

## The Constellation of Indonesian Theatre Groups During the Period of 2011—2015

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### ABSTRACT

This article aims to describe the development of the constellation of Indonesian theatre groups during the 2011—2015. What were the theatre groups active in this period and how their involvement in Indonesian theatre development took place. The object of this research is the article reviews or the report on theatre performances in some of mass media in 2011—2015. The study was limited to the media as the samples and the years of the research. Data collection techniques used was reading technique. The collected data was categorized, analyzed, and interpreted. For the validity and the reliability, the validity of semantic technique, intrarater and interrater technique were used. Data collections were analyzed by the descriptively qualitative. The final conclusion is the constellation of theatre group in this period is divided into: the theater group that is established and productive, the well-established groups that still exist, the regional theater groups, and the campus theatre groups. The theatre groups that are active and productive in stage are *Teater Garasi* (Yogyakarta), *Teater Koma* (Jakarta), and *Teater Gandrik* (Yogyakarta). The next is the theater groups that have been known and tried to maintain its existence such as: *Bengkel Teater*, *Teater Kecil*, and *Teater Mandiri*. After that, followed by the groups that take part in a provincial or a city/district. *Komunitas Teater Sangkala Cipanas* included in the representing example. They staged script of *Aduh* by Putu Wijaya on February to April 2013 at a number of places in Cianjur district. Finally, the theatre groups that come from a number of the university campuses in Indonesia, such as *Teater Gadjah Mada* that took stage on December 12, 2015.

*Keywords:* Indonesian theatre, stage, drama

### Introduction

The campaigning of theater is still widely broadcasted through the mass media. Reviews or reviewer of the original theater still adorn a number of newspaper pages, magazine, tabloids, and even up to the electronic media or on-line media. News of theater in parallel with reviews of new films, books (literature) or the works of fashion are usually published in the weekend edition, either Saturday or Sunday. It seems that the development of theater is still a part of the intermediate public consumption that still exists even though it is not a guarantee of its existence in the future. It could be in the next few years people will no longer go to the theater, much like now when people will no longer listen to songs through records or cassettes.

In the piece of changes of this century or millennium development, it seems important to examine one aspect of this culture, namely Theater. Is the theater today still parallel with the development of the situation in the past century? In Indonesia alone, since the influence of modernism, there was a mix in teatherical world, namely the inclusion of the elements that meet the European theater with the elements of traditional theater, native to Indonesia. The

combination or the meeting of modern theater (West) with traditional theater practically takes place in the twentieth century. Then how is its development at the beginning of this XXI century? Are there any phenomenal symptoms?

By observing the development of theater through a number of major media coverage in Indonesia at the beginning of the XXI century, it is expected to find things to be a marker of these changes. Particularly, changes in the responses of the audience (the reviewers and the like) on the phenomenon of theatrical world in Indonesia. In addition, the findings of the reception or media response to the development of Indonesian theater early XXI century is also expected to be used as a material or a medium of learning about the theater. Then how the news material on theater can be packed into a good learning materials and interesting? These are the things that became the underlying purpose or the background of the need for this study. Especially for this article, its study is only limited on how was the theater constellation Indonesia in 2011-2015 took place. **How is the theatre groups play in important role and took steps on development of Indonesian theatre in the period 2011-2015?**

### Research Methods

The object of this research that the articles reviews or report on theater performances in a number of mass media in 2011-2015. Given the existing limitations and in accordance with the scope of this research study, the sampling of the research object was conducted. Sampling technique used in this research is *purposive sampling technique*. The study is also limited in the media that were sampled and the years of research. **Sampling is limited per year, from 2011 to 2015. Then proceed to record the review or news of theatre in Indonesia from the print and on-line mass media.**

Data collection techniques used in this study are in the form of reading and note technique. The collected data was then categorized, analyzed, and interpreted. The instrument used to collect data in this study is in the form of a data card. This data card is used to facilitate the recording of a number of data and also in order to facilitate the categorization of data.

