

Social Criticism of Corruption Eradication in Indonesia Reflected in Gandrik's "Para Pensiunan 2049" (The Retirees 2049)

Sueb Sueb

Fakultas Keguruan dan Ilmu Pendidikan, Universitas Wijaya Kusuma Surabaya, Surabaya, Indonesia

Suprihatien Suprihatien

Fakultas Keguruan dan Ilmu Pendidikan, Universitas Wijaya Kusuma Surabaya, Surabaya, Indonesia

Ali Wafa

Universitas Islam Internasional Darullughah Wadda'wah, Bangil, Indonesia

Urip Zaenal Fanani

Program Studi Pendidikan Bahasa Jepang, Universitas Negeri Surabaya, Surabaya, Indonesia

Siti Djuwarijah

Badan Riset dan Inovasi Nasional, Jakarta, Indonesia

Titik Wahyuningsih

English Department, Faculty of Cultural Sciences and Communication, Universitas Muhammadiyah Purwokerto, Purwokerto, Indonesia

Aziizatul Khusniyah

Institut Agama Islam Negeri Kudus, Kudus, Indonesia

Irwan Sumarsono

Departemen Teknologi Informatika, Politeknik Elektronika Negeri Surabaya, Surabaya, Indonesia

Abstract—This study investigates the complexities of "Para Pensiunan 2049" (The Retirees 2049), a theatrical work by Agus Noor and Susilo Nugroho, first performed in 2019. Through a qualitative descriptive approach and an extensive literature review, this study scrutinizes the play's profound social criticism targeting corruption, collusion, and nepotism. Primary data is drawn from a video recording of the performance by Teater Gandrik, supported by insights from literary journals, reviews, e-books, and online sources. Central to this study is exploring the play's satirical elements, which are potent tools for exposing and condemning the widespread corruption within society. The play dramatizes the lasting consequences of unethical conduct by withholding certificates of good behavior from corrupt individuals posthumously. The study uncovers how "Para Pensiunan 2049" critiques the alarming decay of social values due to corruption and highlights the urgency for reform and ethical accountability. The study also incorporates the framework of epic theater, as conceptualized by Bertolt Brecht, to further dissect the play's mechanisms. Epic theater's techniques are evident in the play's structure, which entertains and prompts the audience to critically engage with the societal issues presented. By unraveling these layers of satires and epic theater techniques, this study contributes to a deeper understanding of the play's call for social reform, aiming to foster a collective consciousness toward combating corruption, collusion, and nepotism.

Index Terms—alienation, corruption, epic theater, satires, social criticism

I. INTRODUCTION

The current condition of corruption, collusion, and nepotism is getting worse in Indonesia. Svensson asserts that corruption is a sign of inadequate institutions and is particularly common in less affluent nations (Brierley, 2020). Corruption in Indonesia occurs due to a lack of transparency, inefficiencies, and limited citizen participation in preventing and combating corruption (Naher et al., 2020). Corruption negatively impacts the government by reducing its benefits (Alfada, 2019b; Rosid et al., 2018). Corruption in Indonesia has been rampant since the reign of former President Suharto from 1967 to 1998 (Vial & Hanoteau, 2010). Indonesia faces a significant corruption issue despite the government establishing an anti-corruption organization (KPK) in 2003 (Alfada, 2019a; Sunaryo & Al-Fatih, 2022).

Although Indonesia has an anti-corruption organization, it consistently receives low rankings in the Corruption Perceptions Index (CPI) (Digdowiseiso & Sugiyanto, 2021; Williams & Dupuy, 2019). Corruption proliferates at all levels of government, ranging from provincial to local. Rampant corruption in Indonesia is driven mainly by public officials believing that the advantages of participating in corrupt activities outweigh the disadvantages (Prabowo et al., 2018)). The insufficient execution of anti-corruption laws and the absence of political will to implement effective regulatory intervention are the leading causes of corruption (Olujobi & Olujobi, 2020).

Indonesia is known for having a political elite that displays shameless behavior, as evidenced by the actions of public officials arrested by Indonesia's Corruption Eradication Commission. These authorities have shown confidence and a lack of concern when interacting with the law, as evidenced by their smiling, laughing, and expressions of pride (Abraham et al., 2020). Weak law enforcement against corruptors causes cases of corruption to increase (Mietzner, 2020). Today's case violates the principle of legal equality and is not in line with the Constitution's mandate (Korompot et al., 2021). Corrupt individuals serving time in prison are provided with glamorous amenities like refrigerators, fans, televisions, and other electronic gadgets such as laptops, computers, cameras, recording devices, and mobile phones.

