



Adaptation of Mother's Character in Putu Wijaya's Monolog "Ibu Sejati"

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ABSTRACT

The Bugis-Makassar cultural community has a firm and courageous character. The character can be created through the cultural values contained in the Panngaderreng concept (ade, rapang, wari, bicara, sara). The Monolog, Ibu Sejati by Putu Wijaya, tells of a woman who is in a dilemma, having to choose between her son making a crime or enforcing the law. This study aims to create the character of the mother in Putu Wijaya's Monolog, Ibu Sejati, based on the Panngaderreng concept. The research on the creation of this Monolog is a form of adaptation, namely examining the female characters of Bugis-Makassar and embodied in performances.

KEYWORDS

Panngaderreng
Indonesian Woman
Cultural Value
Monolog

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1. Introduction

Theatrical performances essentially occur because of the motivation to communicate ideas, messages, and ideas to the public or audience. The motivation comes from the artist's personal experience of problems or conflicts that occur in society or their environment. This chaos creates a desire for expression, namely placing theater as a medium of expression.

Works of music, dance and theatre may begin with the ideas and imagination of a composer, a choreographer or a playwright, and the resulting work – the composition, the choreography, the drama – is generally intended for an audience. But it can only reach that audience by means of a third party – the player, the dancer, the actor. These performers are vital to realizing the work of art – literally 'making it exist' – (Graham 2005, 149).

According to Erika Lischer-Lichte (2009) in Murgiyanto, there are at least four special characters of performance events, namely: 1) copresence and interaction; 2) ephemeral and transitory, 3) immediacy of meaning, and 4) event. Seen from that point of view, the meaning of a performance is not the meaning that is 'transferred' by a performer to the audience, but the meaning that is created together through the events of the performance, which Fischer-Lichte calls 'auto-poetic'. The joint presence of participants in a performance event which tends to be temporary and immediate, can only be interpreted instantly by both the performer and the audience, if they base their respective meanings on 'common sense', namely common understandings and measures (Dede Pramayuza in Sal Murgiyanto 2015, 335).

Among the interests in creating the most important theater is to make the theater a place for an actor to improve his acting skills. The acting approach of a player actually departs from the local culture that shapes him. For example, the culture of South Sulawesi which has three ethnic groups, namely the Bugis, Makassar and Toraja tribes. The ethnic culture has similarities in form, shape and pattern, but the differences cannot be denied. The cultural system consisting of norms, rules, beliefs, values and symbols is the result of the formulation of the previous cultural system that has been mutually agreed upon and respected by the community. Society is a container of culture, thus cultural development means the development of systems, knowledge, technology, arts, religion and beliefs of the community.





Researchers in this case as Bugis-Makassar people are often taught good things by preventing bad words, preventing themselves from evil deeds and preventing actions from evil things. These teachings were passed down from generation to generation from the predecessors of the Bugis-Makassar tribe. But over time, researchers found that there were still Bugis people who no longer taught this wisdom. So that the next generation is easy to lose direction, neglecting the teachings and philosophies of the region.

The Bugis-Makassar cultural community has a firm and courageous character. The character can be created through the cultural values contained in the *Panngaderreng* concept (*ade*, *rapang*, *wari*, *bicara*, *sara*). The *Panngaderreng* concept has a broader meaning than *adat*, which includes not only aspects called the system of norms and customary rules, namely ideal things that contain normative values, but also includes things where a person behaves and behaves. In treating oneself in social activities, one must not only do it but also go further than that, namely the existence of a kind of "*solution of feelings*" that a person is an integral part of *Panngaderreng*. And *Panngaderreng* is part of itself in involvement with all the institutions of society (Hamid 1985, 18).

The daily life of the Bugis community can be described in *Panngaderreng*, supported by several elements in which these elements are intertwined in building human moral life. These elements are *ade'* or *adat*, *rapang* or law, *wari* or rules for differences in nationality, *bicara* or speech, as well as *sara* or *Sjara*. *Ade'* or *adat* is the main part of the *Panngaderreng* which provides guidance in the life and lives of all members of society, trying to free humans from the nature of wrath. Bugis people think that their life is part of *adat* and only *adat* can guarantee peace, peace and happiness in the world. *Adat* ranks first because it is *adat* that improves society.

Sara, namely Islamic law. *Sara* comes from God's teachings that can be applied in general in human life in the world. *Sara* as the element that animates the custom itself. This is reflected in the *lontara* that the reward for good and the reward for evil are all centered on the pleasure of God Almighty (Alla Taala). The other elements that support *Panngaderreng* such as *rapang*, *wari*, *bicara*, are elements that emphasize normative factors in regulating human behavior in social interaction, in state life, in upholding law and justice in society. (Hamid 1985, 23).

