

# Semiotics Analysis in Drama Script 'Nyanyian Rimbayana'

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Semiotics is one of the literary studies that discusses the meaning of signs. In understanding literary semiotics, all literary works have meaning and all readers and connoisseurs of literature are able to find the meaning as expressed by the author. A series of in-depth literature studies investigated literature and literary works, one of them is a drama script, 'Nyanyian Rimbayana'. This research examined the semiotic aspects contained in the sign system in the drama script 'Nyanyian Rimbayana'. This research uses a qualitative descriptive with Roland Barthes's semiotics as the main instrument for analyzing data. As one genre of literature, the drama script "Nyanyian Rimbayana" is principally a collection of sign systems; while the sign systems themselves are displayed intrinsically through plot, character and settings. When carrying out the interpretation process of the sign systems, it must be considered that the sign systems are at the level of language conventions (denotation) and literary conventions (connotations).

**Key words:** *Drama Script 'Nyanyian Rimbayana', Semiotics.*

## Introduction

Drama is a variety of literature in the form of dialogue that is intended to be put on stage (Zaidan, 2000). Other literary genres may not be in the form of dialogue. For example, poetry takes the form of monologue and prose. Even though the main elements of the dialogue are dialogue, we can also find other markers, such as side texts or guidance for staging - that give an idea of the character's movements during dialogue, as shown in the following paragraph. Each drama has elements and relationships between elements called structures. Conventional drama elements have stylistic principles, rules, forms and conventions. The principle that underlies the formulation of the rules of the form of drama is mimesis (imitation). The principle that has been adopted since Aristotle's time and requires that there be realism in drama. In addition, limited staging time requires the density of all elements of form.

Semiotically, literary works can represent an era and the perception of these works worldwide are influenced by signs as an intermediary between literary works and all aspects surrounding the literary works, and those found in the literature itself. In the context of literature communicating, semiotics is one of the great theories in the development of literature and literary theory and necessitates that literary works are not only interpreted as works that have elements in construction, but have signs which can be interpreted as symbols, along with other sign devices (sign, icon, index). These symbols require concepts in understanding and capturing meaning behind the words and elements of the work in conveying and expressing things that are outside of literature, or things that are behind the conception of literature. Literature and literary theory have a close relationship to each other as does semiotics in the world of work literature. The viewpoint of literature through the sign system contained in literary works is to be interpreted and understood as instructions for literary builders (authors, readers, literary works, the environment, as well as, values).

The following section explains the relationship between literature, literary theory and its development in understanding and interpreting literary works. (Ambarini, 2015:7; Sorbi & Farrokhnia, 2018). One of the representative literatures that can describe the context above is the drama "Nyanyian Rimbayana". The script of this drama is one of the works of Ahmad Jalidu written in 2009. Intrinsically distinctive as an animal opera, this drama script generally tells the story of the expansion phase of certain aspects in an "area" called Rimbayana.

The Drama script becomes structural for a medium that describes the external environment in the context of a "non-ideal" concept that is applied by the leader (Princess Gulma) as a basis for improving the features of Rimbayana. As the main message of this part, the non-ideal concept of development is officially communicated through the use of certain language terminology. In other words, this drama script uses various sign systems that need to be interpreted correctly to obtain valid information from the concept used by the Princess Gulma to develop Rimbayana. The research problems to be answered in this study are formulated as one question. What are the sign systems in the drama script 'Nyanyian Rimbayana'?

## **Method**

The method used in this study is qualitative research because the data in this study is narrative (Polit and Beck, 2003: 33). For this reason, the main technique applied for analyzing data is descriptive analysis designed to interpret all data and to determine meaningful concepts from the data (Saunders, Lewis, and Thornhill: 2000).

## **Theoretical framework**

### ***The Script of 'Nyanyian Rimbayana'***

Basically, drama is a literary genre that contains two points of view; theater and text. Drama, before being displayed on stage, when it exists merely as the script, is basically considered a dramatic text. In the perspective of Lethbridge and Mildorf (2004: 90), when a person deals with dramatic texts, he must remember that drama is far from poetry or narration because drama is written with the aim of being performed on stage. Although written for audience readings, dramatic texts were generally intended to be transformed into presentation or theater.