For the validity and reliability of research data, the researcher used semantic validity technique and the interrater and intrarater techniques. Semantic validity is by analyzing the meaning context of the text, **so there is no different meaning or bias**. As for the reliability of data, the researcher used intrarater technique that is by reading over and over in order to obtain consistency of data and the interrater technique in the form of discussions with members of the researcher: Nurhadi and Kusmarwanti (lecturer of Indonesian Literature Program FLA YSU), and was assisted by two graduate students who are involved in this research.

Data were collected and categorized and then analyzed in a descriptive qualitative approach. Data which have been categorized will be based on the formulation of the problem and then analyzed descriptively so the overview of the staging description map and the constellation of theatrical world in Indonesia reflected and constructed by Indonesian media will be known.

### Research Result

The following tabulation theatrical Indonesia from 2011 to 2015 will include: the title of the play is staged, theater groups who perform it, and place / location of the staging as well as the play date. To be more easily understood, these data are presented in tables that are divided by five each year.

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Table 1

*Data on the Theater Manuscript Staging Year 2011*

Year	Date	Title	Theater Groups	Staging Description
2011	18-21 Jan	Mwathirika	Papermoon Puppet Theatre	Goethe Haus, Jakarta
2011	2 Mar	Pispot	Teater Tangga UMY	Pendopo Kantin Kampus Terpadu UMY, Yogyakarta
2011	11-12 Mar	Tubuh Ketiga	Teater Garasi	Concert Hall Taman Budaya Yogyakarta
2011	25/26 Mar	Mereka Memanggilku Nyai Ontosoroh	Komunitas Salihara	Teater Salihara Jakarta
2011	1 Mei	Musuh Politik	Teater Pohon	Auditorium Gelanggang Remaja, Jakarta Barat
2011	4-5 Jun	Panti Idola	Teater Gandrik	Taman Budaya Yogyakarta
2011	10-11 Jun	Orkestra Rumah Sakit	Teater Shima	Taman Budaya Yogyakarta
2011	15-16 Jul	Aduh	Teater Mandiri	Graha Bhakti Budaya, TIM, Jakarta
2011	11-14 Ags	Mastodon dan Burung Kondor	Bengkel Teater	Graha Bakti Budaya, Taman Ismail Marzuki, Jakarta
2011	13 Sep	Kereta Kencana	Teater Seribu Jendela	Ksirarnawa Art Center, Bali

Table 2

*Data on the Theater Manuscript Staging Year 2012*

Year	Date	Title	Theater Groups	Staging Description
2012	20-21 Jan	Musuh Politik	Teater Pohon	Taman Budaya Kalimantan Barat
	11 Feb	Sda	Sda	Taman Budaya Rumah Dunia, Banten
	22 Feb	Sda	Sda	Fakultas Ilmu Budaya Universitas Indonesia
2012	2 Mar	Nabi Darurat Rasul Ad-Hoc	Teater Perdikan	Taman Budaya Yogyakarta
2012	1-31 Mar	Sie Jin Kwie di Negeri Sihir	Teater Koma	Graha Bhakti Budaya, TIM, Jakarta
2012	12 Apr	Sampek Engtay	Ketoprak Kartini Mataram	Taman Budaya Yogyakarta
2012	20 Apr	Mata Sunyi	Teater Rumah Teduh	Teater Utama Taman Budaya, Sumatera Barat
2012	4-5 Sep	Repertoar Gandamayu	Arcana Foundation dengan Teater Garasi	Gedung Kesenian Jakarta
2012	8 Sep	Mwathirika	Papermoon	Millennium (Millennium)

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Year	Date	Title	Theater Groups	Staging Description
			Puppet Theatre	Stage), Kennedy Center, Washington DC, AS
2012	3 Okt	Nyai Ontosoroh (monolog)	Happy Salma	-
2012	8 Okt	Tanah Ibu: Episode Tanah Asal	KSST Noktah	Gedung Teater Utama Taman Budaya Sumatera Barat
2012	11 Okt	Obrok Owok Owok Ebrek Ewek Ewek	Kelompok Segitiga Teater	Teater Arena Taman Budaya Jawa Tengah (TBJT), Ketingan, Jebres, Solo, Jawa Tengah
2012	16-17 Nov	Nyonya-Nyonya Istana	Teater Indonesia Kita	Taman Ismail Marzuki, Jakarta
2012	26 Dec	Jas Merah	Teater Keliling Jakarta	Teater Arena, Taman Budaya Jawa Tengah (dll)

