

## ACTUALIZATION OF WOMEN'S ROLES IN BERTOLT BRECHT'S AND NANO RIANTIARNO'S PLAYS

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### Abstract

A literary work is not an object that stands by itself and offers the same view to each reader in each period, therefore literary works are always actualized and finally achieve a new existence. This study is aimed at describing (1) the actualization of women's roles in Bertolt Brecht's and Nano Riantiarno's plays and (2) Nano Riantiarno's horizons of expectation. The data sources were Brecht's play *Die Dreigroschenoper* and Riantiarno's play *Opera Ikan Asin*. The study was reception approach. Data analysis was performed by conducting a comparative analysis of the actualization of the women's roles in the two plays and historical analysis to find Riantiarno's horizons of expectation. The results show that the actualization of women's roles appear in self-independence at work, sternness, and calmness in dealing with problems. Riantiarno's horizons of expectation appear in his pre-experiences concerning women's roles, implicit relationships with previous literary works on women's roles, and opposition between fiction and reality, poetic and practical function of language in the two plays. Riantiarno's actualization of the women's roles in *Opera Ikan Asin* is influenced by horizons of expectation and *Zeitgeist* (the soul of a different era).

**Keywords:** women's role, play, feminism, horizon of expectation, *Zeitgeist*

## AKTUALISASI PERAN WANITA DALAM DRAMA BERTOLT BRECHT DAN NANO RIANTIARNO

### Abstrak

Sebuah karya sastra bukan merupakan objek yang berdiri sendiri dan menawarkan pandangan yang sama untuk setiap pembaca di setiap periode. Oleh karena itu, karya sastra selalu diaktualisasikan dan akhirnya mencapai sebuah eksistensi yang baru. Penelitian ini bertujuan untuk mendeskripsikan (1) aktualisasi peran wanita dalam drama Bertolt Brecht dan Nano Riantiarno dan (2) horizon harapan Nano Riantiarno. Sumber data drama *Die Dreigroschenoper* karya Brecht dan drama *Opera Ikan Asin* karya Riantiarno. Pendekatan penelitian adalah pendekatan resepsi. Analisis data dilakukan dengan melakukan analisis analitis komparatif terhadap aktualisasi peran wanita dalam dua drama dan analisis historis untuk mencari horizon harapan Riantiarno. Hasil penelitian menunjukkan bahwa aktualisasi peran wanita tampak pada kemandirian dalam bekerja, ketegasan dalam bersikap, ketenangan dalam menghadapi masalah.

Horison harapan Riantiarno tampak pada pra pengalamannya mengenai peran wanita, hubungan implisit dengan karya sastra sebelumnya yang membahas peran wanita, dan pertentangan antara fiksi dan realita, bahasa puitis dan bahasa praktis dalam dua drama. Aktualisasi Riantiarno terhadap peran wanita dalam drama *Opera Ikan Asin* dipengaruhi oleh horison harapannya dan jiwa zaman (Zeitgeist) yang berbeda.

**Kata Kunci:** peran wanita, drama, feminisme, horison harapan, jiwa zaman

## INTRODUCTION

Time in time out, women have become interesting topics of discussion in literary works. Up to the present time, women have experienced transformations in various forms. In term of roles, there an indication of improvement in the image that women are no longer taken as objects but are described as subjects. Women play their roles not only in the domestic domains but also public. Changes in the descriptons of the roles of women from era to era show that women's positions are more taken into account in the real life. This is due to the fact that literature is a social reflection; what is pictured in literature is, then, a reflection of life.

The change of women's roles from the domestic to the public has become the theme in the well-known German dramatist and poet Bertolt Brecht's work *Die Dreigroschenoper*. This play is a monumental work of Bertolt Brecht (thereafter Brecht), since, with this play together with his Epic Theatre, Brecht began to be known in Germany and other European countries. Brecht is known as a talented writer of the 20<sup>th</sup>-century German literary world. In addition to being a dramatist, short-story writer, movie-script writer, Brecht is also a film director and theatre expert (Petrie, 2009:172-173).

The play *Die Dreigroschenoper* was written by Brecht in 1928 after the defeat of Germany in the First World War. The play, said by Silberman (2012: 170) as a life parody, tells about two characters who quarrel: Macheath who is famous for his criminal actions in London and Peachum, a beggar king in London, who professionally organizes all the beggars to work for him. The feud is caused by Macheath's marrying Polly, Peachum's daughter, without his consent.

