

# SETTING OF DEVELOPED COUNTRY IN DRAMA SCRIPT “NYAYIAN RIMBAYANA”

## (A Study of Roland Barthes’ Semiotics with Myth of Liberal Capitalism)

Deden Novan Setiawan Nugraha <sup>1</sup>, Suganda Djuhardi <sup>2</sup>

1. Faculty of Business and Management, Widyatama University, Bandung - Indonesia

*E-mail: deden.novan@widyatama.ac.id*

2. Faculty of Arts, Universitas Pasundan, Bandung - Indonesia

*E-mail: sugandadjuhadi@yahoo.com*

### Abstract

The analysis of this research basically concerns issue of cultural heritage in the context of setting in developed country which is depicted through the sign systems found in the drama script “Nyayian Rimbayana”. Principally, the research is a descriptive qualitative research with Roland Barthes’s semiotics as the main tool to examine the data. The sign systems detected are interpreted in two orders of significations (language level and myth level). Observed based on the myth of liberal capitalism, the setting of developed country illustrated through the sign systems are specifically in principles of modernity of infrastructure (infrastructure appearance); diversity of social class, capital force (social class); mercantilism, non-intervention of government, policies of encouragement, the disregard of domestic policies, and non-inward-looking development policies (leader role); and market force, free market system, openness of country’s economies, profit motive, private ownership property, and no legal limit on the accumulation of property (industrial prototype).

**Keywords:** *Drama, semiotics, developed country, liberal capitalism.*

### 1. Introduction

As mimetic products, literary works typically reflect surrounding external environments which incidentally turn into the underpinning of their births. The presences of literary works physically come to be conventional constructions which are functioned by the authors to communicate and portray implicitly or explicitly numerous impressions having to do with many public phenomena. Language terminologies used in their works are categorically systems of signs being rich of implications. Put in other way, literary works, regarding this aspect, continually enrich and transform mere “dictionary meanings” which afterward

generate new significances by the clash and condensation of their various levels (Eagleton, 1996: 88-89).

One representative product of the occasion is drama script “Nyanyian Rimbayana”, an animal opera composed by Ahmad Jalidu in 2009. The major issue exposed in the drama script is a new archetype of a development adopted by a leader (Princess Gulma) to mature her area (country). Being the dominant message of the drama script, the new archetype of development is communicated symbolically through the extraordinary use of certain language terminologies. As a matter of fact, the drama script is structurally a conventional media containing various sign systems which

implicitly discover description of the archetype of development taken on to obtain some improvement. Consequently, constructing the valid and respectable description of the archetypal of development definitely should be through completing an accurate interpretation of the sign systems. The process of interpretation itself, therefore, should cover any level of conventions of the drama script as a literary work; language convention and literary convention (Pradopo, 2002: 47-48).

In respect of the two conventions, interpretation process of the sign systems surely should catch both their explicit and implicit implications. Results of the interpretation process are unquestionably projected to be able to expose “pure” significations of the sign systems. The “pure” significations, however, can merely be acquired when the interpretation process is logically conducted in segments of sign systems’ denotation and connotation. Relevantly, scope of methodical scheme used in the interpretation process totally must encompass their meanings (explicit) and significances (implicit).

As regards, Roland Barthes’s semiotics with its two orders of significations as the basis phases of interpretation; language range and myth range (Barthes, 1972: 113), is considerably the most applicable schematic to realize the qualified results of the interpretation process. Every single of the two orders of significations methodically attends at each level of interpretation toward the sign systems, which is language range (meaning) at language convention (denotation) and myth range (significance) at literary convention (connotation). Relevantly, since the second order of significations absolutely operates through “myth”, a number of sign systems indicating the setting of developed country in drama script “Nyayian Rimbayana” are interpreted based on particular main points of “Liberal Capitalism”. The sign systems found are substantively related to developed country conceptions and then connotatively signified from the liberal capitalism point of view – as its myth. Hence, the descriptions of developed country setting are particularly assembled based on the relationship between

aspects of developed country and some main criteria of liberal capitalism.

Starting from the consideration above, merely single question to be answered in this research is “what is the detail portrayal of developed country setting demonstrated in drama script “Nyayian Rimbayana”?”

## 2. Method

Comprehensively, the method used in this research is qualitative research due to a fact that the whole data of this research is basically narrative data (Polit and Beck, 2003: 33). The particular technique applied in the analyzing process is descriptive analysis through the analysis-synthesis schema in which the technique of interpreting is done by disentangling smartly a certain case and then constructing logically a proportional principle or theory (Endaswara, 2013: 88).

Collecting the data of this research is predominantly in the framework of a documentary study; an activity to obtain certain document and observe its contents in purpose to catch some valuable information (Cohen, Manion, and Morrison, 2007: 201). In respect of its substance, the documentary study is performed by gaining the drama script “Nyanyian Rimbayana” (as the data source) that afterward is examined through comprehensive reading procedure (read completely and intensively the drama script) by purpose to analytically identify the sign systems.

Further extent, the sign systems (terminologies specifying the setting of developed country) found are then interpreted by using Roland Bathes’ semiotics. The inferences of sign systems are signified in two levels of significations; the language level and myth level. Language level substantially is denotations of the terminologies so that their meanings are constructed lexically based on the basic meaning of the terminologies themselves. In contrast, as myth level considerably refers to connotations, the significances of the terminologies are built in relation to its myth; the ideology of liberal capitalism system. In a simple way, implications of the sign systems are perceived based on several

major points of liberal capitalism conception. Hereafter, the setting of developed country is displayed scientifically from liberal capitalism point of view.

