. The show is approached with Hans-Thies Lehmann's post-dramatic theory of theater, where a theatrical description is no longer aimed at explaining characters, themes, and plots, but the construction of five new components, namely: text; room; time; body; and media. Applying the descriptive analysis method, with data obtained from text studies, narrative interviews, and documentation studies, the research shows that Nostalgia Sebuah Kota is a performance that is triggered from fragments of poetry. IswadiPratama chose poetic power as the director, who is also a poet, to expand the expression of the poetry he has written. Based on the exploration process of the poem, Nostalgia Sebuah Kota then produces three products at once, namely performance text, play text, and a new poetry text.

Keywords: *Nostalgia Sebuah Kota; Theater; Post-Dramatic; Poetry*

Abstrak

Nostalgia Sebuah Kota merupakan sebuah pertunjukan teater yang dibangun dari perpaduan antara unsur ekspresi ketubuhan simbolis dan paduan dialog puitik. Hal ini membedakan pertunjukan tersebut dengan pertunjukan teater yang umumnya secara konvensional menghadirkan tubuh sehari-hari dan dialog prosaik, dekat dengan kenyataan hidup sehari-hari. Artikel ini dimaksudkan sebagai suatu investigasi atas pertunjukan tersebut dengan tujuan menemukan konsep di balik pilihan idiom dan ekspresi yang khas tersebut. Pertunjukan didekati dengan teori teater postdramatik Hans-Thies Lehmann,



di mana pendeskripsian teater tidak lagi ditujukan untuk menjelaskan perihal karakter, tema, dan plot, melainkan konstruksi dari lima komponen baru, yakni: teks; ruang; waktu; tubuh; dan media. Menerapkan metode analisis deskriptif, dengan data yang diperoleh dari studi teks, wawancara naratif, dan studi dokumentasi, penelitian menunjukkan bahwa Nostalgia Sebuah Kota adalah pertunjukan yang dipicu dari penggalan puisi. Kekuatan puisi dipilih oleh Iswadi Pratama sebagai sutradara, yang juga merupakan penyair, sebagai bentuk perluasan ekspresi dari puisi yang pernah ditulisnya. Berdasarkan proses eksplorasi atas penggalan puisi tersebut, Nostalgia Sebuah Kota kemudian menghasilkan tiga produk sekaligus, yakni: teks pertunjukan, teks lakon, dan teks puisi yang baru.

Kata kunci: *Nostalgia Sebuah Kota; Teater; Post Dramatic; Puisi*

1. INTRODUCTION

Theatrical performances of *Nostalgia Sebuah Kota* became one of Iswadi Pratama's monumental works because this work became a departure point for Iswadi Pratama in creating contemporary theater works, which made him later listed as a theater artist who was quite reckoned with in Indonesia. *Nostalgia A Kota* is a theatrical show that tells the story of people who have lost a part of themselves from the side of life. *Nostalgia Sebuah Kota* has a very personal and intimate perspective in seeing things, with a unique intensity of language. This show invites the reader or audience to enter broad themes about the city, village, or homeland, the clash of values, socio-historical and cultural changes of a society.

Nostalgia Sebuah Kota shows a combination of bodily elements and a variety of poetic dialogue. This physical strength can be seen from the symbolic movements combined with poetic narration, making this show different from theatrical performances that generally depart from play texts. In general, there are three things in dramatic art, namely theme, plot, and character. Letwin explained that the form of theatrical performances can be seen from the plot, character, theme, genre, and style, which he later referred to as the architecture of drama (Stockdale et al., 2008). Same with that, George Kernodle proposed structural components. (character, plot, theme) and textures (dialog, spectacle, mood) (Kernodle, 1967). The two concepts have something in common; they both depart from the excellent tragedy concept of Aristotle's version. Gustav Freytag later developed this structure into a dramatic rhythm that includes exposition, complication, crisis, climax, resolution, and conclusion. (Lösel & Zimmer, 2021).

Meanwhile, in terms of content, drama texts (plays) are part of literary works that become a tool for a writer to be intellectuals, the infrastructure community as a target, and groups that use literary works as a superstructure (Imam Turmudzi, 2019). Like the drama text entitled *Nostalgia Sebuah Kota*, which also tries to raise the realities of psychological events and memories of a city as emphasizing conflict from the existing text, in other words, social processes will reflect themselves into a language in the context of certain situations according to the goals of the social process to be achieved. The language that appears based on the context of the situation produces registers of language as text, where one of the texts that can insert humanist values is drama text (Kartika Sari, 2018).

Based on the explanation above, it is very likely that the architecture that can be read at a glance in the show is not as understood conventionally. Therefore, an answer is needed on the



architecture used by Iswadi Pratama to build the performance text. Apart from form, a show's creative process and motivation for creation must be explored. When viewed from the process of creation, which is different from the previous performances, the closest assumption is that Iswadi Pratama has a unique motive in this show, but it is not yet known. Research on the directing of Iswadi Pratama on the text of the Nostalgia Sebuah Kota performance in a post-dramatic review has never been done before; however, it has been documented that Nostalgia Sebuah Kota has been presented on a worldwide scale and translated into English and German.