For this reason, drama scripts are different compared to poetry or narrative texts. In reading drama scripts, Lethbridge and Mildorf (2004: 90) state that it must be distinguished between primary texts (ie, the main body of the drama spoken by characters) and secondary texts (i.e., all "surrounding" texts or accompanying the main text; dramatic persona, scene descriptions, stage directions for acting and talking, etc.). As a reader, someone according to Lethbridge and Mildorf (2004: 90) receives first-hand information (if mentioned in secondary text) in such ways as descriptions about characters, how they act and react in certain situations, how they talk, what kind of background setting there is to a scene etc.. On the other hand, the reader must also make cognitive efforts to imagine all features and interpret them for himself.

The drama script 'Nyanyian Rimbayana' is an animal opera. In short, the drama script tells of a princess from the region of 'Kayu Suci' named the cunning "Ratu Gulma" who succeeded in seizing and occupying the "Rimbayana" area. During the era of her administration, the princess tried to make the situation and conditions of "Rimbayana" more modern and elite by adopting and implementing a system similar to the system in the "Kayu Suci" region. However, the system is in fact not appropriate for the natural or original "Rimbayana" social cultural background. Unfortunately, the development of "Rimbayana" runs poorly and causes various types of complications. As a result, turmoil spreads as a response from people who were dissatisfied and unhappy with the system. The community fought alongside Prince Zola - who was the heir of the "Rimbayana" leadership line - to take the leadership position back from 'Ratu Gulma'. Finally, Prince Zola became the leader of 'Rimbayana' and then imposed the old system in leading and regulating of 'Rimbayana'.

### ***Roland Barthes's Semiotic Formulation***

According to Eagleton (1996) in Nugraha (2017:46) the study of semiotics categorically is a further phase of structuralism (a study of internal structure of literary works). Semiotics in literary research is one approach often used in various literary studies. Value extraction and the meaning through the signs contained in the literary work will certainly be closely related to semiotics that have a focus on sign systems. Related to semiotic analysis of literary works, in

the focus of the conversation this research, literature research (semiotics) will involve language considered as a medium of communication in the form of language that contains a lot sign systems. Semiotic studies lead to the assumption that the study is applied to literary works which are also sign systems in themselves and serves as a means of aesthetic communication. Literature research using a semiotic approach can be said to be the development and continuation of the flow of structuralism as a school of thought as literature is a meaningful sign structure, then its understanding cannot be released from a literary building structure. In general, literary works are built by elements, whether visible or explicit or implicit. To be able to understand all elements of literary works optimally, it is essential that there is also understanding of sign systems, signs, meaning conventions and sign conventions.

Barthes (1972:20) states that a sign is a combination of all elements that are systemized up to give birth to a thing that is considered a sign. Signs are representative of meaning that is present both implicitly and represented. Meaning is the understanding that can be found through a sign as a representation and sign conventions are a form of mutual agreement regarding the existence of signs, the presence of signs and their meaning. On the act of interpreting the signs in various semiotic literary works in general this is done through stages (Kurniawan; 2001) which are both intrinsic (analysis microstructure) and extrinsic (macrostructure analysis) and combine four aspects as expressed by (Kristeva,1980): author (expressive), (mimetic) reader (pragmatic), and work literature itself (objective).

Media language used in tracing the sign in the work literature has semiotic functions, messages, and influence. Language being the main medium and literary language the secondary model of language means that communication systems have various interpretations present signs that relay messages. Signs are present in an interpreter's thoughts and are a medium used in the form of words, sequences of words and sentences, which represent signs. Objects and behavior are part of a language that underlies the grammar of the work literature, as expressed by Hawkes *et al* (1977). Unit separation, the minimum used by the system in the analysis process, must also be supported by determining contrast between units that produce meaning and rules classified as forming structures. In the process of interpreting the sign on every literary genre, the interpreter must not give up the convention of meaning that exists. Other than that, literary works can also be understood through semiotic approaches including reading of meaning, namely heuristic and hermeneutic readings and decomposition of Literary works as a means of communication with convention.