Outside the two characters who are enemies, there stand other women characters with all their strengths who have important roles in the play. They are Celia Peachum, Peachum's wife (Celia Peachum), and Polly Peachum. Although *Die Dreigroschenoper* is backgrounded by the early 19<sup>th</sup>-century London, the women in the play have been described as moving out to the public domains, no longer stuck in the domestic domains. Women's life in and her roles in Brecht's play are revived years after in Indonesia. In Nano Riantiarno's hand, the women characters in Brecht's play are re-actualized on his work, titled *Opera Ikan Asin* (Opera of the Salted Fish), a title closely identical to that of the original *Die Dreigroschenoper*, namely: Amalia dan Poli, and Yeyen.

Nano Riantiarno (thereafter, Riantiarno), reputable director of the *Teater Koma* who is consistently concerned with social realities in Indonesia. Besides being known as a competent theater director, Riantiarno is also widely known as a productive playwright. His successes in translating and staging international plays have further upheld him as a prestigious theater director and playwright. His strong imagination in producing works that are related to the environment and community has made his works more strongly acknowledged. The increasing number of foreign researchers and professional artists who are interested in staging his plays confirms his international stature (Mardjono, 2012: 411-412).

The play *Opera Ikan Asin* receives due attention from the society. This play has been staged three times in Indonesia (1992, 1999, and 2017). Other than being full with corruption themes, *Opera Ikan Asin* is Riantiarno's reception of Brecht's *Die Dreigroschenoper* telling about role of women which is of great interest to discuss. In *Opera Ikan Asin*, wherein women's roles are described to be greater than they are in the original German version, is interesting to be analyzed using the receptive perspectives. Although the women characters in *Opera Ikan Asin* are the same as they are in the original *Die Dreigroschenoper*, more numerous roles are described to be increasing. This may be cause by the different horizons and eras of the two plays.

It is how these differences in horizons and era have made differences in women's roles has become the focus of the discussion in the present study. In

analyzing the data, then theory by Hans Robert Jauss of reception aesthetics is applied, especially that which is concerned with horizon of expectation. Jauss emphasizes the understanding that the life history of a literary work is not without the active participation of the readers in his *Literaturgeschichte als Provokation der Literaturwissenschaft* (Jauss, 1970: 169). The basic principle of this theory of reception aesthetics by Jauss is used as a model in this study in the hope that it can explain how the dialectics between the text and the readers will always surface and develop to create a new reception of a literary work. The new work, which is a form of actualization of the old, will bring out something different from the old. In the present study, women's roles in Brecht are being actualized by Riantiarno in his *Opera Ikan Asin*.

Differences in the actualization of these women's roles may be caused by differences in the horizon of expectation of the readers. Horizon of expectation (*Horizonerwartung*), according to Jauss, are those owned by the readers; i.e. when they are first introduced to the new text. In Jauss' perspectives, horizon of expectation are influenced by some factors; in general three of which being familier norms or the immanent poetics of the genre, implicit relationship to familer works of the literary-historical surroundings, and opposition between fiction and reality, between the poetic and practical functions of language (Jauss, 1970: 177).

From another angle, the present study also uses the feminist approach in order to describe how women are being

described in both *Die Dreigroschenoper* and *Opera Ikan Asin*. In this case, Ruthven's theory of the socio-feminist concerning the images of women; that is, how women are represented in literary works. Ruthven, in her *Feminist Literary Studies* (1984), states that feminist literary criticism is one which traces about how women are represented in literary (Ruthven, 1984: 19). Representation is done by gender relations and social differences. In this view, a literary work can be used to give evidence in how women play their roles within an era. By way of this feminist perspective, the image can be revealed as to how women are represented in *Die Dreigroschenoper* as compared how it is done in *Opera Ikan Asin*, in Indonesia and in a different time reference.

In the present study, it is believed that the description and comparison of women in *Die Dreigroschenoper* and *Opera Ikan Asin* have not been done before. Previous studies on Brecht's *Die Dreigroschenoper* and its reception in other plays have not raised the issues of women's roles, but discussion of other aspects. In one, for example, description is devoted to the city development and modernization of *Die Dreigroschenoper* and a movie script by Lang by the title of *Metropolis*. This is written by David L. Pike in his article *Kaliko-Welt: The Großstädte of Lang's Metropolis and Brecht's Dreigroschenoper* (2004).