### 3. Result and Discussion

Drama particularly is one of literary major genres so that discussing about drama should firstly begin with discussing about literature. Terminologically, literature is derived from Latin “literatura” which simply means everything that is written or the use of language in written form (Sardjono, 1992: 6). In Iwuchukwu’s (2008: 3) outlook, literature is basically an imaginative art which expresses thoughts and feelings of the artist on events around him/her. In most cases, literature as said by Iwuchukwu deals with life experiences (human experiences) and the author/artist uses words in a powerful, effective and captivating manner to paint his/her picture of the human experiences.

A little bit different, Eagleton (1996: 2) elucidates that literature possibly is definable not according to whether literature is fictional or imaginative, but because literature uses language in peculiar ways. On this theory, according to Eagleton, it can be noticed that literature is a kind of writing which represents an organized violence committed on ordinary speech. Hence, literature in a simple way transforms and intensifies ordinary language, deviates systematically from everyday speech.

With regard to the clarification above, it can be settled that literature essentially designates everything which concerns to the use of language – especially in written form – in extraordinary way, which in simple words means differs systematically from everyday speech. Literature normally is an imaginative art which is used by the authors or artists to express their feeling or thought about various events around them. In view of that, literature surely relates to the authors or artists’ pictures of life experiences which are painted through the use of words (language) in a powerful, effective and captivating manner.

Consequently, drama as one genre of literary work in simple way can be determined as art works which presents the picture of human experiences in written form (drama script) and plays (performances on stage). Drama – whether it is still as script or even has already been played on stage – is a product to express the authors or artists’ profound thoughts and feelings through language. In other words, drama is mainly resulted from the peculiar way in using language by the authors or artists to portray some occurrences around their external environments.

The word drama, according to Klarer (1999: 42), derives from the Greek “draein”, meaning “to do” or “to act” which thereby refers to a performance or representation by actors. These meaning then broadly determinates drama as a form of theatre that tells a story in which characters set out to do, to accomplish, or to take some sort of action; whilst, theatre itself is about an audience witnessing a production or a theatrical event (Downs, Wright, and Ramsey, 2013: 14). Brecht (Iwuchukwu, 2008: 5-6), on the other hand, insists that drama principally is not just an imitation of action, but it can be viewed as a tool for the demonstration of social conditions. In other words, drama in Brecht’s opinion is not just an entertainment but as well an instrument of political and social change. As a main point of these rationalizations, drama substantively denotes a performance by actors which tells a certain story to mainly replicate social condition.

Recounting on its classifications, drama substantially can be viewed based on two basic categories, tragedy and comedy (Aristotle in Klarer, 1999: 42). In this outlook, Aristotle characterizes tragedy as a representation of an action that is heroic and complete. Besides, it also represents men in action and does not use narrative, and through pity and fear it effects relief. Truthfully, by watching the tragic events on stage, the audience according to Aristotle is mainly meant to experience a catharsis or spiritual cleansing. Comedy, on the other hand, in Aristotle’s perspective has humorous themes which is primarily

intended to entertain the audience (Klarer, 1999: 43).

At the same point, Merriam and Webster classify the drama into three categories; those are comedy, comedy-drama, and tragedy (Ulea, 2002: 28). In their view, comedy signifies “*the genre of dramatic literature that deals with the light or the amusing, or with the serious and profound in a light, familiar, or satirical manner*”. Comedy-drama can be considered as “*serious drama with comedy interspersed*”. In addition, tragedy reflects “*a drama of a serious and dignified character that typically describes the development of a conflict between the protagonist and a superior force .... and reaches a sorrowful or disastrous conclusion*”.

Basically, drama is a genre of literature which contains two optional viewpoints; those are theater and text. Drama, before being performed on a stage, is fundamentally a script which is regarded as dramatic text. In Lethbridge and Mildorf’s (2004: 90) perspective, when someone deals with dramatic texts, he or she has to bear in mind that drama differs considerably from poetry or narrative in that it is usually written for the purpose of being performed on stage. Although plays exist which are mainly written for a reading audience, dramatic texts are generally meant to be transformed into another mode of presentation or medium: the theatre. As regards, Schechner (Shepherd and Wallis, 2004: 154) argues that as the script (the dramatic text) is antecedent to drama, subsequently drama can be a specialized kind of script. In other case, the script in Schechner’s belief as well “*must have pre-existed each enactment of a rite, and persisted from one to the next due to a fact that script is patterns of doing, not modes of thinking*”.

For this reason, the drama script (dramatic texts) predominantly even looks different compared to poetic or narrative texts. In reading the drama script, Lethbridge and Mildorf (2004: 90) claim that it should be distinguished between the primary text (i.e., the main body of the play spoken by the characters) and secondary texts (i.e., all the

texts ‘surrounding’ or accompanying the main text; title, dramatis personae, scene descriptions, stage directions for acting and speaking, etc). As a reader, someone according to Lethbridge and Mildorf (2004: 90) receives first-hand written information (if it is mentioned in the secondary text) on what the characters look like, how they act and react in certain situations, how they speak, what sort of setting forms the background to a scene, etc. On the other hand, he or she also has to make a cognitive effort to imagine all these features and interpret them for oneself.

In respect of that framework, Lethbridge and Mildorf (2004: 90) additionally say that “*while we can actually see and hear actors play certain characters on stage, we first decipher a text about them when reading a play script and then at best ‘see’ them in our mind’s eye and ‘hear’ their imaginary voices*”. In different way, stage performances, as stated by Lethbridge and Mildorf (2004: 90), offer a multi-sensory access to plays and they can make use of multimedia elements such as music, sound effects, lighting, stage props, etc.; whereas, reading is limited to the visual perception and thus draws upon one primary medium: the play as text. As a consequence, in recognizing the drama text, it needs to be kept in mind an idea that drama (plays) are first and foremost written for the stage.