The Bugis people represent *Panngaderreng* in life with the interests of regulating life and upholding *Siri'*. Hall (2003), representation is a practice that produces culture. The formation of character to achieve *Siri'* in the life of the Bugis society is regulated in *Panngaderreng*. According to the Bugis-Makassar people there is no single value that is most valuable to be defended and defended on this earth other than *Siri'*. For Bugis-Makassar people, *Siri'* is their soul, their self-respect, and their dignity. So to uphold and defend *Siri'* which is considered polluted or polluted by others, Bugis-Makassarese people are willing to sacrifice anything, including their most valuable soul for the sake of upholding *siri'* in their lives.

For example, *pappaseng* in *Panngaderreng*, namely (Kesuma 2019, 323) *Pappaseng* basically as expressed by Abdul Rahim (2012: 14-15) is "a manifestation of the idea of South Sulawesi human culture, is oral tradition literature commonly called *pappaseng* (Bugis) or *pappasang* (Makassar) which means message, will, mandate, or advice. The human desire to control something that does not belong to them is also reflected in the Bugis *pappaseng*, "He was greedy at first, wanted to win himself in the middle, lost completely in the end" (Pelras 2006, 249).

Bugis philosophy:

"*Siri' emmi rionroang ri lino*

Utettong ri ada'E

Najagainnami siri'ta'

Naiya siri'E sunge' narenreng

Nyawa na kira-kira"



“Hanya untuk *Siri*’ kita hidup di dunia

Aku setia pada adat

Karena dijaganya *Siri*’ kita

Adapun *Siri*’ jiwa imbalannya

Nyawa perkiraannya”

It means:

“Only for *Siri*’ we live in the world

I'm loyal to tradition

Because it is guarded by our *Siri*’

As for the *Siri*’ of souls at stake

Life is at stake”

H.D. Mangemba in his book ‘Surrender to Honest People’ or *Taklumlah Pada Orang Jujur*, argues that the obligatory rights for Bugis-Makassar women are *mancaji indo ana’ tettong ridecengnge tudang ripaccingnge* (women are obliged to be pious and holy primary mothers), *mancaji reporiatutuwiang siri’na enrengnge sangkawanana enrengnge bonapatinna rotomatuanna, risoanailissureng, iarega riorowanana* (women have the right to be heavy dependents, to receive full guarantees for the height of their dignity and the sanctity of their honor from their parents, siblings, or husband), (Nurwahidah 2004, 114). “*Resopa temannnggingi naiyapa naletei pammasena Dewata*”, only with selfless hard work will be blessed by the Almighty. Bugis women will become mothers who always look after and educate their children with a sincere heart.

From some of the assumptions above, it can be seen that the position of Bugis people, in this case a woman, is certainly very special. No one can force women to do things outside the context of *Panngaderreng*, be it in family life or in society in general.

In the case of children, girls are often more closely monitored than boys. This is because boys are considered to be more capable of taking care of themselves than girls, besides that girls are more vulnerable in maintaining honor than boys. However, this does not answer the question that boys actually have more problems in the community than girls who actually have the potential to make a good name for the family.

This is reflected in Putu Wiaya's Monolog ‘Ibu Sejati, which tells the story of a mother who is in a dilemma between two choices: her son who commits a crime or upholds justice. His son had committed a crime by setting fire to someone else's house. When the mother asked her son why he did that, he could not explain. In the end the mother reported her son to the authorities for justice.

In the cultural context of the Bugis people, there are *sipakatau* (mutual respect) and *sipakalebbi* (mutual respect) cultures. The culture of *sipakatau* and *sipakalebbi*’ is not meant for a certain gender, but for men and women (Yusuf 2015, 74), so that when children dare to make mistakes by violating existing laws or customs, the whole family will feel *mate siri*’. *Mate siri*’ means a person who has lost his dignity and is nothing more than a living corpse. Whereas in Bugis culture this is not allowed. The purpose of life according to *Panngaderreng* is none other than to carry out the demands of the Bugis human philosophy, namely *Siri*’. When *Panngaderreng* with all its aspects no longer exists, human nature will be erased, then *siri* will be lost. (Latoa 1995, 63).

The conflict that occurs in the Monolog script of “Ibu Sejati” has a close character with the role of Bugis-Makassar women who hold the *Panngaderreng* concept as a guide in their lives, that humans will feel they lose their self-esteem when they or one of them commits a crime. Therefore, the mother character in this script will approach a new character by creating a female character from a Bugis-Makassar perspective.



2. Method

This study uses a qualitative approach in data collection. Researchers conducted direct observations in Wajo Regency, South Sulawesi on the weaver community, then conducted interviews. Researchers also use literature studies to obtain the validity of the analysis that supports the research. The plot of character creation in this research is reading the play script, observing, analyzing the structure, characterizing the characters, then drafting the concept design.

