

# FROM THE PLAY *DIE DREIGROSCHENOPER* TO *OPERA IKAN ASIN*: A STUDY ON HANS ROBERT JAUSS' HORIZON OF EXPECTATION

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**Abstract:** This article aims to reveal how Riantiarno's horizon of expectation before reading the play *Die Dreigroschenoper* affects the results of his actualization in his play *Opera Ikan Asin*. The method that being used here is comparison and literature study method. The results show that not all of Riantiarno's expectation were fulfilled. To fulfill the horizon of expectation, Riantiarno makes an adjustment. The unfulfillment in terms of theater norms have led to the inclusion of traditional elements into the play *Opera Ikan Asin*. Therefore, Brecht's play *Die Dreigroschenoper* gets Riantiarno closer to the tradition.

**Keywords:** horizon of expectation, actualization, adjustment, tradition

A work of literature will always live from time to time in the presence of readers participation. According to Jauss, without the participation of readers the works will only be a meaningless monument (Jauss, 1970: 169). Therefore the main role of the readers becomes important for life of a literary work. Before reading a work of literature the readers themselves have a horizon of expectation which are their pre-experience. The reading results which are then actualized in this new work are adjusted by the horizon of expectation as the results of the work.

One of the literary works which constitutes the result of actualization of the literary works read beforehand is *Opera Ikan Asin* by N. Rian-

tiarno. This play is an actualization of Bertolt Brecht's *Die Dreigroschenoper*. Bertolt Brecht is a famous literary, poet and also theater expert from Germany. In German literature, *Die Dreigroschenoper* is a famous modern play, that have brought Bertolt Brecht to his fame. The main character in this play is Peachum, who considers misery as a past, and also Macheath, King of Bandits who forged a plot with a Police Commissioner in London named Brown.

By Riantiarno, *Die Dreigroschenoper* was later actualized into his *Opera Ikan Asin*. As a work which is a presentation of the play created previously, *Opera Ikan Asin* has a new existence. This existence is adjusted by the author's

horizon of expectation. In this case, Riantiarno is a reader of *Die Dreigroschenoper* so that the compilation actualizes the drama, and the actualizational result is necessary to Riantiarno's horizon of expectation as its writer.

*Opera Ikan Asin* was written in 1998 and published in 1999. This play tells the conflict between a Bandit King named Mekhit and a beggar boss named Natasasmita Picum. The dispute between those two was caused by Mekhit's marriage with Picum's daughter named Poli which was without permission, causing Picum to be angry. This play also tells about the plot between the Bandit King with his famous crime and a police commissioner named Kartamarma. The police relationship with the Bandit King in this drama is a true friendship, which is mutually beneficial. This unusual relationship makes Picum wants to capture Mekhit and bring him to the gallows, even though after being captured, Mekhit was released and received an award from the General-Governor.

This article will examine *Die Dreigroschenoper* by Brecht and *Opera Ikan Asin* by Riantiarno from a receptional perspective. What will be revealed in this article is how Riantiarno's expectation influence the results of his actualization in the *Opera Ikan Asin*. To study this, the concept of horizon of expectation according to Hans Robert Jauss is applied. Hans Robert Jauss is an academic from Konstanz, Germany, who is famous for his theory of Aesthetic Reception. In his writings *Literaturgeschichte als Provokation der Literaturwissenschaft* (1970), Jauss proposed a paradigm shift in literature by referring to what Gadamer described as the aesthetic reception position and efforts to break away from immanent interpretations. Jauss stressed that the historical life of a literary work is meaningless without the active participation of its readers (1970: 169). In this article, the concept of the horizon of expectation (*Horizon-erwartung*) proposed by Jauss will answer the problem, namely that different receptions indicate the aesthetic potency of the text caused by the horizon of expectation of different recipients. The horizon of expectation or in Jauss's terms called *Horizonerwartung* is the horizon that is owned by the reader, when the reader first recognizes a new text. The horizon of expectation can be an actual experience, it can also be a pre-experience (*Vorwissen*) which is included in his literary experience (Jauss, 1970: 174).

The most recent research by using *Die Dreigroschenoper* (*The Threepenny Opera*) as its material object was conducted by Imogen van Rensselear (2008) in his dissertation *Life of Text: Bertolt Brecht's Threepenny Opera Studies in Literary and Cultural Transfer*. This study discusses the dynamics the drama, especially the problem of cultural impact on its translation and adaptation. The second relevant study is conducted by Florian Nikolas Becker which entitled *Brechtian Economies in The Opera and Love, Crime and Johannesburg* (2010), which further highlights the relationship between capitalism and crime in two dramas.

Although using the same material object, but this study uses a different approach. The receptive approach mainly uses the concept of the horizon of expectation in discussing Bertolt Brecht's *Die Dreigroschenoper* and Riantiarno's *Opera Ikan Asin* which has never been done, so this research has a novelty compared to previous researches.

## METHOD

Data sources of this study are *Die Dreigroschenoper* by Bertolt Brecht and *Opera Ikan Asin* by N. Riantiarno. The data are in form of phrases or sentences that state the actualization of *Die Dreigroschenoper* in *Opera Ikan Asin* and N. Riantiarno's horizon of expectation. The data are collected by reading and recording techniques and interviews. Reception Aesthetic Theory, especially regarding the horizon of expectation and aesthetic distance by Hans Robert Jauss is applied in answering the problem.