In drama, whether it is dramatic text of performance, plot according to Brockett (Iwuchukwu, 2008: 23) is not just a summary of the incidents of a play but that it also refers to the organization of all elements into a meaningful pattern, the overall structure of the play. Literally, plot refers to sequences of events in causative relationship, meaning one event is caused by another event – especially previous event (Wahyuningtyas and Santosa, 2011: 5-6). In Nurgiantoro’s (2005: 114) perspective, plot is mainly displayed through the characters’ actions, behaviors, and manners. In other way, plot is noticeably manifestation of the course of the characters’ performances in acting, thinking, feeling, and behaving in facing or being up against several kinds of daily life complications. Thus, starting from the points, plot can be determined as a

sequence of events in causative relationships which is customarily manifested by characters' performances and afterward build a compact story.

Contrasting with narrative, characters in drama script typically talk to one another and the entire plot is actually carried by and conveyed through their verbal interactions. Based on Lethbridge and Mildorf (2004: 122), language in drama – as media of the verbal interactions – can generally be presented as monologue, dialogue, or soliloquy. Monologue means that only one character speaks while dialogue refers to speaks or conversations between two participants or among more than two participants. Besides, soliloquy is a special form of monologue where no other person is present on stage beside the speaker. Put other way, the three kinds of verbal communication can be perceived cautiously to catch the sequence of events in drama script.

Further extent, as regard to the occasion, Wahyuningtyas and Santosa (2011: 6-7) convey that plot – including in drama script – may possibly be separated in to three styles based on the criteria of time series; those are progressive plot, flash back/regressive plot, and mixed plot. Progressive plot indicates a sequence in which the events of the entire story are narrated in chronologic order; in contrast, flash back/regressive plot designates a sequence in which the events of the entire story are narrated in non-chronologic order. Whilst, mixed plot medially points toward the way of narrating in both progressive plot and flash back/regressive plot.

At the same time, Nurgiyantoro (2005: 149-150) divided specifically the plot into five chronologic phases; those are situational, generating circumstance, rising action, climax, and denouncement. Below are the detail descriptions of the phases;

1. Situating: covers the exposition (depictions or introduction) of the situations (setting) and characters of the story.
2. Generating circumstance (rising conflict): covers various kinds of

problems or events which become the causes of the main conflict in the story.

3. Rising action (expanding conflict): covers the various kinds of problems or events which make the main conflict growing higher.
4. Climax: covers the topmost crucial phase of the main conflict.
5. Denouncement (resolution): covers the finishing process of the main conflict.

The drama script “Nyanyian Rimbayana is one of Ahmad Jalidu’s works which is written in 2009. Ahmad Jalidu was born in 18<sup>th</sup> of April, 1979 in Magelang, Central Java. Currently, Ahmad Jalidu becomes one of dedicated artists in Yogyakarta and usually participates actively in theatrical and dancing performances which are presented in around the city. Besides being an author of drama scripts, Ahmad Jalidu is also an executive director of Garudha Wacana publisher.

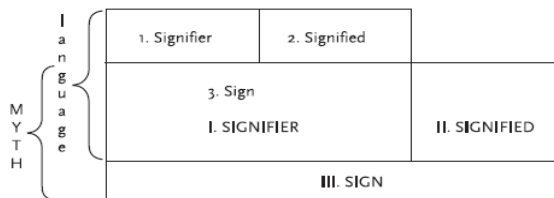
Fundamentally, the drama script “Nyanyian Rimbayana” is categorically an animal opera. In short, the drama script tells about a princess from “Kayu Suci” region named Ratu Gulma who is craftily successful in seizing and occupying a territory of “Rimbayana”. During her governmental era, the princess has been trying to make the situation and condition of “Rimbayana” more modern and elite by adopting and applying a system similar to “Kayu Suci” region’s system. However, the system in actual fact is not proper to the natural or original sociocultural background of “Rimbayana”.

The disconformity, unfortunately, places the development of “Rimbayana” region running critically and raises any kinds of complications. In consequence, it causes a number of turbulences as negative responds from societies who are not satisfied and pleased with the system. The societies, sensing discriminations against them, fight hardly with Prince Zola – the lineal and legal heir of “Rimbayana” leadership line – to take the leadership position back from Ratu Gulma. Finally, Prince Zola becomes the leader of “Rimbayana” and then applies the former (original) system in leading and governing “Rimbayana”.

### 3.1 The Formulation of Roland Barthes' Semiotics

The study of semiotics categorically is further phase of structuralisms (a study of internal structure of literary works). Terminologically, semiotics is from Greek "semelon" that refers to sign. The shortest definition of semiotic, in simple way, is a systematic study of sign (Eagleton, 1996: 87). On the other hand, semiotics, on one of the broadest definitions based on Eco's (1976: 7) perception, is deal with everything that can be taken as a sign. Wibowo (2011: 7), in addition, similarly argues that semiotics can correspondingly be identified as a study which examines the wide series of objects, events, and cultures as a sign. Therefore, derived from the explanations above, semiotics noticeably implies a study which its fundamental belief is that every single phenomenon reflects a sign system fulfilled of significance.

Broadly speaking, discussing semiotics extremely cannot be isolated from the semiotic experts' viewpoints about the sign system, such as Ferdinand de Saussure, Charles Sander Peirce, and Roland Barthes. Ferdinand de Saussure offers a model that is a sign system operates in the dyadic tradition in which the two parts of the sign system consist of a 'sign vehicle' and its meaning (Chandler, 2007: 14). The sign system according to Saussure is composed of a 'signifier' (the form that the sign takes) and a 'signified' (the concept to which it refers). In this case, the sign is the whole that fundamentally is generated from the



association of the signifier with the signified. Moreover, the relationship between the signifier and the signified is referred to as 'signification'.

