

**RESISTANCE EFFORTS TOWARDS THE REPRESSIVE REGIME THROUGH  
DRAMA LITERATURE: REVIEW ON RIANTIARNO'S *OPERA KECO*A AND  
EMHA AINUN'S *PERAHU RETAK***

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**Abstract**

This paper aims to show the resistance effort towards the authorities. The analysis focuses on the events, scenes, sentences, and expressions which indicate the resistance efforts. The dramas used as data in this research are titled *Opera Kecoa* 'The Cockroach Opera' (1985) by Riantiaro and *Perahu Retak* 'The Cracked Boat' (1992) by Emha Ainun Najib. Both dramas were published during the New Order regime when the freedom of speech and expression was restricted. Resistance towards that established structure was mostly done by authors. This action is a kind of effort to make us realized that we were actually being oppressed but did not realize it. The social criticism delivered through the drama, as well as the form of art, of course, cannot be adequately conveyed because the authors are aware of the situation of the government. Hereafter, the communication system is changed in such a way so that the messages contained in the drama can be understood by the audiences or the readers. This awareness effort also becomes the controller for the implementation of the social system. The data are analyzed by using the new historicism approach. The results showed that the history of a nation can be read through literary works. New Historicism believes that there is always a connection between text (literature) and history. This thought gives the perspective that "historical reality" is no longer singular or absolute, but also can be various versions with many points of view. In this context, literary texts which reflected the history can be positioned as a reading on history from the different versions. The research results indicate that there are always resistance efforts towards the repressive authority with which the delivery methods are done in various ways.

**Keywords:** Resistance, repressive, authority, drama.

**1. Introduction**

Literature is used as a means to voice resistance to the authorities. The Literature as such has two sides of the same coin in which one side represents the history and the other

side is as a tool for resistance. Foucault (2011, pp. 95-96) mentions, "Where there is power, there is resistance, and yet, or rather consequently, this resistance is never in a position of exteriority in relation to power." The resistance to the authorities is no more or no longer voiced openly or through demonstration, but through more subtle, even entertaining and fun methods. The litterateurs around the world use the same method to fight, oppose, or question various things that occur.

Literary works are the representation of its era. Literary works, especially drama in Indonesia, are always closely related to important social changes. The settings and events in the works are not merely a backdrop. They merge and cohere. New Historicism emphasizes the link between texts and history. This thinking gives the idea that "historical reality" is no longer single and absolute, but has several version and point of views. Therefore, based on that view, this research is conducted.

This paper describes the construction of Indonesia in two Indonesian drama scripts in the 80s and 90s. The description of Indonesia is important and relevant to be studied because the version of Indonesian history is often single. As such, Indonesian literary texts which reflect Indonesian history can be seen as the reading of the other version of history. Therefore, new historicism's perspective is accurate to uncover the literary text by disclosing the realities outside the mainstream historical text.

The new historicism approach does not separate literary works from its author, nor does it separate literary works from the context of its era. The new cultural historian, who does not separate fact and fiction, thinks every literary work that was created in an era very important because, with the approach, they can see the behaviour and cultural changes of society through literary works. The historians can also assess the value that develops in society at certain times from the literary works created at those times.

History is the representation of the historical author's consciousness in their time (Kartodirdjo, 1982: XIV). Wijaya (2009, pp. 36-38), an Indonesian litterateur and playwright, stated that "*If History in details is the witness to the past human civilization, Science is the portrait of the people today, Literature is the existence of mankind in all its dimensions.*" Taufik Abdullah in *Mahayana* (2008) mentioned there are two important things which can be delivered by the novel (literature). One, literature can reflect the author's mental and emotional growth; and their orientation. Two, literature can also show how the structural form of a particular historical situation works from the author's environment. In line with Wijaya and Abdullah opinion above, literature sees history from a different perspective. Wijaya emphasizes that the existence of human in the past, present, and maybe in the future can be recorded in literary works. So did Abdullah see literature subjectively record historical situation.

Both of these dramas, *Opera Kecoa* 'The Cockroach Opera' and *Perahu Retak* 'The Cracked Boat', by their own means, recorded the historical side of a certain period of time and make a resistance effort in the response of the various realities that occur. These efforts are the object of analysis in the two dramas.