Another study is an attempt to compare between Brecht's *Die Dreigroschenoper* and the play *The Beggar's Opera* by John Gay, the inspiring work. The study is carried out by Imogen van

Rensselear in a dissertation by the title of *The Life of Text: Bertolt Brecht's Threepenny Opera Studies in Literary and Cultural Transfer* (2008). This dissertation analyzes the cultural impacts of the translation and adaptation of the play *The Threepenny Opera* or *Die Dreigroschenoper*. Still another study is done by Florian Nikolas Becker reported in an article by the title of *Brechtian Economies in The Threepenny Opera and Love, Crime and Johannesburg* (2010). In this article, Becker raises criticism concerning capitalism impacting on two cities, Weimar in *The Threepenny Opera (Die Dreigroschenoper)* and Johannesburg in *Love, Crime and Johannesburg*. It is evident that a study on the topic of women's roles has not been done for works that present changes and improvement in women's roles in the frame of readers' horizon of expectation.

The present study is aimed at revealing how actualization of women's roles that experience developments from era to era occurs that is caused by readers' horizon of expectation. In another word, this study is expected to describe the actualization of women's roles in Bertolt Brecht's and Nano Riantiarno's plays and Nano Riantiarno's horizon of expectation.

## METHOD

The study is done by using the reception approach. The data resources are the plays *Die Dreigroschenoper* by Bertolt Brecht and *Opera Ikan Asin* by Nano Riantiarno. The two works have been chosen as the data sources for the reason that improvement in women's roles can be detected in *Opera Ikan Asin* as

it is compared to the original *Die Dreigroschenoper*. In addition, this Brecht's work is the one that is most frequently staged by Nano Riantiarno.

The research data are in the forms of phrases and sentences which elicit actualization of women's roles in *Die Dreigroschenoper* and *Opera Ikan Asin* and the horizon of expectation of Nano Riantiarno. Data are collected by way of reading and note taking. The theory of reception aesthetics by Hans Robert Jauss and that of sociofeminism are applied in order to answer the research questions. Data are analyzed by comparing the actualization of women roles in the two plays and a historical analysis to identify Nano Riantiarno's horizon of expectation. The procedure of the data analyses consists of the following. First, comparison is made concerning women's roles between *Die Dreigroschenoper* and *Opera Ikan Asin*. Second, review of literature is done to dig information on Riantiarno's horizon of expectation before reading Brecht's *Die Dreigroschenoper* and then actualizing women's roles in *Opera Ikan Asin*. Third, finalizing the result and reporting it as the research finding.

Data validity is checked by semantic validity measures which consider the levels of sensitivity of a data collecting technique on the relevant symbolic meanings of particular contexts. Research reliability is shown by intrarater and interrater reliability by conducting intensive and repeated reading to confirm data and holding discussions with colleagues.

## FINDINGS AND DISCUSSION

### Findings

Actualization of women's roles in *Die Dreigroschenoper* and *Opera Ikan Asin* is represented by two women characters: Celia Peachum and Polly Peachum in *Die Dreigroschenoper* and Amalia Picum and Poli Picum in *Opera Ikan Asin*. The two women characters in Brecht's and Riantiarno's plays are described as follows.

*Celia Peachum.* In *Die Dreigroschenoper*, Celia Peachum is wife of Jonathan Peachum, king of beggars in the city of Soho, London. She is mother of Polly, his only daughter who marries Macheath, a shark gangster of London. As a wife, Polly helps her husband taking care of his business, which employs beggars to work for him and pay fees to him. As daughter of a businessman, Polly is ardously expected to succeed her father to run the business. Mr. Peachum does not want Polly to get married. Polly's marriage to Macheath makes the father furious and intend to separate the two by seizing Macheath and send him to the gallows. When Macheath is arrested by the police, Polly takes charge and helps securing her husband's business.

*Amalia Picum.* She is Celia Peachum of the *Opera Ikan Asin*. Amalia is wife of Picum Natasamita, boss of beggars in the city of Batavia, and mother of Poli. Although she often gets drunk, Amalia is active in helping with her husband's business. Besides helping her husband in various matters, Amalia also has her own commitments that she carries out all by herself.

*Poli Picum*. She is daughter of Picum and Amalia Natasasmita and wife of Mekhit, a bandit king in Batavia well-known of his cruelty. Her marriage to Mekhit makes her father furious and intend to separate Mekhit and Poli by any possible way. As Mekhit's wife, Poli takes charge of his business while he is in jail. She develops the business into a banking firm where she is President Director and Chief of the Assembly of Shareholders.

Actualization or the roles of Celia and Polly Peachum and their

transformations in the *Opera Ikan Asin* can be seen in Table 1.

The transformation of the roles in Celia and Polly Peachum and Amalia and in the actualization of women's roles occurs in three aspects. These are self-dependence, sternness, and calmness. These phenomena are due to Riantiarno's horizon of expectation before and during reading Brecht's *Die Dreigroschenoper*. How these horizon of expectation give an impact on the actualization of women's roles in *Opera Ikan Asin* can be seen in Table 2.