In contrast to Saussure's theory of the sign system in the form of dyadic model, Charles Sanders Peirce formulates his own model of the sign system; that is a triadic (three-part)

model (Chandler, 2007: 29). In this model, a sign system substantially consists of 'representamen' (the form which the sign takes), 'interpretant' (the *sense* made of the sign), and 'object' (something beyond the sign to which it refers). To qualify as a sign, all three elements according to Peirce are enormously essential. The sign is a unity of what is represented (the object), how it is represented (the representamen) and how it is interpreted (the interpretant). Furthermore, the interaction between the 'representamen', the 'object' and the 'interpretant' is referred to by Peirce as 'semeiosis'.

Roland Barthes, concerning the sign system, reiterates Saussure's view that semiology is comprised of three terms: those are 'signifier', 'signified', and 'sign' (Habib, 2005: 639). Specifically, the signifier is an acoustic (mental) image; the signified is a concept; and the sign a word and consists of the combination of signifier and signified. Barthes, in this semiological system, proposes two order significations, which are language level and myth level. Accordingly, an entire sign in the first system (language level), according to Barthes, becomes a mere signifier (only one component of the sign) in the second system (myth level).

Barthes (1972: 113) extensively describes a sign as a system which consist of (*E*) an expression or signifier in relation (*R*) to content or signified (*C*). Such kind of this system, according to Barthes, can be regarded as a primary sign system which then can turn into an element of a more comprehensive sign system (a secondary sign system). Specifically, it can be noticed that if the extension is one of content, the primary sign system ( $E_1 R_1 C_1$ ) becomes the expression of a secondary sign system – which in a simple pattern can be;  $E_2 = (E_1 R_1 C_1) R_2 C_2$ .

Consequently, to show metaphorically the spatialization of the pattern, Barthes formulates a prototype of semiological schema as follows;

The schema implicitly demonstrates that a primary sign system is denotative, while a secondary sign system is connotative. For that reason, the Barthes' model specifically

is such kind of two order signification (Habib, 2005: 639). The denotation reflects the first order signification, which is the relation between signifier (expression) and signified (content) in term of the relationship of a sign toward the external reality (language range). In contrast, the connotation implies the second order signification, which describes interaction occurring when the sign deal with reader's feeling, emotions, or culture value (metalanguage range).

On the issue of this second order signification, that of metalanguage range, Barthes (1972: 113) gives an illustration that is a sign primarily works through a myth. The myth, in this circumstance, is not defined by the object of its message, but by the way in which it utters this message. In the same way, the myth is equally ideological operation, which has a function to express and verify the various dominant values which are valid or being in effect at a certain period of time (Endaswara, 2013: 40). This impression then, in Wibowo's (2011: 18) perspective, proves that the myth categorically refer to the way how culture explains or understand several aspects of reality or natural phenomena

### 3.2 The Conceptions of Developed Country

The concept of developed country can be found in the international economy context. The term of developed country, according to Sanusi, et al. (2008: 2), designates some countries which are capable to equalize the developmental achievements so that most purposes of the developments, both physically and non-physically, are realized and completed. As perceived based on its societal lifecycle, developed country can be demarcated as a country which its general publics have prosperity or high life quality (Sutarto, et al.: 2008: 3).

At the same time, Sukmayani, et al. (2008: 5) in detail argues that developed country points to several countries which improve and progress at economy aspect, in where both the third and the fourth industrial sector dominate entirely the economical happenings. In this perspective, the third

sector is commonly recognized as service sector (industrial service). This sector, in general, covers some distributional activities of goods and service (which are produced from manufactured and constructed industrial level) to consumers. Another side, the fourth sector is the continued phase of the third sector. This sector covers the activities having to do with goods and service distributions at intellectual level.

To sum up, developed countries can be detected as some countries which are successful on accomplishing and attaining both physical and non-physical developments in various aspects of civilization through improving and progressing economy features. The result of this situation and condition then will concurrently cause the prosperity or life quality of general public increasing.

In Sutanto, et al.'s (2008: 3-4) sight, the most significant indicators of developed country reflect the societal circumstance in frame of high income per capita and low number of poor and unemployed people. Nevertheless, there are also several other indicators which should exceedingly not be denied, which can make the system of the developed country ideal. Such kind of the concept of developed country will represent societal circumstance which highly respect to regulation consciousness, gendered equality, and human right admiration (Sanusi, et al., 2008: 5). Besides, the government of the developed country, as added by Sanusi, et al. (2008: 5) will applies both principle of accountability and transparency in various decision making processes (drawing up a number of policies).

Moreover, in the book entitled "*Economic Development*", Todaro and Smith depict separately various types of features of developed countries. They illustrate that the descriptions of developed countries at least can be perceived from several criteria; those are 1) industrializing countries, 2) qualified infrastructure, 3) industrial policies, and 4) development policies.

Todaro and Smith (2013: 39) believe that developed countries should categorically give a represent of industrializing countries.

The countries mainly should be at “a relatively advanced level of economic development with a substantial and dynamic industrial sector and with close links to the international trade, finance, and investment system”. Besides, the developed countries should as well have qualified facilities to support the economic activities and market (Todaro and Smith (2013: 68). In other words, several facilities such as transportation, communication and distribution networks, utilities, water, sewer, and energy supply systems must enable the process of economic activities and markets.