## 2. Literature Review

Budianta (2006) in the *Susastra* journal, tried to see the contribution of New Historicism (NH) in the history of literary criticism in the West and what it offers for the Indonesian literature criticism. There are three questions he tries to answer on his writings in relation to criticism that developed in the last two decade of the 20<sup>th</sup> century: 1) what updates do NH contribute to? 2) Does NH offer new possibilities for literary studies in Indonesia? 3)

What are its limitations? In other words, Budianta elaborates the New Historicism in his writings.

Greenblatt (1989) through New Historicism offers an update in the field of history which was dominant in the US at that time. In relation to studies in Indonesia, the approach is not commonly used because the view of history is still mainstream, which means other texts that reveal history more explicitly are disregarded as fiction. To date, history is viewed from authorities' eyes. Below are described the studies using the New Historicism approach in various articles in the journal.

Barry (2002, p. 172) pointed out that literary and non-literary texts are cultural products. New Historicism is a literary critic approach that emphasizes the relation of literary texts with various social, economic, and political power surrounding it. This approach allows researchers to study literary and non-literary texts that represent the same problems.

The explanation above concludes that all texts always represent their time, including literary works, in this case, drama text. As mentioned by Foucault (2011), all texts, including academic discourse or the representation of a certain period, are produced because of the condition at that time. Literature can no longer be seen as something that emerges from history and floats in the air like an isolated and separate entity. Literature does not be born from emptiness, nor does it simply fall from the sky. This statement is in line with Greenblatt's opinion (2005, p. 6-7) which stated that the world inside the literary works is not an alternate universe, but a means to intensify the real world we lived in. In studying the network, new historicism emphasized the ideological political dimensions of the cultural products.

Budianta (2006) also stated a similar idea; history, literature, monument, portrait, mode, money are a part of a sign system that represents and simultaneously bring back something outside of it by organizing and choosing the signs from the existing system. So, seeing Indonesian construction in literary drama and comparing it with a nonfiction text will represent Indonesia's condition at the time the work was produced.

### 3. Discussion

This section describes how drama text shows resistance efforts. *Opera Kecoa* 'The Cockroach Opera' (1985) do the resistance to the authorities more real in a frontal and crude way, while *Perahu Retak* 'The Cracked Boat' (1992) voices the resistance by argumentative ideas. This paper will also explore the relationship between work and the time when it was produced.

#### 3.1 *Opera Kecoa 'The Cockroach Opera' and Perahu Retak 'The Cracked Boat' Drama: Indonesian Construction in the 80s-90s*

*Opera Kecoa* 'The Cockroach Opera' is written by Nano Riantiarno in 1985 and first performed in the same year by Teater Koma. This play tells the life of a group of lower social class people, namely Commercial Sex Workers (CSWs), transvestites, and bandits. The group that always been used and then thrown away by the authorities and the upper-class people. The play begins with the appearance of Roima who carries Julini's corpse. They are an 'almost husband-and-wife' couple because both of them is a man. Julini is described as a transvestite who is searching for a new life because their old house is evicted by security officers. In the end, they decide to wander to the city and meet one of their relatives named Tuminah whose whereabouts they see in a newspaper.

Tuminah is a CSW who works with the other CSWs in a threatened-to-be-evicted 'naughty' environment lead by Tarsih. The eviction is planned because an official figure, in collaboration with Foreign Guests from Japan, will build a project in that environment. Tarsih always complains about the threat from the security officers and contemplate his employees' life in the future. In truth, the official figure is one of Tuminah's regular.

Meanwhile, *Perahu Retak* 'The Cracked Boat' is written by Emha Ainun Nadjib or familiarly called Cak Nun. Under a subtitle, the drama is written in 1992. The effort is seen to contextualize the story that is set at the beginning of the establishment of the Mataram kingdom (around the 16<sup>th</sup> century) with modern time. Generally speaking, this play tells about the dispute between Islam and Javanese culture during the time of the Mataram kingdom with all its intrigue. The essential problem of the two ideas is represented through dialogues between characters, events, as well as the attitudes of the characters.