Table 3

*Data on the Theater Manuscript Staging Year 2013*

Year	Date	Title	Theater Groups	Staging Description
2013	2 Feb	Aduh	Komunitas Teater Sangkala Cipanas	Gedung Dewan Kesenian Cianjur (DKC)
	9 – 10 Mar	Sda	Sda	Gedung Dewan Kesenian Cianjur (DKC)
	20 dan 26 Apr	Sda	Sda	GOR Cicurug dan Gedung Utama FKIP Universitas Suryakencana Cianjur
2013	13-23 Mar 22-23 Jun	Sampek Engtay Sda	Teater Koma Sda	Taman Ismail Marzuki, Jakarta Marina Convention Centre Semarang
2013	16-17 Apr 26-27 Apr	Gundala Gawat Sda	Teater Gandrik Sda	Concert Hall Taman Budaya Yogyakarta (TBY), Yogyakarta Graha Bhakti Budaya, Taman Ismail Marzuki (TIM)
2013	25-26 Apr	Jangkar Babu, Sangkar Madu	Teater Garasi	Studio Teater Garasi, Yogyakarta (dll)
2013	8 Mei	Garong Intelek	Teater Lakon Sangkala	Gedung PKM UPI, Bandung
2013	27 Mei	Opera Gamelan Semar Gugat	Lumbung Artema	Taman Budaya Yogyakarta
2013	28-30 Jun	Endgame	Teater Garasi	Teater Salihara, Jakarta
2013	3-6 Jul	Titik Terang	Teater Satu Merah Panggung	Graha Bakti Budaya, TIM, Jakarta
2013	5-6 Sep	Pandawangi dari Sudjojono	Teater Kecil	Taman Ismail Marzuki, Jakarta

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Year	Date	Title	Theater Groups	Staging Description
2013	31 Okt	Ibu	Teater Koma	Graha Bhakti Budaya Taman Ismail Marzuki, Jakarta
	1-17 Nov	Sda	Sda	Taman Ismail Marzuki, Jakarta
2013	16 Dec	Senja dengan Dua Kelelawar	Teater Kerang-K	Panggung Tari Tedjokusuma, Universitas Negeri Yogyakarta

Table 3

*Data on the Theater Manuscript Staging Year 2014*

Year	Date	Title	Theater Groups	Staging Description
2014	1-15 Mar	Demonstran	Teater Koma	Graha Bhakti Budaya Taman Ismail Marzuki, Jakarta
2014	14-15 Mar	Samsara	Teater Pagupon	Gedung Kesenian Jakarta
2014	4-5 Apr	Cakar Monyet	Komunitas Salihara dan Mainteater Bandung	Bogor
2014	29-30 Apr	Masbro	Teater Payung Hitam Bandung	Gedung Kesenian Sunan Ambu STS Bandung
2014	3-4 Jun	Perbuatan Serong	Teater Tangga	Auditorium IFI-LIP
2014	29-30 Ags	Perampok	Bengkel Teater dan Teater Ke-wajaran Kedua	Graha Bhakti Budaya Taman Ismail Marzuki, Jakarta
2013	28-29 Sep	Jalan Emas	Teater Garasi	Studio Teater Garasi, Yogyakarta
2014	29 Sep	Sihir Pembayun	Teater Gabungan Yogyakarta	Gedung Pusat Kebudayaan Hardjosoemantri UGM