This becomes interesting to examine because it explains the reasons behind its creation. In this context, the Nostalgia Sebuah Kota can be understood as the product, the result, the director's psychic situation. Therefore, this study intends to explore the conceptual reasons behind creating the Nostalgia Sebuah Kota theater performance. To get to that analysis, we will first describe the form of the post-dramatic text Nostalgia Sebuah Kota by Iswadi Pratama, and the process of transferring the vehicle from poetry to the text of the Nostalgia Sebuah Kota performance.

2. METHODS

To answer the research questions above, the method used in this study is a qualitative method with a descriptive analysis approach. This method is intended to provide an overview of the state of the data. At the same time, the purpose of this study is expected to explain the situation under study with the support of data obtained from literature studies, documentation studies, and interviews to strengthen the analysis of researchers when concluding. In the descriptive analysis, the data is presented in written form and can be shown in graphs, diagrams, and tables to make it easier to understand the data. Bogdan and Taylor describe qualitative research methods as research procedures that produce descriptive data in words, notes related to meaning, value, and understanding. Therefore, qualitative has a holistic nature, namely the interpretation of the data about various aspects. The descriptive approach collects data in the form of text, words, symbols, images, although the data collected may be quantitative (Kaelan, 2012).

This was researched from February 2020 to June 2021. In this study, apart from written and oral data, the primary data were videos and photos of the Nostalgia Sebuah Kota theater performances, obtained from Teater Satu Lampung's archives. The second data in this study is from reviews, journals, articles, studies, news, and the text of the Nostalgia Sebuah Kota play as written data. Furthermore, oral sources in the form of information and direct explanations from the production team and related parties can provide suggestions and instructions to help answer this research. For written data, efforts are made through library research and archival studies. Finally, the data that has been collected is duplicated and grouped according to its relevance to the subject matter.

The data analysis's interpretation and interpretation in this research are intended to reveal the material objects contained in the Nostalgia Sebuah Kota theater performance, such as the use of properties used in the version. "In addition to descriptive data analysis, to determine the relationship between one category and another, analysis and interpretation methods are carried



out according to the research map guided by the problem and research objectives. This data analysis process is carried out to realize the construction of grounded theory, namely to find a systematic pattern of religious/philosophical worldviews from religious figures/philosophers who are the material objects of philosophical research(Kaelan, 2012).

The data analysis approach is based on examining the process of transforming vehicles from poems to performances as a dramaturgy or creation system, which is defined in this study as a means of producing experiences for the audience. If drama is understood as the construction of a drama, then, in fact, we can also say that post-dramatic itself is a construction of a theater. The concept of Post-dramatic can point to something much bigger than just the form of characterization of the shows. This concept is a tool to explore new “forms of practice” born from rejecting texts as fundamental principles(Pate, 2015).

Therefore, *Nostalgia Sebuah Kota* by Iswadi Pratama is formally approached with the post-dramatic theory initiated by Hans—Thies Lehmann. The description of post-dramatic theater no longer explains how the characters in the plot build events until they reach a climax and resolution as an anti-climax. Post-dramatic theater forms are more likely to analyze the relationship between performance texts and staging texts.

Post-dramatic theater form, seen from the text that is staged (if the text is staged) only as a standard component in the composition of motion, music, visuals, etc. The rift between discourse and theatrical text can be a way to openly examine performance gaps or even unrelated to each other(Lehmann, 2006).

The phrase above explains that what is evaluated in post-dramatic theater is the prudence with which the text of the performance is viewed in conjunction with all the compositions that comprise it. In the post-dramatic approach, all visible or meaningful components of the presentation can be assumed to be text. Moreover, because the post indicates after, there must be a reference to 'before'. In light of the notion of theater as dramatic art, it is possible to deduce that post-dramatic theater is a kind of theater that has exceeded drama. Lehmann organized his reading of post-dramatic theater into five distinct components that differ from Aristotle's interpretation of dramatic theater as seen through the so-called 'theatrical signs.' The word "theatrical sign" refers to all characteristics of the signifier in this context, not only those carrying specific information. Nonetheless, the signifier itself denotes something recognizable in practically all theatrical aspects(Afrizal et al., 2019).

Dramatic and post-dramatic can be seen from how the text is presented in the show. The presentation of dramatic texts usually emphasizes the causality of behavior and regular and systematic dialogues. In contrast, post-dramatic, the reader is presented more on symbolic actions with random patterns and not following the conference. The post-dramatic view of theater can be seen as an attempt to conceptualize art in terms in which it offers an experience that is not intentionally intervened from the real, such as time, space, and the body(Lehmann, 2006). According to Lehmann, at least five aspects can be considered in analyzing a post-



dramatic theatrical performance, such as *Nostalgia of a City*. The five aspects are: (1) text; (2) Space; (3) Time; (4) Body; and (5) Media.

3. RESULT AND DISCUSSION

Nostalgia Sebuah Kota Post-dramatic Performance Text

1. Parataxis/ Non-Hierarchical

The concept of parataxis text is the first thing seen in the *Nostalgia Sebuah Kota* theatrical performance. The audience throughout the show can quickly discover the workings of this similar concept. The principle of parataxis in post-dramatic theater works is a form of resistance to the provisions of traditional performance structures. As is generally understood, dramatic performances are very faithful to a particular design or rhythm in the form of a hierarchy commonly referred to as a dramatic rhythm, consisting of composition, conflict, climax, anticlimax, and resolution. Furthermore, in post-dramatic performances, the various elements involved, including vocals, gestures, sounds, music, dance, light, color, and so on, are not in an arrangement, where one is more important than the other. Instead, all components are placed together. The consequence is that the meaning process is delayed because the audience needs time to digest it first. Therefore, Lehmann mentions several ways the audience can understand post-dramatic performances, namely by looking at connections, correspondence, and clues.