Syech Jangkung is one of the main characters in *Perahu Retak* 'The Cracked Boat' who becomes the representation of the Islamic circle. He is also a knowledgeable teacher and always educates his students in a way that is sometimes unexpected. His famous student in the story is Raden Mas Kalong. Kalong is described as a stubborn student, smart in philosophy, but sometimes fickle. Meanwhile, a character that represents the Mataram kingdom and plays an important role is Ki Mondoroko and Ki Jogoboyo Marsiung. Ki Mondoroko is believed to be a cunning yet intelligent royal adviser. He is patient and smart enough to overcome the problem that is happening. Ki Jogoboyo Marsiung is an arrogant, irritable, and impatient *pamong trembesi*. He is also suspected to be the cause of chaos in the relationship between Islam and Javanese Mataram which is increasingly tense. Besides the two characters, there are many other characters whose presence enriches the portrayal of the stories in the drama.

At the beginning of the story, there is a preface written to give basic knowledge to the readers. It explains that the establishment of the Mataram kingdom has different historical values from Demak and Pajang kingdom. The title given to the leader of Demak and Pajang is Sultan which comes from the Islamic regime, while Mataram leader is given *Panembahan* title which comes from the Javanese regime. In addition, Demak and Pajang leadership is motivated by Islamic legitimacy from Wali Songo, while Mataram no longer continuing the Islamic legitimacy, but uses Javanese mystical legitimacy especially through a figure of Nyai Roro Kidul. Mataram leader is speculated to have a close relationship with the Southern Sea Queen, therefore strengthening the Javanese mystical values that grow in the Mataram kingdom environment. In the end, the shift of the two legitimacies becomes Mataram's political cornerstone, characteristic, and orientation in running the government.

Next, the dispute between Islam and Javanese Mataram that is described in *Perahu Retak* 'The Cracked Boat' arises because of the Islamic teaching clashes with the ongoing royal system. It is shown in the dialogue between Ki Mondoroko and Syech Jangkung who question the standing of Islam and Mataram. However, Ki Mondoroko's answer reflects that Islam has to be in tune with Mataram. Meanwhile, Syech Jangkung argues that as a religion, the truth of Islam is the ultimate truth that supposed to be able to stand up straight in the midst of world power, thus he also desired for Mataram to be able to carry out the Islamic teaching as a whole, to the various joints of life. The Southern Sea Queen myth that grows fast in the life of the Javanese people becomes a big wonder for the Islamic circle.

At a glance, the two dramas tell a different story, but both of them show how Indonesian construction reflects in literary drama in the 80s-90s. *Opera Keco* 'The Cockroach Opera' describes the social condition of Indonesia through a lower class citizens' job, while *Perahu Retak* 'The Cracked Boat' described the social condition of Indonesia from a dispute of belief.

The two conditions are very interesting to discuss because Indonesia is shown from two different views and how resistance is built in both works.

### 3.1.1 *Opera Kecoa 'The Cockroach Opera' drama: Resistance effort through satire*

*Opera Kecoa 'The Cockroach Opera'* contains many phrases that are satire. The phrases are usually intended from the citizens to the authorities. An attempt to insult the authorities is usually done by the litterateur around the world because the freedom of speech is restricted. For example, when Japan colonized Indonesia, the government makes a pattern of literary works, the writers try to voice their opinion through many symbols and signs. Like the logic of a solid ball, the more a ball with air is pressed, then it will find another way or space to move. So are the writers. Satire is a powerful way to show resistance efforts.

Satire, according to the Great Dictionary of the Indonesian Language V edition, is words (picture and so on) that intend to insult people; an indirect reproach (ridicule and so on). According to Badudu (1980: 77), satire is what is said otherwise from what it actually is. According to Purwadarminta (1980), satire is words that are said to insult people, an indirect reproach (ridicule and so on). While according to Waluyo (1991, p. 86), satire is contradictory words. From several meanings above, can be concluded that satire is words that are said to reproach, insult, or express something that is usually the opposite of or lower than the real thing. Satire is usually used to express something that is not as expected.

However, satire can also be a "shield" to protect oneself. The satire can be used as a form of resistance. Satire is 'attacking', yet sometimes, it is intended as an effort to correct. Therefore, satire can be included as a form of resistance effort to remind a person or a group of people of their obligations.