Table 5

*Data on the Theater Manuscript Staging Year 2015*

Year	Date	Title	Theater Groups	Staging Description
2015	11-12 Feb	Tangis	Teater Gandrik	Concert Hall TBY
	21-22 Feb	Sda	Sda	Graha Bakti Budaya TIM Jkt
2015	3-19 Apr	Opera Ular Putih	Teater Koma	Graha Bakti Budaya, TIM
2015	1 Mei	Kami Bunuh Mereka	Teater Suluh	Fak. Peternakan UGM
	3 Mei	Sda	Sda	Hall FKIP UMS
2015	20 Mei	Kolase 7 Jendela #2	Teater We En	Societet Military, TBY
2015	23-24 Jun	Yang Fana adalah Waktu. Kita Abadi.	Teater Garasi	Gedung PKKH, Bulaksumur UGM
2015	31 Jul	Sampek Engtay	Teater Koma	Indonesia Convention

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Year	Date	Title	Theater Groups	Staging Description
2015	31 Okt– 1 Nov	100 % Yogyakarta	Rimini Protokoll	Exhibition (ICE) BSD, Tangerang Taman Budaya Yogyakarta
2015	6-15 Nov	Inspektor Jendral	Teater Koma	Gedung Kesenian Jakarta
2015	27-28 Nov	Nyonya Nomor Satu	Butet Kertare-djasa, dkk	Graha Bakti Budaya, Taman Ismail Marzuki, Jakarta
2015	12 Dec	Masih Ada Cinta d(ar)i Kampus Biru?	Teater Gadjah Mada	Seminar Barat, FISIPOL UGM

### Theatre Groups Constellation

Based on the data presented in Table 1-5 on the findings, the researcher obtained some data on the theater groups that take part in the performance during 2011 through 2015 which can be classified as follows. First, the established theater groups that routinely staged a number of performances each year as Teater Garasi, Teater Koma, dan Teater Gandrik. Then followed by the next theater groups such as the Komunitas Salihara, Teater Payung Hitam, Teater Satu Merah Panggung. There are also groups which are combinations of a number of personnels with the famous artists, or specific groups such as Papermoon Puppet Theater.

In addition, there are also theatrical groups that once triumphed, which until now still show its existence as the Bengkel Teater (lead by the late Rendra), Teater Mandiri (lead by Putu Wijaya), and Teater Kecil (lead by the late Arifin C. Noer).

The next line of theater groups that take part in the 2011-2015 period are that of theater groups whose reputation is classed as an area or regional theaters such as the Teater Pohon, Teater Shima, Teater Seribu Jendela, Teater Perdikan, Ketoprak Kartini Mataram, Teater Rumah Teduh, KSST Noktah, Kelompok Segitiga Teater, Teater Indonesia Kita, Teater Keliling Jakarta, Komunitas Teater Sangkala Cipanas, Teater Pagupon, Teater We En, Rimini Protokoll, and others.

One final lineup is the campus theater groups which are actually many in number but only a few are included in reports or reviews media. Among the many theaters of the campus include Teater Tangga (UMY), Teater Suluh (UGM dll), Teater Lakon (UPI), Teater Gadjah Mada (UGM), dan Teater Kerang K (UNY).

Teater Garasi from Yogyakarta is a theater group that annually staged a number of plays in various places. They not only perform the new texts but also perform texts or even repackaged old manuscripts that once they played. By regularly staging the plays, Teater Garasi's name made headlines in the mass media and their works reviewed by the reviewer of theater.

In 2011, Teater Garasi performed *Tubuh Ketiga* at the Concert Hall Taman Budaya Yogyakarta on 11 to 12 March. In this *Tubuh Ketiga* performance, Teater Garasi took the theme or respond to the culture of Indramayu which is famous for agriculture, migrant workers, and tarling-dangdut. In 2012, specifically on September 4 to 5, Teater Garasi staged *Repertoar Gandamayu* script cooperating with Arcana Foundation. The staging takes place at the Jakarta Arts Building. The staging was based on the novel *Gandamayu* by Putu Fajar Arcana is about obedience and loyalty of women as a wife, mother, and friend.

