The Role of Technology in The Representation of The True People in Nano Riantiarno's Performance of The Demonstrator Play

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Abstract: This research discusses the role of technology in the representation of the true people in Nano Riantiarno's play "Demonstran". Using Roland Barthes' semiotic approach, this research aims to identify signs that represent the true people in the context of the play. Through digital media, elements such as stage settings, costumes, visual settings, music, background sounds, and sound effects are used to strengthen the representation of the people. This research explores how technology affects the way folk representations are understood and received by the audience. As such, it contributes to the understanding of the relationship between technology, semiotics and folk representation in the context of performing arts.

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Introduction

A play is an imitation of real-life events. Lakon is usually used as a platform to convey the concerns of some groups. In this regard, Waluyo (2001) states that a play or drama is an imitation of human life projected on stage. Lakon can also be expressed as a portrait of human life, a portrait of the joys and sorrows, bitter-sweet, black and white of human life, while Wiyanto (2005) reveals that lakon or drama is the story of human life in society projected on stage in the form of dialog and motion based on a script.

Plays have many meanings that the author wants to convey to the audience, both implicitly and explicitly. Understanding the meaning in the play can be done by using semiotic studies. Saussure (in Harahap, 2013) defines semiotics as a science that studies the role of signs as part of social life. Damono (in Munaris, 2015) states that literary works present a picture of life and life is a social reality. From this definition, it can be interpreted that signs are also part of the prevailing social rules because signs are part of social life. Barthes (in Harahap, 2013) revealed that semiotics basically wants to study a person's meaning of certain things. In this case, to signify cannot be confused with communicating something. To signify means to understand the purpose and meaning of objects that not only carry information to be used in communication, but also organize a structured system of signs.

Drama performances or commonly referred to as theater contain many signs that are deliberately made so that the audience can freely interpret them from any perspective. This is in accordance with Dahana's (2001) statement that performances or art products, modern

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theater in Indonesia, are performed by operating a number of meaningful symbols. Aston and Savona (1994) reveal that ideally, theatrical signs should combine sending a clear message with sequencing the sent message. The signs in the play that are delivered to the audience contain messages that are systematically sequenced so that they can be understood by the audience. There are hidden signs that can be uncovered in a play by analyzing them.

In relation to signs, Veltrusky (in Harahap, 2013) states that everything on stage (theater or play) can be a sign. Signs contained in drama performances are not only found in spoken sentences, but also in gestures, clothing, lighting, and other sound effects. In drama, there are two aspects that can be studied, namely the story aspect and the staging aspect because drama is not only a performance of a story on stage. Drama as a literary work relies on the language used to convey a story, while drama as a work of art uses performance as a type of art.

Theater drama that can only be enjoyed through a performance in a theater hall is certainly a very unique and memorable experience. When watching a play in a theater room, the atmosphere created is very different from watching through digital media or recordings. In a theater hall, we can feel the energy directly from the actors portraying their characters. The interaction between the actors and the audience also becomes more real and intimate. The actors' voices, movements and facial expressions can be felt directly, providing an emotional dimension and a deeper impression. The staging, lighting, and decor also create an atmosphere that enriches the audience's experience.

However, with advances in technology, theater performances today can also be recorded or broadcast live over the internet, allowing more people to enjoy the art of theater without having to be present at the venue in person. Although not the same as being in the theater in person, this technology opens up accessibility and opportunities for more people to appreciate and enjoy the art of drama in its various forms.

The development of information and communication technology certainly has a significant impact on all elements of society, especially within the scope of the wider community. However, in essence, technology cannot literally provide the meaning of the delivery of a message, especially in the language of communication. The Industrial Revolution 4.0 is an era of disruptive innovation, where this innovation is developing very rapidly, so that it can help create new markets. Facing these great challenges, it is required to change and improve for the better in creating a generation that is ready to face the challenges of changing times. (Aransyah, et. Al, 2023). The analysis in this study will use the semiotic theory proposed by Roland Barthes. He revealed that language is a sign system that reflects the assumptions of a certain society at a certain time (in Sobur, 2009). Mukarovsky (in Abu Bakar, 2006) started the study of semiotics in theater. Everything in a play must have a relationship with the intended object so that the audience can interpret the meaning according to their imagination.