Data analysis was performed by conducting a comparative analysis on the actualization of *Die Dreigroschenoper* in *Opera Ikan Asin* and historical analysis to look for N. Riantiarno's horizon of expectation. The steps taken in this study are: (1) comparing two plays, namely *Die Dreigroschenoper* by Bertolt Brecht and *Opera Ikan Asin* by Riantiarno, (2) conducting a literature review to dig up informations and gather data on how Riantiarno's horizon of expectation was before reading *Die Dreigroschenoper* and how he actualizes it into *Opera Ikan Asin*, and (3) making conclusions and reports on the results. By seeing Riantiarno's horizon, it is hoped that N. Riantiarno's reception of *Die Dreigroschenoper* will be revealed.

## FINDINGS AND DISCUSSIONS

### Findings

#### *Actualization of Die Dreigroschenoper into Opera Ikan Asin*

*Opera Ikan Asin* is the play resulted from Riantiarno's actualization of Brecht's *Die Dreigroschenoper*. As a receptional work, there are similarities and differences between the drama and the original one. Riantiarno's play consists of 15 acts, unlike Brecht's *Die Dreigroschenoper* which is divided into 3 acts and each act consists of 3 scenes. An act in Riantiarno's can be aligned a scene in Brecht's *Die Dreigroschenoper*. The time and place setting in this drama is the City of Batavia in 1925 during the Dutch occupation, different from Brecht's which is set in the City of London during Queen Victoria's reign. The characters in this play are the same as in Brecht's, yet the names are adapted to local names, such as Macheath which was changed to Mekhit, Polly to Poli, Peachum to Picum, Jenny to Yeyen and so on.

The discussion on the actualization of *Die Dreigroschenoper* to *Opera Ikan Asin* is divided into two parts, namely actualization in the form of social phenomena and actualization in the form of drama elements.

#### *Actualization in form of Social Phenomena*

This play features several themes, developed from the aesthetic potency of the previous play, namely Brecht's *Die Dreigroschenoper*. These themes are about several social phenomena that occur in society, both deviant and not deviant. These social phenomena are corruption, exploitation of humans on humans, lies against society, Macheath's (Mekhit's) crime, how a woman plays a role, and harassment on marriage. The social phenomena in the form of aesthetic potency can be seen from what has been actualized by Riantiarno in his *Opera Ikan Asin*.

Social phenomena in the form of corruption become the dominant theme in *Opera Ikan Asin*. Corruption that constitutes collusion and bribery is carried out by the characters in the drama. Collusion or conspiracy is carried out by Mekhit, the King of Bandits in the City of Batavia with the police commissioner Kartamarma, who has been his best friend since their childhood. The

collusion is then continued with bribery so that the crime committed by Mekhit is not detected and he remains free to commit his crime. Bribery is also carried out by other character such as Poli, Panjul and Leni, who bribe prison officials so that they are allowed to visit Mekhit. In fact, the media used for bribe are not only money, but also female body part (breast), as the prostitute does Leni as follows.

BETI : *Untung ada Leni.*  
EMI : *Kalau tidak dia perlihatkan teknya kepada para penjaga itu, mana bisa kami masuk?*  
(Riantiarno, 1999: 117).

BETI : It is a good thing that Leni is here.  
EMI : If she didn't show her breasts to the guard, how come we get in?

This picture is different from bribery in Brecht's *Die Dreigroschenoper*. In the Brecht's play, bribery was only carried out by Macheath to obtain his freedom. Collusion in *Opera Ikan Asin* was also carried out openly, for example Mekhit and Kartamarma who openly showed their closeness by repeatedly hugging when Kartamarma attended the marriage of Mekhit and Poli. In Brecht's play this is not done, so it appears that the collusion in the Brecht's play is not exposed. It can be seen that Brown the police officer is still very careful and keep his good image well that he does not openly show his relationship with his best friend Macheath.

Another social phenomenon is exploitation of humans on humans, which in *Opera Ikan Asin* is performed by Picum and Mekhit. Picum is a Beggar King, whose business is around poverty. Poverty and suffering become commodities that make money. The exploitation carried out by Picum is manifested in his professionalism in managing poverty, for example by dressing the beggars in beggar costumes, and obliging them to obtain a license before working, and after work they must deposit a sum of money from their begging activities to him. Other than Picum, Mekhit also exploits prostitutes (especially Yeyen) by letting them sell their own body to make money. Compared to the exploitation in Brecht's drama, the exploitation carried out in *Opera Ikan Asin* is more crude and blatant. As revealed in the song at the beginning of the first

act, it appears how Picum awoke the beggars with harsh language. They were told to wake up to be exploited as beggars.

PICUM: *Bangkit kalian, orang miskin,  
bangkit!  
Carilah pintu gerbang neraka  
Buas, dan jadilah brutal  
Tuhan memberkati kalian  
Porotilah kakek moyangmu  
Tukar istrimu dengan uang  
Kamu pikir Tuhan Cuma badut  
Laknat menimpamu di hari kiamat*  
(Riantiarno, 1999: 10)

PICUM: Wake up, you poor people,  
wake up!  
Seek the gates of hell  
Be violent, and be brutal  
God bless you all  
Put a shame on your ancestors  
Exchange your wife for money  
You think God is just a clown  
His rage is on you on the Judgment Day

In Brecht's play, Peachum's words when he orders the beggars to arise were not so harsh, Peachum is still called the beggars God's creatures (du verrotener Christ), unlike Riantiarno's play which directly referred them as poor people.

