

The Analysis of Factors Related to the Company Performance with Capital Structure as an Intervening Variable in the Transportation Industry in Indonesia

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Abstract

Theater appeared in the 6th century BC from Ancient Greece as theatron which means drama. In those days, theaters were usually staged in a building called the Theatron. Theatron is a special building for drama performances, open without a roof, and built on terraces. The changing times and changing situations and conditions have made theater more developed. Developing in discourse and the birth of innovative theater works. Creative ideas from theatrical performances cannot be separated from the human side, politics, environment, religion, philosophy and other matters of morality. Starting from this the author tries to offer theater to be closer to the community. Revolution 4.0 is a point of awareness for a writer to see and observe the social phenomena of Indonesian society. With low literacy awareness in the form of reading, high productivity of society with the use of Gadget technology. Of course this is a serious problem that should be considered in the condition of the Indonesian people. This makes Tambak Bayan, Scientific Village of North Sumatra, become one of the objects of research. Tambak Bayan is a place to formulate directing concepts, ideas, and artistic values of the stage for the creation of a SITI theater performance as a form of community social reflection. Making theater a critical medium, involving the community as actors and actors/actresses who are directly involved in the creation of the theater. This will be strengthened by using Brecht's theory. the concept that the entire performance apparatus, including the audience, is required to be at a distance. This concept is known by the wider community as *verfremdungseffekt*. *Verfremdungseffekt* itself can be interpreted as alienation, distance, or alienation. This concept is a very appropriate approach. Brecht is a theater figure who brings a critical spirit to the theater and its audience.

Keywords

theater creation; society; literacy; Brecht performance



I. Introduction

The creation of the SITI theater is the result of observations from the social phenomena of Indonesian society. Tambak Bayan became one of the areas that became the object of research in formulating the concept of creating the SITI Theater as a Community Reflection, starting from finding the issue of the script and the creative process of creating the SITI theater. Revolution 4.0 is certainly the biggest challenge for every Indonesian social community. With changes and the mechanism of life, we as humans must be able to coexist with technology. Of course this provides great benefits for everyone who understands the working process. In this view we must also provide a critical point of every technological change and development, that technological developments can also

provide a very large negative value for each individual. Technological developments or called revolution 4.0 is a mass technological development. The automation system can be done by everyone from one point to another. Imagine if this change could not be put to good use. Of course, with the changing times and technological developments, society must prepare adequate literacy capacity. The level of Indonesian literacy in research in 70 countries is in position 62, this was conveyed directly by the expert staff of the Minister of Home Affairs (Mandagri) Suhajar Diantoro at the national coordination meeting in the field of libraries in 2021. Indonesian literacy is also recorded in UNESCO data as being at a low level with 37, 32%, out of 1000 people only 1 person has the awareness of reading. Literacy awareness is certainly one of the efforts to increase the critical power of the community. Based on these data, it is certainly one of the important concerns for each individual in developing literacy awareness in the community. The risk of low interest in reading Indonesian people certainly has several problems including:

1. Lack of understanding and making it easier for people to receive and produce HOAX news.
2. Decreased sense of optimism in life due to lack of knowledge
3. Increased social deviation (Drugs, Free Sex)
4. The decline in solidarity, the value of mutual cooperation and the interaction of each individual in society.

What is paradoxical about the awareness of the Indonesian people in the field of literacy is that Indonesia is one of the countries that has a high level of gadget use. Rationally this should be able to help the community access and process and filter any information (knowledge). However, this is contrary to the ideal of the literacy view. People just become individuals who are very apathetic, busy with themselves and their features (gedged). Based on observations and supported by field data, the concept of creating community-based theater is important to increase the value of literacy and appreciation of art in the Tambak Bayan community, North Sumatera.