Semiotic communication facilities are also categorized as among other signals and symbols (Berger, 2005) which are often used in the world of literature in applying the semiotic approach to understanding literary works through signs.

## Results and Discussion

Structurally plots contain a sequences of events that are not directly related to the main conflict the author wants to communicate; which is a non-ideal concept to achieve "fantastic" development. As a result, sign systems present the concept of developed countries systematically evaluated from the context of symbolic terminology (language) which is used to recount the main conflicts throughout the stories of the play. In this view, sign systems are realized in three main segments where the concept of developed countries is implicitly stated. The three core segments are the segment introducing the concept of developed countries, the segment implementing or driving the concept of developed countries, and the segment evaluating the concept of developed countries.

In addition, because the main conflict is basically displayed through character, the form of the sign systems found is based on both explicit and implicit modes. The explicit mode involves some verbal interactions of characters (indicated in the primary text) which are categorized into dialogues and monologues. On the other hand, implicit mode refers to the actions of the characters (indicated in primary and secondary text).

For a more detailed description, the form of the sign system is detailed in the table below:

No	Segments	Sign Systems	Forms
1	<p><i>Introduce the concept of developed country (by Princess Gulma)</i></p> <ul style="list-style-type: none"> <li><i>Conversation at King Raung's stone yard among Princess Gulma, King Raung, Rajawali, and Garudha.</i></li> <li><i>Princess Gulma puts forward her idea to develop Rimbayana (new concept of development)</i></li> </ul>	<p><i>"Kuncinya (kemajuan) adalah pembangunan ekonomi dan logika."</i> "The key (progress) is economic development and logic." (Princess Gulma ignores the guidance of sacred spirit, the virtuous principle, and the respecting of natural system)</p>	<p><i>Explicit mode</i> <i>Verbal interaction</i> <i>Primary text</i> <i>Dialog</i></p>
		<p><i>"Membangun tempat-tempat wisata yang akan mengundang hewan-hewan dari rimba luar"</i> "Building tourist attractions that will invite</p>	<p><i>Explicit mode</i> <i>Verbal interaction</i> <i>Primary text</i> <i>Dialog</i></p>

		animals from the outside jungle"	
		<p>"Membangun rumah-rumah penginapan mewah agar tamu-tamu betah"</p> <p>"Building luxury lodging houses so guests feel at home"</p>	<p><i>Explicit mode</i> <i>Verbal interaction</i> <i>Primary text</i> <i>Dialog</i></p>
		<p>"Rencana penggusuran taman Seplawan (daerah otonomi khusus untuk unggas dan kera) menjadi kompleks wisata berburu rusa"</p> <p>Plans for the eviction of Seplawan Park (a special autonomous region for poultry and apes) became a deer hunting tourism complex</p>	<p><i>Action</i> <i>Primary text</i></p>
		<p>"Jadi disini memakmurkan bangsa melanggar prinsip kebajikan? Aduh sayang ... aku tersesat dimana ini?"</p> <p>"So here, prospering the nation violates the principle of virtue? Oh dear ... where did I get lost?"</p> <p>(Princess Gulma's respond when she has some interruptions to remove Seplawan park)</p>	<p><i>Explicit mode</i> <i>Verbal interaction</i> <i>Primary text</i> <i>Dialog</i></p>