The concept of Parataxis in the show *Nostalgia Sebuah Kota* can be seen in the five 'memories', which are the unit of an incident that replaces the act in this show. For example, **Memories 1**, is told about the longing of someone who has lost his identity. He imagined that living in a big city would make him happy with all the luxuries of a metropolitan town. But all is not as beautiful as pictured. Hunger, cold, and loneliness haunted him every day, almost making him commit suicide because he could no longer bear the pressures of living in a big city. Finally, he began to feel tired, and the desire to return to his hometown began to appear in his memory. But all that remains is a memory because there is no place for him to return to his hometown if he returns.

In **Memories 2**, the story focuses on the lives of people in a big city. When they can no longer earn money to eat and survive, they finally start selling anything, including selling themselves. In their anxiety about finding a way to stay, the bureaucrats are also busy selling promises to the people and guaranteeing them a happy life. However, the memories of their hometown returned to their memories. The comfort, beauty, and happiness of living with their families are constantly in their minds because that is the only thing that can make them survive in the big city, namely memories of their hometown. So finally, they continue to live in the big city, with the hope of returning to their hometown.

Memories 3 tells the story of endless suffering. He started dying of disease and was getting closer to death. Life in the city has taken away his identity so that he does not recognize himself. The bitter memories and suffering he experienced in the big city have been embedded in his memory until there is no memory of his hometown left. The only wish that crossed his mind was to die. Even though he lived in misery in a big city, he still wanted to be remembered as proof that he had lived there.



Memories 4 tells the story of the past when he was going to a big city. A mother advises her child who will go abroad and try their luck in a big city. No matter how hard he will live tomorrow in the big city, he still has a hometown to return to. He had tried his best, but fate said otherwise. Life in the city is not as friendly as it is at home. He must be able to think quickly and rack his brain in a bit of time to survive. Finally, the cruelty of life in the big city makes the memories of hometown increasingly fade. If he comes home, there is no place to return to because all the addresses are blurred, and his hometown is just a memory.

Memories 5 tells of despair and emptiness. There was no longer any place for him in his hometown because he had lost everything. Regret began to rise within him. He no longer has a hometown because life in the big city has eroded all his memories, including his own identity. The only thing he could do was go back through all the bitterness in the big city. The glittering Bayangs of the big city could never escape his memory. Even though all he was facing was suffering, it had forced his body to remember it all.

2. Simultaneous

The **second** concept, which appears to be used in the show *Nostalgia Sebuah Kota*, is this simultaneity, which among other things, can be seen in the use of three languages at once, namely Indonesian, English, and Lampung. In short, the principle of this simultaneity is using more than one language in one performance. However, the simultaneity of this language is not presented in the same scene but alternately in different locations. For example, simultaneity in the show *Nostalgia Sebuah Kota* can be seen at the beginning of the second memory, where a man is seen passing by while speaking dialogue in English. This can be observed in the video documentation of the *Nostalgia Sebuah Kota* performance and the play's text. An example is the following scene:

Fade out/Fade in: Strange man passing by

While I entered the town, the rain calmed down, coldness crept between acacia stalks, sniffed at leaves, wet branches, crawled through window cracks, a door opened halfway. Embracing pale clothes I had never found the time to make neat. Caressing arm, cheek, neck, and shoulder. Coldness crept into the air, too, formed remembrances along with daytime...

Loneliness on tiptoe among somber Bayangs. Loneliness, we know all too well. Loneliness, at all times arrogant, never willing to leave its throne in our hearts. A loneliness that once had guided our feet to enter the gardens of dreams, and then left us there without a sign where we should step on.

Loneliness too urged me, at one night, I embraced you with all longing and frightened of losing...

Fade out.



The principle of simultaneity in post-dramatic performances is closely related to the principle of parataxis that has been discussed. In contrast to dramatic performances, which convey meaning one by one through one sign after another to the audience, post-dramatic versions deliberately present a simultaneous experience for the audience. The purpose of these simultaneity principles is to give the audience the realization that it is impossible to perceive and digest all or the totality of the performance simultaneously. Therefore, simultaneity leads to choice and freedom for the audience, namely to choose only certain parts to digest and consciously leave other parts. This kind of thing, by Lehmann, is called the 'limitation of freedom'. However, simultaneity can productively encourage a different process of meaning for each audience by triggering imagination, re-combination, and rewriting the performances they witness.

3. Density Of Sign

The principle of this post-dramatic theater performance indicates resistance to the density of signs in dramatic theater, where wholeness and continuity are things that are usually strived for. Again, take the example of Appia's concept of 'light space.' (Appia & Beacham, 1993) (Beacham, 2014), Copeau with 'naked trestle.' (Chamberlain & Evans, 2017) Brecht's penchant for 'stage vacancies' and Peter Brook's 'empty spaces.' (Brook, 2017), Lehmann emphasizes the minimalist trend in post-dramatic performances. This is the show, among others, manifests in a bit of action, long pauses, minimalistic reduction, silence, and silence (Lehmann, 2006). We can find this similar principle in Nostalgia Sebuah Kota in various forms. Minimalist light, slow motion are some of them.