In the following year, 2013, Teater Garasi staged the experience of the maids who work abroad in a text entitled *Jangkar Babu, Sangkar Madu*. Staging takes place in Studio Teater Garasi, Yogyakarta on 25 to 26 April. According Kurniyanto (2013), this manuscript

was also staged in Blitar on 1 May in commemoration of the workers of the world. Still in the same year, 28 to 30 June, Teater Garasi return to stage absurd themed script titled *Endgame* by Samuel Beckett in Community Salihara, Jakarta.

This manuscript previously been performed by Teater Garasi in 1998 (or 1999). Mujiarso (2013) and other authors declare the first performance took place in 1998 while according Muhtarom (2013) in 1999. However, in 2013 this time staging directed by Landung Simatupang and Yudi Ahmad Tajudin that there is little difference with the previous staging.

In 2014, Teater Garasi staged a new production called *Jalan Emas (The Game)* in Studio Teater Garasi, Yogyakarta precisely on September 28-29. This show involved many disciplines such as music performances, soundscapes, site specific, dance theater, performance art and visual art (Natalia, 2014).

In the following year, 2015, Teater Garasi re-staged their new manuscript entitled *Yang Fana adalah Waktu, Kita Abadi (YFaWKA)*. The performance was held in the PKKH, Bulaksumur UGM June 23-24. In the news of KBRN Yogyakarta, it is stated that this performance is a development and search for further art projects collectively of the Teater Garasi conducted since 2008, by trying to learn how to blast "voice" or "narrative" (ideological, religious, identity) in Indonesia after 1998, creating and revealing the tensions and violence that is new or latent.

Next is Teater Koma led by Nano Riantiarno, regularly almost every year staged a number of plays, play both new and old are always played repeatedly. Based on the data collected on at least seven performances. Although in 2011, it was not recorded, in 2012 there was a script that was staged in 2013, there were two scripts, in 2014 there was one script, and in 2015 there were three scripts.

Koma Theater's staging in 2012 was that of the *Sie Jin Kwie di Negeri Sihir* manuscript. This is a sequel of the previous text entitled *Sie Jin Kwie* (2010) and *Sie Jin Kwie Kena Fitnah* (2011). Based on the writings of Arcana (2012) in Kompas, this staging took place for a month (1 to 31 March) at Graha Bhakti Budaya TIM Jakarta. *Sie Jin Kwie di Negeri Sihir* is Teater Koma's 126<sup>th</sup> staging.

Koma Theater staged some plays in 2013, namely *Sampek Engtay* and *Ibu*. The *Sampek Engtay* script is an adaptation on the Chinese legend of a love tragedy, is almost every year staged. In 2013, *The Sampek Engtay* was staged at Taman Ismail Marzuki, Jakarta on March 13 to 23 and in the Marina Convention Centre Semarang on June 22 to 23. In 2015 the manuscript was also staged back in Indonesia Convention Exhibition (ICE) BSD, Tangerang, on July 31. According to Kompas, this staging was Teater Koma 101<sup>st</sup> staging.

Still in the year of 2013, Teater Koma also staged another script that is *Ibu*. The play took place at Graha Bhakti Budaya, TIM, Jakarta on 31 October. In the writing of Wijayangto (2013) in Kompas the play, in fact, ran from November 1 to 17.

In 2014, Teater Koma staged the play *Demonstran* held at Graha Bhakti Budaya, Taman Ismail Marzuki, Jakarta on March 1 to 15. The script by Nano Riantiarno raised the bleak portrait of the Indonesian people with the problems of corruption, reformation, power, collusion, and law mafia and the face of neglected people's welfare. The problems echoed through the main character named Topan, the former activist.

In 2015, in addition to *Sampek Engtay*, Teater Koma also performed old play entitled *Opera Ular Putih* and a new script adaptation of Nikolai Gogol's *Inspektur Jenderal*. The re-staging of the *Opera Ular Putih* took place at Graha Bhakti Budaya TIM Jakarta on April 3 to 19. *Opera Ular Putih* story by Teater Koma, Kompas reported (Anonymous, 2015), was inspired from the story of Chinese tradition. Then all sectors that support this spectacle was nuanced like the original country. Starting from the player

costumes, songs, music, stage, until the colors which implied the Chinese culture. The only thing that still feels Indonesian was in the language sector. The staging of *Opera Ular Putih* was inspired from the original old Chinese legend and has previously been shown at the same place in 1994. This performance tells the story of the White Snake demon who wanted to become a man so that he meditated for 1,000 years.

