

Surrealism in *Wewe Gombel* Drama Script by M.S. Nugroho

Turahmat Turahmat¹, Agus Nuryatin², Suminto A. Sayuti³ & Teguh Supriyanto⁴

¹ Sultan Agung Islamic University, Semarang, Indonesia

² Universitas Negeri Semarang, Semarang, Indonesia

³ Universitas Negeri Yogyakarta, Yogyakarta, Indonesia

⁴ Universitas Negeri Semarang, Semarang, Indonesia

Correspondence: Turahmat Turahmat, Departement Indonesian Language and Literature Education, Sultan Agung Islamic University, Jl. Kaligawe Raya Street Km. 4 Semarang, Central Java, 50112; PO Box 1054/SM, Indonesia. Tel: 62-8572-777-9677. E-mail: lintangsastra@unissula.ac.id

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Abstract

Surrealism was initiated in France by Andre Bretton. In Indonesia, this genre then grows and develops rapidly in most of the drama script. The problem that arises over this phenomenon is whether there is a continuity of this genre when it is reduced to the region of Indonesia, because a work is always born on the influence of socio-cultural conditions that encompass it. And the socio-cultural conditions of Indonesia are of course different from the socio-cultural conditions of France. Issues to be examined is in *Wewe Gombel* play by MS. Nugroho. A manuscript of *Wewe Gombel* by MS Nugroho is a surrealism. The form of surrealism in this text lies in the following points. First, it uses myth as the source of the story. Second, in its text, there are also events beyond reason which utilize the human subconscious. Third, the storyline in this drama contains events that can still be traced. The storyline was built on the tangle of events that connect between one and another event which forms an integrated plot. Fourth, the forms of surrealism are used by the author as a means to convey satire of the sickening human condition, especially the bad parenting pattern of parents to their children. There are many satires in almost every dialogue of the drama.

Keywords: surrealism, *Wewe Gombel* drama script

1. Introduction

The literary work as presented by Horace (in Teuw, 1984, p. 183) has two main dimensions, i.e., usability and beauty. Usability will be obtained by the readers if they accept the various values that appear in a work. Because the work of literature is a picture of community life, the useful values for humans will be found. Traditional communication is usually associated with the concept of tradition, which contains the findings of the past, but is generally regarded as normative by society (Muslimin, 2017). The depth of the discovery of values that appears in this literary work is very dependent on the background of its readers. Memory/remembrance has emerged as one central part of contemporary discourse on this aesthetics and literary text (Karim, 2010). The nuance of beauty will be obtained through the words that serve as a means of content delivery of a literary work. This beauty can also be derived from the intrinsic elements that build up a literary work. The beauty and significance by (Effendi, 1982, pp. 232-238) are called the "enjoyment and wisdom".

The problem experienced by the reader lies between the usability and beauty in a literary work, which is on is the more dominant? The answer to that question depends on each reader. There are readers who feel greatly entertained while enjoying a piece of work, but they get small values. Also, there are readers whose level of consolation is not so great, but they obtain the optimal values in the literary works although it is also influenced by the type of work he reads. Darma (2004, pp. 4-7) distinguished two literary genres, namely serious and entertaining literature. Serious literature usually provides greater values than the nuances of entertainment, and vice versa.

Drama is one kind of literatures that has two genres (serious and entertainment). Text of drama is written by taking account of the play. Drama is a range of literatures in the form of a dialogue intended to be shown on stage (Zaidan, 2000). Performance art is important to human life and has been a part of national culture since ancestral communities first found their rhythm (Porntep Bunjanpech, Kla Somtrakool & Prarop Kaewset, 2013).

Drama has attractive sides not shared by other types of works (poetry and prose). The drama is written to be interpreted on stage in a play. In Bachmid, (1990, pp. 1-16), which cited the opinion of Pavis, it was stated that the drama has conventions and general rules that can be grouped into two major groups. The first deals with rules of form, such as flow and channel elements, characters and characterizations, space and time settings, and equipment. The second relates to stylistic conventions or dramatic language.

