

Chapter II

The Concept of Developed Country in “Nyanyian Rimbayana”

This chapter gives detail of the theoretical background which relates to the drama script “Nyanyian Rimbayana” and the general concept of developed country which in succession come to be the object and problem to be examined. In addition, the study of Roland Barthes’s semiotics and its myth, the model of liberal capitalism system, are also elucidated as the depiction of the basic device of overall data analyzing procedures in this research.

2.1 The Drama Script “Nyayian Rimbayana”

2.1.1 Drama as a Genre of Literature

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.

2.1.2 Definitions and Classifications of Drama

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 order 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 categorizes, 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*".

2.1.3 Explanations of Drama Script

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.

2.1.4 Plot in Drama Script

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. Situational (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.

2.1.5 The Story of “Nyayian Rimbayana”

The drama script “Nyanyian Rimbayana is one of Ahmad Jalidu’s works which is written in 2009. Ahmad Jalidu was born in 18th 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”.

2.2 The General Concept of Developed Country

2.2.1 The Definitions 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.

2.2.2 The Features of Developed Country

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*”.

2.3 The Roland Barthes’ Semiotics

2.3.1 The Descriptions of 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).

2.3.2 The Formulation of Roland Barthes' Semiotics

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;



(Barthes, 1972: 113)

Figure 2.1: Operational schema of Roland Barthes' semiotics

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: 20) perspective, proves that the myth categorically refer to the way how culture explains or understand several aspects of reality or natural phenomena.

2.4 The Model of Liberal Capitalism System

2.4.1 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.

2.4.2 The Characteristics of Liberal Capitalism

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 Tamil Nadu (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 Reksohadiprodjo, 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.