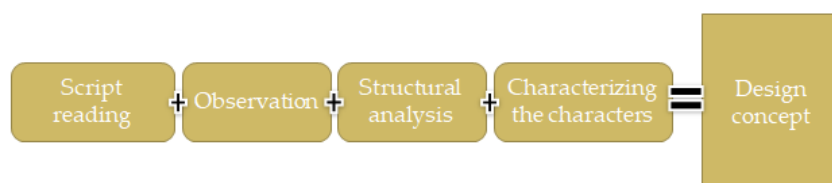


Figure 1. Creation Character Steps

3. Results and Discussion

The creative process in the creation of this Monolog theater adapts through several elements of performance and acting. (Linda Hutcheon 2006, 7) Adaptation is something that undergoes extensive transposition of a particular work or works. Changes in frame and context tell the same story from different points of view. In this case, the approach is in the context of Bugis-Makassar culture, so as to create artistic novelty.

Reading is the initial process of actors looking for intent and understanding the contents of the story from the script. Reading is done repeatedly to find the actual content of the story. Reading not only on the available manuscripts but also deepening of local texts, namely the concept of *panngaderreng*. The text is read from literature sources and from field observations.

3.1. Script and Observation

A mother always expects good from her child. Day and night educate the child to be a good person. However, the noble work of the mother was not repaid by her son who had burned other people's houses to the death of five people including his lover. On this basis, the mother becomes a dilemma as to which one to defend her only son or to uphold justice.



Figure 2. With women weavers in Empagae, Wajo Regency (source: Andi Aryani)

The observation made by the researcher was to see the life of a mother in the Empagae area, Wajo Regency, South Sulawesi. His daily life as a silk *sarung* weaver. Her husband came home when it was evening. This is done by Bugis weavers, especially those aged 40 years and over. The researcher saw the determination and patience of a woman in the presence of a loom under the ball or the traditional house of the Bugis tribe. The choice of place of observation also represents researchers from Bugis-Makassar. It can be said that research (research) plays an important role in the creation of performing arts (Srinatih 2018, 73).



3.2. Structural Analysis for Artistic

- Themes

The theme in Putu Wijaya's Monolog "Ibu Sejati" contains problems from within a mother. Mother is a reflection of a child's behavior because she is the first person to educate and raise children. Mothers whose roles are certainly more important in the family make themselves feel like failures if their children have violated the rules that exist in the house, family, or community as society upholds *Siri'* or self-esteem in the Bugis-Makassar community. Therefore, the researcher concludes that the theme contained in this show is "Between a mother's love for her child and law enforcement". This description can refer to the dialogue "*ade' temmakeana temma keppo*" which means "customs do not know children and do not know grandchildren, the law still applies" which describes the *Panngaderreng* in the first part, namely *ade'*.

- Plot

The plot in Putu Wijaya's Monolog on "Ibu Sejati" has the same plot construction as the laws of drama composition formulated by Aristoteles. According to him, the composition of the drama consists of a beginning, middle, and end. Aristotles dramatic plot consists of Protasis which is the initial stage which explains the role and motives of the play, Epitasio is the stage of the fabric of events, Catarsis is the peak of the conflict dynamics that was built earlier, and Catastrophe is the closing part of the drama.

The initial stage or Protasis is the introduction of the mother character as a Bugis woman by presenting her activities, such as weaving. In this section, Ibu's character reports her son to the police station as well as introduces her son's character, named Ujang or Rukka. Mother explained that her son got drunk and then slaughtered a family to the end. Then the character of Mother gives hope to herself so that her son can confess his sin and get a light punishment. In the dialogue "Oh God, please help this mother destroy the demons that control the soul of ujang" describes how religiosity or *Sara'* women are still very attached.

Epitasio stage is the initial stage of conflict. The conflict in Ibu Sejati's Monolog began when the character mother heard the court's decision that Rukka did not get a light sentence because the court considered Rukka's actions to be cruel. Then Rukka should be put to death. Hearing this, the mother character criticized her son's actions. But feelings of guilt and failure to become a mother lead to feelings of chaos. In the judge's decision, this describes the statutory rules in the second *Panngaderreng*, namely *Rapang*.

The Catasis stage in "Ibu Sejati" Monolog is when the mother character visits the prison to apologize to her child. The strength and assertiveness of women also describes the fourth *Panngaderreng* in women, namely *bicara*, a mother comes to see her child even though he is in a weak condition. Arriving at the prison, the character immediately fell to the ground when she saw her son because the character knew that this would be the last time she would see her son. Rukka said goodbye to her mother and said she would go far and never come back. The mother character really feels great sadness. In this stage, Rukka tries to explain that the mother character has succeeded in being a good mother because she has reported guilty people to uphold the truth.