Drama is written by using kramagung and wawancang. Kramagung is a dialogue while wawancang is a description of action. Harymawan in Satoto (2012, p. 3) stated that the drama is the story of human conflict in the form of dialogue projected on the stage and uses the shape of conversation and motion or characterizations in front of audiences. This Visual communication is usually more clearly and therefore more easily understood than just words (Ting, 2013). In French, drama is called Drame which means a serious play (Endraswara, 2011, p. 11). The seriousness here is the seriousness in the process of creating plays. It does not mean that it is less joke because serious in question here is serious in creation.

Soemanto (2007, p. 3) stated that the drama is an art form that is told through conversation and action of characters. Dialogue becomes the main means of conveying intention or content in addition to the movement or the acting of its characters. To examine Soemanto's opinion, the drama is divided into two dimensions, namely the dimension of performing arts and the dimensions of literary art in the text area.

Enjoying drama through the dimensions of performing art and the text means enjoying and following the story of human life through its characters. The audience is invited to pervade all issues of life that appear in drama. The issues of life that arose in society are raised in a drama script to be performed. According to Suhariato, (2005, p. 76), Drama is a portrait of human life. Even the orientation of modern dramas is issue related to the social, political, and psychological conditions of society (Cardullo, 2014, p. 342).

The socio-cultural dimension will always be related to the analytical process in this study. Studying the drama is the same with studying the community with its various cultures. Therefore, the fundamental knowledge that must be possessed is the knowledge of the social conditions of society and all aspects that surround it. Davies, (2008, p. 181) stated that some of social theory practices such as theory of activity, society, social cognition, cultural psychology, and sociocultural approach are needed in this research.

In this study, all the problems that arise are focused only on drama in the dimension of literary arts or text. Therefore, it must be emphasized first to avoid misunderstandings of meaning, because there are some things that are very different between the drama in the dimension of performing arts and literary arts. Henceforth, the drama in the literary arts dimension will be called as drama script. Something studied in this drama script is trace of Surrealism in the *Wewe Gombel* play by MS. Nugroho. Assessment of these traces of surrealism will utilize the intrinsic elements as story builders.

Surrealism comes from two words, i.e., sur which means under, and real which means concrete. Surrealism means events or events above reality. The word surrealism was created in 1917 by Guillaume Apollinaire in ballet parade program notes. Surrealism is a style of art and literature which utilize the realm of dreams and the subconscious mind in the creation of visual art works, poetry, and film. Surrealism was officially introduced in Paris in 1924 by Andre Breton through the first manifesto of surrealism, in 1930 as the second, and in 1942 as the third.

Surrealism is a continuation of the movement of dadaism, born in the middle of World War I (1914-1918). At that time, there was a massive destruction of war in every sphere of life, including in art and culture. So then, the idea developed among the artists, that the values of humanity had begun to disappear from the earth. No more effort could be done to restore it, including through art and culture. Artists assumed that developing the life of art and culture to restore human values was a very naive and unrealistic thing. So then, they created various types of work inspired by the concept of accident, possibilities, uncertainty, and other things that emphasize the irrationality of humanity. This was solely done to mock the adverse conditions of the destruction caused by the war.

In the drama, Surrealism appears in several ways. The confusion of human life is modified by the surrealists into a confusion of paths. Therefore, the surrealist drama script is not grooved forward, backward, or spiral. Each event is presented alternately without noticing where the main event is. All events are not tied to a single story as a common thread. Then the pieces of the event become mixed with no end and a clear base. In addition, the utilization of myths and the subconscious becomes the main domain of surrealist techniques. Myths and the subconscious state mingle into the excerpt of events that are not connected to each other.

In *Wewe Gombel* play, it needs to be examined whether the events that appear are unconnected with each other.

Wewe Gombel play is surrealist. This can be seen from the use of *Wewe Gombel* myth. Based on this background, the problem in this research is: how is the shape of Surrealism on *Wewe Gombel* play by MS. Nugroho ?.

2. Method

This research method is conducted in accordance with certain principles based on certain theories. It is in line with opinions by Usman & Akbar (2009, p. 41), which stated that the research method is a procedure or a way to know that something is done through systematic measures. In this study, the researchers analyzed the play "*Wewe Gombel*" by using a qualitative approach. Moleong (2011, p. 6) stated that a qualitative approach is used to understand the phenomena on the subject of research by describing in words in a specific context naturally. Daniel & Nanan, (2009, p. 60) stated that the qualitative approach is a holistic approach, meaning that it is comprehensive and sets a study in double constructions. Textual dynamics that arise will be addressed in a single unified discourse that involves a lot of aspects (Bazerman & Paradis, 1991, p. 4).