The social phenomena that constitutes lies to the public become the theme discussed in the *Opera Ikan Asin*. Those who lie to the people are Picum and Mekhit. With his efforts of packaging poverty into a commodity, Picum has lied to the community. People who are actually healthy and normal are dressed in such a way that they are look like sick people and suffer a lot. Meanwhile, Mekhit lies with his distinctive appearance as a bourgeoisie (businessman), thus concealing his true identity as a villain. His bourgeois appearance makes Poli and his mother lured so that Poli falls in love with him and married him without her parents' blessing. In Brecht's play, the lies done by Peachum and Macheath are also the same as those carried out by Picum and Mekhit. It's just that in Brecht's, Peachum does not openly lie, while in *Opera Ikan Asin* the lies are done openly, for example when Picum shows the types of clothing that can touch human hearts.

The social phenomenon which is also discussed in *Opera Ikan Asin* is Mekhit's crime,

which is also discussed in Brecht's. Macheath's crime in Brecht's drama makes himself symbolized as a shark, a sea creature known for its ferocity. In Riantiarno's *Opera Ikan Asin*, Mekhit is symbolized as a crocodile because of his crime and his closeness to three women at once, namely Poli, Lusi and Yeyen. So there is a difference in the symbol of evil in Brecht's drama and *Opera Ikan Asin*.

The next social phenomena which is used as a discussion in *Opera Ikan Asin* is the role of women which in Brecht's is increased. The women who are portrayed as characters playing important roles in the drama are Poli and Mrs. Picum. The most apparent and prominent enhancement is Poli's role, which is more prominent compared to Polly in Brecht's. In *Opera Ikan Asin*, scene 10 depicts Poli as the President Director and Chair of the Shareholders chairing the meeting. This scene does not exist in Brecht's play, which proves how Polly's role is increased in *Opera Ikan Asin*.

The last social phenomenon discussed in *Opera Ikan Asin* is harassment of marriage, which is carried out at the marriage between Poli and Mekhit. In Brecht's play the harassment also occurred at Polly and Macheath's wedding, which is a marriage done in a horse stable, and stolen goods and food sustain the wedding party. In *Opera Ikan Asin* the harassment is increasingly emphasized. There is an additional scenes where a pastor is dragged out of the marriage hall before the wedding emphasizes further how harassment of marriage takes place in *Opera Ikan Asin*.

### **Actualization in the Form of Theater Elements**

Theater elements are the aesthetic potency of Brecht's play. As in the previous discussion about social phenomena, the aesthetic potency in the form of theater elements in Brecht's play *Die Dreigroschenoper* can be seen after its actualization in *Opera Ikan Asin* by Riantiarno. The actualization carried out by Riantiarno remained in accordance with the possibilities in Brecht's. Thus the actualization of theater elements performed by Riantiarno still refers to the theater elements that exist in Brecht's, known as epic theater, such as the long *Nebentext*, *Sprechen (Wendung) zum Publikum* and song (*Lieder*), all of which are included in alienation effect (*Verfremdungseffekt*). Thus the discussion of the

factors that influence Riantiarno's horizon of expectation to Brecht's theater elements refers to the first factor of Jauss, namely the norm factors of immanent literary works, which in this case refers to the rules on theater, both traditional theater, western theater and epic theater.

The first theater element is the long *Nebentext* at the beginning of the act. In the text of Brecht's *Die Dreigroschenoper*, its long *Nebentext* is at the beginning of the act and stage, after the *Nebentext* which explains where the scene took place. If the *Nebentext* that explains the settings is written in lowercase letters, then the long *Nebentext* is written in lowercase, italic letters.

“UM ZU ZUNEHMENDEN VERHÄRTUNG DER MENSCHEN ZU BEGEGNEN, HATTE DER GESCHÄFTSMANN J. PEACHUM EINEN LADEN ERÖFFNET, IN DEM DIE ELENDESTEN DER ELENDE JENES AUSSEHEN ERHIELTEN, DAS ZU DEN IMMER VERSACKEREN HERZEN SPRACH. Jonathan Jeremiah Peachums Bettlergarderoben” (Brecht, 2015: 9).

"TO PREVENT A HUMAN HEART FROM FREEZING, MISTER PEACHUM, AN ENTREPRENEUR, STARTS A BUSINESS, WHERE THE MOST POOR OF THE MOST POOR PEOPLE ARE GIVEN CLOTHINGS THAT CAN TOUCH HUMAN HEART. Jonathan Jeremiah Peachum's Clothing Room for Beggars."

The long *Nebentext* at the beginning of the act is one of the characteristics of Brecht's drama. This *Nebentext* explains what will happen in each act and the events in the Brecht's drama. In the first act, it is told who Peachum is and how the business is run by him.

While in *Opera Ikan Asin*, *Nebentext* which explains what happens in each act or event is replaced by the *Tukang Cerita* (storyteller). *Tukang Cerita* appears in this *Opera Ikan Asin* 11 times. *Tukang Cerita* does not always appear at the beginning of the act, the *Tukang Cerita* also appears in the middle and also at the end of the act or scene. In most cases *Tukang Cerita* appears in early acts, screening *Nebentext* in Brecht's *Die Dreigroschenoper* or following the *Nebentext* existed before. There is a *Tukang*

*Cerita* that appears in the middle, and there is one storyteller that appears at the end of the act.

