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Sirkus Anjing as a Model of Urban Theater for Criticizing Social Context: Metadiscourse Analysis

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Abstract

Sirkus Anjing was a performance from Teater Kubur presenting numerous discourses criticizing the Indonesian government's social contexts. As a significant avenue for societal commentary, *Sirkus Anjing* challenged prevalent norms and governmental structures through theatrical expression. However, despite its acknowledged impact on social critique, a critical gap exists in understanding the specific mechanisms and strategies employed within the performance, particularly in using metadiscourse. This article investigates how the metadiscourse type is used in *Sirkus Anjing*'s performance. This content analysis study analyses the video performance of Art Summit 2004, an international event. The video was collected from Teater Kubur, and then the script was transcribed for data analysis. The transcribed script was then categorized into two metadiscourse categories (interactive and interactional). For validating the findings, triangulation of sources is used by cross-checking the transcribed script of the *Sirkus Anjing* actor and directors (interview) and the news media (document). The result shows that both categories *_interactive and interactional_ metadiscourse* are used, consisting of 8 types. This result reflects that *Sirkus Anjing* was delivered by self-mentioning (27%). The data implied that using self-mentioning is suggested to criticize any social context.

Keywords: discourse in theatre; urban theatre; metadiscourse markers; context in playscript

1. Introduction

Urban theatre is a contemporary theatrical performance and production in urban areas of the Indonesia has a rich, diverse theatrical tradition, combining various cultural elements from its numerous islands and ethnic groups. Several theatre groups led by famous actors such as WS Rendra, Arifin C. Noer, Suyatna Anirun, and Jim Lim combine traditional and modern theatre. Rendra combined modern theatre with Ketoprak, a traditional theatre of Central Java. In addition, Jim Lim and S Anirun combined with Bobodoran, a traditional theatre of West Java.

The combination of traditional and modern theatre needed to be balanced. The group leaders faced challenges that the group members tended to follow the audience's interest. Indeed, the theatre groups succeeded in combining them. Modern theatre tends to criticize social issues that happen over time. The issues were corruption, injustice, the social economy gap, urbanization, human rights, democracy and political issues. At the same time, the traditional theatre provides the beauty of the indigenous culture of Indonesia along with the motion for preserving Indonesian culture. The concept of traditional theatre was focused on entertainment to society.

The study of this combination is still progressing to experiment with a proper performance concept that addresses a message to the respective target with traditional entertaining artistic elements. Then several groups arose, such as Putu Wijaya in Teater Mandiri, which explores Bali tradition focusing on pictograph amusements; Nano Riantiarno in Teater Koma, combining Cirebon tradition along with Tiongkok tradition focusing on the reproduction of traditional Tiongkok stories. Also, Dindon WS in Teater Kubur combines Topeng Banjet (a traditional dance from Sumedang West Java), focusing on maxi-word performance.

The phenomenal performance produced by Dindon and Teater Kubur was *Sirkus Anjing*'s first maxi word performance. Dindon defined maxi word performance as an antithesis of Rendra's idea. Maxi word stands for performance; the actors are free to babble. In the rehearsal of *Sirkus Anjing*, Dindon, as a director, triggers each actor. The babble of actors for the first time was not limited. Dindon limited the babbling to two or one week before the stage performance. The triggers given were about a discourse of issues in Jakarta.

Discourse in theatre is communicating and exchanging ideas, themes, and messages conveyed through theatrical performances (2). It involves how plays and performances engage with social, political, cultural, and philosophical issues and the interaction between the actors and the audience. As the show's title is *Sirkus Anjing* (Dog Circus), it does not mean dogs performed the play. The actors were nine humans disappearing from the nature of a dog.

Teater Kubur defines this social context in Jakarta as bad as a dog does. Wildly, when the dog barks at strangers, it is like a condition when the new system appears in Jakarta. People are commenting sporadically.

Jakarta's problems inspired Dindon to create Sirkus Anjing. The problems in 1983-1989 were raised as a context in Sirkus Anjing's show. In playscript, context refers to the background information and circumstances surrounding the events and characters. It provides essential details that help actors, directors, and readers understand the setting, period, social environment and cultural norms influencing action and motivations. Thus, Dindon provides a comprehensive and immersive theatrical experience using Jakarta's problems.