This article aims to find out the signs that represent or represent the true people in the play Demonstran by Nano Riantiarno using technological media. The previous research that has examined the representation of literary works is research related to social life conducted by Sri Wahyu Nengsih in an article entitled Representation of Social Attitudes of Dayak Bakumpai People in Dayak Bakumpai Fables. The article describes various representations of social attitudes based on community fables. Furthermore, there is an article by Nur Farida and Eggy Fajar Andalas with the title Representation of Socio-Economic Gaps between Coastal and Urban Communities in the Novel Gadis Pantai by Pramodya Ananta Toer. The results of this study show the form of representation of socio-economic disparities between coastal and urban communities in five aspects such as economic aspects, educational aspects, environmental aspects, social aspects, and cultural aspects. Based on these five aspects, a dichotomy is found that coastal communities are represented as poor, stupid, dirty, humiliated and subordinate people, while urban communities are represented as noble, smart, rich, honorable, clean, and

superior people. This happened because development was only oriented towards cities as the center of human civilization in the colonial era.

Representation research using Roland Barthes' semiotic theory with the object of research on play or theater performances is still rarely done. Therefore, researchers are interested in researching this topic. The research presented in this article will describe the representation of true people in Nano Riantiarno's Demonstran play adapted by Teater Koma by inserting the role of technology. The adaptation was carried out in accordance with the conditions of society at the time the play was adapted and adapted to the character of society.

METHODS

This research uses a descriptive method with a qualitative approach. In line with what is described by Endraswara (2014), the most suitable method for literary research is the qualitative method. The research conducted aims to describe and explain the contents of the object to be studied. What will be described is the representation of the true people in the play Demonstran by Nano Riantiarno. The data source used is the performance of the play Demonstran by Nano Riantiarno. The data collection techniques used are documentation and observation techniques. The documents collected were recordings of Nano Riantiarno's performance of the play Demonstran, which was produced by the Koma Theater Study Club, Jakarta and can be accessed on the YouTube channel. Observations were made to observe the performance in order to examine the representation of the true people in Nano Riantiarno's play Demonstran. The representation of the true people in the play was studied using semiotic studies on the performance aspect of the play.

Research Results And Discussion
Results

The representation of the true people in Nano Riantiarno's Demonstran play performed by Teater Koma can be done by analyzing the signs contained in the drama performance. The analysis of signs carried out on this drama performance by analyzing facial expressions and gestures, costumes, and songs.
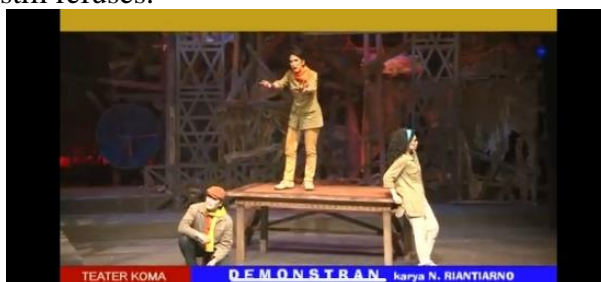
a. **Facial expressions and gestures**

The scene begins with the entry of a leader who is very concerned about his appearance. When his hairdo is not what he wants, he immediately reports to his aide and fires the hairdresser without listening to his defense. This indicates the leader's arrogant attitude towards his people. The hairdresser as a commoner cannot do anything because he has no power.

Figure 1. Expressions 1

Next is the scene where Topan is being persuaded by Niken, Wiluta and Jiran to lead the march. Topan flatly refuses because he thinks that they cannot succeed because they

have the wrong strategy. Even though Jiran has insisted on proving that they need Topan in their action, Topan still refuses.

Figure 2. Expressions 2

Jiran's character is very upset and fiery, seen when he proves to Topan that the country is not doing well. His gestures and facial expressions show the seriousness of the case he is facing without Topan as the commander of the street action. Similarly, Niken and Wiluta's gestures and facial expressions are not as emotional as Jiran's.

Figure 3. Expressions 3

In the end, Topan melted and joined the streets because one of the officials approached him and his wife to utilize Topan's fame as a political strategy. The official even made a giant statue to immortalize Topan. Although he was getting fed up with the official's behavior, he was not listened to. The official continued to make sweet promises during his campaign.

Knowing this, Topan finally took to the streets again to defend the voice of the people who had previously been under his command, just like when Topan succeeded in overthrowing officials two decades ago.

Figure 4. Expressions 4

b.   Costume

The costumes used in the staging of Nano Riantiarno's Demonstran play still seem old school. This is indicated by the costumes of Topan, Niken, Wiluta, and Jiran, which are still in collision with colors. The costumes used by the other players are also like in the 90s, identical to dresses, loose pants combined with shirts, and others.