As an example, there is the first act of *Opera Ikan Asin*'s text. First, it is described how the chaotic Senen Market conditions with narrow and winding alleys, food stalls, grocery stores and decrepit huts all mingled into one, people who gambled, and traders who peddled their wares. After the depiction of the conditions in round 1 was followed by emergence of the storyteller who came with a lantern and said:

TC: (BAWA LENTERA)

“Inilah ruang depan kantor perusahaan Juru Selamat Orang-orang Miskin, disingkat Juselormis, milik juragan Natasasmita Picum. Ck, ck, ck berantakan. Dilihat sepintas lalu, mereka ini bagai sampah. Tapi tunggu dulu. Siapa bilang mereka tidak punya guna? Kehadiran mereka sangat diperlukan. Dan juragan Picum tak ingin mengecewakan golongan yang membutuhkan kehadiran orang-orang ini. Itulah sebabnya dia membuka perusahaan yang khusus bergerak di bidang sosial ini. Penampilan mereka dibikin sedemikian rupa, supaya bisa menggugah hati nurani manusia”

TC: (CARRY THE LANTERN)

“This is the office vestibule of the Savior of the Poor (*Juru Selamat Orang-Orang Miskin*), abbreviated as *Juselormis*, owned by skipper Natasasmita Picum. Tsk, tsk, tsk mess. At first glance, they are like garbage. But wait a minute. Who says they have no use? Their presence is very necessary. And skipper Picum does not want to disappoint those who need the presence of these people. That is why he opened a company that specializes in this social sector. Their appearance is made in such a way that it can touch human conscience” (Riantiarno, 1999: 9).

The presence of *Tukang Cerita* (the storyteller) is a novelty in *Opera Ikan Asin*, which is not present in Brecht's *Die Dreigroschenoper*. Actualization of the second theater element is *Sprechen (Wendung) zum Publikum* or in English called address to the audience performed by a player in the drama, which is characteristic of the play created by Brecht. In *Episches Theater*, *Sprechen (Wendung) zum Publikum* (address to the audience) including

one of the alienation effects (*Verfremdungseffekt*) is to activate the reader or the audience, melting the wall between the players on the stage and the audience, so that the audience is not passive and critically aware of the reality displayed on the stage.

In *Die Dreigroschenoper*, the number of *Sprechen (Wendung) zum Publikum* (talking to the audience or readers) is three. The first is in act 1 scene 1, when Peachum talks to the audience in his office after waking the beggars up. *Sprechen (Wendung) zum Publikum* was also performed by Macheath in act 2 scene 2. The *sprechen (Wendung) zum Publikum* scene is performed again by Peachum at the end of act 3 after scene 9.

In *Opera Ikan Asin*, the number of *Sprechen (Wendung) zum Publikum* is 4, the locations are not the same as in Brecht's *Die Dreigroschenoper*. The first *Sprechen (Wendung) zum Publikum* is located in scene 2. The second talking to the audience (*Sprechen/Wendung zum Publikum*) is performed by Mekhit in scene 3. The third *Sprechen (Wendung) zum Publikum* is located in act 14. The fourth *Sprechen (Wendung) zum Publikum* scene is in act 15.

As they are compared, the *Sprechen (Wendung) zum Publikum* scenes in *Opera Ikan Asin* and Brecht's, it can be seen that the numbers are different and the locations are also different. The number of *Sprechen (Wendung) zum Publikum* scenes in *Opera Ikan Asin* is greater than that in *Die Dreigroschenoper*. In Brecht's the *Sprechen (Wendung) zum Publikum* scenes are written three times, while in *Opera Ikan Asin* the scenes are written four times.

### **Song (Lieder)**

*Die Dreigroschenoper* is a play dominated by songs from its beginning to its end. The number of songs in *Die Dreigroschenoper* is 21, spread from the prologue to the end of it. Since there are 9 total scenes in the entire of the play plus a prologue, from the total 21 songs it can be seen that there is not only one song in each scene, but sometimes more than one. Thus, the song's role in *Die Dreigroschenoper* is very dominant. After being translated by Riantiarno into *Opera Ikan Asin*, the number of songs amounted to 22.

There are differences in the locations of the songs. For example, is "Song of Crocodile" in

*Opera Ikan Asin* which is located in act 1 while in *Die Dreigroschenoper*, the song is located in the prologue or *Vorspiel*. There is one song in *Opera Ikan Asin* whose order is different from the songs in *Die Dreigroschenoper*, namely the Song of "Yeyen the Prostitute". This song in *Opera Ikan Asin* is sung by Yeyen after the Song of "Moonlight", which is sung by Poli and Mekhit as they enjoyed their honeymoon together.

There are songs that are sung in solo, duet, threes and also choir. There are some differences in who sings the song in *Die Dreigroschenoper* and *Opera Ikan Asin*. The song *Die Moritat von Macheath Messer* in Brecht's is sung by a ballad singer, while in Riantiarno's, the song is sung by a storyteller who has previously appeared and tells what will happen in the scene. What is also different is the Song of the Prophet Solomon in scene 13 which in *Opera Ikan Asin* is sung by Poli, while in *Die Dreigroschenoper* the song is sung by Jenny.

One of the novelties in *Opera Ikan Asin* is the Song of Banking Solidarity, which does not exist in Brecht's *Die Dreigroschenoper*. The Song Banking Solidarity in act 10 tells the story of Poli's and Mekhit's men's plan to establish a bank. This song does not exist in *Die Dreigroschenoper*. Plans to open a bank in only put forward by Macheath to Polly when he gives all of his business affairs to her and asks her to keep his money in Manchester Bank, because he will turn his business into a bank business (Brecht, 2005: 47).