Sirkus Anjing presents some problems in the context of events. This paper goes beyond the discourse context of the events. It is related to the perception's audience that self-reflecting specific language and elements that draw attention to the Sirkus Anjing theatrical nature itself. It means the events in Sirkus Anjing have a discourse that discusses the original discourse itself.

It is in line with meta-discourse. In a broader sense, meta-discourse refers to any discourse that discusses, comments on or reflects upon the original discourse. It involves self-referential language, where the subject of the conversation becomes the conversation itself (3). Meta-discourse can occur in various forms of communication, including literature, language, film, and art (4).

Meta-discourse in playscripts encourages the audience to reflect on the relationship between fiction and reality, the role of the audience in the performance, the construction of characters and narratives, and the overall nature of theatre as an art form (4,5). It can be a powerful tool for adding depth and complexity to the theatrical experience, inviting the audience to participate actively in the interpretation and meaning-making process.

Sirkus Anjing was a phenomenal theatre show performed by Teater Kubur since 1989 (6). Unlike other theatre performances, Sirkus Anjing was never banned by the Indonesian government for criticizing it (7,8). Some theatre experts acknowledge Sirkus Anjing as a model of performance in Indonesia for urban theatre segmentation. Under the condition that Indonesia is limited to criticizing the government, Sirkus Anjing's performances are still safely delivered without any threat to the actors (9).

While existing literature acknowledges Sirkus Anjing as a groundbreaking theatre show in Indonesia, lauded for its ability to critique without government censorship, a significant research gap remains concerning the specific usage and application of meta-discourse within these performances. Understanding the nuanced utilization of meta-discourse in Sirkus Anjing is crucial to comprehending its unique approach to navigating societal and political limitations, thereby filling a critical void in the current scholarship on this acclaimed theatrical production. Then, this article aims to investigate how the meta-discourse type was used in Sirkus Anjing's performance.

1.1. Related/Previous Research

Asy'ari and Sulton have provided an overview of a specific study that aims to analyze the theatrical scripts of Andhi Setyo Wibowo using Pierre Bourdieu's Theory of Cultural Production (10). The study employs a critical, descriptive paradigm and analyzes sources and data within the framework of Bourdieu's theory. The study addresses three main problem formulations:

Context and Habitus: The study explores the context influencing Andhi Setyo Wibowo's habitus, which refers to the internalized dispositions and inclinations developed through social experiences. In this case, the study likely aims to understand how Andhi Setyo Wibowo's background, experiences, and cultural context shape his creative practices and approaches to producing theatrical works.

Management of Modalities: This aspect of the study delves into how Andhi Setyo Wibowo manages his modalities. In Bourdieu's theory, modalities refer to the different forms of capital (economic, social, cultural) that individuals possess and can deploy within a given field, in this case, the theatrical field. The study likely examines how Andhi Setyo Wibowo navigates and utilizes his various forms of capital to create and present his theatrical scripts.

Representation in the Theater Arena: The third problem formulation deals with how Andhi Setyo Wibowo represents his theatrical scripts within the theatre arena in East Java. This part likely involves analyzing how his scripts are received, interpreted, and performed within the specific cultural and artistic context of East Java. The study might explore how his works resonate with the local audience and contribute to the broader theatre scene.

This study takes a sociocultural perspective, drawing on Bourdieu's theoretical framework to analyze the interplay between the artist's background, creative practices, and the cultural context in which his theatrical scripts are produced and presented. To gain a deeper understanding of the study's findings and insights, one would need access to the complete research paper, including the data analyzed and the conclusions drawn based on Bourdieu's Theory of Cultural Production.

The following study analyzed how gestures are incorporated into the texts of Shakespeare's plays. The article explores a "meta-theatrical" and "meta-gestural" discourse within the plays, mainly about four of Shakespeare's works: Hamlet, Othello, The Winter's Tale, and Twelfth Night. The article's main argument is that Shakespeare's plays contain a discourse that goes beyond the surface level of the plot and characters and delves into the realm of gestures, which are integral to the performance of the plays (11).

The analysis of specific plays like Hamlet, Othello, The Winter's Tale, and Twelfth Night likely involves dissecting instances where gestures play a significant role in character development, plot advancement, and thematic exploration. By examining how Shakespeare incorporates gestures into his texts, the article aims to provide insights into his mastery of his works' theatrical and gestural dimensions.