		<p><i>“Rimbayana harus punya pusat belanja dan hiburan ...”</i> "Rimbayana must have a shopping and entertainment center ..."</p>	<p><i>Explicit mode</i> <i>Verbal interaction</i> <i>Primary text</i> <i>Dialog</i></p>
		<p><i>“Ratu Gulma mengundang harimau dan singa konglomerat dari berbagai wilayah, menyedakan rusa-rusa yang dipaksa menjadi korban perburuan.”</i> "Ratu Weed invites tigers and lion conglomerates from various regions, distinguishing deer who are forced to become victims of poaching."</p>	<p><i>Implicit mode</i> <i>Action</i> <i>Secondary texts</i> <i>Scene description</i></p>
		<p><i>“Kawan-kawan macan konglomerat dan pembesar-pembesar Rimba yang saya hormati. Bangga sekali rasanya, kini Rimbayana bisa dihadiri oleh Anda-anda semua.”</i> "My friends, conglomerates and Jungle leaders, I respect. Very proud of it, now Rimbayana can be attended by all of you."</p>	<p><i>Explicit mode</i> <i>Verbal interaction</i> <i>Primary text</i> <i>Dialog</i></p>
2	<i>Implement or actuate the concept of development (by princess Gulma)</i>	<p><i>“Rimbayana memang sedang meningkatkan potensi ekonomi dan pariwisata serta peran aktif dikalangan antar rimba”</i></p>	<p><i>Explicit mode</i> <i>Verbal interaction</i> <i>Primary text</i> <i>Dialog</i></p>

<ul style="list-style-type: none"> <li>• <i>Process of the opening ceremony of hunting area of deer.</i></li> <li>• <i>Conversation between Princess Gulma and the businessmen from other areas (countries)</i></li> </ul>	<p>"Rimbayana is indeed increasing economic and tourism potential as well as an active role among the jungle"</p>	
	<p><i>"Beberapa tahun terakhir Rimbayana telah berhasil membangun berbagai prasarana umum seperti arena bermain khusus predator, arena bermain khusus unggas, juga herbivora."</i></p> <p>"In the past few years Rimbayana has succeeded in building various public infrastructure such as predatory playgrounds, poultry-specific playgrounds, and herbivores."</p>	<p><i>Explicit mode</i> <i>Verbal interaction</i> <i>Primary text</i> <i>Dialog</i></p>
	<p><i>"Kami juga membangun goa-goa estate yang bisa dimiliki maupun disewakan kepada binatang-binatang elit seperti Anda."</i></p> <p>"We also build estate caves that can be owned or rented to elite animals like you."</p>	<p><i>Explicit mode</i> <i>Verbal interaction</i> <i>Primary text</i> <i>Dialog</i></p>
	<p><i>"Ingat, ini adalah Rimba, akan lucu jika kita pakai hukum manusia, jelas kita terus menegakkan supremasi hukum Rimba."</i></p> <p>"Remember, this is Jungle, it would be funny</p>	<p><i>Explicit mode</i> <i>Verbal interaction</i> <i>Primary text</i> <i>Dialog</i></p>

		if we use human law, obviously we continue to uphold the supremacy of the law of the Jungle."	
		<p>"<i>Hukum-hukum apa? Yang jelas hukum rimba. Siapa yang akan menang? Pilih mengejar atau dikejar. Yang kuat pasti menang. Yang lemah jadilah sampah</i>"</p> <p>"What laws? What is clear is the law of the jungle. Who will win? Choose chase or chase. The strong must win. The weak are trash "</p>	<p><i>Explicit mode</i> <i>Verbal interaction</i> <i>Primary text</i> <i>Monolog</i></p>
		<p>"...<i>tapi apa yang dilakukan Gulma sehingga pembangunannya menyisakan ribuan binatang tersisih?</i>"</p> <p>"... but what do Gulma do so that their development leaves thousands of animals left behind?"</p> <p>(Princess Zola's responds concerning the Princess Gulma's policies)</p>	<p><i>Explicit mode</i> <i>Verbal interaction</i> <i>Primary text</i> <i>Dialog</i></p>
		<p>"<i>Gulma memang ingin membangun Rimbayana yang kaya. Tapi ia menetapkan cara seperti apa yang ia saksikan di Rimba Kayusuci tempat lahirnya. Padahal, Rimbayana</i></p>	<p><i>Explicit mode</i> <i>Verbal interaction</i> <i>Primary text</i> <i>Dialog</i></p>