The satire is divided into three: sarcasm, cynicism, and irony. In *Opera Kecoa 'The Cockroach Opera'*, sarcasm is the most dominant. Sarcasm is rude ridicule and usually said because of a peaked resentment. There are many forms of sarcasm in *Opera Kecoa 'The Cockroach Opera'* which are pronounced by the authorities and by the lower class citizens. The sarcasm words are as shown below:

- (1) "Penting sebab kita pikir, hanya bangsa yang **goblok** saja yang tidak mempedulikan dokumentasi sejarah masa lampau". (hlm. 38) ['Important because we think, only an **ignorant** nation does not care about the documentation of its history in the past'. (p. 38)]
- (2) "Aku tidak berubah **goblok**, aku kerja. Aku ingin jadi orang kaya, supaya tidak ada lagi yang bisa menghinaku. Aku tidak ingin terus menerus hidup di got. Aku ingin punya rumah, bukan rumah-rumahan seperti yang kita punya sekarang. Kandang anjing bapak pejabat jauh lebih bagus dari rumah kita". (hlm. 46) ["I do not become a **fool**, I work. I want to be rich so there won't be anyone who insults me. I didn't want to continue living in the sewer. I want a house, not like what we have now. Sir Official's dog house is far better than our house". (p. 46)]
- (3) "Dalam rangka pembangunan mental, segala prilaku yang menyinggung perasaan akan disikat habis. Apalagi perilaku yang **amoral**, seperti kalian. Menjadi banci saja sudah dosa, apalagi sekalian menjadi pelacur". (hlm. 53) ["In the framework of mental development, all behavior that offends feelings will be brushed away. Especially **amoral** behavior, like yours. Just being a pansy is a sin, let alone being a prostitute." (p.53)]

The most frequent sarcasm is *goblok* 'stupid, ignorant, fool'. The word is used to express resentment or extraordinary anger. The word is a very rude curse word. In quote (1) and

(3), the sarcasm is spoken by authorities. The first is by the officials while the third is by the officers. Both are in their standing as authorities. The officials in *The Cockroach Opera* berate the lower class citizen whom they think do not understand the government policy. The construction of a monument which is important from the authorities' point of view is not supported by the citizens. The authorities regarded them as stupid and do not care about history. Likewise in a quote (3), the officers insult the transvestites whom they think are amoral. The officers or officials who were obligated to protect the citizens are doing the opposite. The officers threaten to cast the transvestites out, but in the end, they do not stay silent and resist the officers and scare them.

Different from the quote (1) and (3), the sarcasm in the second quote is said by a citizen who is a poor person who dreams about becoming rich. The sarcasm expression is deliberately paradoxical. The word "house" is in paradox with "sewer" and "dog house". This expression only wants to show that the lives of the people and authorities are like heaven and earth. All are contradictory.

However, if traced deeper, it can be found that the sarcastic quotes above are a form of satire for the government at that time. The construction of the monument can be aligned with the social condition at that time. For example, the construction of Pancoran statue that never finishes or maybe the starving and unemployed citizens did not think the monument construction is necessary. The authorities' and citizens' point of view are different so they berate each other.

Besides sarcasm, another language style is cynicism. According to the Great Dictionary of the Indonesian Language V edition, cynicism means (1) an insulting or underestimating views or attitudes; (2) views or idea that does not see any good and doubt the good qualities human. While according to Badudu (1975), cynicism is a satire that is one level ruder than irony. From the two meanings, can be differentiated that cynicism is a method to insult or underestimate something by reproaching, ridiculing, and doubting good qualities. The difference between sarcasm and cynicism is when sarcasm contains rude remarks, cynicism contains the opposite.