4. Plethora

According to medical understanding, plethora is a condition in which the body experiences excess blood, characterized by swelling and redness of the skin. Like the previous elements, the plethora of aspects in post-dramatic performances are various deformations of form, which are manifested, among others, by opposing the principles of unity, identity certainty, symmetrical arrangement, formal logic, single legibility, or visibility. (Lehmann, 2006). Through applying this concept, various post-dramatic theater performances aim to communicate chaos, inadequacy, disorientation, sadness, and even a frightening emptiness. It is created by presenting unfamiliar forms to the audience so that they have difficulty finding a single meaning for the spectacle. Instead, the audience for post-dramatic performances is expected to respond in the form of sensory and emotional.

Meanwhile, we can easily find all the elements mentioned above in Nostalgia Sebuah Kota. First, chaos is seen in the scene where all the characters have a dialogue simultaneously. Therefore, it cannot understand the meaning of the utterance, but the event describes chaos. This can be seen in the second memory after a passing stranger spoke, which in the text of the play is written as follows:

Then all talk. Say anything you can or can't say, sell anything you can/can't sell, curse at what you can/can't, cry over anything you can/can't cry, laugh at anything you can/can't laugh at, be whatever it can/couldn't be.



1. Sorry, guys. There's nothing more I can sell myself. It's all over; it's over. Please, don't push me, please.... What? Do you want to write my biography? (laugh).
2. Sorry, a thousand apologies, brother, even that has been written by hundreds of famous and debuted authors. The history from when I was little until I became a public figure today has been entirely written. A book will soon be published that reveals my story of when I was in the womb. What? my parent's life story? Just for your information, books about my ancestors' history have been printed repeatedly. So, again, sorry, guys....
3. Politics, brothers and sisters, there is no more secure investment for your future other than politics. Politics is a lifestyle. Politics is a quick and easy way to achieve success. To do politics in this country, you don't need complicated requirements. If you are classified as uncaptialized, all you need is a long tongue, feelings viler than anyone, and the ultimate art of deception. So, what are you waiting for, let's join.... Gather all the evil thoughts and intentions that have ever existed in your life; together, we unite the power to deceive the people!!!
4. If you are challenging to be happy with, come to our beauty salon. Our salon is equipped with new technology: precisely, zoom in on whatever you want to enlarge. You can widen your eyeballs, your lips, nose, teeth, ear tongue, breasts, genitals, hips.... You can even enlarge your pores, nostrils, and buttocks. We will serve you with the lowest cost and the highest level of security guarantee. In addition, we are also able to duplicate and duplicate your gender. All for your satisfaction and happiness...
5. I'll kill you! I kill you! I burn you! I'm attacking you! I'll finish you! Mine you! Your butt! Your pig! You dog! You devil! You devil! Your striped ghost! Flea Monkey you! Dajjal you! Lick you! Is there any missing vocabulary there? You rotten, you bastard! Worms. Is there a vocabulary that.....
6. Oi... Oi... go home oi... your husband was laid off, your house was evicted, your father was massacred... your wife became a slave, oi.... go home oi ... your husband is in prison ... your house is burned ... your father fell into a ravine Your wife is for sale.... oi... go home... oi... what do you want to be.... oi... go home oi....
7. Brethren, I will take you on an adventure into the future. I will introduce the result of the growth of a species called humans. This is a masterpiece that has been carried out by the most reliable researchers in the world for hundreds of years. The future human figure is a combination of the entire human race that has ever existed with all kinds of animals, plants, and all jinn nations. This is the result of future human physical and mental development.
8. Religion.... religion.... religion...! I offer a new faith for your restless soul's longing for peace. By following this religion, you will get various kinds of



facilities and conveniences. You will also get a credit card, free shopping service in all complete supermarkets, free-roaming and toll-free, and the most exceptional service for you: in this new religion, hell does not exist!

5. Musicalization

Musicalization is another crucial aspect of post-dramatic performances. But 'music' in this case is not understood only as music in the conventional sense. Instead, music is also understood as the process of musicalizing actors' voices and sound effects in the performance (Lehmann, 2006). Thus, we can say that post-dramatic theater performances develop independently of auditive semiotics, namely signs of performance that target the audience's sense of hearing. Of course, this can be seen as opposed to voice actors conveying messages verbally in dramatic theatrical performances or so-called linguistic signs (Pramayoza, 2020). Musicalization, in this sense, is one of the most potent movements toward the final burial of drama and meaning. From a methodological point of view, it is essential to consider such a phenomenon not only as a (perhaps genuinely original) extension of dramatic theatre. Analytical perspectives must shift to speak and recognize even in the staging of plays that are new and no longer dramatic theatrical language (Lehmann, 2006).

The musical element is seen in the first scene when all the performers walk around the stage like soldiers practicing while saying 'my sorrow'. At first, the sentence was pronounced firmly, in tandem with the stomping of the performers' feet. Then the performers started walking randomly and said the word 'my sorrow' rhythmically while shaking their bodies. In the next scene, the performers take a dipper filled with pebbles and start shaking the dipper slowly to sound like the sound of rain. Can also hear the sound produced by the dipper filled with gravel like the sound of a train running. At the same time, the other performers randomly used umbrellas and started to say the following dialogue:

can also hear the sound produced by the dipper filled with gravel **Woman under an umbrella:**

Along the Tanjungkarang road, January fell like rain. Market sheen; light on a girl's cheek. My man got lost here; there is no place to stop in every telephone ring, postcards, and an old girlfriend.