The data collection technique of this study used the technique of reading and note taking. This reading technique is done by reading repeatedly and very thoroughly in order to understand the overall element optimally (Sudikan, 2007, p. 104). Reading technique was performed with the following steps: (1) Reading thoroughly from beginning to end, (2) Determining the written data to be used for analysis in this study, (3) Moving the data written into the data card. While note taking technique is used to write data into the corpus of research data. Note taking was performed with the following steps: (1) Recording of written data chosen from reading technique into the data card. (2) Marking the essence of the data contained in a written record.

Sources of primary data in this study is *Wewe Gombel* play by MS Nugroho. The data in this study are in the form of words, phrases, clauses, or sentences in the dialogue of *Wewe Gombel* play by MS Nugroho which allegedly contains surrealism. Qualitative research data were presented in word form (Neuman, 2000). Data analysis was performed through the interpretation on the use of language in the dialogue style of play. Suyuti (2001, p.119) stated that the style is the hallmark of an author or a distinctive way of disclosure by an author. In the language style, there are figurative and imagery language. Figurative and imagery language contain simile, rhetorical devices, and images (Supriyanto, 2009).

Data were analyzed using hermeneutic reading. Ricouer mentioned that the hermeneutic reading is the activities of understanding and interpretation of texts (Rafiek, 2001, p. 3). After analysis, then, the data are presented in a neatly arranged and systematic report.

3. Discussion

Drama *Wewe Gombel* by MS Nugroho tells the story about the child's love to his mother. Everything will be done by the child, Bella, to make her mother happy. Unfortunately, the treatment of the mother was extremely painful. The mother often beat, enslaved, and snapped Bela as she liked. These conditions made Bela unable to be happy. Until at certain moment, Bella went out of the house and met the ghosts named *Wewe Gombel* (Gombel) and *Genduruwo* (Ruwo). These Two ghosts were very fond of Bella. In the end of the story, they both could not have Bella. Bella had already got happiness that she deserved. Bela lived happily with his mother who had realized all her mistakes. Bela was no longer related to those two irrational ghosts.

The story was presented nicely. The story began from life that is resemble to real-world events. It is called resembles because the story was opened by a dialogue between *Wewe Gombel* and *Gondoruwo*. Two unseen creatures that make no sense to the human mind. In the middle of the story, there are things that are unreasonable, irrational, and prone to exaggeration. This proves that this drama is a kind of surrealism.

Eighteen bras, allegedly belong to ghost or Wewe Gombel, were found by people hanging on a clothesline behind the Yanti's house, the villagers of Jiwo Kulon, Trotok Village, Wedi, Thursday (25/09). The quote is an excerpt from merdeka.com news on Saturday, September 27, 2014, 08:00 a.m. *Wewe Gombel* has been trusted by the Javanese community as a legendary myth. The myth that thrives in the Javanese community today. The Javanese still believe in things based on myth, including the existence of the *Wewe Gombel* phenomenon. As also happens in coastal areas about the sea. Although society is also unable to prove its existence. The sea as a place to earn a living is seen as a sacred place, so it should not be arbitrary (Basri et al., 2017).

Wewe Gombel or in Javanese mythology also known as *Kolong Wewe* is the incarnation of the spirit of a wife who died due to suicide. Javanese community believe that *Wewe Gombel* is the spirit of women who committed suicide after she had killed her husband. The villagers knew the action, then they chased her until finally she committed suicide.

The wife, who is in Javanese culture should devote herself fully to the husband, was willing to kill her husband. The act was committed because she caught her husband having an affair with another woman. The husband was

having an affair because the wife was barren. Her husband then excommunicated the wife, until the wife's life was not neglected, just like a *gembel* or vagrant. *Wewe* means women and *Gombel* means trash. *Wewe Gombel* has the meaning of a woman who becomes sloppy or crazy for being ignored by her husband.

In Javanese mythology, her death still leaves deep sadness. This sadness made her not want to leave this world. *Wewe Gombel* continued to haunt anyone having an affair. Then, she took the bra of all those women as a form of revenge.