There are many cynicism found in *Opera Kecoa* 'The Cockroach Opera', as shown in the quotes below:

- (4) "*Coba tunjukkan cara lain untuk bisa memperoleh penghasilan. Coba tunjukkan, tunjukkan. Tak pernah ada jawaban. Yang ada hanya pidato, pidato dan pidato. Apa hanya dengan pidato-pidato saja dia, kami, bisa kenyang? Dia bekerja, banting tulang memeras keringat*". (hlm. 2, 58) ["Show me another way to earn income. Show me, show me. No answer. There is only speech, speech, and speech. Can the **speeches** fill theirs and our belly? He works like a dog". (p. 2, 58)]
- (5) *Di mana-mana kita tidak diterima. Kita ini kayak hidup di negeri orang, padahal saya punya ktp*. (hlm. 20) [We are unwelcome everywhere. We are like living in another country, even though I have an ID. (p. 20)]
- (6) *Yah, namanya juga usaha. Halal atau haram kan kita sendiri yang nanggung. Orang lain bisanya cuma bilang: harom, harom..., begitu kita datang minta kerjaan atau duit, eh mereka ngumpet. Baru datang di luar pagar, ...sudah disuguhi tulisan: Awas Anjing Galak*. (hlm. 35) [Well, it's my job. **Either halal or haram we ourselves are responsible**. Other people can only say: harom, harom..., when we come starving or asking for money, eh they hide. Only just arrived outside the fence, ...we are given writing: Beware of the Dog. (p. 35)]

The three quotes above show paradox phrases that were said by the citizens and authorities. If the sarcasm contains an expression of anger that is represented by inappropriate words, cynicism contains an expression of anger that is described through contradictory or opposite words. Quote (4) contains opposite words, "real action" is paired "speeches" which means the authorities only give empty promises without real action. While in a quote (5), "unwelcome" is paired with "have an ID" which show that someone who has an ID should be recognized by the state as a citizen because they are registered. But in fact, the country never takes care of them as if they are not part of it.

Cynicism in a quote (6) paired halal and haram. The officials and officers always say the job of the lower class citizen is haram, but they never give a solution for every existing problem. This opposite condition is the citizen's expression of anger towards the authorities. At that time, the conditions of Indonesia are marked by the rise of the demonstration carried out by both students and civilians. The frequent demonstration is a reflection of the government depravity. The kidnapping of students who are considered a danger to the government are also on the rise at that time. Many of them vanish and never return home. *Opera Kecoa* 'The Cockroach Opera' wants to portray this social condition.

Similar to the other two language styles explained above, which is sarcasm and cynicism, there is irony. The characters in the drama do resistance efforts by putting out irony. Its position in dialogues is more or less the same as cynicism. For example, the irony in the quotes in *Opera Kecoa* 'The Cockroach Opera' drama can be seen below:

(7) **BAU TENGIK COMBERAN**

NANAH, KUDIS, PANU, DAN KURAP

BAGIAN PASTI **NASIB KITA**

NASIB KITA, YA SAYANG, NASIB KITA (hlm. 6)

[**RANCID SMELL OF THE SEWER**

PUS, SCABIES, PHLEGM, RINGWORM

DEFINITE PART OF OUR **DESTINY**

OUR DESTINY, YES HONEY, OUR DESTINY (p. 6)]

(8) *Setelah bekerja keras demi rakyat, boleh dong kita sejenak memikirkan diri sendiri.* (hlm. 22) [After **working like a dog for the citizen**, we allowed thinking of ourselves. (p. 22)]

(9) *Rencana mulia, sekali lagi luar biasa. Kami tidak menyesal telah membantu terlaksananya rencana mulia itu, malah bangga. Sekali lagi, luar biasa.* (hlm. 38) [What a **noble plan, once again amazing**. We don't regret having helped with the implementation of the noble plan, even proud. Once again, amazing. (p. 38)]

(10) *Pasti jam itu yang betul, karena dibikin oleh Pemda.* (hlm. 46) [That clock is the correct one because it is **made by the regional government**. (p. 46)]

The irony in a quote (7) to (10) is shown very ironically. For example, something rotten like the sewer smell, pus, scabies, phlegm, and ringworm which are disgusting are linked to the lower class citizen's destiny. While in the quote (9), the plan that will bring suffering to the people is equal to a noble plan. In quote (10) all "the correct one" is aligned with the regional government. This irony shows the government is always right or whether something is right or wrong is always seen from the government's view. Quote (8) is different from the other three because it is seen from the authorities' perspective. They

think they have worked for the good of the people, while in truth they only think of themselves.