II. Review of Literature

Social change is a part of human life, social change occurs in the order of people's lives, in which there is a change in the values of community life. Change according to Soerjono Soekanto, is influenced by several factors, both internal and external factors. The driving factors of social change such as, "contact with other cultures, an advanced education system, an open layer of society that causes people to move vertically, a heterogeneous population, having a forward orientation to create a better future, dissatisfaction with the fields of certain (Karmanto, 2012). Social change is a variation over time, in the relationship between individuals and groups, culture and society. Personal changes related to changing roles and new individuals, in the history of human life, related to the existence of structures (Martono, 2012).

Social change in society certainly has positive things if it is able to give birth to thoughts of change for the better. However, this condition will also be reversed if the social community makes an inappropriate social touch. With decreased awareness of interaction, communication and morality. Of course this is a problem in social life. In addition to depriving the values of life and philosophy of course this will worsen the economic situation, education and life. With this, it becomes the starting point for the creation of an alternative in the form of creating works of theater art as an effort to reflect on the social life of the Tambak Bayan community. Nee's in Sopandi et al (2020) research in the book *New Institutionalism in Social Sciences*, inspires many studies of institutional social

networks, some of the researches in Indonesia that have developed include Kusnadi (2005) reviewing the problem of adaptation and social institutions of community institutions, Thung et al's (2003) research also explores much about the importance of social networks between aspects, including institutional factors in handling conflict in Indonesia. Where in regional development theory refers to social development, one of which is environmental quality (Tambunan et al, 2020).

III. Results and Discussion

Theatrical performance is one approach to identify and increase the literacy power of the community. Scripts and story ideas made adapted to the situation and conditions. After the script was written, Siti's theatrical production was immediately produced with the cast actively involving Bayan pond residents. The concept of creating a SITI theater on a community basis, of course, has steps of creation including collecting field data (observations), designing roles, transforming field data into scripts, up to the stage of a total artistic rudimentary stage. We need to know that theater activities in Indonesian society and culture are not something foreign, even this theater has become an inseparable part. Because one of the countries rich in art is Indonesia. Art is one of the elements of culture that grows and develops with the development of humans today who are composers and connoisseurs of art. Developments and changes that grow in the midst of society. Culture is a product of thought, work and all activities, which can reflect pure instincts. Art has an element of aesthetic value or beauty that is liked or favored by humans, this art contains ideas that are expressed in a form of activity or can also be in the form of a form as a symbol. Through art we can get its own pleasure as a result of the reflection of feelings on the stimulus we receive. The pleasure of art that is meant here is not an outward physical pleasure, but an inner pleasure that arises, that is when we catch and feel the aesthetic symbols of the composer of the art. It can be said that an art has spiritual value. The depth and complexity of art causes experts to create definitions of art to facilitate our approach to understanding and assessing art. Concepts that arise regarding art vary according to the background of understanding, views, and appreciation of the experts towards art. One of the arts that we consider here is theater art. The broad meaning of theater is any spectacle that is performed in front of many people, for example wayang golek, lenong, randai, acrobatics, debus, magic, reog, pantomime and so on. A theater not only serves as entertainment to the public (audience), but in this theatrical performance there is a delivery of a mandate to the public about something related to the social life of the community. The life in question is related to all social behavior that applies to certain community groups. For example, regarding moral life, religion, economic life, and political life. In theatrical activities there are events that will be delivered, namely on religious rituals, levels of life, life cycles (birth, growth and death), entertainment and education. In the delivery, each region has its own uniqueness and distinctiveness, because this is reflected in the form of the theatre. Theatrical forms that involve the community are always and are a reflection of social life. What is expressed in his theatrical work is the mood, feelings, and conscience, as well as the state of the soul. Therefore, theater is a medium of expression for theater artists as representatives of the conscience of the supporting community. As we already know briefly, theater has a function as a medium to express ideas of beauty (aesthetic presentation). Humans can feel the delivery of artists and can be touched by the expressions of artists through theatrical media. You can also feel what is shown, such as how beautiful it is to live in harmony with others and how beautiful it is to live side by side with nature. Sometimes, ideas or a show don't always please the