The next criterion is that in developed countries, governments have also played a strong role in cases of successful rapid developments through industrial policies. In most instances, Todaro and Smith (2013: 589) explain that industrial policies allude to deliberate effort by governments to guide the market by coordinating and supporting specific industrial activities. Furthermore, governments in this circumstance based on Todaro and Smith’s (2013: 589) view have significant role, as shown as follows;

*Governments are often partisan players whose activist interventions in this area of industrial policy (guiding the market through strategic coordination of business investments to increase export market shares) are specifically designed to create a comparative advantage where none existed before but where world demand is likely to rise in the future.*

Lastly, the developed countries also reflect the implementation of development policies, both outward-looking and inward-looking. Todaro and Smith (2013: 589) give detail that outward-looking development policies designates “policies that encourage exports, often through the free movement of capital, workers, enterprises, and students; a welcome to multinational corporations; and open communications”. On the other hand, Inward-looking development policies refers to “policies that stress economic self-reliance on the part of developing countries including domestic development of technology, the imposition of barriers to

*imports, and the discouragement of private foreign investment”.*

### 3.3 The Descriptions of Liberal Capitalism

Liberal capitalism terminologically refers to and contains the conception of liberal and capitalism. The term ‘liberal’ has been in use since the fourteenth century but has had a wide variety of meanings. Etymologically, the word liberal is derived from the Latin “*liber*”, meaning “free”, which before the nineteenth century commonly used to mean “generous” or “tolerant”; in contrast, liberal nowadays more often uses in term of politic background which refers to a political position or point of view (Ball, Dagger, and O’Neill: 2013). In reference to social attitudes, liberal according to Heywood (2003: 20) has implied openness or open mindedness and also came to be increasingly associated with ideas of freedom and choice. Hereafter, liberal in short can be deliberated as an ideology or point of view which thoroughly carries freedom as the groundwork of its policies.

Capitalism, on the other hand, appears from the Latin “*caput*”, meaning “head”, which conveys financial capital (Berger, 1990: 20). In economic framework, capitalism according to Lippit (2005: 4) may be seen as the system responsible for the transformation of the human condition from one of mass subsistence to mass prosperity, which in actual occurrence is indicated by above all the accumulation process and the ongoing search for expanded profitability. Whilst, Reisman (1998:19) proclaims that capitalism in fact can be defined as a social system based on private ownership of the means of production. At the same time, capitalist is also “an economic system in which the production and distribution of commodities take place through the mechanism of free markets” (Government of Tamilnadu, 2007: 34). As a result, capitalism in other words designates an economic system which is originally centered on private ownership and its major goal in economic happenings is to obtain enormous profit or income through free market.



In term of the relation between liberal and capitalism, Heywood (2003: 21) extensively clarifies that the two aspects connect firmly to each other. Liberal, in this case, is remarkably the way of capitalism act. It is discovered through his words that is *“liberals advocated an industrialized and market economic order ‘free’ from government interference, in which businesses would be allowed to pursue profit and nations encouraged to trade freely with one another”*.

The perception above simply points toward that liberal capitalism refers to a concept in where economic model of capitalism is applied through the liberal political system. This case, in actual manifestations, is in the shape of politic schema (systematical procedures) which is used by power owners (capitalists) to run and legitimate their control. Accordingly as a conclusion, liberal capitalism designates the operation of economic system in which the private companies absolutely have rights to run freely their business – industrialized and marketing processes.

The characteristics of liberal capitalism basically can be perceived from several aspects. Reisman (1998: 19) clarifies that liberal capitalism may possibly be categorized by the pursuit of material self-interest under freedom and it rests on a foundation of the cultural influence of reason. Further extent, based on its bases and essential nature, liberal capitalism in Reisman’s (1998:19) view as well has prominent characteristics as follows:

*... saving and capital accumulation, exchange and money, financial self-interest and the profit motive, the freedoms of economic competition and economic inequality, the price system, economic progress, and a harmony of the material self-interests of all the individuals who participate in it.*

Besides, the characteristic of liberal capitalism can automatically be referred to the principle of free market capitalism. In this term, Sargent (2009: 109) elucidates that

there are at least five features of liberal capitalism; those are: (1) private ownership of property, (2) no legal limit on the accumulation of property, (3) a free market with no government intervention in the economy, (4) the profit motive as the driving force, and (5) profit as the measure of efficiency.

In the same way, the salient features of liberal capitalism based on the Government of Tamildanu (2007: 34-35) are specifically listed as follows;

1. **Right to Private Property**  
Individuals have the right to buy and own property. There is no limit and they can own any amount of property. They also have legal rights to use their property in any way they like.
2. **Profit-Motive**  
Profit is the only motive for the functioning of capitalism. Production decisions involving high risks are taken by individual only to earn large profits. Hence, profit-motive is the basic force that drives the capitalist economy.
3. **Freedom of Choice**  
The question ‘what to produce?’ will be determined by the producers. They have the freedom to decide. The factors of production can also be employed anywhere freely to get due prices for their services. Similarly consumers have the freedom to buy anything they want.
4. **Market Forces**  
Market forces like demand, supply and price are the signals to direct the system. Most of the economic activities are centered on price mechanism. Production, consumption and distribution questions are expected to be solved by market forces.
5. **Minimal role of Government**  
As most of the basic economic problems are expected to be solved by market forces, the government has minimal role in the economy. Their role will be limited to some important functions. They include regulation of market, defence, foreign policy, currency, etc.  
Broadly speaking, in

Reksohadiprodo's (2001: 9) view, liberal capitalism begins from the idea of mercantilism. This idea refers to one archetype in where a country can and should arrange and protect the private businesses (particularly trade or commerce), which is actualized by implementing the model of "laissez faire" (let the businesses run freely). The country, in this perspective, has some roles to give essential political conditions and approaches for durability of production mode of capitalism. The roles, in any cases, are in form of numerous services given both directly and indirectly – through a number of leaders' policies – to the power owners (capitalist and landowners). The direct way, in fact, is performed by keeping or protecting the exploited producers in their right path or places; in contrast, the indirect way can be in context of providing a deceived basic thought about several existing relationships – which is an ideology implying some actualities as the natural phenomena or legitimization for the actualities (Staniland, 2003: 216-217).