I don't know how many calendars it's been, and I can't mark it, other than the pain of the trowel tear on the iron rust. My shoulders are cold, caught by the sharp wind and the sun that repeatedly falls, jagged, whizzing.

Along the Tanjung Karang road, rain falls, January thunders. I tightened my coat and shirt collar. People rearrange themselves, enter the past that continues to grow in my brain.

Rushing girl:



I shouldn't have left you. There's no one in this town, just other people. The city that now walks into me, trying to rid itself of everyone's memories. A sparrow, perhaps an Ikarus, chills in a city park. Floats then die. There's no sound, but it's beating in my heart.

I wanted to run, slapping everyone's shoulders, ringing church bells echoing the call to prayer. But death and life are just ordinary things—no more ceremonies.

The women looked pale under the umbrellas. A man runs. Another person walked in carrying a dagger. People kept on passing. The fogs. Bell. Bayangs and Silas strode slowly through the crowd.

6. Scenography and Visual Dramaturgy

Lehmann emphatically says that what he calls 'visual dramaturgy' does not mean that post-dramatic performance visualization is exclusively dramaturgy of the show itself. Instead, dramaturgy in post-dramatic performances is not subject to text and, therefore, can freely develop its logic. What is interesting about the type of theater that is often referred to as 'visual theatre' from this point of view is not whether it is a blessing or a disaster for theatrical arts, or whether it is the last resort for theater in the image civilization; nor is it essential, in a historiographical sense, whether the time has passed and whether neo-Naturalist or theatrical narrative forms may return. Rather a question of what symptoms about it for theatrical semiosis. The construction of the meaning of performances communicated through them (however separated) in visual dramaturgy is determined by optical data. This is what Lehmann later called a 'scenographic theatre.'

Scenography itself can be understood as a visual design that aims to build a performance environment. However, the meaning is no longer limited to creating beautiful visuals but also visuals that show a socio-cultural vision. Thus, a visual design results from research on various aspects of people's lives that are sublimated onto the stage through the selection and arrangement of different staging elements (Pramayoza, 2006).

In the show *Nostalgia Sebuah Kota* the scenography of the exhibition is seen when the characters of Bayang and Silam begin to have a dialogue. Three performers sat in the corner backstage and wore umbrellas. While having a conversation, Silam and Bayang ran in place slowly and walked randomly. The two continued to dialogue with each other and began to curl up in the center of the stage. Then, the three performers sitting in the corner backstage started walking around Silam and Bayang while having a dialogue.

Rushing girl:

Sorry, I have to hurry. You and the room are too crowded, whiny, and full of swearing. I'm going to Tanjungkarang, maybe eat, look at clothes, or sleep with acquaintances. Didn't we agree to betray each other? You don't have to call. I'll be home late at night. Clean the books from the dust.



Leave a note if you go. Ah, yes, your shoes are full of mud, and you haven't turned off the radio since last night. Don't suck the insect venom, and I don't want to bury you. I love you, but I have no heart...

Then the other performers started to come in carrying umbrellas and circled Bayang and Silam. The performers walk faster with the loud stomping of feet accompanied by the sound of bells jingling loudly. Then the performers left the stage, Silam and Bayang began to turn into flies, and a buzzing accompanied each subsequent dialogue.

7. Warm and Cold

For Lehmann, every theatrical performance has a certain level of 'warmth'. In the context of conventional theater, this 'warmth' arises because of the embodiment of character through the body and voice of the actor, or what is often referred to as the 'life' of the performance. In other words, the realization of a character in a psychological sense, which depends on the actor's ability to 'live' the character he brings on stage, is the 'warmth' of a conventional or dramatic theatrical performance (Lehmann, 2006). Therefore, in post-dramatic theater performances, the audience may be disturbed because they find a 'cold' body as a spectacle on stage. The 'cold' body is created because the actor does not entirely do something with his gestures to indicate psychological motivation. Instead, gestures sometimes function as part of mere choreography and motion composition, or in other words, only for visual purposes. But should also bear in mind that on the opposite side, an excessive visual dimension can cause extreme heat as well.

If viewed in the Nostalgia Sebuah Kota, the audience will not get the warmth that arises from the bodies and voices of the actors, but only the cold during the performance. This is also caused by characters who cannot identify socially. The characters in Nostalgia Sebuah Kota are dominated by theatrical characters, such as; Bayang, Silam, Men, Women, Stranger Men, Women under Umbrellas, Women in a hurry, and Women in Miners.

8. Physicality

About the principle of warm and cold above, according to (2006: 95) the performer's body in a post-dramatic performance becomes the center of the spectacle, not only as a carrier of meaning but also in terms of its physical aspects and gestures. That is, unlike dramatic theater, which tends to use the actor's body as a way of presenting characters, in post-dramatic theater performances, the performer's body is also used as a tool to create its charm and as a means to create various effects, including boredom, anxiety or fear. Therefore, it is natural that many post-dramatic performances present the body with the concept of pain, disability, or deformity. This similar concept in the show Nostalgia Sebuah Kota is manifested in scenes that show that the actor's body can be anything. Every dialogue spoken by the performers is accompanied by gestures and movements that have nothing to do with the spoken dialogue. This can be seen in the following scene:

man:



I see myself here, day after day, continuously, becoming nothing...