audience. However, there is indeed an antagonistic role that can make the audience after seeing a theatrical performance become hateful, angry, scared, sad, or sad. In fact, all these feelings are melted into one, which is beautiful (aesthetic). When we watch a theatrical performance, there we have learned to interpret an idea what has been communicated or will be conveyed by a theater artist to the audience/society. Therefore, the audience is required to not only use their emotions in watching the show, but also their minds so that they can take lessons from what they have witnessed. In a show, there is always a theme, content, and message to be conveyed to the audience. As previously explained, watching is a process where we learn and understand an idea or ideas that will be conveyed by the artist. If we cannot understand what an artist has conveyed in a performance, then the theatrical performance can be said to be useless. In addition, theater also functions as a propaganda tool, such as government programs, political propaganda, or certain foundation programs related to public services. Development programs launched by the government are often entrusted to folk theater performances. For example, socializing the Family Planning (KB) program, being aware of the law, national discipline, being drug free, or living a simple life. This theater art also has benefits for both players and audiences. The benefits of Theater Arts can generally be classified into two subjects, namely actors and spectators. Of course, the two subjects will experience two different benefits, depending on their role in a theatrical performance, whether it's as a performer or just as a spectator (appreciator). For actors/artists/players who are involved in a theatrical performance, the benefits obtained include the following. Train the power of thought, expression, emotion, imagination and strengthen the power of solidarity and mutual cooperation.

This community-based theater performance is certainly not the first time in Indonesia. With this, it is necessary to review the source of the work to realize the perspective that is in accordance with the desired form of creation. The creation of the work of Teater Siti as a reflection of society is an effort to be able to answer the symptoms that exist in the community. The lack of awareness and the decreasing level of socialization and the spirit of mutual cooperation have made Siti's theater performances important for production. The creation of a theater script is certainly one of the starting points for the formation of a public dialectical space. Having a discussion room and starting at the script analysis stage is the first stage in developing the spirit of literacy. Based on this, of course, it is necessary to review some of the creative processes of theater creation, including:

1. In 2017, the Sakata Padang Panjang Theater West Sumatra performed a show titled "Carito Bukik Tui". The show is directed by female director Tya Setiawati. The story idea of this work is a social reflection of the Bukik Tui community in doing a job. The world of work that has big risks and only gets benefits that are not comparable to what has been done. Not only that, this performance projected in the form of body theater also has very complex issues. The issues offered in the show include the role of stakeholders and the relationship between workers and other workers to the community's economy. This show is staged in several cities including; Padang, Pekanbaru and Jakarta. A performance delivered in non-verbal language. A show that has an aesthetic value of the body as a medium of communication to the audience. This show has a research base on the Bukik Tui Padangpanjang community.
2. The author also takes a study of sources from the performances raised by (Roci Marciano and Hendri Pramono) published on December 14, 2015: (youtube, <http://www.youtube.com/watch?v=WAi5ZwVZwx>). The show with the title Prabu Maha Anu by Robert Pinget is a theatrical script adapted to Indonesian conditions. A life of two scavengers. This is visualized from the development of the

setting and several choices of behavior offered by actors on stage. The life of a human who has lost his obsession and zest for life on his ignorance. Make them uprooted from the problems of life.

3. Heritage, is a script written by Nano R. The chairman and director of the coma theater in 2017. This show tells the story of a nursing home that was once the pride of the city. The elderly and neglected are accommodated in the orphanage, many people donate voluntarily. Eight years later, the nursing home changed. They began to accommodate the rich who could afford to pay dearly. The nursing home was divided into two, for the rich and for the poor. A high wall separated the two places with no connecting door. In the place of the rich, there are famous writers who seek inspiration, there are friendships, romances, political discussion materials that discuss: is the legacy of the country only corruption and debt. On the other side of the wall, the poor are very unkempt. Some move to another wedha home, some are still living there because they are unable to move. They can only surrender. The higher the cost, the narrower the area for the poor. Everyone has to pay, of course, pay a very high price. <https://indonesiakaya.com/agenda-culture/produk-ke-149-teater-koma-present-lakon-warisan/> and (youtube <https://www.youtube.com/watch?v=aj9d3HGKqJE>)