**Tabel 1 Actualization of Women's Roles in *Die Dreigroschenoper* and *Opera Ikan Asin***

No.	Aspect	<i>Die Dreigroschenoper</i>		<i>Opera Ikan Asin</i>	
		Name	Role	Name	Role
1.	Self-dependence	Celia Peachum	Public domain in assisting with husband's business	Amalia	More dependent in public domain by assisting with husband's business
		Celia Peachum	With husband's help, separates Polly from Macheath	Amalia	Without husband's help, separates Poli from Mekhit
		Polly Peachum	Helps Macheath's business by depositing his money in bank	Poli	Is capable of taking over Mekhit's business, manages it, starts a bank
3.	Sternness	Celia Peachum	Indecisive and emotional towards Polly	Amalia	Stern and rational towards daughter Poli
		Polly Peachum	Confront Macheath's followers by reprimands	Poli	Confront Mekhit's followers sternly and realistically
4.	Calmness	Celia Peachum	Emotional, not so successful in business	Amalia	Calm, makes her successful in business
		Polly Peachum	Labile and emotional, e.g. in facing her love affairs	Poli,	More calm and courageous, e.g. in facing her love affairs

**Table 2. Nano Riantiarno's Horizon of expectation**

No.	Influencing Factors	Explanation
1	Familiar norms	Meaning of women's roles Women's roles in the New Order era
2	Implicit relationship with previous works	Other Brecht's works concerning women affairs Indonesian literary works about women emancipation
3	Opposition between fiction and reality; poetical and practical funktion of language	What's fiction and reality like concerning roles in Brecht's play What's the function of poetical and practical language in representing women's roles

These are the items and explanation of the transformation phenomena of the actualization of women's roles in the two plays. These factors are seen as influencing Riantiarno's horizon of expectation when actualizing Celia and Polly Peachum in *Die Dreigroschenoper* into Amalia and Poli in *Opera Ikan Asin*.

### Discussion

#### *The Actualization of Women's Role in Brecht's Die Dreigroschenoper and Riantiarno's Opera Ikan Asin*

From the research findings that are displayed above, it can be seen that there is transformation of women's roles in the *Opera Ikan Asin* as a development from those in *Die Dreigroschenoper*. Amalia Peachum shows self-dependence in her work, sternness in decision making, and calmness in handling problems. This is the same as Poli in *Opera Ikan Asin*. She shows her competence and self-dependence in work, sternness in confronting employees, and decisiveness and self-dependence in facing her love affairs. Self-dependence, decisiveness, and calmness shown by Amalia and Poli

in *Opera Ikan Asin* are not found in Celia and Polly in *Die Dreigroschenoper*.

Astuti (2002) states that self-dependence is an important personality trait in life. Self-dependence enables one to be able and willing to find a solution to a problem by oneself. The same thing is stated by Triratnawati (2005), in that women's self-dependence has a wide dimension. A self-dependent woman is dependent economically, culturally, and psychologically. Women are able to solve problems without involving many parties (Triratnawati, 2005: 308). The self-dependet trait shown by Amalia is a psychological dependence. She is able to solve problems without the help from her husband. Poli's, however, is more of economy and also psychology. Psychologically, she is mature enough to be able to solve her problems without the help from her parents, especially that which is concerned with Mekhit. Economically, she is able to manage her banking business by herself so that the business left by her husband Mekhit runs well.

The self-dependence trait found in

Amalia and Poli shows that women are able to carry out their occupational commitments by themselves, without being dependent on men. Amalia shows her self-dependence when she is able to obtain information on Mekhit's whereabouts; by probing into Yeyen, without her husband Picum's help. On the other hand, in *Die Dreigroschenoper*, because of high emotion, Celia Peachum fails to get information from Jenny; it is even Peachum who can obtain that information about Macheath's whereabouts.

In the *Opera Ikan Asin*, Poli shows more self-dependence than Polly in *Die Dreigroschenoper*. As Mekhit's wife, Poli is granted the trust to take over his business. There is a transformation in Poli in that Poli has developed her self-confidence and competence in running her husband's business. She is able to start a banking business. In Scene 10, Poli is seen as chairing a meeting at a morning session. This is not found in Brecht's *Die Dreigroschenoper*.

On the other hand, in *Die Dreigroschenoper*, Polly is shown as doing well in running her husband's business in that it is running well (Brecht, 2015: 90). No further details are given about her ability in running the business. In contrast, in Scene 10 of the *Opera Ikan Asin*, Poli is called Mrs. President Director by the meeting's participant. She is also unanimously chosen as Chairperson of the Shareholder meeting to avoid Mekhit from coming back and taking over the bank, something that is thought to be able to decrease the trust of the bank's clients. The position, which has always been taken by a male person, is now taken by a woman (Riantiarno, 1999: 83-87).