With regard to the idea that is the truth of economic mode influences the characteristic of societal aspect, liberal capitalism – which puts the production capital as a vital unit – allows the capital owners (capitalists and landowners) to have domination toward the labors or workers (Marx in Reksohadiprodo, 2001: 11). Liberal capitalism, in this circumstance, as stated by Marx (Lippit, 2005: 108), indirectly has turned the society out to be three parts; those are capitalist (bourgeoisie), landowner, and wage-laborer (proletariat). Thus, liberal capitalism is considered as an economic system which has impersonal distinction due to a reason that it does not pay attention to the fair distributing features (specifically prosperity).

Furthermore, one substantial item of liberal capitalism is modern industrial mode (Berger, 1990: 22), which drives this system successful in any aspects of reconstructions (modernity of infrastructures). Unfortunately, these phenomena in truth will impact the growth of trading or commercial system so that it comes to be free-trading system. At the same time, formalization of the free-trading system will create

globalization; a process by which the economies of the world become more integrated, leading to global economy, and global economic policymaking (Todaro and Smith, 2013: 564-565). This case, further extent, directs and refers to the increased openness of a country's economies to international trade, international financial flows, and foreign investments. As a final point, in Staniland's (2003: 218) perspective, liberal capitalism both influences and reduces the role of domestic politics (internal systems of a country) in making various kinds of policies.

### 3.4 Research Findings

The analysis process shows that there are twenty sign systems indicating the descriptions of the setting of developed country in drama script "Nyayian Rimbayana". The sign systems categorically are particular terminologies originated from primary text (dialog and monolog) and secondary text (scene description, stage direction, etc.). In detail, the setting of developed country indicated by the sign systems can be classified into four key aspects of developed country; those are the setting of industrial prototype, social class, leader role, and infrastructure appearance.

Below is the detail representation of setting of developed country (for each aspect) which is identified based on the process of second order significations toward the sign systems (operates through myth of liberal capitalism).

No	Aspects of Developed Country	Illustrations of the Setting of Developed Country
1	Industrial Prototype	<ul style="list-style-type: none"> <li>• Market force               <ul style="list-style-type: none"> <li>– The power of market is very essential in the development phase of a country</li> </ul> </li> <li>• Free market system               <ul style="list-style-type: none"> <li>– Trades or commerce create globalization (economies of the world become more integrated; processes of economies are led to global economy; the global policy making is</li> </ul> </li> </ul>

	<p>implemented in constructing some economies regulations)</p> <ul style="list-style-type: none"> <li>- The role of domestic politics (internal system of a country) has minor effect in making various kinds of economic policies.</li> <li>• Openness of country's economies               <ul style="list-style-type: none"> <li>- Economic activities occur in the context of international trade, international financial flow, and foreign investment</li> </ul> </li> <li>• Profit motive               <ul style="list-style-type: none"> <li>- Obtaining profit becomes the single essential factor in economic activities</li> <li>- Profit becomes the measure of efficiency</li> </ul> </li> <li>• Private ownership of prosperity               <ul style="list-style-type: none"> <li>- Individuals have rights to buy and own properties</li> </ul> </li> <li>• No legal limit on the accumulation of property</li> </ul>	<p>capitalists and landowners become the main priorities being upper the public's sake</p> <ul style="list-style-type: none"> <li>- Capitalist and landowner have special rights, particularly in the occasion of property belongingness and treatment toward the lower level (labors or poor people).</li> </ul>
<p>2 Social Class</p>	<ul style="list-style-type: none"> <li>• Diversity of social class           <ul style="list-style-type: none"> <li>- Societies or publics are differentiated into some specific classifications, such as capitalists (businessmen, investors), landowners (leaders, bureaucrats), and poor people/labors (especially local communities)</li> <li>- Capitalists and landowners are "primer residents"; on the contrary, poor people are "secondary residents" (marginal communities), principally in the cycle of development or economic growth.</li> </ul> </li> <li>• Capital force           <ul style="list-style-type: none"> <li>- The sake of</li> </ul> </li> </ul>	<p>3 Leader Role</p> <ul style="list-style-type: none"> <li>• Mercantilism           <ul style="list-style-type: none"> <li>- Country (through leader's regulations) protects the private business in performing their business activities.</li> </ul> </li> <li>• Nonintervention of government           <ul style="list-style-type: none"> <li>- The leader can minimize the roles of government in business process (such as give freedom to choice the economic model or industrial types to be operated)</li> </ul> </li> <li>• Policies of encouragement           <ul style="list-style-type: none"> <li>- The leader encourages the nation to trade freely with one another (free market system)</li> <li>- The leader guides indirectly the industrial types to be operated</li> <li>- The leader gives rights to individuals (especially capitalists) to have private properties.</li> </ul> </li> <li>• The disregard of domestic policies           <ul style="list-style-type: none"> <li>- The leader can conceivably deny or ignore the domestic policies contrasting to (dis-sustaining) global policies (particularly in economic policies).</li> </ul> </li> <li>• Non-inward-looking development policies.</li> </ul>

- The leader does not implement some policies in order to strengthen the country from the inside (economic self-reliance), especially such as the discouragement of private foreign investment.