Regarding playscript analysis, the previous study aims to identify and understand the elements present in the drama "Sadumuk Bathuk Sanyari Bumi" by applying structural theory as a lens for analysis. This study could involve dissecting the various components that constitute the drama and examining how they contribute to the overall structure and meaning of the work. The research demonstrates that structural theory is a viable and effective approach for analyzing and studying the elements of the drama. It provides an alternative lens through which to understand the various components of the work and their relationships (12).

The research contributes to a deeper understanding of the drama by using the structural theory to dissect its various components. It sheds light on the elements that form the foundation of the work and offers insights into how these elements function within the context of the drama.

2. Methods

The study adopted a content analysis approach, focusing on meta-discourse within the context of the Sirkus Anjing performance. Data collection involved obtaining a video recording of the Sirkus Anjing performance from the Art Summit 2004, sourced from Teater Kubur. This video was meticulously transcribed, forming the primary dataset for subsequent analysis.

The analysis delved into meta-discourse, examining how self-referential communication manifested within the transcribed script. This process involved categorizing the script into two distinct types of meta-discourse: interactive and interactional. These categories aimed to capture nuanced elements of communication that directed and shaped the discourse's interaction, engagement, and interpretation.

A triangulation of sources was employed to validate the findings and enhance the depth of analysis. The transcribed script underwent rigorous cross-validation with insights gathered from interviews conducted with the actors and directors involved in the production of Sirkus Anjing. These interviews provided invaluable context and perspectives, shedding light on the intentions behind using meta-discourse and its execution during the performance.

Additionally, the study referred to news media sources, including articles, reviews, and reports, which offered an external perspective on the reception and impact of Sirkus Anjing. This external viewpoint facilitated an assessment of how effectively the meta-discourse conveyed the intended message to the audience and the broader societal reception of the performance.

Thus, the study employed a multifaceted approach, utilizing the transcribed script, stakeholder interviews, and external perspectives to analyze the meta-discourse strategies within Sirkus Anjing comprehensively. This comprehensive methodology aimed to provide a holistic understanding of the communication dynamics in this acclaimed theatrical production.

3. Results & Discussion

This result shows that both categories `_interactive` and `interactional` metadiscourse are used, consisting of 8 types. This result reflects that Sirkus Anjing was delivered by self-mentioning (27%). See Table 1.

Table 1. Meta discourse occurrences in Sirkus Anjing

Category	Frequency	Percentage
Transitions	3	20%
Frame Markers		
Endophoric Markers	1	7%
Evidential	1	7%
edges	2	13%
Boosters	3	20%
Attitude Markers	1	7%
Self-Mention	4	27%
Engagement Markers		
Total	15	100%

3.1. Transition

In theatre and play scripts, "transition" refers to the movement or shift from one scene, setting, or situation to another (13). Transitions are essential for maintaining the flow and coherence of a play, guiding the audience through changes in time, place, or focus. They help connect different narrative parts and ensure the story unfolds smoothly.

*Apa? oh ya ya dong.....
Ingat saya pesen tempat yang spesial catat
Buah buahnya yang komplit ya.....
Nanas pisang apel
dan jangan lupa duren kranggannya yah
(Sirkus Anjing)*

In this specific passage, "Apa?" seems to mark a shift in the conversation or train of thought. It indicates that the speaker is responding to something they've just heard or thought of and is about to introduce a new topic or idea. The subsequent lines then continue with further instructions and requests, indicating a change in focus.

So, in this case, "Apa?" functions as a transition marker, signifying a change from one topic or thought to another within the context of the dialogue.

3.2. Endophoric marker

"Endophoric marker" is a term used in linguistics and discourse analysis to refer to linguistic elements that refer to something within the exact text or discourse (13). Endophoric markers help establish cohesion and maintain coherence within a text by linking different parts of the speech. They ensure the audience can follow references to previous or upcoming elements.

Endophoric markers, including pronouns, demonstratives, adverbs, and other reference words, can take different forms. These markers signal the reader or listener, helping them connect different text parts and comprehend how different elements relate.

In the context of playscripts, endophoric markers refer to characters, events, or elements previously mentioned or about to be introduced. They contribute to the play's overall structure and guide the audience's understanding of the narrative.

Endophoric markers play an essential role in maintaining cohesion and coherence within playscripts and other types of discourse, contributing to the overall clarity of communication.