### **Acts and Scenes**

The differences in terms of text structure between Brecht's *Die Dreigroschenoper* and Riantiarno's *Opera Ikan Asin* occur because of differences in their division of acts and scenes. *Die Dreigroschenoper* consists of 3 acts and each act consists of 4 scenes plus a prologue so that in total there are 13 scenes. Meanwhile, *Opera Ikan Asin* is not divided into several acts and scenes, but divided into 15 acts instead, which are marked by changes in place and time settings. The acts in *Opera Ikan Asin* can be aligned to scenes in Brecht's drama, so the number of scenes in Brecht's are 13, compared to the acts in Riantiarno's, which are 15.

The social phenomena discussed in *Opera Ikan Asin* is aesthetic potency in Brecht's *Die*

*Dreigroschenoper*. That is the case with theater elements in the form of epic theory (*episches Theater*), which seeks to be applied in *Opera Ikan Asin*, which is also the aesthetic potency of Brecht's. The aesthetic potency was then opened by Riantiarno, and then actualized in *Opera Ikan Asin*. If one uses a flower petal as an analogy, then Brecht's *Die Dreigroschenoper* is a petal that has been opened by various readers from the time it was first created until the present. Various reception by readers from time to time is like opening the flower petals. The flower petals are the aesthetic potencies of *Die Dreigroschenoper* which are opened by the readers. Riantiarno is a reader of *Die Dreigroschenoper* who had a horizon of expectation before and then tried to unlock its aesthetic potency and actualize it in *Opera Ikan Asin*. Riantiarno's horizon then influences his actualizational results in *Opera Ikan Asin*.

#### **N. Riantiarno's Horizon of Expectation**

From the discussion about *Opera Ikan Asin* as a result of the actualization of Brecht's *Die Dreigroschenoper*, it can be seen how the development is carried out by Riantiarno on his play. The development was carried out because of the horizon of expectation that Riantiarno had before his reading on *Die Dreigroschenoper*. The horizon of expectation is in the form of *Vorwissen* or pre-experience, which is influenced by three factors, namely norms which become preexperience, implicit relationship with previous actual works and events, and facts that are processed into fiction and poetic language and practical language that are casted in an alienation effect (*Verfremdungseffekt*).

#### **Riantiarno's Vorwissen on Social Phenomena**

As in the previous discussion, actualization in the form of social phenomena which is aesthetic potency in Brecht's *Die Dreigroschenoper*, is about corruption, human exploitation on other humans, lies to society, crime, the role of women, and also harassment of the institution of marriage, then what Riantiarno knows constitutes knowledge he had before and becomes a strong background for him to describe it in his *Opera Ikan Asin*. This social phenomena is an aesthetic potency found in *Die Dreigroschenoper*, which

was then actualized by Riantiarno in his *Opera Ikan Asin*.

Riantiarno's knowledge of social phenomena in the form of corruption, which becomes dominant theme in his *Opera Ikan Asin*, strengthened his determination to use it as a criticism against the government. Corruption according to Danil is a social phenomena that constitutes the reality of human behavior in deviant social interactions, and endanger society and the country (2014: 1). Especially the corruption in the New Order era which occurred in a severe and institutionalized affairs among high level governmental officials. According to Pradiptyo, corruption that occurred in Indonesia during the New Order era was a structural corruption, which is due to regulations that actually encourage one to commit acts of corruption (2017). Corruption, which is an enemy of the state and severely reduces people's welfare, must be fought and completely eradicated. One among many ways to fight corruption is through the play. This was articulated by Riantiarno who stated that his concern about the rampant corruption in Indonesia was manifested by his struggle against corruption, which he did through his theater performances.

Likewise, Riantiarno's knowledge of other social phenomena, such as human exploitation on other humans. Human exploitation on other humans is harnessing humans done by other human beings, for their own benefit. While in Law No. 21 of 2007 concerning the crime of human trafficking, exploitation is an act with or without the consent of the victim which includes but is not limited to prostitution, forced labor or services, slavery or similar practices of slavery, oppression, extortion, physical, sexual reproductive organs use, or unlawfully transferring or transplanting organs and/or body tissues or utilization on one's power or ability by other parties to gain material and immaterial benefits (2007). In *Die Dreigroschenoper* which is read by Riantiarno, exploitation is done by Peachum, Mrs. Peachum and Macheath. Peachum as the owner of the company Peachum & Co. organizes beggars looking for work. Because they need job, Peachum uses it for his own personal benefit. One of exploitations carried out by Peachum is to get them to arouse human conscience with their begging attributes. From their begging results, they are required to pay a sum of money to

get a license as a beggar and pay a deposit of 70 percent each week.

The other social phenomenon is a lie to the community (public). The definition of a lie is the delivery of incorrect information (Hutahaean, 2007: 12). Thus a lie against the community (public) can be interpreted as a delivery of something that is not in accordance with the actual conditions disclosed to the community (public). Lies to the community is related to main characters in the Brecht's play, namely Jonathan Peachum and Macheath. Jonathan Peachum lied to the public since he fabricated the beggars by dressing them in clothes that did not suit their conditions. Macheath in Brecht's play has also committed lies to the public, so his crime appears as a business venture. His daily appearance is also deceptive, namely wearing white gloves, ivory sticks, long socks, and shiny shoes. In addition to his appearance and business management, Macheath also showed himself as a person with good character, who is very respectful and loving towards women, so that it makes Mrs. Peachum flattered and Polly, her only daughter, falls in love with and decided to marry him.

Criminal according to KBBI (Indonesian Dictionary) is related to criminal offenses that can be punished according to criminal law. Criminal related to criminality, which is criminal matter, including acts that violate criminal law and also crime (2002: 600). According to Kartono, criminality is all forms of actions and deeds that are economically and psychologically harmful and violate the laws in Indonesian as well as social and religious norms (2015: 140). Criminal acts committed by Macheath are murder, robbery, forgery, arson, and rape so that Macheath symbolized as a shark.