Amalia's and Poli's self-dependence characteristics have something in common with women's characters in the novels of Kuntowijaya as shown by Efendi (2013). Women in these novels show their self-dependence in making decisions and choices in their life. Another study concerning traditional Javanese folklore, Harjito (2014), shows self-dependence in Javanese women after the death of their husbands. In this case, women are self-dependent in taking care of the family, being leaders, and paying loyalty to the authority.

The sternness trait is shown in both Amalia and Poli. This trait carries the meaning of exact and without doubt. Amalia is stern towards Poli concerning her marrying Mekhit, the gangster king from Batavia. When Poli has a quarrel and fight with Lusi, Amalia steps in between sternly but full of love. She does not get emotional by ear pulling and dragging Poli home as are done by Celia to Polly in *Die Dreigroschenoper*. This stern but loving attitude is similar to the one shown by the woman character in the cartoon *Upin and Ipin* in Mahmood and Hashim (2015: 144).

Sternness is shown by Poli in confronting Mekhit's followers who doubt her female capabilities. With no hesitation, Poli shows her point by kicking one of the men on his vital organ such that the men acknowledge her leadership.

JEK : ".....Saya tidak yakin kerja perempuan bisa sebaik kerja laki-laki....."

POLI : "Bangsat kamu Jek, sialan. Kupukul anumu kalau kamu

tidak minta maaf.  
 .....  
 “Saya rasa Nyonya Kapten  
 cocok untuk memimpin kita”.  
 (Riantiarno, 1999: 55).  
 JEK : “.....I have no thought that  
 women’s work can be as good  
 as man’s.....”  
 POLI : “Fuck you Jek,  
 godamnit. I’ll kick you on  
 your thing if you don’t  
 apologize”  
 .....  
 “I feel Mrs. Captain is suitable  
 as our leader”.

It seems that a determined action as shown by Poli is needed so that women are respected and not undermined. This is one of women’s strategies of defence mechanisms such as those owned by the women characters in Pratiwi (2013). In this study, Pratiwi states that these defence mechanisms should be applied in order to keep harmony and balance in life.

The calmness trait as shown in Amalia and Poli is one that is appropriately acted by a woman. In her article, Wulandari (2006) states that a woman is like water that can put out fire. A woman’s calmness is effective in facing a wild exploding problem. It is by calmness that make it easier for a woman to solve a problem. Wulandari also explains that a mother needs to be calm so that her children will be merry and happy in situations that are not very favourable, such as when their economic condition is not so good. This is in line with what is shown by Mahmudah (2008) in her study concerning the roles of a

career woman in creating a happy family.

Amalia shows her calm reaction in finding out that Mekhit has married her daughter without her consent. Together with her husband, she is able to find where Mekhit is hiding so that the police can arrest him and send him to the gallows. With the help of Yeyen, a prostitute, she is able to obtain this information. This is different from what happens to Celia Peachum in *Die Dreigroschenoper*, who becomes emotional and fails to get information where Macheath is hiding till Peachum comes down and does it. With Poli, she shows calmness in facing the triangle love affair among herself, Mekhit, and Lusi. Although she is initially mad with Lusi, with great courage, she apologizes to Lusi and even surrenders Mekhit her and makes her accept it. Poli acts rationally so that she is not carried away by her love affairs and is able to part from at the end of the story. This is different from the state shown by Polly who is labile and emotional in facing Macheath and her triangle love affairs. Even at the end of the story, although she has been hurt by Macheath, she still shows her faithfulness to him.

#### ***Factors Influencing Riantiarno’s Horizon of Expectation Concerning Women’s Roles***

What Riantiarno does in the actualization of women’s roles in in the two plays *Die Dreigroschenoper* and *Opera Ikan Asin* shows that he has had his horizon of expectation about women’s roles. In his work, he shows that women in the *Opera Ikan Asin* have stronger roles than those in *Die Dreigroschenoper*. To know what he has in expectation about

women's roles, factors will be shown that have influenced him. These factors are related to what Riantiarno knows about the social roles of women in the society.

As it has been raised by Jauss, the first influencing factor in Riantiarno's expectation is related to the familiar norms concerning with what he knows about women's roles in Brecht's work during his period, around the year of 1988. A role is understood as what an individual does in a certain event. No one has only one role in life; but by playing a number of roles, a person will be able to function fully and meaningfully for the society. Soerjono Soekanto states that, when a person has fulfilled his rights and duties in accordance with what he has in his position, he can be said to have played his roles. In this relation, a role has dynamic aspects according to one's position or status (Soekanto, 2002: 243).