Wewe Gombel with all the myths that surround it was then made into drama script by Nugroho with the same title. Exploring the background of *Wewe Gombel's* myth, the text clearly depicts with surrealist evidence. *Wewe Gombel* is an object beyond reason. An entity outside of human logic, a reality beyond the view of realism, illogical, and not receptive to reason.

Some of the following quotes show the other traces of surrealism in this drama script. The drama script was opened by anxiety figures of *Wewe Gombel* and *Gondoruwo* in the late evening and almost every night.

GOMBEL: Hundreds of years I waited. How long can I wait? a child comforts me.

RUWO: This is our fate, Gombel. Hundreds of years of our age. We do not need children to continue our life. We are the ones who accompany the time. Night is not sadness if we are patient.

In addition to *Wewe Gombel*, another myth that also lives and thrives in Javanese society is the myth of *Gondoruwo*. This creature is a ghost that is most feared by the Javanese community. According Suryono RP (2007), the term *genderuwa* if spoken in the Java language will be *genderuwo* or *gendruwo*. Meanwhile, if pronounced in Sundanese language, it will be *gandaruwo*. The term *genderuwa* is supposedly derived from the Kawi language, i.e., *gadharwa*. It is also believed that the term *gandharwa* also comes from Sanskrit, *gandharva*.

The ghost of *Gondoruwo* is described as having a large tall, ugly face, and long-haired dreadlocks, big eyes and always bulging, and his entire body is described as having a disgusting green color. *Gondoruwo* is always barefoot and only wearing panties. This underwear clothing is a symbol of a creature who always put his desires beyond everything. *Gondoruwo* was depicted to always fulfill his desires to humans in secret. *Gondoruwo* has an enormous lust (sexual hazard), so wherever he goes, he always just wears underwear. *Gondoruwo* is a surrealist creature, supernatural beings or ghosts beyond human logic and Its presence became a myth trusted by the Javanese community.

On the quote, *Wewe Gombel* is the wife of *Gondoruwo*. They both had been waiting for the presence of a child for hundreds of years. This quote is a form of logical deviation over the myth that has been trusted by the public. The author marries *Wewe Gombel* and *Gondoruwo*. Then they are destined to live together in a family and yearn for a child for hundreds of years.

Readers are being invited to follow the author's thought flow in overturning existing myths. The reader also seems to have received the overturn. The events beyond logical reasoning are further compounded by the desire of *Wewe Gombel* on the birth of a child. The reader is being forced to include the unfamiliarity of the characters in the occurrence of human events. Forced to believe in the existence of *Wewe Gombel* and *Gondoruwo* through the usual logical events experienced by humans, i.e., waiting or wanting a child's birth.

The other non-logic of the quotation appears in the length of time in waiting for the birth of a child. Both figures have been waiting for the birth of a child for hundreds of years. Hundreds of years range from over a hundred years to under a thousand years. But the reader believes that, because the experience is not human, but ghost or supernatural beings, *Wewe Gombel* and *Gondoruwo*. Our rationality based on the view of materialism certainly will not believe it. But our subconscious (at least being forced to) believe. This is because the Indonesian people are born and live in an environment where most people believe in supernatural things.

In the following excerpt, Bela was abandoned by her friends. Bela was trying to find his friends, but she got lost on a place. Bela did not know how to get back.

(BELA was crying alone. Gombel danced to attract BELA)

GOMBEL: (Showing the beautiful doll) ... Bela Bela ... This mother has. Do you want a doll?

BELA: Who are you? (Nugroho, 2010)

In the citation, *Gombel* showed a doll, whereas *Gombel* in the text is not a human but a ghost. The presence of ghosts in this text is very surrealist or exaggerated or beyond logical reasoning. Moreover, it is a ghost who has a doll. Another form of surrealism that is when the character Bela answered questions of *Wewe Gombel* with the

dialogue "Who ...are you?". This means that Bela sees the ghost of *Wewe Gombel*. When viewed from the philosophy of realism, this event is unrealistic or unreal. If forced into a realist, logically, when a little child saw a figure different from herself, she would not only be panic, but also more than that like fear or remarkable shock. Furthermore, the reaction may vary, even they maybe cry hysterically.