Role of a person according to Soerjono Soekanto is if a person performs his rights and obligations in accordance with the position he has, then he performs his role. Thus, the role has a dynamic aspect because it is adjusted by one's position or status (Soekanto, 2002: 243). The woman in Brecht's play, who tries to show an important role are Mrs. Peachum and Polly. Mrs. Peachum tries to play a role in her husband's business organizing beggars in the City of London. Likewise, Polly has tried to help taking over Macheath's business when he feel his life is threatened and will soon be captured. In Riantiarno's *Opera Ikan Asin*, Nyonya Picum (Amalia

Picum) and Poli Picum are described as having more role compared to theirs in Brecht's.

Norms about marriage emerges because of the harassment of marriage by Macheath and Polly in *Die Dreigroschenoper*. According to Walgito (2011), marriage is an inner and outer bond between a man and a woman as husband and wife with the aim of forming a happy and eternal family (household) based on the The Almighty God's norms (2002: 11). Marriage for most people is something sacred, so people will respect the wedding event. Therefore it seems strange if the considered sacred marriage is conducted in a horse stable, which is full of stolen goods and food, there is no blessing from parents and there is no ceremony like a usual marriage.

### *Riantiarno's Knowledge Concerning Theater Elements*

Riantiarno's previous understanding on theater, both traditional and modern, further strengthens his experience. Various theater norms that are recognized by him before reading Brecht's *Die Dreigroschenoper* influenced the results of his actualization in *Opera Ikan Asin*. Theater norms which were first recognized by him are traditional theater norms that have been known since he was a teenager. Various traditional theaters are known by Riantiarno since his adolescence. However, what is inherent to Riantiarno and what appears in his *Opera Ikan Asin* is the influence of four types of traditional theater, namely *Masres*, *Wayang*, *Ketoprak*, and *Lenong*.

*Masres* is a folk art from Cirebon which according to Brandon (1993) belongs to the category of popular urban drama. The similarity of the *Masres* structure to the Brecht's *Die Dreigroschenoper*, which consists of spontaneous dialogues, improvisations as well as Cirebon typical dances and songs attached to the play and stage shape that blend with the audience, makes Riantiarno feel familiar more quickly with the structure of Epic Brecht theater. Riantiarno's confession which stated that his plays are more influenced by *Masres* emphasizes how strong its influence on his plays is, one of which is *Opera Ikan Asin*.

Another traditional theater is *Wayang*, which in *Opera Ikan Asin* appears in the form of a *Tukang Cerita* (storyteller), which appears 11 times from the beginning of the act to the end of



the play. The *Tukang Cerita* (storyteller) is an embodiment of a puppeteer in a *Wayang* show. *Wayang* according to Ahmad is a Javanese, Balinese and Sundanese traditional art which is not only a performance art, but is a sacred traditional art that influences lives and becomes part of his life because it contains education, morals, character, attitude to life, philosophy, guidance in life and so on (2006: 63-64). The special thing about this traditional art is the existence of the puppeteer who is in charge of telling the story. Because Riantiarno lives in Cirebon, West Java, *Wayang* that significantly influences him is *Wayang* that developed in West Java region, although *Wayang* itself is originated from Central Java, Yogyakarta and East Java. The similarity of those various types of *Wayang* is the existence of a puppeteer, whose job is to tell the story.

Meanwhile the influence of *Ketoprak* is *tembang* (Javanese song), which in *Opera Ikan Asin* is actualized in songs that spread from the first to the last act. *Ketoprak* is a traditional art that becomes typical with its songs. According to Achmad, *Ketoprak* show that follows the old standards and patterns always uses songs to present the story, even dialogues or conversations are also often spoken in a rhythmic way (Achmad, 2006: 148). Songs in the epic theater of Brecht have an important function, namely to shake the audience illusion, finally combined with songs, which also have an important function to convey the feelings of one character to another. The combination of songs from Brecht's Epic theaters and songs from *Ketoprak* make songs in *Opera Ikan Asin* more alive. Even the number of songs in *Opera Ikan Asin* is more than that in Brecht's drama.

*Lenong* the traditional performance also helps to give color to Riantiarno's horizon of expectation so that it is raised in *Opera Ikan Asin*. *Lenong* is an art from Betawi which has a similar characteristic to *Masres*, namely the existence of two-way communication between the actors and the audience. In the other hand, it uses Betawi daily language to create a friendly atmosphere and liquid communication between actors and the audience (Sumarjo, 2004: 78--79, Achmad, 2006: 139-140). The two-way communication is similar to the *Sprechen (Wendung) zum Publikum* scene in Brecht's play.

Not only traditional theaters that are influential when Riantiarno composed *Opera Ikan Asin*. Western theater as well as the Aristotelian theater, the Stanislavski theater and the Epic Brecht theater also have influences on *Opera Ikan Asin*. For example, in developing an act or scene in the drama *Opera Ikan Asin*, Riantiarno does not refer to the Brecht theater, which is still influenced by rules in Aristotle's theater, which consists of three acts and each act is divided into several scenes. Riantiarno is more free to develop the plot, but still pays attention to the principles of the acts the plots arrangement.