The Catastrophe stage is the final stage, when the mother comes home and faints at the door. Mother dreams of her son returning home and being declared innocent. This signifies the motherly side that there is greatness in the love of a mother who looks firm and brave.



- Artistic Set



Figure 3. Artistic design of a “Ibu Sejati” Monolog (source: Andi Aryani)

In general, the role of dialogue in drama texts is to determine the character of the characters, space (settings, social, cultural, political) in the form of action that is presented on the stage (Dewojati 2010, 178). In this case, “Ibu Sejati” monolog has been adapted using Bugis-Makassar dialect in the performance to strengthen the setting of place, space, and events. The creative work process of each artist to get to the public space or audience is typical of artists in concocting their concepts (Dipayana 2003, 73). This show represents Bugis women by taking the artistic of the ball loom as in the picture above which is very close to the culture of women in Bugis in the lower middle class. Taking the artistic form is based on the third *Panngaderreng*, namely *Wari'*. This can make the interpretation of the show lead to a single truth that does not necessarily exist in an area (Saaduddin 2016, 42).

Yudiaryani (2017, 217) said that in creating a theater that uses a realist theater approach, choosing and designing a stage based on stage elements that can indeed be done by women, for example, will not use complicated, large, and heavy artistic stages. Yudiaryani focuses more on drama play with realist inner acting than drama with a colossal epic that has many supporters. So based on gender, my tradition-based modern theater creation style will show and will grow the audience's appreciation of how women should be in the arts.

3.3. Cast Character Creation

The rationale for the creation of the Mother character in Putu Wijaya's ‘Ibu Sejati’ script is through a characterization approach using the Stanislavsky method or system. Through this approach, of course, a good actor can embody his role once and for all. This means that it is not enough for an actor to pretend to play on stage but must really be able to live his role.

Stanislavsky's acting method, which is called 'the system', is a way and a way to mix the whole activity of creating the character of Mother. The Stanislavsky system has many acting training techniques to build a life on stage such as 'the method of psychic action' in which there is 'emotional memory'. The method explains that realist acting must be able to convince the audience that what the actor is doing is real acting. Application of 'the system'; What Stanislavsky put forward as an acting method is very appropriate to better show the character or existence of a character in a performance, in this case the character of Mother in Putu Wijaya's Monolog script Ibu Sejati.

Stanislavsky's method called the 'system' is a process for preparing for a role with a very serious awareness that training must be emphasized on physical and psychological foundations.



Some of the principles of actor training with the Stanislavsky method, namely:

- Actors must be physically fit, flexible, and well-trained vocals to be able to play various roles.
- Actors must be able to make observations of life so that they are able to liven up acting, enrich gestures, and create vocals that are not artificial. Observations are needed so that actors are able to build their roles.
- The actor must master the power of his position to present his imagination. Imagination is needed so that actors are able to imagine themselves with the characters and situations they play. The ability to imagine is the ability to recall past experiences that can be used to fill the emotions possessed by the character.
- Actors must know and understand the script of the play. Characterizations, themes, dramatic storylines, and character motivations must be developed by actors and woven into a whole character.
- Actors must concentrate on the image, atmosphere and power of the stage.
- Actors must be willing to work continuously and seriously to explore training and self-perfection and the appearance of their roles (Yudiaryani 2002, 243-244).

From the reading of the phenomenon, the actor will encounter a blocking stage, namely space exploration, carried out to strengthen the actor's behavior and actor's movements in artistically processing the performances presented.



Fig.4. Costumes and Artistic for Monolog “Ibu Sejati”(source: Andi Aryani)

Then the introduction of properties, namely the actor adapts to the objects that are present. This process is also carried out continuously until the day of the performance. Then the costume introduction stage is carried out when the actor has entered the intended role. The search for costumes, colors, and makeup is very influential to present the chosen character. In this case, bold colors and representations of the age of 40 years and over were chosen with an orange and brown color approach.



Fig. 5. “Ibu Sejati” Monolog performance at Mulo Building, Makassar (sorce: Andi Aryani)



Before the show was held, the rehearsal was carried out after undergoing a routine training process. In this stage all the elements of the show have matured so that the actors can unite with all that has been trained. Then the last one is the performance, where the entire creation process will be presented to the audience.

4. Conclusion

Based on the results of the research above, it was found that the creation of Putu Wijaya's 'IbuSejati' Monolog theater was the result of research and the creative process promoting female actorhood based on the *Panngaderreng* concept. Locality values in the Bugis-Makassar community are a reflection of women so that they can be firm in making decisions because women have an important position in the formation of civilization. This research also re-opens the idea of creating art for women, the media for expressing ideas, as well as re-reading the very rich local products in Indonesia as a reference for creation. By presenting this local value, it is hoped that the community can take things that are quite relevant today to answer cultural challenges in the future.

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