Suhardono (2016) states that, historically, a role refers to a theatric concept in ancient Greek drama concerning the characterization that an actor plays out on stage. In a more sociological connotation, a role is a function performed by an individual in a particular position in a social structure. From another angle, a role can be understood as the limitation set up by the other characters in the play. A role is, in this case, the relation among characters that fills up each other such as the role of a husband for his wife (Suhardono, 2016: 3).

A woman's role is related to her rights and responsibilities in accordance with her position in the family and society. A woman's role changes as she move from her childhood to adulthood in her life.

Changes in time also carries about changes in women's roles such as not only one in the family but also one as a bread-winner. A woman can, in this relation, have a double role, as a housewife as well as an earning maker.

The concept of a modern woman involves one into two domains of the domestic and the public. In the domestic domain, a woman plays the role of a wife and mother, whose duty is to take care of the family and household. In the public domain, the woman plays the role of a public figure. In the modern era, more and more women hold important roles in the public domain without ignoring their domestic duties. The distinction between domestic and public items of responsibilities, often referred to as a double role, has a heavy consequence for women because of the dichotomous domestic-public distinction. A failure in correctly responding to the double roles, the dichotomy will initiate a new problem. Women who hold the double domestic and public roles must always remain committed to the truth and justice so that they will not receive bad impacts from having and doing their double roles (Wibowo, 2011: 360).

In Indonesia, women's public roles have long been realized. With the struggles of the national heroes Kartini and Dewi Sartika, Indonesia begin to climb to the public domains. It is even true that during the national Indonesian struggles, Indonesian have left their domestic occupations and led the fight against the Dutch soldiers such as Cut Nyak Din, Cut Mutia, and Martha Christina Tiahahu. In the meantime, during the early life of independent

Indonesia, women's roles can be seen with Mrs. Ahmad Dahlan and Rasuna Said (Ahdiah, 2013: 1089).

In the era, during which *Opera Ikan Asin* is written, women's struggles in the public arena have been more progressive. Beginning with movements like PKK (Household Welfare Movement) and Dharmawanita (Women Devotee), formerly emphasizing on the optimization of women's roles as wives and mothers, women have gone out from their domestic routines. In 1978, in order to support a United Nation declaration of women's decade and feminist non-government organizations, the Government established Menteri Peranan Wanita (Ministry for Women's Roles) aimed at improving the capacities of women to manage women's double roles domestically and in public (Qibtiyah, 2009:168).

A number of Islamic women organization such as Aisyiyah, Muslimat NU, Persistri, and Wanita Al-Irsyad made the start to develop women's potentials in decision making and leadership. Nasyiatul Aisyiah, an autonomous branch of the Muhammadiyah Organization, followed suit. This branch organization moved in their programs to develop girl teenagers in a number of activities such as cadrization, leadership, and religious teaching. These programs have a common objective of developing women's personalities (Syamsiyatun, 2007: 74-75).

Involvement of women in the public affairs has become so developed that more and more women get into the political and governmental world. Although the number of still small,

compared to men's, the increase in the involvement of women in politics and government is unstoppable. These struggles are not mainly because women want to have equality in status with men; more than that, they want to show their competent roles in the family, society, and government. After the New Order era, i.e. during the reformation era, the status of women becomes more stable with the establishment of bodies that fight for women such as the National Commission for Women (Platt, Graham, dan Bennet, 2018: 5-6).

It is from the strengthening of the status of women in the Indonesian national development that Riantiarno describes women's roles in *Opera Ikan Asin* which different from those of Brecht's *Die Dreigroschenoper*. In *Opera Ikan Asin*, Amalia Picum and Poli Picum are described as more self-dependent and functional than Mrs. Peachum and Polly in *Die Dreigroschenoper*. Amalia and Poli's actions signify that they are able to do things that are customarily done by men such as Poli's ability in managing a banking business. It can also be seen that Amalia and Poli are able to have public roles more than domestic roles.

The second factor is related to implicit relationships to familiar works. Although the feminist theme is not the primary theme of the play, the fact about women's roles is significant enough to raise for analyses. Other Brecht's works that are concerned with the strength of the female characters become a factor in influencing Riantiarno's horizon of expectation. One of the work is *Der Gute Mensch von Sezuan* (A Good Man from Sezuan) which tells about a prostitute by name of Sen The.