There is one scene that shows a group of sissies singing in colorful costumes around the stage.

Figure 5. Costume 1

The costumes used by the cast are very representative of society in the 90s when people began to be infatuated with clothes that were mixed and matched with bright colors. The costumes used are also very fitting with the roles performed by the cast.

Figure 6. Costume 2

The costumes used by the players are also relatively simple, very much depicting an ordinary person. It is different with the leader or president who is shown wearing a shirt wrapped in a neat suit, wearing shoes, and always looks luxurious compared to the actors who play the role of the people. This indicates a social gap between the leader and the people.

Figure 7. Costume 3

c. **Song**

Topan, a former activist who successfully brought down the ruler two decades ago, entered the stage to the accompaniment of a sad song filled with sarcastic lyrics, such as "Honest words are not good, good words are often dishonest", "Clever people don't chat, those who chat are sometimes not clever", "People who know are not arrogant, arrogant people don't know". Some of these utterances portray sarcasm or satire towards the government that acts well to benefit itself.

The next scene is when Niken, Wiluta, and Jiran are on stage. Niken is standing on a large table, while Wiluta and Jiran are at the edge of the table. When Jiran says "Who

are the true people?" there is immediately music and a song sung by Niken. The song contains the people's complaints to be able to freely speak out and have an opinion in front of their leaders. This is shown in the lyrics "Tell me how to act according to your conscience."

The songs presented in Nano Riantiarno's Demonstran play have more of a struggle theme. The song sung by a group of effeminate actors is an interlude or entertainment.

The phenomenon that occurred during the theater performance. The meaning that is displayed directly sometimes does not reach what is captured by the audience, this happens because of the lack of quality of the stage performance. The role of technological media is very important in displaying quality that can be captured clearly and meaningfully. Oetomo, (2022) suggests that innovations that continue to emerge in mass media make the delivery of information more sophisticated than before. For this reason, the role of technology is very important to influence a performance or work, especially theater.

Discussion

The presence of electronic social media creates an entertainment industry followed by the transformation of time and space in various art performances. This has made live performances increasingly difficult and rare to find (Purnomo, 2023). Information Technology is the main pillar that drives drastic changes in various aspects of human life. IT has changed the way we communicate, work, shop, learn, and even get entertainment. As one of the most dynamic and fastest growing fields, IT is an aspect that has fundamentally changed the world. With the rapid development of technology in recent decades, IT has covered various aspects of human life. From accessing information through the palm of our hands to conducting global business transactions in seconds. The role of IT is to create a modern communication ecosystem with social media to change the way people interact with each other and collaborate across geographical boundaries.

Semiotic studies in analyzing the representation of true people in drama performances, by utilizing technological media, can provide deep insights into how messages about people's lives are conveyed through various performance elements. The semiotic study will pay attention to the text and dialog in the drama as symbols that communicate experiences and narratives about the people. The use of language, phrases and metaphors in dialog can reveal values, attitudes and views relevant to folk life. Technological media such as video projection, lighting, and the use of other visual effects can be important elements in conveying representations of the people. Semiotics will observe how stage settings, costumes, and other visual settings provide symbolic codes that depict daily life or events relevant to the people. The use of music, background sounds, and sound effects in drama can be used to reinforce and amplify representations of the people. Semiotics will analyze how musical compositions and sound arrangements create emotional atmospheres and provide additional messages about folk life. If the performance integrates technological media such as video projection or live streaming, semiotics will observe how the interaction between these media and the live action of the actors can add complex interpretive layers to the representation of the people. Through a careful semiotic approach, the analyzer can uncover the meanings hidden behind the elements of the performance. This not only helps in understanding more authentic representations of the people, but also provides insight into how technological media can be effectively used to convey complex messages about people's lives and experiences in drama performances. (Verianti, 2023)

Conclusion

This research reveals the important role of technology in strengthening the representation of the true people in the staging of Nano Riantiarno's play "Demonstran". Through Roland Barthes' semiotic approach and the utilization of digital media, visual and audio elements in the performance can be used effectively to convey the message of representation to the audience. It is hoped that the results of this research can provide deeper insights into how technology can be a powerful tool in communicating folk values and identity in performing arts. In addition, this research can also serve as a foundation for further research in the field of performing arts representation by utilizing modern technology creatively and innovatively.

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