4	Infrastructure Appearance	<ul style="list-style-type: none"> <li>• Modernity of infrastructure           <ul style="list-style-type: none"> <li>- Qualified infrastructures are the vital point to support the economic activities and market (international level), such as become the main factor in attracting foreign investors.</li> <li>- The innovations of infrastructure modernity are typically in the context of accommodations or lodgings (hotel, inn, guest-house, etc.) as the supporting elements of service industries.</li> <li>- Qualified infrastructures are basically properties which are projected to be rent or sold to the high level communities such as capitalists (especially foreign capitalist)</li> </ul> </li> </ul>
---	---------------------------	--

On table of results, the detail portrayal of setting of developed country in each aspect is in frame of literary level (of convention) which accordingly is attained through the second order signification process, myth level. The setting of developed country is demonstrated expansively when the sign systems – indicating the aspects of developed country – are analytically related to features of liberal capitalism. As regard, the detail descriptions of setting of developed country (industrial prototype,

leader role, social class, infrastructure appearance) can merely be obtained and constructed by examining systematically the significances (connotations) of the sign systems through its myth, which in this case is liberal capitalism.

Connectedly, the following four examples of sign systems can representatively illustrate the setting of developed country since they are methodically interpreted at two orders of significations.

**Example 1:**

*“Aku akan mengundang kerabat-kerabatku dari rimba Kayusuci ..... dengan begitu ekonomi kita akan meningkat ....”*

(I will invite my colleagues from Kayusuci (another “country”) ..... it will make progression in our economy aspects ....).

The sign system reflects the setting of developed country in aspects of industrial prototype and leader role. In language level (the first order signification), the meaning (denotation) of the sign system relatively is “The leader willingness or enthusiasm to let their colleagues (business person from another country) come to her country by purpose to developed the economic features of her country”. On the other hand, the sign system gives a definite description of developed country setting in the myth level (the second order signification). Being perceived based on certain principals of model of liberal capitalism; the significance (connotation) of the sign system substantially determines “a system in which the foreigners can freely run economic activities in a certain country and leader’s policies as encouragement of nation to trade freely with others”. Accordingly, the setting of developed country adopted by the leader – according to the sign system – is the operation of openness of the country’s economies and free market system.

**Example 2:**

*“Kita harus membangun kompleks wisata biologis. Saya liat didaerah Bukit Indah betina-betinanya cukup menggoda, itu patut dipromosikan ke Rimba luar”*

(We have to build a “biological vacation” complex. I see that there are attractive females at Bukit Indah. It is appropriate to be promoted to other area (country)).

Setting of developed country indicated through the sign system is at the aspects of infrastructure appearance, industrial prototype, and leader role. In this case, the meaning (denotation) of the sign system lexically refers to “the leader’s instructions or orders to build tourism business of “biologic services” (prostitution) through promoting (selling) the women to foreigners”. However, perceiving from the model of liberal capitalism, the sign system shows some significances (connotations); those are “1) processes of modernity (rehabilitation of infrastructure) as the first step to grow the economy (particularly through innovation in accommodation; facilities); 2) obtaining profit becomes the single essential factor in economic activities; and 3) the country – through the leader’s regulations – gives freedom to “business actors” (capitalists) to decide liberally their industrial type to be operated”. From this reflection, the setting of developed country displayed by the sign system is modernity of infrastructure as the supporting factor of economic growth, freedom of choice in operating any kinds of businesses, and profit motive as the most important foundation of inventing a business.

**Example 3:**

*“Hal ini memang menelan banyak korban, sebab ini adalah konsekuensi logis dari pembangunan ekonomi”*

(It causes a lot of sufferers (the existence of homeless people and beggars/mendicants) as the logic consequence of economic growth).

The sign system representatively points toward the aspect of leader role, industrial prototype, and social class. In one side, the sign system explicitly discovers the meaning (denotation) that is “the leader lets mindfully the existence of homeless people and beggars/mendicants as the normal or common situation in the cycles of economic growth. Contrary, in another side, the sign system implicitly reveals some significances (connotations) such as “1) the country –

through leader’s regulations – gives freedom to capital owners in doing their businesses and protects their business activities; 2) obtaining profit becomes the single essential factor in economic activities; and 3) the presence of extreme diversity between capital owners and non-capital owners. As a result, the sign system depicts the setting of developed country in typical of mercantilism - *laissez faire* (let the capitalist run their businesses freely), profit motive as the most important foundation of inventing a business, and system of domination in which the business people (capitalist) become the major communities in a country due to they are the actors of the economic growth.

**Example 4:**

*“Ratu Gulma berada diantara para tamu (para konglomerat) Ratu Gulma berada diantara para tamu (konglomerat/investor). Di sisi lain beberapa rusa (komunitas pribumi) sudah ditahan, diapit oleh banteng-banteng”*

(Princess Gulma stands between guests (conglomerates/investors). In another side, some deer (local communities) have been kept and held by bulls).

Indication of the setting of developed country in sign system above is at aspects of social class and leader role. Explicitly, the meaning (denotation) of the sign system is “the leader’s decision to position herself among conglomerates/investors (capitalists) and to let liberally the conglomerates/investors (capitalists) do anything toward the local communities (deny local communities’ troubles caused by conglomerates/investors).

On the other side, at myth level, the sign system’s significances (connotations) implicitly simplify: 1) the presence of extreme diversity between capital owners and non-capital owner; 2) Country – through leader’s policy – gives freedom to business actors to decide on the industrial types to be operated and protects their business activities. In other word, the sign system clarifies the setting of developed country in type of mercantilism - *laissez faire* (let the capitalist run their businesses freely) and diversity if social class in which the capital

owners (capitalists) can control non-capital owner/lower level (system of domination).