Because of her kindness, she is chosen by the god as a good woman in this city. This play was staged in Indonesia by Teater Populer, directed by Teguh Karya with the title *Wanita Pilihan Dewa* (Woman Chosen by God) in 1976 before Riantiarno performed *Opera Ikan Asin*. Another Brecht's work that involves women characters is *Mutter Courage und Ihre Kinder* (Brave Mother and her Children). This play tells about a mother who supports her life by being a vendor during an European war. This play, later put on stage by Teater Koma, also influences Riantiarno's horizon of expectation in actualizing *Die Dreigroschenoper* into *Opera Ikan Asin*. The plays *Der Gute Mensch von Sezuan* was performed by the title *Tiga Dewa dan Kupu-kupu* (Three Gods and a Butterfly) in 1992 and *Mutter Courage und Ihre Kinder* in 2013 by the title *Ibu* (Mother).

In addition to Brecht's plays, there are Indonesian literary works that tell about women's roles. For example, *Layar Terkembang*, a novel by Sutan Takdir Alisyahbana, has talked about woman emancipation as early as 1936 when the novel is written. Then, *Belenggu* by Armin Pane, written in 1940, tells about women's roles and all the entailing problems. These novels have also become an influencing factor in Riantiarno's horizon of expectation in writing *Opera Ikan Asin*.

The third factor is related to opposition between reality and fiction, poetical and practical funktion of language. That women have roles in life problem solving, as what Mrs. Peachum, Polly, and Jenny do, is a reality that is brought into the fiction *Die Dreigroschenoper*. A fact is a situation or event that happens in reality.

A fact must be able to have evidence. In relation to fiction, a fact that does not really happen may not always be fiction. A fact can become fiction after it has been analyzed and added with imaginative and intellectual elements to create an imaginative live. A good fiction is one which deals with a fact with high aesthetics so that it creates a work with high aesthetics. In a good fiction can be found high intellectuality, morality, and even humanity values (Mahayana, 2009).

Poetic language is one which has poetic elements such as stanzas, lines, rhymes, assonance, alliteration, and the like. Poetic language involves accurate lexical to be able to raise feelings, interests, and touching in the reader (Pradopo, 2006:13). On the other hand, practical language functions as a means of communication and interaction by which speakers are able to achieve their objectives easily (Sobur, 2006: 303). The formalists argue that the discussion on poetic and practical language cannot be separated from the variations in the two language types. Differences in the two language types give way to distinction of functions between the two language types that does not need to be rigid. According to Sklovski, practical language tends to be short, while poetic language tends to be uneconomical (Fokkema, 1994:20). The poetical nature of the poetic language can be seen as eliminating tendencies of extending language use and intensifying reception processes.

In relation to the distinction between poetic and practical language uses, English drama of the Victorian period has already raised women's role issues within the family domains. Mrs. Celia

Peachum tries to help her husband find Macheath to be arrested by the police and Polly tries to help Macheath taking care of his business while he is in jail. In Brecht's perspectives, these two women have been doing public roles by helping their husbands with their problems.

The image of these women's roles is taken by Riantiaro and is presented in his *Opera Ikan Asin*. In his perspectives, Riantiaro shows that, in Indonesia, women's roles have experienced progressive changes. He therefore presents Amalia and Poli Picum differently. Amalia and Poli are narrated as more active and dependent than Mrs. Peachum and Polly. What is done in *Die Dreigroschenoper*, such as Mrs. Peachum helps her husband to interrogate Jenny about Macheath's whereabouts, is done in *Opera Ikan Asin* by Mrs. Amalia Picum all by herself. Similarly, what is done by Poli in *Opera Ikan Asin*, starting a banking business and chairing a shareholder meeting, is not done by Polly in *Die Dreigroschenoper*.

Fiction about women's roles in Brecht's is actualized by Riantiaro adapting it the condition of Indonesian women during his time. Differences in time has produced differences in the descriptions of the women's roles, in the *Opera Ikan Asin* being more progressive than in *Die Dreigroschenoper*. These differences of women's roles also bring about differences in the language uses. In Brecht's *Die Dreigroschenoper*, the language tends to sound poetic and practical. The dialogues between Mr. and Mrs. Peachum about Polly and between Polly and Macheath's followers about the plan to open a banking business involve practical

function of language. The poetic function of language occurs in songs such as when Mrs. Peachum and her husband express anxieties knowing that Polly marries Macheath (*Der Anstatt-Dass-Song/ The Instead of That Song*), when Mrs. Peachum tells how men are actually dependent on women (*Der Ballade von der sexuellen Hörigkeit/ The Ballad of the Sexual Slavery*), and one sung by Mrs. Peachum. Even when Polly is involved in the quarrel with Lucy in fight to win Macheath is described by Brecht in the song *Das Eifersuchtduett* (Duet of Jealousy).