The very simple or natural reaction shown by the Bela figure seemed to give a new marker. The author of the drama does not want to overestimate the presence of ghost in *Wewe Gombel's* form. The author wishes to convey that the presence of *Wewe Gombel* is a common phenomenon. An event that is supposed to be true. Or perhaps, the author is deeply affected by the social conditions of the community in which he lives. The conditions in which people believe in the occult as the presence of *wewe gombel* ghost.

In another context, the author is also laughing at Indonesia's weak socio-economic condition through the presence of *Wewe Gombel*. That the very frightening figure as *Wewe Gombel's* ghost was not able to make a small girl Bela became afraid. That the horror of economic conditions is far more frightening than the presence of *Wewe Gombel* ghosts. The figure of Bela certainly had ordinary reaction when she saw the *Wewe Gombel* ghost, because on the other hand her attention was also fixed on the beautiful doll brought by *Wewe Gombel*. Bela's fear was suddenly vanished when she saw the beautiful doll.

This condition will of course be different story if something which was brought by *Wewe Gombel* was not a pretty doll, a sharp axle covered with blood for example. Of course the fear of Bela character will be increasingly more and more seeing this phenomenon. But-once again-because the *Wewe Gombel* ghost was a pretty doll, then it was able to eliminate all of Bela's fears.

The problem also becomes different if the character of Bela had been accustomed to see a beautiful doll that was brought by *Wewe Gombel* ghost. For example, Bela figure had dozens of such beautiful dolls at home. Of course, Bela would also react to the fear of seeing the presence of *Wewe Gombel* ghost. Her fear was lost because at home, Bela did not have that pretty doll. And the beautiful doll made the character of Bela very interested so she forgot her fear to *Wewe Gombel* ghost.

The *Wewe Gombel*, Bela, and beautiful doll on the quote are a satirical dialogue on Indonesia's weak economic condition. A harsh sarcasm is delivered very subtly to the condition of the still-poor Indonesian people. A quote that indicates the presence of traces of surrealism is thick with social criticism. Traces of surrealism are actually used as a means of protest against the sick social conditions.

The following quote is a continuation of the previous quotation. Bela received a doll from *Wewe Gombel* and followed her order by kissing the given doll. Suddenly Bela was fainted. Bela was taken to *Wewe Gombel's* residence with Ruwo. Ruwo is *Wewe Gombel's* best friend.

BELA: Where is it?

GOMBEL: Where? This is your home. Let's play. (They were playing horse etc. They were singing very happily). (Nugroho, 2010)

Bela was taken to *Wewe Gombel's* house. There she played horseback and sang merrily. The unfamiliarity of the quotation appears in the presence of the *Wewe Gombel* figure who was visible to the Bela figure. Bela figure was even invited to play with *Wewe Gombel*. Bela's Question "where is it?" is a fair question asked by a child who feels alien to the surrounding environment. The question of Bela also raised new evidence that the process of moving the Bela character from her original place to the present place (*Wewe Gombel's* house) was carried out beyond Bela's consciousness.

The question would not have been possible if Bela had really noticed the process of moving her to the new place (*Wewe Gombel's* house). The analogy is the same as if we were in place A, then suddenly, unwittingly we are in place B, then the first thing we then do is asking. A similar question as stated by Bela, "where is this?". So it is clear that Bela's character is completely unaware of the process of her transference.

It also provides new evidence for the traces of surrealism in this drama script. How could a person suddenly loses consciousness and then does not realize where his position is now. So it can be concluded that in this text in addition to utilizing the myth and irrationality of thought, it also utilizes subconscious through the character of Bela.

When the question arises, *Wewe Gombel* replied that "this is your own house". The quote clearly does not mean that the house is really Bela's house. The quote gives an idea that *Wewe Gombel* wants Bela's character to think the house is like her own home. In other words, *Wewe Gombel* frees Bela's character to do anything in the house as in her own home. The quote also means that *Wewe Gombel* wants Bela to consider *Wewe Gombel* as one of

her family members. A very surrealist quote, for how could such an irrational ghost figure be a family with a Bela (human) figure. The author of the quotation wants to confuse the material world with the non-immaterial world.

Wewe Gombel even invited Bela characters to play a piggyback together. The game was done while singing joyfully. The author wishes to convey that the material world represented by Bela figure can actually blend with the immaterial world represented by *Wewe Gombel*. The unification of the material world with this immaterial world creates no new conflict, but it creates a happy harmony.

