

THE READERS' RESPONSES TOWARDS TEATER GANDRIK'S PERFORMANCE ON RECENT SOCIO-POLITICAL PHENOMENA

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ABSTRACT

Abstract

This study aims to delineate three objectives, i.e., (1) reviews of three recent *Teater Gandrik's* performances in national mass media, (2) the condition of the Indonesian socio-political phenomena discussed in three *Teater Gandrik's* performances in the recent years, and (3) the construction of the readers or audience of the performances.

This research's subject is several documentations in news or reviews in national mass media reporting *Teater Gandrik's* performances in recent years (2015-2019). The performances were based on the drama scripts: (1) *Tangis* (2015), (2) *Hakim Sarmin* (2017), and (3) *Para Pensiunan* (2019). The data collection techniques used in this study were reading and note-taking strategies. The researchers used semantic validity and intrarater and interrater reliability techniques for data validity and reliability. Semantic validity was employed by analyzing the context of the meaning of the drama scripts. Meanwhile, the intrarater technique was utilized by reading the scripts comprehensively to achieve data consistency. The interrater technique was conducted in discussions among the researchers: Nurhadi, Wiyatmi, Ibnu Santoso, and Muh. Rasyid Ridho. The data collected and categorized were then analyzed descriptive-qualitatively. This research analysis focuses on the literary reception strategy or the study on literary readers' responses.

There are at least 15 reviews for *Tangis*, while for *Hakim Sarmin's*, there are 11 reviews, and for *Para Pensiunan's* performance, there are 15 reviews. The number shows the significance of the mass media response as a reception for the three recent *Teater Gandrik's* performances. Almost all the reviews of *Tangis* (2015), *Hakim Sarmin* (2017), and *Para Pensiunan* (2019) are always associated with current social conditions. The Corruption Eradication Commission (KPK) versus the Police case is indirectly caught by the 'media' audience in *Tangis*. *Hakim Sarmin* was motivated by Indonesia's socio-political conditions around 2017 when there was chaos at the Judicial Institution in Indonesia. Several corruption cases in Indonesia in 2012-2016 that involved several judges inspired the making of *Hakim Sarmin's* performance. Meanwhile, *Para Pensiunan* was inspired by Indonesia's socio-political conditions around 2019 during the democratic party in general elections, both for parliament members and the president. These themes are also related to other recent issues. In 2015-2019, the substantial number of reviews in mass media was the construction of the audience (experts) or readers as reviewers or news writers on *Teater Gandrik* in general, and more specifically for the performances: *Tangis*, *Hakim Sarmin*, and *Para Pensiunan*. Therefore, these enthusiastic responses prove the position of *Teater Gandrik* as Indonesia's high-tier theater group.

Kata Kunci: *reception, performance, Teater Gandrik, mass media, social phenomena*