Woman :

When passing through this town, I always tell you there's something shining tomorrow behind the fog, sunflowers. But these roads lead us nowhere, only our Bayangs along the way, lonely.

But I always tell you, there's something shining tomorrow. Go home, and sleep, somewhere, maybe in a dream, I will smile at you again....

In the scene above, the performers are walking randomly while jumping up and down. The male performers kept on muttering while acting as if they were reaching for something. The action is repeated continuously until all performers follow it. Then the performers stopped and sculpted into a monument in a museum

9. Teater Konkret

In general, theatrical performances that do not have a dramatic plot or plot are often referred to as 'abstract theatre.' Thus, post-dramatic theater is generally considered an 'abstract theatre' because it loses some or all of the plot logic. Lehmann seems to be trying to counter by proposing a concept he calls 'concrete theatre'.. (Lehmann, 2006). With this concept, the formal structure of dramatic performances, which generally consider reality as a reference, in post-dramatic theater performances can hardly be found anymore. In other words, Lehmann sees the non-mimetic tendency of post-dramatic performances as an opportunity for the theater to become 'concrete.'

The theater is a branch of art that explores and manifests in space and time, using the human body and utilizing media technology and the medium of other components of art. I can also say that with this concept, post-dramatic theater aims to underline and restore the experimental aspects of theatrical art, which have not been used for a long time because they continue to follow existing conventions. This similar concept in the show *Nostalgia Sebuah Kota* looks very clear. Each scene in the front is a piece of the repertoire of a story that has no relationship with one another. The story runs smoothly, but there is no conflict and climax in it. This is what makes the *Nostalgia Sebuah Kota* show not dramatic in its report. Instead, each scene is presented in the form of exploration of the performers' bodies which is occasionally accompanied by musicalization created by the performers themselves.

10. Disturbance on (the) Real

The post-dramatic theater is interested in exploring the 'failures' and 'accidents' of actors by prioritizing the principle of theater as an actual performing art. (Lehmann, 2006). This is realized, among others, by combining aesthetic and extra-aesthetic elements. The audience is made to no longer know whether an action on stage is part of the performance or the intrusion and improvisation of the text. In that way, the show plays with the audience's perception by presenting an 'aesthetic of uncertainty.' This concept in post-dramatic performances opens up broader semiotic possibilities, which have been minimized by theaters that depart from dramatic



texts. According to Lehmann [post-dramatic theater], it implicitly invites performative actions that give new meaning and performative actions that carry meaning in new ways, or more precisely: risking the substance itself (Lehmann, 2006). This concept is realized at the beginning of the scene, where all the performers are already on stage. Accompanied by vocal chants, the performers stretched and warmed up while jogging. Then, while running around the stage, the performers started chanting 'my sorrow'. In this scene, the audience is faced with the natural disturbance, where the audience does not know whether when the performers warm up, it is already part of the show or not.

11. Events/ Situations

The concept of events/situations in post-dramatic performances shows the increasingly thin difference between theater and event art or performance art. The two branches of the show have the same medium and the subject of the spectacle, namely real action, here and now. According to Lehmann, both post-dramatic theater and event art have lost texts and literature's critical role. Both types of artwork with physical, affective, and spatial relationships between actor and audience and explore the possibilities of participation and interaction. The post-dramatic performance thus underscores the real 'presence of the performer in front of the audience, which goes against the logic of re-presentation or mimesis of dramatic performance.

Furthermore, through this concept, post-dramatic performances are oriented to a process and not to the final result as Lehmann said that theater is defined as a process and not as a finished result, as a production activity and action, not as a product, as an energetic style (*energeia*) and not as a work (*ergon*) (Lehmann, 2006). This concept is not fully applied in the *Nostalgia Sebuah Kota* show. Because the work still has a training process, and what is staged is the result of that practice

Post-dramatic Aspects of *Nostalgia Sebuah Kota*

1. Text

Text development in post-dramatic performances thus tends to be a form of texture or fabric of several texts with different mediums. Eugenio Barba has also stated this same understanding, arguing that dramaturgy as a performance only becomes real or can be perceived or watched as a texture, namely the interweaving and merging of various texts through the principle of or simultaneity. (Barba, 1985). The first text involved in the construction of the texture, according to Lehmann, is 'body text' and 'choreography.' The second text in a post-dramatic performance is what Lehmann calls 'Textscape.' Lehmann's use of the term 'textscape' In describing the tendency of text development through sound and sound in post-dramatic performances, he takes it from the notion of a soundscape.

Based on this understanding, Lehman then concludes post-dramatic theater as a 'sound theatre.' Further discussion of this principle, described by The relationship between text and stage, has long been the concern of theater theorists as evidence. Furthermore, even though contemporary Aristotelian Western conventional theater is text-based and focused, the best way to harmonize text and performance is a different subject of considerable debate over time. Lehmann described the battle as being between "verbal" and "nonverbal". In response to Szondi's



articulation of the crisis in drama, Lehmann argues that "a theater without drama does exist". Although the relationship between classical drama and post-dramatic theater is undeniable, the main differences arise from the deconstruction of texts and the erasure of literature. After the drama crisis occurred and artists refused to work with traditional theatrical forms, the new theater discourse claimed its autonomy as "independent artistic practice." (Lehmann, 2006).