Literary works also contain many figurative languages to represent or hide the true meaning that wants to be delivered. *Opera Kecoa* 'The Cockroach Opera' actually uses many figurative languages that symbolize lower class citizens as cockroaches which are seen as a parasite and have to be exterminated, and usually, live in a slum. It is what represents this drama in the end, which can be seen in the quotes that show the figurative language in *Opera Kecoa* 'The Cockroach Opera':

- (11) *Mereka berhimpitan di gorong-gorong  
dan kolong jembatan  
sementara yang lainnya main golf.  
Mereka merindukan rumputan  
sementara yang lain berkelimpahan.  
Mereka cuma kecoa  
sementara yang lain, garuda. (hlm. 2)*

[They huddle in the sewer  
and under the bridge  
while the other play golf.  
They miss the grass  
while the others have more than enough.  
They are only cockroaches  
while the others, Garuda. (p. 2)]

- (12) *Kecoa-kecoa itu harus dibasmi sampai ke anak cucunya. Harus. Jika tidak, kecoa itu suatu saat akan makin berkembang biak dan kita kewalahan. Mereka akan mendesak kita, jika dibiarkan, akan mengganyang kita, melumat kita. (hlm. 73)* [The cockroaches and their descendant have to be exterminated. Have to. If not, the cockroaches will reproduce more and we will be overwhelmed. They will push us, if left alone, will smash us, devour us. (p. 73)]

Both quote (11) and (12) above are sarcasm that mentions the lower class citizens are like cockroaches: small and meaningless, a bother, and have to be exterminated. Since the beginning of this drama, fomenting anger and hatred towards the authorities who do not think of the people and only think of themselves can be felt clearly. The anger is delivered through satire parables and expression. Sarcasm, cynicism, and irony keep being used to show resistance towards the authorities in the drama and this condition is aligned with the regime at that time.

### **3.2 Perahu Retak 'The Cracked Boat' Drama: Resistance as an Effort to Preserve Power**

The dispute between the Islamic group and Mataram kingdom becomes tenser after the assassination of Sahil, a student of the Islamic boarding school. Syech Jangkung and Kiai Tegalsari see Ki Mondoroko immediately to take responsibility of Sahil murder that is suspected to do by people from the palace. The Islamic group suspects the murder is to worsen the situation and get rid of Islam from the joints of life in Mataram kingdom. However, the background of the murder incident turns out to be a matter of romance. The hostility between Ki Jogoboyo Marsiung from the kingdom and Murtadlo from the Islamic

group is actually not only because of the dispute between Islam and Mataram, but also affected by Ki Jogoboyo Marsiung's jealousy, even if the matter of romance is only a spice, a social problem is the main theme.

As a whole, *Perahu Retak* 'The Cracked Boat' drama script describes a dispute between Islam and Javanese culture that has been happening since a long time ago and is recorded in Indonesia history. The emergence of various teachings that comes from Javanese tradition combined with Islamic values also has been practiced since long time ago and has been believed and held firm by people with that belief. This play also tries to portray the illustration about the searching for collaboration and democratic efforts between Islam and Java. Even if in its realization, the effort receives many challenges from various parties involved in the story.

After being studied carefully, the resistance effort of the Mataram authorities towards Islam is because they feel threatened by Islam's entry. The efforts they did, either real action or provocations are intended to preserve their power. In this drama, power is an authority, but sometimes the authority becomes arbitrariness. Power is not obtained easily, it needs process and other factors that support the reigning leader. The source of power itself varies, such as wealth, physique, skills, positions, and religion (certain beliefs). A person or a group of people in power gets their own "pleasure" because it feeds on their ego, and their stability as a human will be distorted when their power is in danger or disturbed. As such is Mataram authorities when Islam enters their environment and becomes a threat because the new religion is getting more followers.

The relation of it with the reigning power in Mataram is because it believes in tradition and old beliefs, and the authorities support it. According to Jones (2015, p. 5), anthropology has admitted that traditional practices and the communities' lifestyle can be formed in negotiations with the country and local politics. However, it is undeniable that cultural practices can strengthen the political hierarchy and on the other side, can also overthrow political power.