Brecht's use of poetic and practical function of language in presenting women's role issues in the play is actualized by Riantiaro in *Opera Ikan Asin*. The dialogues between Mrs. Picum and Poli use practical function of language. The scene showing the important role of Mrs. Picum in digging information from Yeyen about Mekhit's location is also presented in direct and practical language. The same is the case in the scene when Poli is President Director of the bank and chairwoman of the shareholder meeting. Poli's sentences are steadfast. No figures of speech is used in the dialogue between Mrs. Amalia Picum and Poli. Beautiful language is found in the songs sung by Poli and Lusi about their jealousy for Mekhit (*Duet of Jealousy*). Interestingly, there is a song in scene 10 *Opera Ikan Asin* that is not found in Brecht's *Die Dreigroschenoper*. The song is *Lagu Solidaritas Perbankan* (Song of Banking Solidarity) telling about how Poli and her staff declare that they will keep working hard for the bank. This song signifies the strength of Poli as President Director of the bank and

chairwoman of the shareholder meeting.

In Brecht's *Die Dreigroschenoper*, songs are used for alienation purposes (*Verfremdungseffekt*), an effect aimed at shocking the audience from illusion so that they will not be carried away by the story and to be critical. Sklovski, the formalist, states that literature, like other genre of arts, has the potential to show reality using a new way so that the automatization in observation and application is shocked so that the audience (readers) become more aware of reality in its true characteristics. This term is used by Sklovski for a work with a unique language style or one which deviates from its ordinary function or one which uses a new narrating technique (Hartoko, 1984: 34). This alienation effect appeared in Brecht's work after he watched a traditional Chinese theatre show in Moscow during the autumn season of 1935. After watching this show, Brecht used this term in some of his essays and other articles. His essays and articles later became part of his epic theater theory (Bai, 1998: 389).

Riantiarno uses songs in his play, just like Brecht does in his *Die Dreigroschenoper*, to describe women's roles; even adding one song, the one related to Poli's role in the banking business. The song, which is part of the alienation effect, confirms that women's roles cannot be undermined. With the effect, the audience or reader is expected to think critically that women need to be more active in the public domain, not only are stuck under the oppression of the patriarchic authority.

In conclusion, it can be stated that Riantiarno's previous experience concerning women's roles, implicit

relation with previous works, and the actual condition around 1983 (the New Order Era) which is marked by the increasing intensity of women's roles have given influences on Riantiarno's horizon of expectation. At the time when *Opera Ikan Asin* was written, women's struggle to get a higher role in the public domain became more intensified. This was not because they wanted to have an equal position as men, but more because they wanted to show their increasing roles in the family, society, and government. In addition, they even became more active in politics so that their roles became wider. This strengthening and intensifying of Indonesian women's roles gave influences to Riantiarno in presenting women's roles in *Opera Ikan Asin* differently from Brecht's *Die Dreigroschenoper*.

Different spaces and times have made the description of women's roles in Brecht's *Die Dreigroschenoper* be presented differently in Riantiarno's *Opera Ikan Asin*. The soul of the time (*Zeitgeist*) is a quality spirit of the time which mirrors the thought and feeling (mentality) of a specific generation, era, and paradigm (Ammann, 2019). From the understanding of this *Zeitgeist*, it can be seen that different times give different thoughts and mentalities. Different thoughts may bring up different views. In the same way, differences in the eras when Brecht writes *Die Dreigroschenoper* and when Riantiarno writes *Opera Ikan Asin* bring about differences in the thoughts and views Brecht and Riantiarno. These differences have determined how Riantiarno describes women's roles in his play.

## CONCLUSION

In the actualization of women's roles in the plays *Die Dreigroschenoper* by Brecht and *Opera Ikan Asin* by Riantiarno there is transformation. The transformation can be seen as departing from three aspects: self-dependence, sternness, and calmness. The transformation arises from Riantiarno's horizon of expectation. Pre-experiences (*Vorwissen*) of the writer, especially that which related to women's roles during the New Order era, seem to give the strongest influence to Riantiarno compared to the other factors.

Brecht's play was written in 1928 under the background of the 19<sup>th</sup>-century reign of Queen Victoria; meanwhile, Riantiarno's was written in 1983 under the background of the city of Batavia during the Dutch colonization of Indonesian. The long time range, between 1928 and 1983, has caused the transformation of the women's roles in the two plays. The different representations of women's roles in the two plays show that different souls of time have different images. In the case of the two plays in the present study, women's roles have developed in certain aspects. Some roles are made more concrete in *Opera Ikan Asin* than they are in *Die Dreigroschenoper*. The different space and time souls (*Zeitgeist*) bring about differences in the representations of women's roles.

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