There is a need for an anti-corruption program to eradicate or reduce the level of corruption, collusion, and nepotism. Anti-corruption became one of the top priorities in post-Soeharto Indonesia, with democratization, market liberalization, and institutional anti-corruption frameworks pursued to enhance transparency and accountability in public governance (Umam et al., 2020). Anti-corruption includes measures to avoid, combat, or resist corruption and reduce its adverse effects (Vian, 2020). Encouraging citizens to participate actively in the anti-corruption campaign could increase the chances of effectively eradicating corruption in the future (Prabowo et al., 2018). The eradication of corruption and enforcement of the law are the duties of multiple parties, including advocacy and monitoring organizations, legal institutions, and Indonesian citizens (Hidayat et al., 2020; Isra et al., 2017). Another method to decrease corruption and boost investment is by enhancing monitoring (Zheng & Xiao, 2020). To reduce corruption, we must have a fair and robust application of laws against all acts of corruption, collusion, and nepotism. Detecting and prosecuting corruption with accuracy and speed are crucial for maximizing the effectiveness of law enforcement in deterring corruption (Anders et al., 2020). Still, traditional punishment has not been successful in eradicating corruption. Social punishment is needed to eliminate corruption (Prabowo et al., 2018).

In criticizing the eradication of corruption, some writers use literary works to criticize social conditions full of corruption, collusion, and nepotism. Modern Indonesian literature, such as novels and other kinds of literature, is used as a means of criticism (Nasution et al., 2023). Drama is a product of human activities influenced by the surrounding life (Sahid, 2010). Artists use it as a means for writers to convey moral lessons and educational messages and critique the social and political circumstances they experience (Margono-Slamet, 2021; Ridlo et al., 2021). Ayu Utami and Agus Noor's *Sidang Susila* (2008) criticize the condition of the bureaucracy by describing the condition of moral enforcement that is not by expectations and social problems, namely the existence of monopoly of power and nepotism (Erwindi, 2020). Nano Riantiarno, in his monologue drama *Tolong*, criticizes the condition of poverty, crime, family disorganization, and bureaucratic problems (Aliyah et al., 2023). Utuy Tatang Sontany, in his work *Bunga Rumah Makan*, criticizes the social conditions of the community, which are full of various life problems that cause social inequality (Safitri, 2020). Arifin C Noer, in his works *Kocak Kacik* and *Kapai-Kapai*, criticizes social conflicts between social classes (Amri, 2020). In his work, *Jangan Menangis Indonesia* (2005), Putu Wijaya criticizes the crisis of justice, security, responsibility to the people of Indonesia, and corruption, which is increasingly becoming a culture among officials (Arifin, 2014). Teater Gandrik was founded by Kasiharto and Jujuk Prabowo and supported by Heru Kesawa Murti, Saptaria Handayaningsih, Jujuk Prabowo, Novi Budiyo, SepnuHeriyanto, Neneng Suryaningsih, Butet Kartaredjasa, Djaduk Ferianto, Whani Darmawan, Rullyani Isifihana, and Agus Noor. Teater Gandrik mainly displays various scripts that contain social criticism of the new order, which is presented through jokes in the form of satire on the conditions of problems and politics in Indonesia (Cahyaningrum, 2018). Gandrik's plays generally raise social criticism from the perspective of ordinary people, especially Javanese, in the form of modern theater. The typical style used in expressing social criticism is the *parikena*, a joke familiar in the world of Jogja people. Among the plays staged by Gandrik are *Kesandung* (1982), *Meh* (1983), *Kontang- Kantring* (1984), *Pensiunan* (1984), *Pasar Seret* (1984), *Sinden* (1985), *Demit* (1985), *Isyu* (1986), *Abiyoso* (1986), *Juru Kunci* (1987), *Tangis* (1987), *Orde Tabung* (1988), *Flu* (1988), *Kera- Kera* (1988), *Upeti* (1988), *Buruk Muka Cermin Di Jual* (1989), *Proyek* (1990), *Khayangan Goyang* (1992), *Brigade Maling* (1999), *Badut Pasti Berlalu* (2000), *Mas Tom* (2002), *Sidang Susila* (2008), *Keluarga Tot* (2009), *Pandol* (2010), *Hakim Sarmin* (2017), dan *Para Pensiunan 2049* (2019).

Para Pensiunan 2049 (The Retirees 2049) is a drama that contains criticism of corruption, collusion, and nepotism in Indonesia. It portrays Indonesia's social and political condition from the new order until the reform order, where the number of corruption cases is increasing, and new political rules are issued based on each political interest. This play criticizes the condition of the nation. The playwrights set the time in 2049 as they want to make the play a futuristic one. The play used comedy, and each character improvised to camouflage their goal.