Another staging in 2015 is entitled *Inspektur Jenderal*. The play takes place at the Jakarta Arts Building on November 5 to 16. Until the staging of *Inspektur Jenderal's* manuscript, Teater Koma is one of the theaters that are still actively producing works of performance art. During the 38 years of doing business, Teater Koma has delivered many talented and prolific artists, developing Indonesian performing arts.

Besides Teater Garasi and Teater Koma, other established group is Teater Gandrik. This theatre group originating Yogyakarta is included into the theater groups that are quite productive, both in appearance as a theater group and the number of characters such as Butet Kartaredjasa and Djaduk Ferianto and others. Their performances received a lot of spotlight in the mass media in the form of news or reviews.

In 2011, precisely on June 4 to 5, Teater Gandrik staged *Panti Idola (Pandol)* at Taman Budaya Yogyakarta. The play is about the action of corruption in the District Municipality Bulus place Nursing Home Care for Mental Victims of Corruption, known as Panti Idola that serves also as the background story. In 2013, Teater Gandrik staged *Gundala Gawat* script written by Goenawan Mohamad. There are at least two places of recorded performances for the staging of this manuscript. First in the Concert Hall Taman Budaya Yogyakarta (TBY), Yogyakarta on 16 to 17 April. Second, it took place at Graha Bhakti Budaya, Taman Ismail Marzuki (TIM) on April 26 to 27.

In 2015, Gandrik Theatre staged script *Tangis* in two different places. This text is an amalgamation of two previous manuscripts written by Heru Murti Kesawa entitled *Tangis* and *Juragan Abiyoso*. Agus Noor remodeled the two texts into the script *Tangis*, which was staged in February. There were two places that become the staging of Gandrik Teater, namely Concert Hall Taman Budaya Yogyakarta (TBY), Yogyakarta on 11 to 12 February and Graha Bhakti Budaya, Taman Ismail Marzuki (TIM) on February 21 to 22. According to Tia (2015), the play was then staged in several cities in East Java.

After the three theater groups that were actively working on a five-year span, the next theater groups, namely Komunitas Salihara, Teater Payung Hitam, Teater Satu Merah Panggung, and Papermoon Puppet Theater. Then followed the theater groups that still try to retain its existence such as: Bengkel Teater, Teater Mandiri, and Teater Kecil.

Salihara community in Indonesia's theatership world staged the play *Mereka Memanggilku Nyai Ontosoroh* on 25-26 March 2011. Teater Payung Hitam from Bandung staged *Masbro* script at the Sunan Ambu STS Art Building Bandung on April 29 to 30, 2014. The Satu Merah Panggung Theatre staged the *Titik Terang* play at Graha Bhakti Budaya TIM Jakarta on 3-6 July 2013. Papermoon Puppet Theater from Yogyakarta staged *Mwathirika* at Goethe Haus Jakarta on 18 to 21 January 2011 and in the Millennium (Millennium Stage), Kennedy Center, Washington DC, USA on 8 September 2012.

Bengkel Teater during this period staged *Mastodon and Burung Kondor* at Graha Bhakti Budaya TIM Jakarta on 11-14 August 2011. Then, on 29-30 August 2014 the theater group founded and led by the late Renda staged *Perampok* script at Graha Bhakti Budaya Jakarta TIM working together with the Kewajaran Kedua Theatre. Teater Mandiri under the direction of Putu Wijaya staged the old manuscript entitled *Aduh* at Graha Bhakti Budaya TIM Jakarta on 15-16 July 2011. Next is the Teater Kecil which was inherited by Jajang C. Noer (after Arifin C. Noer passed away) in the staging of *Pandanwangi dari Sudjojono* that took place in TIM Jakarta on September 5 to 6, 2013.