The end of the play which is made alien by Macheath's freedom because he is released by Queen Viktoria, is also one of the alienation effects (*Verfremdungseffekt*) on Brecht's play which is later developed by Riantiarno in *Opera Ikan Asin*. Riantiarno's horizon of expectation when he reads the end of Brecht's play is a return to the conventions of ancient Roman theater, namely the emergence of a solution that suddenly came at a crucial moment (*deus ex machina*). The solution in Brecht's play was the emergence of the queen's emissary who comes to read Queen Viktoria's decision to set Macheath free. A solution like this was then raised in *Opera Ikan Asin*, with the appearance of a delegation from the Governor-General who released Mekhit from hanging sentence and gave various awards. Although in fact this is an irony, because Mekhit in *Opera Ikan Asin* and Macheath in *Die Dreigroschenoper* are criminals who commit many crimes.

### ***Implicit Relation with Previous Works***

Meanwhile from other factors that influence Riantiarno's horizon of expectation, namely the implicit relationship with previous works related to the main theme discussed in *Opera Ikan Asin*, which is about corruption. Riantiarno's determination with Teater Koma to participate in the struggle against corruption is one of the reasons why the main theme in this drama is corruption, although in Brecht's *Die Dreigroschenoper*, corruption is not the main theme. Therefore several literary works that discuss previous corruption such as the novel *Korupsi* (1954) by Pramoedya Ananta Toer, *Senja in Jakarta* (1970) by Mochtar Lubis and *Ladang Perminus* (1982) by Ramadhan KH. The

three novels discuss a character who commits corruption, namely Bakir in the novel *Korupsi*, who corrupts by taking office items secretly and selling them at Senen Market (Toer, 2002: 15). More open corruptions are carried out by the characters in the novel *Senja di Jakarta* with the character Raden Kaslan, in order to raise money to participate in the general election. They are not afraid because there are backed up by ministers (Lubis, 1996: 123). Continual corruption also occurs in the novel *Ladang Perminus*, namely corruption in the body of national petroleum company. Colonel Sudjoko's presence in the novel is similar to Brown in *Die Dreigroschenoper* or Kartamarma in *Opera Ikan Asin*. These three novels influence Riantiarno's horizon.

In addition, the actual conditions during the New Order era in Indonesia also becomes an important factor influencing Riantiarno's horizon of expectation. That is what happened in Indonesia, as revealed by Brown in his article *Indonesian Corporations, Cronyism, and Corruption*. In his article, Brown revealed the role of ABRI, one of which is the Police Department who played a major role in giving birth to a culture of bribery, and also with other roles as protectors for the business of cronies at that time (Brown, 2000: 953--992). The actual condition of Indonesia during the New Order era, particularly the increasingly massive corruption of state officials, especially the Police Department, was one of the factors driving Riantiarno to write his horizon of expectation into *Opera Ikan Asin*.

### ***Fiction and Reality, Poetic Languages and Practical Languages***

For this third factor, how Riantiarno presents fiction and reality using practical or poetic language, is reflected in the use of both practical and poetic language in expressing reality in *Opera Ikan Asin* and in *Die Dreigroschenoper*. In addition, as Brecht's play uses a lot of alienation effects (*Verfremdungseffekt*) in presenting several realities, Riantiarno also does the same in his play. The alienation effect is in the form of songs sung from the beginning to the end of the play, and communication with the audience (*Sprechen / Wendung zum Publikum*) which appears 4 times in *Opera Ikan Asin*. The alienation effect in Brecht's drama aims to make the viewer does not dissolve in the play's plot, making them more critical.

## **Discussion**

### ***Riantiarno's Actualization in Opera Ikan Asin***

The analysis results of the actualization of *Die Dreigroschenoper* in *Opera Ikan Asin* and the factors that influence Riantiarno's horizon of expectation, show that actualization in the form of social phenomena, such as corruption, how women play roles and harassment of marriage, is considered as not fulfilling Riantiarno's horizon of expectation. The depiction of corruption in Brecht's play is considered less in detail so Riantiarno tries to elaborate in a more detail form. The characters who committ bribery in Riantiarno's play were not only Mekhit, but also Poli, Panjul and Leni and the media used are not only money. The bribe given by Mekhit to Kartamarma is clearer in number, which is half of Mekhit's income every time he commits a crime. In Brecht's play it is only said that Macheath gave part of his income to Tiger Brown, it is not explained how much was it.

The social phenomenon of how women play role has not fulfilled the expectation horizon. Women in Brecht's play are considered as not to have full roles, so Riantiarno feels that he needs to add one more scene to his play. The additional scene is Poli's scenes in which she becomes President Director of a Bank chairing a general meeting of shareholders. The scene strengthens Polly's role in Brecht's play, which has begun to show her role by willing to replace Macheath after he was arrested by the police. Riantiarno feels the need to add this, because Polly's role in Brecht's has not fulfilled his horizon of expectation. Likewise, the role of Nyonya Picum who was more active in finding solutions to various problems, compared to of Mrs. Peachum in Brecht's. Thus, the aesthetic potency in Brecht's play, which does not fulfill Riantiarno's horizon, is actualized in *Opera Ikan Asin* by describing the role of Nyonya Picum, who is more active in overcoming problems.

Riantiarno's horizon is also not fulfilled when Brecht describes how the abuse of marriage is carried out by Macheath and Polly. The harassment was carried out with a marriage carried out in a stables, equipment and party food from stolen goods, without the blessing of Polly's parents, and without proper ceremony, then it is sharpened by Riantiarno with one additional scene in his play. The additional scene is a scene

of dragging the priest out when the priest asks whether or not the wedding ceremony is being held. When he drag the priest, Jek said that many people get married without any ceremony in this world. This scene reinforces the harassment of marriage that had already taken place in Brecht's play. In this case, Brecht is considered to have not fulfilled Riantiarno's horizon, so Riantiarno needs to add one more scene.