This term underscores the connection between post-dramatic language and visual dramaturgy, which still refers to "landscape play". Lehmann further described the form as a blend of text, sound, and noise. Instead of pursuing the creative process under the pressure of the text, directors develop their logic and act according to their own needs. Undeniably, the aesthetics of post-dramatic theater is also shaped by experimental practice in which various art forms are fused. Consequently, multi-genre production focuses on new production techniques that promote disorganized soundscapes in which words run back and forth, developing overlaps or inconsistencies in the flow of staging compositions. Fragmentation of the performer's utterances on stage, overlapping with the music's sound, and distortion of sound, which results in cacophony, screams, and so on. Based on the description of memories above, *Nostalgia Sebuah Kota* is not a conventional show that carries Aristotelian drama. Because, in *Nostalgia Sebuah Kota*, you can't see how The Leading Character works in the plot and what kind of obstacles are preventing it from reaching its goal.

2. Space

The discussion of space matters in post-dramatic theater performances is built by comparing the dramatic space and the post-dramatic space itself. In the sense of dramatic theater, Lehman said as a symbolic and metaphorical space, where the space built is a space that represents another space, namely the space in a fictional story shown to the audience. According to Lehmann, in various post-dramatic theatrical performances, such space, which provides a distance between the audience and what they are watching, is transformed into what he calls a 'metonymic' space, with a *pars pro toto* pattern. Let's look at the science of semiotics. Metonymy is a kind of representation of the whole, where one object represents other objects in the same environment. At the same time, metaphor is a one-to-one simile, where one object describes another object.

Similar comparisons can also be seen in comparing character functions, where Pramayoza said that the function of characters as metonyms confirms the position of characters in the whole text of the play about other characters. The function of rightness as a metaphor is the embodiment of morality as a parable or representation, for example, from an ideology, theme, social class, and others (Pramayoza, 2013). Based on this understanding, one can say that in post-dramatic theater performances, the function of space moves from being a metaphor to metonymy.

3. Time

As is well known, in the tradition of dramatic theater performances, one of the principles that always needs to be faithfully maintained is the unity of time, as part of what Aristotle stated as a trilogy of unity, namely the unity of space, time, and events. The concept of time in



Nostalgia Sebuah Kota is based on the aesthetic notion of post-dramatic theatre; of course, it is different from the idea of time in its understanding in theatrical works based on dramatic texts. Time is generally understood as a marker of duration in life, a periodic event characterized by the presence of seconds, minutes, and hours, changes between day and night, light and dark, beginning and end, a measurable distance from the current duration (moment, time distance, the movement is present linearly.

Time in the perspective of post-dramatic theater is not tied to the issue of time in a linearly constructed theatrical performance. The most basic thing in the cultivation of post-dramatic theater is based on the body movements of actors and objects, positioning time as ambiguous, unrealistic, containing elements of multiple interpretations so that the audience must have the intelligence of imagination and knowledge so that they can capture the issues that are revealed. In theatrical performances. Lehmann (2006) Explains that the complementary aspect of the unity of time is continuity within and isolation from the outside is still a basic rule not only of theater but of other forms of narrative as well, as an attempt to glance at Hollywood films with their ideal of the 'invisible slice' will quickly prove. We can conclude that the Aristotelian tradition of the dramaturgy of time pursues at least all of these goals: to prevent the appearance of time as time. Such time is meant to disappear, reduced to a less conspicuous state of action.

Starting from the understanding of time above, Nostalgia Sebuah Kota has relevance to the understanding of the imaginary construction of time. That is, the knowledge of time in Nostalgia of a City is not in the context of the duration of the performance from beginning to end. However, the presence of time that does not occur linearly in dramatic theater works confirms events in the morning, afternoon, or evening. Also, the hour markers can be seen in the next text (neben text) and the dialogue between characters (subtext) in the drama script. Theatrical performance of Nostalgia Sebuah Kota, moving on metaphorical and imaginary time. The audience is given the freedom of imagination to interpret the movement of time during the performance. The role of time is returned to the audience's imagination in capturing all the events that occur on the stage. Time in the show Nostalgia Sebuah Kota time in each repertoire is not presented clearly. The audience is free to interpret the timing of events in each repertoire because in post-dramatic theater time is an ambiguous or imaginary metaphysics.

4. Body

As discussed earlier in the body text section, the use of the body in post-dramatic theatrical performances underlines the change from the body of the actor who represents or is often said to 'animate' a character, to the body of the performer who is entirely a text in front of the audience. Thus, the body in post-dramatic theatrical performances (Post-dramatic images of the body, pain, catharsis). The performers present movements that are arranged in the form of a composition in such away. For example, in one scene, when Bayang chases the Silam. The Bayang figure makes a gesture like someone running as if chasing something, but all he does is run in place. Then in the next scene, Silam and Bayang become flies. The two performers created a gesture like a flying animal by bending their bodies and starting to run randomly across the stage. The other



performers gave the sound effect of flying flies, then Silam and Bayang began to a dialogue. The example above shows how performers use their bodies to animate the characters being played.