*Ketemu anjing juga enggak apa-apa kok. Wong anjing dipelihara. Pinter pinter lho anjing sekarang, kamu tahu anjing-anjing makan bangku sekolahan, tidak seperti kita makan jengkok. Coba bayangkan, kalau anjing-anjing itu tidak dilatih dulu, mana mungkin dipanggil bleki atau jhoni, apalagi bisa nonton video dan berak dipiring kaleng, ndak bakalan deh.....pendek kata,
(Sirkus Anjing)*

The phrase "kalau anjing-anjing itu tidak dilatih dulu" includes an endophoric marker, "itu," which refers to the dogs mentioned earlier in the text. Endophoric markers are linguistic elements that refer back to elements within the exact text or discourse. In this context, "itu" refers back to the previously mentioned "anjing-anjing" (dogs), helping to maintain coherence by linking the current sentence to the prior context.

3.3. Evidential

"Evidential" is a linguistic concept that refers to grammatical markers or linguistic elements within a language that indicate the source of information or the speaker's perception of the information presented (13). Evidential markers provide insights into how a speaker or writer knows or comes to possess the information they are communicating. Evidentiality is particularly important in languages where indicating the source of information is crucial for effective communication.

Evidential markers can help convey the speaker's level of certainty, the reliability of the information, and whether the information is based on direct observation, inference, hearsay, or other sources. Different languages have various ways of encoding evidentiality, including specific verb forms, particles, affixes, or other grammatical structures.

In the context of playscripts, characters might use evidential markers to express their knowledge sources or reveal how they came to certain conclusions. Evidential markers can add depth to character dialogue and contribute to the audience's understanding of the character's perspectives and the unfolding plot. See the script below.

Sop enggak enak itu, kalah ama soto babat apalagi S.O.B udah nggak musim udah digami dengan SDSB. Kamu juga kalau mau ganti nama juga nggak papa kok, asal jangan kamu ganti kulit kamu dengan kulit uler beludak apalagi kulit uler kasar, wah sedap itu darahnya bisa di minum lho. Khasiatnya macem-macem, tapi jangan banyak- banyak sloki saja jangan sampai mabok! Jaman sekarang kan jamannya mabok, kamu jangan sampai ikut-ikutan biar saja orang-orang yang mabok!!!tapi kalau kamu mau mabok juga enggak apa-apalah, asal bagi-bagi, awas ioh kalau... (Sirkus Anjing)

In this text, the phrase "wah sedap itu darahnya bisa di minum loh" includes an evidential marker "loh," which is a colloquial expression used in Indonesian to indicate that the information is new or surprising to the speaker, implying that they have just become aware of it. It is a subtle way of conveying the speaker's reaction to the information they share.

3.4. Hedges

In linguistics, discourse analysis, and network theory, "hedges" refer to linguistic devices that indicate a degree of uncertainty or imprecision in language (13). Hedges are used to mitigate the strength of a statement, express caution, or introduce a level of vagueness. They play an essential role in shaping how language is interpreted and how speakers convey their level of commitment to the information they are presenting.

In the context of playscripts, hedges can be applied to how characters speak and interact. Hedges in play scripts refer to linguistic devices used by characters to convey uncertainty and politeness or soften the impact of their statements. Hedges can add depth to character interactions and provide insight into their personalities, relationships, and emotions.

Biasa biasa kalau orang top di mana mana selalu jadi tontonan. Makanya jadi orang top sekali sekali. Ngapain kamu jadi penonton terus betah betahan begitu. idih amit amit jabang babi ! mending mending kamu bisa masuk tanpa karcis alias gratis. Coba kalau bayar rugi loh kamu, uang itu kan peming buat beii pakaian apalagi buat makan. Kamu bisa jajan di mana lantaran uang. Mangkanya cari uang yang banyak jadi orang pintar jadi orang terkenal, seperti saya, saya di sini kalau tidak terkenal ngapain... (Sirkus Anjing)

Here's how hedges are used in the text:

"Biasa biasa kalau orang top di mana mana selalu jadi tontonan." Here, the phrase "biasa biasa" can be considered a hedge. It softens the assertion that "top" people are always being watched. "biasa biasa" implies that this is a common occurrence rather than an absolute fact.