On one hand, the author through the quote intends to convey the message that humans should establish a harmonious relationship with something beyond the material, i.e. with the occult. If it can be done well, then the harmony will cause happiness. On the other hand, the author is also being sarcastic about us as human beings, as parents. That the immaterial world (the *Wewe Gombel* world) is much happier for a child like Bela, compared to the real world, the human world.

The quotation is also a slap for parents, that how the child development is a time that must be considered by parents. Parents should always keep an eye on their child development, including the environment around where the child lives. Today many parents are busy working so they forget their attention to their children. Children are left to play alone, interact on their own, and do as they please without guidance and direction from parents. As a result the children will grow into bad individuals.

The world of Bela is the world of our children. A world that must get the most attention from parents. In order not to get these children's worlds falling into unfavorable environments, the environment is less educational. Do not let our children fall into the home of *Wewe Gombel*, and get into an environment that is bad for our children.

When Bela came home because Gombel heard Mama Bella's groan (willing to change, would not be rude anymore and would love Bella wholeheartedly) but it turned out when Bella had arrived at home, Mama Bella did not change, still just screaming and telling Bella as she likes.

BELA: Let's play, Mama Gombel. Where is Mama? (Semi-conscious) Where am I? Daddy Ruwo? Mama? Mama...

MAMA: (Come and hug Bela) Bela, my daughter.

BELA: (Releasing the hug) Who are you?

MAMA: Bela, Don't say so, my daughter. I am your mother.

BELA: Mama? Mama is cruel. Mama likes to scream and hit.

MAMA: No, Dear. Mama loves you. Mama will be gentle.

BELA: Mama likes TV more than Bela.

MAMA: No, Dear. See, Mama. Only you do I love. Mama has none. Come, hug, Mama, Dear. (Hugging)

BELA: Release... (Run away). (Nugroho, 2010)

The appearance of *Wewe Gombel* is still a very real form of surrealism. This is coupled with the interaction between *Wewe Gombel* with Bela and Mama. She cried in pain because she was treated badly by her own mother. This condition is an innuendo for us as parents. That we often do things that make our child sick. Pain here has many meanings, it can be physical or psychological pain. Often parents do not realize that what they have done is hurting their children. This usually happens because of different points of view. Parents often force their children to do or face an issue with the parents' point of view. Though children certainly have their own perspective in the face of every issue of life. Parents should not only use their "maturity" perspective in facing children's problems, but also using children's point of view.

The differences in viewpoint between parents and children will grow longer. At one point, a communication deadlock will arise, so children rarely tell their parents. Eventually, children will grow unattended. Children will grow like Bela who weeps because she is badly treated by her own mother. A surreal quote is deliberately used by the author to insinuate the reader.

Bela, a human child who had just separated from her mother, was described as having immediately forgotten her mother. She had already considered *Wewe Gombel* and *Gondoruwo* as her parents. She invites *Wewe Gombel* and *Gondoruwo*. She felt the comfort of being around them. Though their faces are depicted very scary, but it does not make Bela afraid. Through the quotation, the author wants to convey to us that the appearance is no better than the tenderness of the heart and the courtesy of character. The quotation teaches us not to get caught up in someone's appearance. Many people who look good but their heart is bad. This does not mean that we should forget the appearance. But it would be nice if the appearance of a good man is accompanied by a good heart too.

Or at least, we do not get stuck to judge someone just from their physical appearance.

The next scene is increasingly irrational. How is it possible for our minds to accept there is a ghost who is fighting with a human for a child. Though the human is the mother of the child. A depiction of events which is beyond the logic of reasoning. The author is still trying to unite the material world and the immaterial world. The quote is at once an antithesis to the previous quotation. That if the relationship between human and the immaterial world is not harmonious, it will be bad. Even the not harmonious relationship between mother and child will also create a bad world for both.

MAMA: (Running after) Bela, come back. Mama would change, Bela.

BELA: (coming back while holding the doll) Mama, Bela comes back.

MAMA: (Scolding and twisting Bela's ear) it's such bothering. Come, fast!

(Bela WAS CRYING painfully. Wewe Gombel got BELA's hand. There was a tag between Wewe Gombel and Mama). (Nugroho, 2010)

The quote contains dialogue and wawancang. Wawancang is a clue to the behavior that a character must perform. It also means a picture of the situation when the event or scene occurs. In this case, it tells the condition of Bela figure who is experiencing pain. Bella cried in pain because she was treated badly by her own mama. The next scene is the attraction between the character of Mama with *Wewe Gombel* for fighting Bela.