		<p><i>tetaplah Rimbayana, rakyat ini berbeda dengan rakyat Kayusuci”</i>        "Gulma did want to build a rich Rimbayana. But he determined what kind of way he witnessed in Kayusuci Jungle where he was born. In fact, Rimbayana is still Rimbayana, this people is different from the people of Kayusuci ”        (Princess Zola’s responds concerning the Princess Gulma’s policies)</p>	
		<p><i>Kita memang harus maju, kita harus kaya dan meningkat ekonominya tapi bukan dengan cara menjadi Kayu suci. Kita harus membangun dengan tetap memegang jati diri Rimbayana, bukan jati diri Negara lain.</i>        “We really have to go forward, we have to be rich and increase our economy but not by becoming holy wood. We must build by still holding Rimbayana's identity, not the identity of another country”.        (Princess Zola’s responds concerning the Princess Gulma’s policies)</p>	<p><i>Explicit mode        Verbal interaction        Primary text        Dialog</i></p>

		<p><i>"Bukankah pemimpin dengan karakter global yang tetap lokal seperti ini yang kita mau?"</i></p> <p>"Isn't this a leader with a global character that remains local like we want?"</p> <p>(Garudha's perception in comparing the concept of development between the Prince Zola's and Princess Gulma's)</p>	<p><i>Explicit mode</i></p> <p><i>Verbal interaction</i></p> <p><i>Primary text</i></p> <p><i>Dialog</i></p>
3	<p><i>Evaluate the concept of the developed country (by others characters)</i></p> <ul style="list-style-type: none"> <li><i>Conversation among Prince Zola, Garudha, Rajawali, and the others after defeating Princess Gulma.</i></li> </ul>		

The sign systems in the drama script "Nyayian Rimbayana" appear in several segments of the entire story. Sign systems are strongly related to character actions - especially in the case of Princess Gulma - related to some complications regarding the settings of developed countries. These actions (in all sequences of events) are basically separated into three segments, namely segments in which the concept of developed countries is introduced (by Princess Gulma, carried out (by Princess Gulma, and evaluated (by other characters). In particular, the three segments present sign systems in various forms based on a number of key criteria such as how to convey (explicit or implicit mode), ways of interaction (verbal interactions or nonverbal actions / interactions) and types of text (primary or secondary text).

The first detected criterion of the sign system in the drama "Nyayian Rimbayana" is a method of conveying (explicit or implicit mode) sign systems. The modes of conveying are separated into explicit and implicit. The explicit mode is directly seen in some terminology (expressions) of primary text and secondary text. The implicit mode is displayed indirectly in the two types of text (primary text and secondary text). Sign systems such as these exist only through cognitive effort of the reader to imagine all the features presented (what the characters look like, how they act and react in certain situations, how they speak, such as setting the background form for a scene, etc.).

In addition, sign systems interact in ways and settings that are classified into two interactions: verbal and nonverbal. Verbal interactions point to several conversations between actors regarding the complications of developed country concepts. Conversely, nonverbal interactions are seen from the attitude or behavior of characters in action. In other words, the basic form is not described through the words of character, but through their actions in interacting among themselves.

In the perspective of the type of text, the sign systems in drama texts are in two forms; primary text and secondary text. Primary text refers to some expressions or terminology of verbal interactions carried out by the offender, especially Princess Gulma. In this context, verbal interactions occur in the model of dialogue and monologue. On the other hand, secondary texts designate expressions or terminology other than dialogue and monologues. In this case, the secondary text - drama script - is "scene direction" as additional information to illustrate how the actors play or act.

## **Conclusions**

Forms of sign systems found in the drama script studied are in explicit and implicit mode. The explicit mode involves verbal interactions of several characters (displayed in the main text) which are categorized into dialogues and monologues. On the other hand, implicit mode refers to character actions / non-verbal interactions (indicated in primary and secondary texts). As a sign science, semiotics divides the sign aspect into a sign (signifier) and that which is signified by understanding. Elements of literary works in the form of signs are distinguished by icons with the understanding that a sign has a natural relationship between marker and marker, that index as a sign has a causal relationship between markers and markers, and also that symbols that are signs have no natural relationship between markers and markers and are by nature arbitrary and determined by the convention (collective agreement). In relation to language and literature then, the semiotic approach is set at sign analysis actions that are readable to legible literary works. In a structural manner, Barthes (1972) states the language or device used to decipher language and connotation is a result of the development in the way humans interpret signs.

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