This drama portrays the influence of Islamic culture that arrives in Java around the 15<sup>th</sup> until 16<sup>th</sup> century brings influence to Mataram kingdom which stood at that time. It is portrayed in *Perahu Retak* 'The Cracked Boat' drama, as seen in the quotes below:

- (13) *Kalian yang mengancam keamanan cinta antara penduduk dan para santri. Dan lagi kami mendapat mandat penuh dari Allah, panglima alam semesta, untuk menyebarkan ajaran-ajaran dan cintaNya.* [You are the one who threatens the security of love between the citizens and Islamic students. What is more, we receive a full mandate from Allah, the general of the universe, to pass along His teachings and love.]
- (14) *Agama Islam pun harus dijalankan secara Mataram.* [Islam also has to be practiced in Mataram ways.]

The three quotes above show how Islam arrives when Mataram is in power and how the religion is practiced in the midst of citizens. Quote (13) shows that Islam arrival to the Archipelago is seen as a threat to the long-formed harmonization. They are afraid that the Islamic students will ruin the peace and beliefs they have long hold. However, their actual fear materializes in the quote (14) in which they not only hope but also emphasizes that the new religion that enters the environment has to be practiced and adjusted with Mataram. Islam arrival to Java Island is welcomed by many followers and it surely brings many changes in the citizens.

The changes are becoming a clash between the people. They have to choose between receiving and applying new traditions or hold on to the old. But in the end, the citizens realize that all culture is good when not misused. The difference is a treasure that has to be valued, as seen in below quote:

- (15) *Musuh jiwa Jawa terletak pada jiwa orang Jawa sendiri, dan musuh Islam bersemayam dalam diri orang Islam sendiri. Menjadi tidak jelas mana Jawa mana Islam. Juga tidak jelas mana Mataram. Yang jelas hanyalah sejumlah penguasa yang mengatasnamakan Jawa, Islam, dan Mataram untuk kepentingan kekuasaannya semata-mata. Oleh karena itu, mari, Ki Warok dan Ki Tumenggung berdua kuundang pergi ke Pesantrenku. Kuundang untuk saling belajar kembali. Belajar bergaul, belajar bekerja sama, belajar menemukan titik temu di tengah perbedaan-perbedaan. Mari. Mari.* [The enemy of the Javanese soul is inside the Javanese people itself, and the enemy of Islam is inside the Islamic people themselves. The difference which is Java and Islam is a blur. And so does which is Mataram. Clearly, only several authorities who speak on behalf of Java, Islam, and Mataram solely for their own purposes. Therefore, lets, Ki Warok, and Ki Tumenggung both I invite to my Islamic Boarding School. I invite so we can learn from each other again. Learn to mingle, learn to cooperate, learn to see eye to eye in the midst of differences. Lets. Lets.]

The quote above tries to bring awareness of the fact that the greatest enemy is oneself who is ignorant and see every occurring change as a threat.

Centralization means concentration. Centralization is the concentration of all authority (political and administrative) in the Central Government (Nurcholis, 2014, p. 4). The centralization of power means concentrating all authority to the central government. Centralization is not only applied in the democratic system, but also in a monarchy like in Mataram era. However, it is not uncommon for a country with a centralized system looks blurry or disordered when facing external problems. Islam arrival, on one side, merges with culture, but on the other side they also feel the two are different, as seen in the quote below:

- (16) *Mataram yang mana, Islam yang mana.* [Which is Mataram, which is Islam.]
- (17) *Para priyagung Mataram itu kelihatannya saja Islam, padahal sebenarnya Mataram...* [The Mataram priyagung are Islam on the outside, while inside they are Mataram...]
- (18) *Kami sendiri merasa bahwa Mataram dengan Islam telah menyatu seperti sungai dengan airnya, seperti matahari dengan cahayanya.* [We ourselves feel that Mataram and Islam have merged like a river and its water, like the sun and its rays.]
- (19) *Mataram menjadi bagian dari Islam atukah Islam menjadi bagian dari Mataram?* [Mataram becomes a part of Islam or Islam becomes a part of Mataram?]