In terms of actualization in the form of theater elements, Brecht also does not fulfill Riantiarno's horizon of expectation. Riantiarno feel the need to add some potential traditions in his drama. The entry of *Tukang Cerita* (storytellers) replaced the long *Nebentext* in Brecht's drama, because Riantiarno tried to incorporate elements of *Wayang* in his play. *Tukang Cerita* (the storyteller) has the same position as *Dalang* (puppeteer) in *Wayang*, whose job is to tell the story. Another potential tradition that is included by Riantiarno in *Opera Ikan Asin* is the song potential from Ketoprak which has a similar function to the songs in the Brecht teater. Because of the song's potential, the songs from Brecht's are still maintained in Riantiarno's. The number of songs are even greater in Riantiarno's since he adds more songs to his play, which are not in the Brecht's.

Riantiarno also utilized the potential traditions of *Masres* from Cirebon and *Lenong* from Betawi when he bring up the communication between the players and the audience. The characteristic of *Masres* which has an open stage, opens the opportunity for melting the wall between the players and the audience, so that they can communicate freely. Likewise, in traditional drama *Lenong*, which emphasizes two-way communication between the players and the audience. Potential tradition of *Lenong* is also included in Riantiarno's drama. The will to include the tradition of *Masres* and *Lenong* in his play, led to a communication scene with the audience or in Brecht's called *Sprechen (Wendung) zum Publikum* is retained in Riantiarno's, even there was an additional communication scene to the audience, which does not exist in Brecht's play.

How Riantiarno incorporated the potency of tradition into his play shows how Brecht openS up opportunities for Riantiarno to get himself closer to the traditional theater. His interaction with traditional Indonesian theater since he was a teenager, and even his trip to various regions in

Indonesia to get to know various traditional arts show his familiarity to the traditional theaters. His contact with western theater and especially the Brecht's epic theater does not make him forgetting the traditional theaters, but instead it gets him closer to them.

The potency of traditional theater is one of the aesthetic potency opened by Riantiarno, other than the aesthetic potency in the form of social norms. Riantiarno's familiarity to traditional theaters has even increased his partisanship and awareness on the importance of traditional theaters. The potency that exists in the Brecht theater, in which influenced by the tradition of Chinese theater, further enhances his awareness. The power of Brecht's theater which recognizes the potency of tradition inspires him to recognize the importance of tradition. Brecht is considered to have opened Riantiarno's awareness to further elevate the potency of tradition in his theater. Therefore Riantiarno tries to incorporate elements of tradition from *Wayang*, *Masres*, *Ketoprak* and *Lenong* in his play. The traditional element that has not been revealed in Brecht's play, is increasingly revealed after being actualized by Riantiarno in his *Opera Ikan Asin*.

## CONCLUSION

As a work which is the result of actualization of Brecht's *Die Dreigroschenoper*, *Opera Ikan Asin* reveals various things that have not been revealed in *Die Dreigroschenoper*. There is a typical characteristic in the play which has not been revealed in the previous discussion. This shows that Riantiarno's efforts to actualize social phenomena and theater elements in Brecht's play are influenced by his horizon of expectation. The horizon of expectation is in turn influenced by three factors: (1) well-known norms or immanent poetry of literary works, (2) implicit relationships with works in its literary historical environment, and (3) the contradiction between fiction and reality, poetic functions and practical functions of language. These three factors form Riantiarno's pre-experience (*Vorwissen*) and influenced the results of actualization of Brecht's *Die Dreigroschenoper* in *Opera Ikan Asin*.

In several themes, such as corruption, how women play roles and harassment of marriage, Brecht is considered not to have fulfilled Riantiarno's horizon of expectation. Therefore he de-

scribed these themes in more detail. Also in describing the role of women, Riantiarno stressed by adding a scene depicting Poli's independence, so that women in *Opera Ikan Asin* play more roles than women in Brecht's *Die Dreigroschenoper*. In describing themes such as human exploitation on other humans and lies to the society and the crime of the bandit king Macheath (Mekhit), Brecht is considered able to fulfill Riantiarno's horizon of expectation. Yet the cultural adjustment is still being carried out. For example Macheath in Brecht's play is associated with a shark because of his crime, and Mekhit in the Riantiarno's play is associated to a crocodile.

Brecht did not fulfill Riantiarno's horizon of expectation in terms of theater norms so that Riantiarno feels the need to add some potential traditions in his play. Modifications were made by Riantiarno by adding potential traditions in the form of *Dalang* from *Wayang*, which in *Opera Ikan Asin* appeared as *Tukang Cerita* (storytellers). Song as a typical elements from *Ketoprak* is also preserved with songs that spread from the beginning to the end of the play. Likewise, the melting of the fourth wall in the form of communication between the actors and the

audience more in *Opera Ikan Asin* than in *Die Dreigroschenoper* is an evidence of Riantiarno's closeness to tradition.

For Riantiarno, Brecht led his inspiration to tradition. Riantiarno's horizon of expectation that is filled with traditional arts, coupled with his knowledge of western theater (including the Brecht epic theater), reinforced Riantiarno's desire to remain loyal to tradition. His loyalty is proven by how he includes elements of tradition into *Opera Ikan Asin*. Strong elements of tradition give color to *Opera Ikan Asin* even though the play was received from *Die Dreigroschenoper* by Bertolt Brecht.

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