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The established theater groups, besides staging their own texts, the texts are often staged by groups on the next level, including the campus theater groups. *Kereta Kencana* script adapted by Renda (leader of the Bengkel Teater) was staged by the theater group of the Seribu Jendela in Ksirarnawa Art Center, Bali on September 13, 2011. *The Sampek Engtay* adaptation from the work of Nano Riantiarno of Teater Koma was also staged by the theater group Ketoprak Kartini Mataram at Taman Budaya Yogyakarta on 12 April 2012.

*Aduh* script by Putu Wijaya of Teater Mandiri was also staged at the Arts Council Building Cianjur (DKC) on February 2nd (last on March 9 to 10) and was followed in GOR Cicurug and Main Building of the FKIP Suryakencana University Cianjur on 20 and 26 April 2013. The text of *Aduh* is staged by Sangkala Cipanas Community Theatre..

Of course, other theater groups whose scope is still limited to local or regional also perform manuscripts which are not limited to works of theater that has been established. Teater Pohon, Teater Shima, Teater Seribu Jendela, Teater Perdikan, Ketoprak Kartini Mataram, Teater Rumah Teduh, KSST Noktah, Kelompok Segitiga Teater, Teater Indonesia Kita, Teater Keliling Jakarta, Komunitas Teater Sangkala Cipanas, Teater Pagupon, Teater We En, Rimini Protokoll and more also colored theatrical Indonesia period 2011-2015 with a variety of play.

In addition to the previous theater groups, the next theater groups are from a number of university campuses. Campus theater groups, among others, Teater Tangga (UMY), Teater Suluh (UGM dll), Teater Lakon (UPI), Teater Gajah Mada (UGM), dan Teater Kerang K (UNY).

Teater Kerang K of the Department PBSI Class K Yogyakarta State University (UNY) successfully presented the manuscript *Senja with Dua Kelelawar* on December 16, 2013 at the Tejkusumo Hall FLA UNY. Teater Kerang K is one theater group that was formed as a theater laboratory courses on campus that consists of multiple classes in each year. By doing so, in fact there are many theater groups of this kind in UNY. This is just one campus. Not to mention if we added it to the number of campuses throughout Indonesia.

It could be that, campus theater groups such as as theater Teater Kerang K (UNY), Teater Tangga (UMY), Teater Suluh (UGM dll), Teater Lakon (UPI), Teater Gajah Mada (UGM) in which those plays data collected in this study will be the blossom of theatership in Indonesia. A clear example of this phenomenon occurred in Teater Garasi (productive theater group) which its embryo derived from campus theater at the University of Gajah Mada (UGM) in Yogyakarta.

### Conclusion

The constellation of theater groups in this period is divided into the theater groups that are established and productive, the well-established groups that still exist, the regional theater groups and the campus theater groups. Theatrical groups that are active and productive in staging the play have been recorded as three theater groups. These three theater groups in question are Teater Garasi (Yogyakarta), Teater Koma (Jakarta), and Teater Gandrik (Yogyakarta).

In addition to these three groups, it is followed by those well-known theater groups and tried to maintain their existence. These theater groups, for example, are the Bengkel Theatre (led by the late WS Rendra), Kecil Theatre (led by the late Arifin C. Noer), and Mandiri Theatre (under the director Putu Wijaya). They still perform one of two manuscripts, both new and old manuscripts.

After those theater groups, they are followed later by those with the scope of their action is smaller than the previous groups. These groups can be said to represent the pace of

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specific provincial or municipal / district theater groups. Usually, their stage performances are still at the provincial or municipal / district level. The community theater group of Sangkala Cipanas is included in representing the group. They staged the script of *Aduh* by Putu Wijaya in early February to late April 2013 at a number of places in Cianjur district.

Finally, the theater groups that are derived from a number of university campuses in Indonesia. Gajah Mada theater group that has staged script *Masih Ada Cinta d(ar)i Kampus Biru?* on December 12, 2015 is one example of this campus theater group.

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