Based on the review of the work above, it is an influent from the creation of the SITI script in a show that has a research base on social phenomena of society. The need for discourse and visual references in the form of artistic performances is very useful for the creation of an idea and working paper for theatrical dramaturgy. This is done in order to be able to create quality theatrical art creations for the community. Achieving a show that has a community base is certainly not an easy job. Giving a spectacle to the public needs to have several considerations. How every theatrical performance becomes a medium of learning as well as a reflection of the social community.

Creation Theory

Brecht's theory of theater is the antithesis of Aristotle's theory of tragedy, which he calls dramatic theater. Meanwhile, based on his ideas, the theater is called epic theater, which is a type of performance that he considers most suitable for entertaining people who are in the age of science. While dramatic theater aims to achieve catharsis, epic theater aims to make the audience aware of the living conditions around them. In epic theater empathy, or the emotional involvement of the audience in the performance, is avoided, but instead he is aware that what he is watching is not a real event, but only pretend. To achieve that direction, the V-Effect was created or so-called alienation effect. It is through this alienation effect that the audience seems to be disturbed by their enjoyment of watching the events on the stage. It is hoped that by doing so, the audience can keep their distance from what they are watching, and then be able to critically assess the problems presented in the show they are enjoying. The creation of this concept in theatrical performances certainly has the hope that the audience (society) becomes a shared responsibility in increasing the critical power of the environment in which they live.

The creation of theater certainly has certain steps and achievements in realizing aesthetic values and fulfilling stage artistic values. Thus providing space for appreciation in theatrical performances. Community-based theater shows are very appropriate to create. In addition to current issues and discourses, of course, this makes theater able to merge with the layers of society. The creation of Siti's theater is the result of field data that is managed in the form of dramatic theatrical texts. The process of creating Siti's theater is realized by using the Alinasi Brecht approach as an effort to create a directing concept. Alination is alienation. Make a show in the form of a point of awareness. This is of course

with the hope of being able to provide a dialectical space between the audience and the form of performance presented by a director. This siti theater performance is produced directly where the field data is found. The research location is Tambak Bayan, Scientific Village, North Sumatra. The creation of a theater by directly involving the people of the Tambak Bayan community is an effort to be able to popularize theatre. In addition, it can also provide a space for expression, education and build the spirit of mutual cooperation.

The concept of directing Siti's theater using the Alinasi Brecht approach aims to be able to provide a reflection space for the people who witness it. Besides that, Brecht is also one of the figures who make a show as a medium of awareness for every witness (audience). Based on this, of course, the selection of Alinasi is very relevant in the concept of directing Siti's theater as a social reflection of society. According to Brecht, a theatrical performance should avoid a plot that is connected smoothly with definite universal meanings and values. The facts of injustice and impropriety need to be presented to shock and shock the audience. The audience should not be put to sleep with false illusions. The actors do not have to lose their personality to encourage audience identification of their heroes. They must be able to cause the effect of alienation (alienation). Players do not function to show but to express spontaneity and what is. The concept of alliance will be managed in the show's early gimmick. This is based on the fact that the audience should have been given a grounding point since the beginning of the show.

IV. Conclusion

Siti Theater Show is the result of research as well as a form of creative value that is produced together in creating theatre. This process is carried out in order to be able to provide alternatives to the public and intellectuals in offering the concept of performing arts on a community basis. With the presence of this research, it also aims to be able to provide educational value and build individual critical power with other individuals. So that through collective work we are able to give birth to: the spirit of mutual cooperation, education, responsibility and educational values.

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