"Makanya jadi orang top sekali sekali." The phrase "sekali sekali" can also be seen as a hedge. It adds a sense of moderation to the idea that being a "top" person should happen only occasionally or in moderation.

"Ngapain kamu jadi penonton terus betah betahan begitu." The phrase "ngapain kamu" can be considered a mild hedge. It's a way of indirectly questioning someone's action ("What are you doing?") rather than making a direct statement or accusation.

"idih amit amit jabang babi !" In this case, "amit amit" can be seen as a hedge. It's used to express aversion or to ward off negative influences, softening the intensity of the sentiment being expressed.

"Mending mending kamu bisa masuk tanpa karcis alias gratis." "mending mending" functions as a hedge, indicating that there might be a better or more preferable option. It introduces a suggestion rather than making a direct imperative.

"Coba kalau bayar rugi loh kamu..." The use of "Coba" can be seen as a hedge. It introduces a hypothetical situation rather than making a definitive statement. It's a way of suggesting an outcome without asserting it outright.

In this passage, hedges are used to soften assertions, introduce suggestions, and express uncertainty, which adds nuance to the speaker's communication style and the overall tone of the text.

3.4.1. Booster

In linguistics and discourse analysis, a "booster" is a linguistic element that emphasizes or strengthens the meaning of a statement, making it more forceful or persuasive (13). Boosters amplify a message's impact and convey more certainty, intensity, or importance. They play a role in influencing how the audience perceives the information being presented.

Boosters can be found in various forms of communication, including play scripts. Playwrights might use boosters to highlight the importance of a character's dialogue, emphasize a key theme, or create a dramatic effect. By using boosters strategically, playwrights can shape the audience's perceptions and emotional responses, contributing to the overall impact of the play. See the script below.

Ya, titit kamu itu yang ringsek di tendang tendang jadi abon. Kamu tahu abon ? abon itu sudah enggak musim lagi dibuat dari daging sapi, apalagi daging kerbo...huh enggak main lagi tuh. Kamu copy kan kemaren sore aku ada di TV di photo lagi sama wartawan. Hebat sekali lho aku aku lagi anda tangani export non migas. Kamu enggak pernah kan diphoto sama wartawan. Makanya sering-sering bergaur dengan uler kadut dan bekicot, mahal lho harganya diluar negeri, apalagi ... (Sirkus Anjing)

In the sentence "Hebat sekali lho aku aku lagi anda tangani export non migas," the word "hebat sekali" serves as a booster. Boosters are linguistic elements that strengthen or emphasize the meaning of a statement, making it more forceful or persuasive. In this case, "hebat sekali" emphasizes the speaker's accomplishment or success in handling the export process. It adds an element of enthusiasm and emphasis to the statement.

3.5. Attitude markers

An "attitude marker," in linguistics and discourse analysis, is a linguistic element that indicates the speaker's or writer's attitude, emotions, opinions, or stance toward the content they are expressing (13). Attitude markers help convey the speaker's tone, mood, and personal perspective, allowing the audience to interpret the intended meaning and emotional nuances of the discourse. These markers provide insight into how the speaker feels about the information they are conveying.

Attitude markers can be explicit or implicit and can vary in their intensity. They play a crucial role in shaping the audience's understanding of the text and the speaker's intentions.

In a playscript, attitude markers can be found in character dialogue, monologues, and even in stage directions. Playwrights use attitude markers to give depth to characters' emotions, opinions, and interactions, which in turn influences how the audience perceives and engages with the play's themes and messages. Attitude markers contribute to the overall tone and atmosphere of the play, allowing the audience to connect with the characters and their perspectives.

Apalagi setan enak itu, dikeset dalamnya ketan. kamu tahu ketan, ketan itu kalau dipanggang, di kasih bubuk klap atau dedek, waduh !! rasanya macem-macem tergantung cuaca, kadang-kadang rasanya kayak kue apem, kadang-kadang lagi bersetubuh. (Sirkus Anjing)

The phrase "waduh !!" can be considered an attitude marker. Attitude markers are linguistic elements that convey the speaker's attitude or evaluation towards a particular topic or statement. In this case, "waduh !!" is an exclamation that expresses surprise, emphasis, or possibly a mix of amazement and amusement in response to the information being discussed. It adds a tone of astonishment and reinforces the speaker's attitude towards the described taste and qualities of "ketan."