The author quips the reader through a single quotation of wawancang, that *Wewe Gombel* is much more humane than the human itself. *Wewe Gombel's* ghost is far more humane than human. A very sharp satirical quote on the psychological condition of human is far worse than a ghost. A quote that uses myth and irrationality to slap our humanity. Humanity's sense of human.

Mama's character on the quotation had promised Bela that she would change her behavior. Mama promised not to do evil again to Bela. Mama promised to be gentle and sweet to Bela if she wanted to come back. But the promise that Mama had just delivered was instantly broken. Mama immediately rebuked Bela once she returned home. Mama was angry as she twisted Bela's ear.

The quote is an allusion to human behavior. The promise that Mama had just spoken directly to herself. Mama is a portrait of human life that likes to lie. Humans today are no longer concerned with keeping promises. Humans are driven by worldly passions and justify any means to achieve desired goals, including lying and not keeping promises. Mama is also a portrait of a picture of public officials, people's representatives. When campaigning, many sweet promises are spilled. All the candidates promised to make the people prosperous. But once they have occupied certain positions or have become the people's representatives, then immediately they will forget the promises during the campaign in the past. Mama is a portrait of our officials who like to break promises.

GOMBEL: (Hugging) Forgive me, Ruwo. Forgive me. I had a hard time wanting a child near me. But I did not realize it was, you were the one I was looking for. (Throwing away the doll) Love. You are my love, Ruwo. Look at me. I regret to forget you. (Cried sadly.)

RUWO: Now, smile, honey. We will be happy, Gombel. Eferafter. Forever. (WEWE GOMBEL smiles. They were hand in hand)

RUWO: You are so beautiful, Gombel.

GOMBEL: (awkward) You are also great, Ruwo. (Nugroho, 2010)

The quotation is a form of satire to the reader, to us, human. *Wewe Gombel* has long wanted for a child's presence. This desire made her want to make Bela her daughter. Though Bela is a human, while *Wewe Gombel* is a ghost. In the end, *Wewe Gombel* realized that her wish was impossible to come true. *Wewe Gombel* could not have lived with Bela. They are separated by the dimensions of the place. *Wewe Gombel* realized that the love that has been expected is not only coming from a child. His partner, *Gondoruwo* who had been neglected turned out to have a very big love to *Wewe Gombel*.

The next scene contains intimacy between *Wewe Gombel* and *Gondoruwo*, an affection that we believe in the event, though it is done by a surrealist in the form of a ghost. The reader ultimately believes in the existence of supernatural beings beyond the reality of materiality, even though that level of belief is merely a myth. The myth for the people of Indonesia is clearly different from the myths formulated by Roland Barthes. Indonesians believe in the truth of the myth even though it is outside the reality of materiality. Myths are believed to be not just a language phenomenon. Myths are believed to be other phenomena beyond the reach of human reasoning logic.

The following scene describes the condition of Mama Bela who has truly regretted her actions. Mama realized that she could not lose Bela. Mama must ultimately improve her attitude towards her only child.

(Getting off the stairs) Bela, where are you? (Seeing the television with a pest) You're the one who stole my kid. Do not smile. I destroyed you. MAMA struck the television with a broom. There was an electric spark and a cloud of smoke.

MAMA: Where are you? Go home, my daughter. What's the point of Mama working every day, if not for you. (Wasting a bag of money and laughing) What's the point of Mama getting on with life when Mama wastes you. Mama is erroneous. Mama is sinned. Look at Mama's real face. Mama is very fond of you. You are Mama's life

MAMA: (Getting off the stairs) Bela, where are you? (Seeing the television with a pest) You're the one who stole my kid. Do not smile. I destroy you. MAMA struck the television with a broom. There was an electric spark and a cloud of smoke.

MAMA: You're Wewe Gombel, you're the real Wewe Gombel! (Holding a television rattle) You're the one who kidnaps children all over the world. You're the Wewe Gombel! MAMA cried, exhausted, and sat on the floor. She really felt herself.

