

## **ABSTRACT**

*The beginning of New Order era, was marked by a unique cultural phenomenon, which was the migration phenomenon. The modern theater artists, who once lived in some provincial cities, made a physical migration from their original cities, and stayed in the Capital city, Jakarta. This physical migration also served as a form of cultural migration. The emergence of theatrical expression forms in the new place, is a finding and a creative strategy which are chosen by the respective artists to become a practice of a new cultural form.*

*The migration which was done by Putu Wijaya is a process of urban integration, which was a series of transformations from the traditional life styles to the modern lifestyles. The process of integration was marked by two factors: segregation and transition, before the integration process finally resulted in the cultural transformation form. Putu Wijaya is a theatre artist whose creative process was developed through the migration process described previously.*

*This research will analyze the process of Putu Wijaya's theatre creativity from its three main context that is : textual of performances, philosophical background and the goals of creativity. Theories which was used for this research are : Theory of theatre semiotics from Tadeusz Kowzan and Keir Elam, theory of Subject and Dasein from Heideggerian phenomenology, and theory of Habitus-Field-Symbolic Capital from Bourdieu's sociology.*

*Through the mode of interdisciplinary analysis, the work of Putu Wijaya and his theatrical creation in the 'screen period' were described as the phenomenon of aesthetic migration. The result of analysis showing that the theatre of Putu Wijaya from screen period was visualized as a pictographic representation. The language of pictographic refers to a theatrical narration which reaches out the logic and the empirical format. Pictographic is a kind of writing in the mystery of a picture, and also the picture that functions as a transcendental of the literalness of a writing.*

*This research conclude that Putu Wijaya and his theatrical creations in the screen period were described also as the phenomenon of exploring the modern theater aesthetic of Indonesia. The way Putu Wijaya explored the phenomenon was by doing the process of replication towards the traditions of values to be put into the consciousness landscape and the contemporary experience. Putu Wijaya creations also showed the process of seeking the artistic identity, from the tradition towards the Indonesianized process.*

**Key-words : Migration, Aesthetic Migration, Pictographic, Replication**

## ABSTRAK

Awal pemerintahan Orde Baru, ditandai oleh satu fenomena budaya yang khas, yaitu fenomena migrasi. Para seniman teater modern, yang semula tinggal di sejumlah kota propinsi, melakukan perpindahan fisik dari kota asalnya, dan menetap di ibukota Jakarta. Migrasi fisik ini sekaligus juga merupakan bentuk migrasi budaya. Lahirnya bentuk-bentuk ekspresi teater di tempat tinggal yang baru tersebut, merupakan penemuan dan strategi kreativitas yang dipilih senimannya menjadi bentuk praktik kultural yang baru.

Migrasi yang ditempuh Putu Wijaya adalah proses integrasi urban, yaitu rangkaian perubahan dari gaya hidup tradisional ke modern. Proses integrasi itu ditandai oleh dua faktor : segregasi dan transisi, sebelum akhirnya menghasilkan bentuk transformasi kultural. Putu Wijaya adalah seniman teater yang proses kreatifnya dikembangkan melalui proses migrasi seperti digambarkan di atas.

Penelitian ini akan menganalisa proses kreativitas teater Putu Wijaya dari tiga konteks utamanya, yaitu : latar belakang filosofis, tekstual pertunjukan dan tujuan kreativitas. Sejumlah teori yang digunakan dalam penelitian ini adalah : teori Subjek dan *Dasein* dari fenomenologi Heideggerian, teori semiotika teater dari Tadeusz Kowzan dan Keir Elam dan teori Habitus-Arena-Kapital Simbolik dari sosiologi Pierre Bourdieu.

Melalui analisis interdisiplin, karya-karya teater Putu Wijaya dari periode layar digambarkan sebagai gejala migrasi estetik. Hasil penelitian menemukan bahwa teater Putu Wijaya periode layar diwujudkan sebagai presentasi piktografik. Bahasa piktografik adalah jenis narasi teater yang melintasi batas-batas nalar dan format empirik. Piktografik adalah tulisan dalam misteri gambar, juga gambar yang mentransendensi keharafiahannya tulisan.

Penelitian menyimpulkan bahwa Putu Wijaya dan karya-karya teaternya pada periode layar adalah fenomena penggalan estetika teater modern Indonesia. Cara penggalan Putu adalah melakukan replikasi terhadap nilai-nilai tradisi untuk ditempatkan dalam lanskap kesadaran dan pengalaman kontemporer. Karya-karya teater Putu Wijaya juga memperlihatkan proses pencarian identitas artistik, dari ranah tradisi menuju keindonesiaan.

Kata-kata kunci : **Migrasi, Migrasi Estetik, Piktografik, Replikasi**