3.6. Self-mention

"Self-mention" refers to mentioning oneself within a discourse or communication (13). In playscripts, self-mention occurs when characters refer to themselves directly or indirectly in their dialogue, monologues, or interactions. Self-mention can serve various purposes, including establishing identity, expressing emotions, revealing thoughts, and engaging with the audience.

Otak ku mana yah

...

Otak ku berantakan di pasar pasar

Mata ku berantakan di pasar pasar

Mulut ku berantakan di pasar pasar

Jamung ku berantakan di pasar pasar

Kelamin ku berantakan di pasar pasar

Di pasar di pasar di pasar di pasar di pasar

Jam ku berantakan di pasar di pasar

Di pasar pasar di pasar pasar berantakan

berantakan berantakan., berantakan

(Sirkus Anjing)

The previous statement, "otak ku mana yah?" (where is my brain?), There is an element of self-reference and metadiscourse in the passage. The repetition of body parts and the phrase "di pasar di pasar di pasar di pasar di pasar" could potentially be interpreted as a reflection on the scattered state of the character's mind and body, which could be tied to their search for their brain.

In this context, the repetition of "di pasar di pasar di pasar di pasar di pasar" and the subsequent repetition of body parts might be a stylistic way of expressing confusion, disorientation, or a fragmented mental state. The scattered state of the character's body parts and the repetition of "berantakan berantakan., berantakan" could emphasize the chaotic and disorganized nature of the character's thoughts and perceptions.

So, while it's not a direct and explicit example of self-mention metadiscourse, there is a thematic connection between the character's search for their brain, the repetition of body parts, and the portrayal of a fragmented mental state. This self-mentioned item creates a layer of meaning that could be interpreted as a metadiscourse reflecting the character's inner turmoil and confusion.

Overall, self-mention in playscripts humanizes characters, provides insight into their personalities, and enhances their relationships with other characters and the audience. It can also contribute to the development of themes and the overall narrative structure of the play.

3.7. Discussion

3.7.1. Characters engagement with audience

Characters' engagement with the audience within theatrical performances is a dynamic technique that transcends the traditional boundaries of storytelling. It involves characters directly acknowledging or interacting with the spectators, thus breaking the 'fourth wall' that conventionally separates the fictitious world of the play from the real-world audience (14). This intentional connection immerses the audience within the narrative, creating an interactive and participatory theatrical experience.

Within this engagement framework, two significant types of metadiscourse play pivotal roles: interactional and interactive metadiscourse (13,15). Interactional meta-discourse operates as a subtle guide within the dialogue, employing linguistic elements that facilitate and direct the interaction between the authors, characters, and the audience. These linguistic cues serve as navigational markers, aiding in maintaining coherence, structure, and clarity within the communication process. For instance, in a playscript, interactional meta-discourse might smoothly transition the audience through intricate plot developments or shifts in character dynamics, ensuring a seamless understanding of the unfolding narrative.

Conversely, interactive meta-discourse actively invites the audience into the theatrical experience, encouraging direct participation and engagement. It employs language elements that prompt responses, opinions, or emotions from the audience, transforming them from passive spectators into active participants in the narrative. By breaking the traditional fourth wall, interactive meta-discourse acknowledges the audience's agency and encourages them to contribute actively to the unfolding story. For instance, within a playscript, interactive meta-discourse might provoke the audience to reflect on the characters' decisions, speculate on potential outcomes, or evoke empathy for the characters' experiences, fostering a deeper emotional connection between the audience and the performance.

Together, these forms of metadiscourse encapsulate the intricate ways characters engage with the audience, enriching the theatrical experience by involving the spectators more intimately within the narrative journey. This interactive dynamic blurs the lines between fiction and reality, enhancing the theatrical production's overall impact and resonance.

3.7.2. Means of critiquing social contexts within theatrical performances.

Interactional metadiscourse operates as a strategic tool within the theatrical landscape, employing subtle linguistic cues and navigational elements to guide the audience through nuanced social criticisms embedded in the play (16). It adeptly navigates societal intricacies within the script, enabling a deeper comprehension of the underlying social issues. For instance, the characters' use of interactional meta-discourse to steer the audience through intricate plot developments or shifts in societal dynamics facilitates a comprehensive exploration of the societal critique woven into the narrative.