5. Media

Perhaps, media use is one of the unique characteristics of post-dramatic theater performances, which distinguishes them from dramatic performances. It can be said as a distinctive characteristic because, in theatrical performances, media tends to be avoided. Media use as a medium of expression in post-dramatic versions can be traced back to Brecht's idea of alienation. In *Nostalgia Sebuah Kota*'s show, musical media uses more unusual instruments, such as a dipper containing pebbles and bells. In some scenes, the dipper is also used as a drum instrument by performers. Then the performers also create their devices with their vocals, such as flies flying and songs used as background or background music for several events.

Furthermore, the artistic media used include properties such as dippers and umbrellas and lighting. The dipper and umbrella properties are not used as they are. In one scene, the dipper is used as a microphone or loudspeaker by the performers. Then in the next scene, the dipper is used as a percussion instrument while having fun. At the same time, the umbrella property in the first scene is held by the performers running like a rifle. So that the performers look like soldiers who are training. Meanwhile, artistic lighting media in the *Nostalgia Sebuah Kota* show is used as a marker of alternation between one repertoire or memories with the next. In some scenes, lighting serves as an effect that reflects the atmosphere or emotions felt by the characters of Bayang and Silam.

Nostalgia Sebuah Kota As a Post-dramatic Theater

Based on the text analysis and the concepts applied in the *Nostalgia Sebuah Kota* above, it can be said that there are many ways to see the form of theatrical performances. Simply looking at the performance structure can start it from the visual art aspect that appears on the stage. Usually in this way can directly determine the style of staging. Postdramatic theater forms can also be distinguished from the Aristotelian dramatic convention based on a linear plot, referring to Freytag with the Aristotelian pyramid concept, which begins with exposition, complication, climax, anticlimax, resolution, and conclusion. Meanwhile, post-dramatic theater, puts forward pieces of events that are constructed randomly, wildly, and imaginatively.

A script is not part of the theater. A hand may start with an idea, but theater begins with an action. (Ball, 2002). The dramatic theater is dominated by text importance, and in modern theater, performances consist mainly of recitations and illustrations of plays in written texts. For this reason, post-dramatic is considered a theory that tries to challenge the Aristotelian understanding of dramatics, which cannot predict and explain new theater forms that are present. Postdramatics can be distinguished from the conservative conventions of Aristotelian dramatics as seen by the so-called 'theatrical signs'. In this context, the term theatrical sign includes all dimensions of the signifier, not only signals that carry specific information, but the signifier signifies something that can be identified in almost all dramatic elements.



Judging from the form of the play, *Nostalgia Sebuah Kota* is in the form of short monologues; the monologues are divided into several parts and dominated by the characters of Shadow and Silam. We can see that the actors are not in dialogue with each other, each actor is focused on expressing his feelings personally, but they are united in one event. This form of play is also seen in Heiner Muller's play *The Hamlet machine*, translated by Dennis Redmond, where Hamlet, Horatio, and Ophelia are not building a dialectic with each other but instead voicing the pain of their suffering (Müller, 2014), (Thomas, 2019).

This similar nature is influenced by the creation process of the work of the *Nostalgia Sebuah Kota* itself. Unlike theatrical performances, which usually start from a finished play text, *Nostalgia Sebuah Kota* begins with a few words that Iswadi gives to the actors. The actors then process the fragments into sentences based on their understanding of the words by finding the context with their daily experiences and observations. These sentences were brought to the practice room, given body responses, and then subjected to an editing process by Iswadi Pratama as the director. The editing method is done by arranging verbal and behavioral sentences into a plot. Based on that, the *Nostalgia Sebuah Kota* performance was created and then written into a play text.

4. CONCLUSION

If we look at the text of the performance and its concept, we can conclude that *Nostalgia Sebuah Kota* is not a dramatic theatre. Therefore, this form of interpretation cannot be approached using Aristotle's concept. Instead, borrowing Letwin's term about drama 'architecture', the *Nostalgia Sebuah Kota* performance architecture is another form. This is because the play text, which is usually the initial source of the creation process, is no longer in that position but is created and reaches the final stage at the end of the process. Meanwhile, on the other hand, the characters presented are also difficult to identify physiologically, sociologically, and psychologically, as usually the characters in dramatic theater can be analyzed.

In the show *Nostalgia Sebuah Kota*, most of the dialogue is dominated by memories of the city, love stories, and loneliness. So, the assumption is that *Nostalgia Sebuah Kota* is a work of discovery that departs from a psychic condition. Psychological works are individual creative works that explain love, family, and the environment. Meanwhile, inventions are works that come from the collective unconscious (Damajanti, 2013). Therefore, the audience who watched this show can interpret it freely and openly. At this level, one can say that the process of transitioning from fragments of poetry to scenes is an attempt to expand the possibilities of expression from the poetry created by Iswadi Pratama earlier.

Overall, in the performance of *Nostalgia Sebuah Kota*, the dialogues spoken by the actors are in the form of short monologues, and from time to time, they are also depicted in the form of lyrical poems. Meanwhile, Iswadi Pratama said that the *Nostalgia Sebuah Kota* did not depart from the play's text (Interview with Iswadi Pratama, Padang, February 21, 2018). The background of the emergence of this movement in the work of Iswadi Pratama, of course, requires in-depth analysis. Meanwhile, the poetic power of the narrative is thought to have arisen



from the personal side of Iswadi Pratama himself, who apart from being a theater director was also known as a poet. Therefore, it is highly probable that the Nostalgia Sebuah Kota is a performance inspired by poetry.

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