#### 4. Conclusion

In relating to their results of the interpretations, the sign systems display the As one genre of literary work, the drama script “Nyayian Rimbayana” principally is assemblage of sign systems. In the proses of interpretation of the sign systems, it should be paid attention to a fact that is significations of the sign systems are in the level of language convention (denotation) and literary convention (connotation). Relatedly, the best scheme to interpret the sign systems are in two orders of significations: language level (meaning) and myth level (significance). ideas of developed country in four major characteristics; infrastructure appearance, social class, leader role, and industrial prototype.

The specific descriptions of the four characteristics are basically demonstrated clearly at the level of second order signification (myth level). For that reason, observed based on liberal capitalism (as its “myth”), the four characteristics specifically illustrate the settings such as modernity of infrastructure (infrastructure appearance); diversity of social class, capital force (social class); mercantilism-laissez faire, non-intervention of government, policies of encouragement, the disregard of domestic policies, and non-inward-looking development policies (leader role); and market force, free market system, openness of country’s economies, the domination of the third industrial sector, profit motive, private ownership property, and no legal limit on the accumulation of property (industrial prototype).

#### References

- Arikunto, Suharsimi. 2012. *Prosedur Penelitian: Suatu Pendekatan Praktik*. Jakarta: Rineka Cipta.
- Ball, T., Dagger, R. and O’Neill, D.I. 2013. *Political Ideologies and Democratic Ideal* (Ninth Edition). USA: Pearson.
- Barthes, Roland. 1972. *Mythologies*. New York: The Noonday Press
- Berger, Peter L. 1990. *Revolusi Kapitalis* (Edisi Terjemahan: Mohammad Oemar). Jakarta: LP3S.
- Chandler, Daniel. 2007. *Semiotics: The Basics* (Second Edition). New York: Routledge
- Cohen, L., Manion, L. and Morrison, K. 2007. *Research Methods in Education* (Sixth Edition). New York: Routledge.
- Dawson, Catherine. 2007. *A Practical Guide to Research Method: A User-Friendly Manual for Mastering Research Techniques and Projects* (Third Edition). United Kingdom: How To Books Ltd.
- Eagleton, Terry. 1996. *Literary Theory: An Introduction* (Second Edition). USA: The University of Minnesota Press.
- Eco, Umberto. 1976. *A theory of Semiotics*. London: Indiana University Press
- Endaswara, Swardi. 2013. *Teori Kritik Sastra: Prinsip, Falsafah, dan Penerapan*. Yogyakarta: CPAS.
- Fatah, Sanusi, et al. 2008. *Ilmu Pengetahuan Sosial: Untuk SMP/MTs Kelas IX*. Jakarta: Pusat perbukuan, Departemen Pendidikan Nasional.
- Haukes Terence. 2003. *Structuralism and Semiotics* (Second Edition). New York: Routledge
- Lippit, Victor D. 2005. *Capitalism*. New York: Routledge
- Miller, J. H. 2012. *On Literature: Aspek Kajian Sastra*. Yogyakarta: Jalasutra.
- Nurgiyantoro, Burhan. 2005. *Teori Pengkajian Fiksi*. Yogyakarta: Gadjah Maha University Press.
- Polit, D.F. and Beck, C.T. 2003. *Nursing Research, Principles and Methods* (Seventh Edition). Philadelphia, USA: Lippincott Williams & Wilkins.
- Pradopo, Rachmat Djoko. 2002. *Kritik Sastra Indonesia Modern*. Yogyakarta: Gama Media.
- Reksohadiprodjo, Sukanto. 2001. *Ekonomi Publik* (Edisi Pertama). Yogyakarta: BPFE – Yogyakarta.
- Sardjono, Partini. 1992. *Pengantar Pengkajian Sastra*. Bandung: Pustaka Wina
- Saunders, M., Lewis, P. and Thornhill, A. 2000. *Research Methods for Business*

- Students* (Second Edition). Great Britain: Ashford Colour Press, Ltd.
- Sebeok, Thomas A. 2001. *Sign: An Introduction to Semiotics* (Second Edition). London: University of Toronto Press.
- Shepherd, Simon and Wallis, M. 2004. *Drama/Theatre/Performance*. New York: Routledge
- Staniland, Martin. 2003. *Apakah Ekonomi Politik itu? Sebuah Studi Sosial dan Keterbelakangan* (Edisi Terjemahan: Haris Munandar dan Dudy Priatna). Jakarta: PT. Rajagrafindo Persada.
- Sukmayati, et al. 2008. *Ilmu Pengetahuan Sosial 3: Untuk SMP/MTs Kelas IX*. Jakarta: Pusat Perbukuan, Departemen Pendidikan Nasional.
- Sutarto, et al. 2008. *IPS 3: Untuk SMP/MTs Kelas IX*. Jakarta: Pusat Perbukuan, Departemen Pendidikan Nasional.
- Todaro, M.P. and Smith, S.C. 2012. *Economic Development* (Eleventh Edition). USA: Pearson.
- Wahyuningtyas, Sri and Santosa, W. H. 2011. *Sastra: Teori dan Implementasi*. Surakarta: Yuma pustaka
- Waluyo, Herman J. 2002. *Drama: Teori dan Pengajarannya*. Yogyakarta: PT. Hanindita Graha Widya.
- Wibowo, Indiwana Seto Wahyu. 2011. *Semiotika Komunikasi: Aplikasi Praktis Bagi Penelitian dan Skripsi Komunikasi*. Jakarta: Mitra Wacana Media