MAMA: Where are you? Go home, my daughter. What's the point of Mama working every day, if not for you. (Wasting a bag of money and laughing) What's the point of Mama getting on with life when Mama wastes you. Mama is erroneous. Mama is sinned. Look at Mama's real face. Mama is very fond of you. You are Mama's life (Nugroho, 2010)

In that quote Mama has really realized the mistake and misbehaviour that have been done. Mama is too busy watching television so forget about her attention to her daughter Bela. Realizing his mistake, Mama suddenly became emotionless. Mama took a broom and then beat the television to shreds. The television was struck with a broomstick until it came out of a spark and a cloud of smoke.

The next dialogue contains a moral message as a conclusion of the entire manuscript building. The author uses the momentum of events in this scene to convey the story's message through the dialogue conveyed by Mama. That all this time television has kidnapped children. The shows on television have taken children's attention. Not infrequently the children seem so indifferent to the social environment because they are too engrossed watching television. Whereas most television shows are only oriented to the rise of the rating regardless of the quality of the content of the event. Many of television shows are not very educative but liked by children.

The authors say that during this time, television has kidnapped children almost all over the world. Television has metamorphosed into *Wewe Gombel*. Television has sublimated to *Gondoruwo*. Television poisons the minds of children. Television also inhibits the physical growth of children. Instead of exercising and playing with peers, they just sit neatly watching television. Children prefer watching television than playing with their friends. This condition will cause their social sensitivity not to be honed. As a result, children will grow into individuals who are not sensitive to social conditions around the neighborhood. Children will grow into egoist, selfish, and indifferent individuals.

The next scene contains a scene of Mama who was confused to find Bela. Mama expressed her prayers and hope that Bela could return home. Mama realized what's the point of life if Bela does not present. Mama also began to realize that Bela was a priority. Mama then took out a bag full of money. The money was wasted out. Mama realized what the mean of a great deal of money without Bela's presence. Mama felt that all her hard work, all her wealth and her life would be useless without her presence.

The condition is an allusion to the reader. That so many parents are busy working, making money, and collecting wealth, but forget their children. Children are allowed to grow unattended from parents. Most people in urban areas even entrust their child care to a maid or baby sister. Parents go to work before dawn and come home at dusk without knowing the progress of their children. Parents only think about the fulfillment of material needs alone. They set aside the fulfillment of psychological needs and the love of their children.

As a result the child grows into a lacking affection person. Children become silent and vengeful. In school they often do action. Their intercourse takes place without parental supervision. In the end they will fall into bad company. At the same time *Wewe Gombel* and *Gondoruwo* in another form have been preparing to kidnap them. *Wewe Gombel* and *Gondoruwo* can be anything from free association, juvenile delinquency, brawl, crime, to drugs.

The traces of surrealism on the quotes appear in the scene of Mama who scolded television. At the same time, Mama struck the television with a broom over and over again. Mama likened television to be a living being, so

the writer chooses the word "beat television" instead of "destroy television". The word "beat" affirms the point that television has been considered a living thing by Mama. The event is an unreasonable, irrational, and illogical scene.

4. Conclusion

Based on the analysis that has been done, it can be summed up some things as follows. The drama script of *Wewe Gombel* by M.S Nugroho includes a surrealist drama script. The form of surrealism in this text lies in the following points. First, it uses myth as the source of the story. The myth used in this drama script is a myth about the presence of *Wewe Gombel* and *Gondoruwo*. Secondly, in this text there are also events beyond reason which utilize human subconscious. For example, in the scene of Bela's unconsciousness when suddenly she has moved from the location where she played into the home of *Wewe Gombel* without her realizing it. Or on the scene of Mama who beat the television with a broom blindly. The scene is also done outside Mama's consciousness. Third, the storyline in this drama contains events that can still be traced. The storyline is built on the interlinking of interconnected events between one event and another one forming a unified whole. Fourth, the form of surrealism is used by the author as a means to convey satire of the sickening human condition, especially the parenting pattern of bad parents to their children. There are so many satirical satires that are almost in every dialogue.

The reading of this drama text will not find the maximal meaning if the reader lacks references. The main prerequisite of reading this text is that at least the reader understands or knows the concept of *Wewe Gombel* and *Gondoruwo*. The reader continually reproduces references to other theories and drama texts to be more critical in reviewing these dramas from different angles.

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