Conversely, interactive meta-discourse actively engages the audience in critiquing social contexts by inviting their participation and emotional investment. This meta-discourse encourages reflection on portrayed social issues, prompting opinions, challenging societal norms, and fostering emotional connections with the characters' experiences (17). It transforms the audience into active participants, fostering empathy and deeper contemplation of societal challenges. The seamless integration of interactional and interactive meta-discourse within characters' engagement with the audience establishes the theatrical performance as a robust platform for critiquing social contexts. This amalgamation allows for a multi-layered exploration of societal issues, enabling the audience to comprehend complexities and emotionally engage with the underlying social commentary. The combination of interactional and interactive meta-discourse amplifies the theatrical medium's effectiveness as a tool for societal introspection (18). These techniques dissolve traditional barriers between stage and audience, fostering critical thinking, emotional resonance, and a profound understanding of the societal contexts portrayed.

This interplay between meta-discourse techniques transcends entertainment, transforming the performance into a vehicle for societal introspection. Interactional meta-discourse ensures clarity and coherence in communicating social messages, while interactive meta-discourse actively involves the audience, fostering responsibility and contemplation of broader social realities mirrored on stage. Theatrical performances facilitate thought-provoking social critique by leveraging both forms of meta-discourse within characters' engagement with the audience. This engagement stimulates reflection and encourages the audience to consider their roles within the larger societal landscape. Ultimately, the fusion of interactional and interactive meta-discourse transforms passive observers into active participants, fostering a collective understanding and dialogue on pertinent social issues and contributing to a more socially conscious and engaged society.

This seamless fusion of interactional and interactive meta-discourse within characters' engagement with the audience cultivates an environment where the theatrical experience transcends the conventional boundaries of storytelling. It becomes a forum that encourages active involvement and deep reflection on societal issues, thus forging a collective understanding among the audience members. Interactional meta-discourse ensures that the underlying social messages are conveyed with precision and clarity. It acts as a guiding thread, navigating the audience through the intricate societal critiques embedded in the performance. Concurrently, interactive meta-discourse empowers the audience to become co-creators of the critical discourse. Prompting emotional connections and evoking contemplation about societal norms encourages a deeper engagement with the themes presented on stage.

Moreover, integrating both forms of meta-discourse presents a balanced approach to societal critique. While interactional meta-discourse maintains structural integrity, ensuring a clear conveyance of messages, interactive meta-discourse fosters a profound emotional connection, compelling the audience to grapple with societal issues on a visceral level. This strategic use of meta-discourse within the framework of characters' engagement with the audience amplifies the theatrical performance's potential as a catalyst for thought-provoking social commentary. It invites introspection and propels the audience to consider their roles in shaping and challenging societal norms. The harmonious interplay of interactional and interactive meta-discourse facilitates a transformative experience, turning the audience from passive observers into active contributors in the critical dialogue on pertinent social issues. This collective engagement fosters a community-driven exploration and dialogue, contributing significantly to a more informed, empathetic, and socially conscious society.

4. Conclusion

In conclusion, the analysis of metadiscourse within the context of "*Sirkus Anjing*" reveals a significant utilisation of interactive and interactional metadiscourse categories, encompassing eight distinct types. This comprehensive employment of metadiscourse highlights the play's deliberate engagement with the audience, enhancing the overall theatrical experience. Notably, self-mentioning emerges as a prominent metadiscourse strategy, constituting 27% of the discourse. This prevalence of self-mentioning creates a strong connection between the characters and the audience, inviting them to delve deeper into the narrative and themes presented.

The patterns identified in the data suggest a compelling interpretation: self-mentioning, as a metadiscourse technique, can be a powerful tool for critiquing social contexts. By incorporating self-referential elements, the playwright effectively draws attention to the characters' perspectives and their relationship to the broader world portrayed in the play. This intentional utilisation of self-mentioning strengthens character engagement and enables a nuanced critique of societal issues.

The findings underscore the intricate interplay between metadiscourse, self-mentioning, and the exploration of societal commentary. The dual categories of interactive and interactional metadiscourse and the prominent role of self-mentioning collectively contribute to the theatrical richness and thematic depth of "*Sirkus Anjing*." This study serves as a valuable lens through which we can appreciate the intricate communication layers within playscripts, offering insights into the playwright's intentions and the dynamic relationship between the characters and their audience.

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