Quote (16) in fact show the confusion between Islam and Mataram because they who adhere to Islam are still practiced their ancestral beliefs and vice versa, the Mataram Java people have changed their beliefs. However, quote (17) is a satire for the Mataram people who have adhered to Islam but did not do the Islamic ritual and still believe in their ancestral teachings. Even a part of them said their beliefs are in fact have merged and become one so it is impossible to be separated as seen in the quote (18) and (19).

In *Perahu Retak* 'The Cracked Boat' drama, the Old Mataram Kingdom seem to apply an authoritarian system, so the government is wary to embrace new ideology, for they are afraid it will ruin their power in the end, as described in below quotes:

- (20) *Padahal mau memasukkan aliran kepercayaan baru! Huh! Mendo menyun! Mau-maunya jadi budak orang Arab! Kita para Pamong jadi serba repot. Kalau dibiarkan mereka nyelonong saja. Kalau diawasi, katanya kita tidak mau menerima kebenaran. Rupanya pemilik kebenaran di muka bumi ini adalah kakek mereka. [In fact, I want to introduce a new belief! Huh! Mendo menyun! Why willingly become the Arabs slave! We the Pamong become so busy. If left alone, they do as they like. If monitored, they said we did not want to accept the truth. It seems the owner of truth in the whole earth is their grandfathers!]*

Authorities, by all means, always want to preserve their power because, as explained before, the power gives them comfort and feed on their ego. Quote (20) above shows how the authorities' fears the coming of a new ideology which possibly ruins their authority. The threat is not only will result in him no longer in power but more of the fears of the changing of beliefs. Losing authority, trust and charisma is a great loss for power.

However, there are several characters in the drama who accept the new ideology, and choose to be more open, as written in the quotes below:

- (21) *Apakah itu tidak lebih baik, Kiai, dibanding samudera darah yang akan menggenangi hari-hari mendatang kalau hubungan antara Mataram dengan Islam tidak dibenahi? [Is not it better, Kiai, compared to the ocean of blood that will inundate in the coming days if the relationship between Mataram and Islam is not mended?]*

Quotes (21) above is an open-mindedness of several authorities who try to negotiate with the new teaching that is followed and well-received by many people. But, unrest will keep being felt inside the authorities' heart because they often argue among them. On the other side, there is a character who demands that the followers of Islam leave because they are considered to cause unrest.

Furthermore, the difference is often seen as a form of a coup. This is one form of fear of the ruling regime if there are new ideologies that arrive, as quoted in, "This is the seed of coup to Mataram's power." The efforts to reunite Mataram sacrifices the lives of innocent people, as quoted below:

- (22) *Atas nama Persatuan Mataram, apa saja boleh dilakukan oleh Raja. Demi Persatuan Mataram, nyawa orang yang tak sependapat boleh dimusnahkan. Demi Persatuan Mataram, rakyat kecil boleh diperas, boleh diusir dari kampungnya sendiri. [In the name Mataram Unification, The King can do anything. For Mataram Unification, the lives of people who oppose may be slain. For Mataram Unification, lower class citizens may be blackmailed, may be expelled from his own village.]*

The quote above shows that the authorities' fears of losing their authority. They use their power by making a policy that fits their palate in order to preserve their power. In one side, the drama is a fiction, but we cannot close our eyes and see how the social condition in Indonesia at that time is also the same. Authoritarianism in power did not occur only in drama, but also in the New Order regime. Evidently, in 1977-1997, there were only three political parties participating in the legislative elections. Plus, the Golongan Karya party always gets the most percentage to sit in the legislative seat. Because at that time the

presidential election was based on the results of the MPR session, Soeharto always won the highest position in Indonesia.

#### 4. Conclusion

Resistance towards authorities will always be present in various form, including literary works. Drama is not only read but also performed as the final product. Thus, the target audience will be wider and more diverse. Performing arts are considered the most effective forms of art in conveying messages. Messages that are inserted into the drama will be more effective than other literary forms. *Opera Kecoa* 'The Cockroach Opera' and *Perahu Retak* 'The Cracked Boat' are a means to do resistance in a different way. In *Opera Kecoa* 'The Cockroach Opera,' the resistance efforts towards the authorities is conveyed sarcastically, cynically, and ironically. While *Perahu Retak* 'The Cracked Boat' shows the authorities whose power is threatened do resistance efforts defensively and repressively.

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