Para Pensiunan 2049 (The Retirees 2049) parodies law enforcement against corruption that lasted from the New Order government to the Reform Order. A parody is a creative work used to imitate, comment on, and mock its subject using satire and irony. Hutcheon defined parody as a type of repetition characterized by critical detachment (Godioli et al., 2022). Hariman described parody as a form of imitation where the original is juxtaposed with a replica for

humorous effect (Aromaa et al., 2019). It relies on dramatic and verbal irony, indicating that the intention contradicts what is explicitly stated (Laaksonen et al., 2022). Parody can strengthen social relationships by recognizing references and indicating membership in a community that shares knowledge and passion (Boxman-Shabtai, 2019). Through parody, *Para Pensiunan 2049* expects that society cares about eradicating corruption. *Para Pensiunan 2049* (The Retirees 2049) is also staged with humor and improvisation. Humor transforms negative emotions into pleasure (Feith, 2023). With the humor and improvisation of the cast, the audience can quickly receive the messages conveyed through the performance of the drama. A heavy message will be light because it is conveyed through humor so that the audience, victims of corruption, do not feel victimized; instead, they laugh happily. In parodying the corruption eradication, the play uses satire to criticize the corrupt condition of the nation. Satire is a crude form of satire targeting politics, race, ideology, and religion, often accepted by parody, where the joke imitates an unreality-independent event. Satire is an aggressive tool for examining society, aiming to reveal the inner workings of power dynamics or unethical behaviour it seeks to challenge (Glavan, 2023). Davis explains that parodic satire imitates the language or reasoning of the topic and relocates it to a new setting (Zhang & Ma, 2023).

The authors discovered a lack of sociocultural context studies of *Para Pensiunan* (The Retirees, 2049). The writers also find that limited studies analyze the use of the drama *Para Pensiunan 2049* as a tool to convey anti-corruption messages, collusion, and nepotism. The existing studies the writers found are limited to analyzing the play's dramaturgy. This study examines the social criticisms used in eradicating corruption, collusion, and nepotism reflected in the play through satires. This study focuses on how the play's director portrays the social conditions in a society where corruption, collusion, and nepotism occur at most levels and how it uses satire in the play. The writers hope this study will provide readers with an understanding and awareness of the negative impact of corruption, collusion, and nepotism practices in society.

Because of the close relationship between literary works and their social environment, the author uses a sociological approach to analyze how Gandrik uses their performances to criticize social and political conditions in Indonesia. Swingewood said that literature reflects the situation in society where social values are expressed through characters in literary works (Aliyah et al., 2023). To analyze this study, the authors use Bertolt Brecht's theory of epic theatre. Ideally, a theatrical performance is one in which "the audience is prevented from identifying only with the characters in the play." In the Epic Theater, empathy plays a significant role. The epic theater aims to arouse the intellect, not the audience's emotions (He, 2019). Brecht's alienation effect technique can be used to examine dramas containing social criticism, such as corruption. Brecht makes the audience aware and has a critical mind about social issues conveyed through drama performances (Caesar & Gopashis, 2021).

II. LITERATURE REVIEW

To enhance the comprehension of the focus of the study, the writers review numerous studies on corruption reflected in literature. Sari and Makaf (2023), using the dramaturgy theory of Harymawan and Gilbert Highet's satire, analyze the dramatic construction, artistic construction, and satirical parody reflected in the play *Para Pensiunan 2049*. The conclusion they can draw is the element of satirical parody as an instrument to build the futuristic space of the play. Gandrik uses satire that is conveyed not verbally and directly to the object but by parodying the social and political situation and disguising criticism with a joke that tends to laugh at oneself. Gandrik's satirical parody criticizes social issues where the cruelty of corruption will never be eradicated and continues to be cultured until any time.

WS. Rendra, in his work *Panembahan Reso*, criticizes the new order government, which was full of power intrigues, deception, and political dialogues for the benefit of the rulers (Sum, 2016). *Panembahan Reso* contains sharp criticism of the rulers of the New Order regime who tried to perpetuate power by killing their political opponents either directly or indirectly under the pretext of maintaining peace. Through the character of Raja Tua, Rendra criticized the New Order ruler who did anything to maintain his authority and rule the nation.

Anggraini and Dewi (2022) analyze social and materialistic criticism in Putu Wijaya's drama *Cipoa*. By applying a sociological approach, they conclude that through *Cipoa*, Putu Wijaya criticized the social and political conditions in Indonesia, especially the problems of leadership, honesty, corruption, religion, ethics and morals, greed, injustice, mindset, and violence, human nature, and attitudes and materialism. Putu Wijaya, through the character of *Juragan*, criticized leaders who only care about their interests and like to take advantage of the people they lead. The figure of *Juragan* is also described as a corrupt leader who likes to bribe and be bribed, is greedy, and does not fear God. Putu also criticized humans who try to gain benefits for themselves by making leaders happy if they get profits.

There are several anti-corruption dramas such as *Heaven Above* (Cangtian Zaishang, 1995), *Pure as Snow* (Daxue When, 2001), *The Procurator* (Guojia Gongsu, 2003), and *The Year of the Dragon* (Longnian Dang'an, 2003) that portray party and government officials in a favorable light, reflecting the concept of clean living officials (Bai, 2008). These characteristics align with the belief that a minority of honest, fair officials can improve society and restore justice, caring for social underdogs. Bertolt Brecht's 1928 play, *The Threepenny Opera*, reveals the secret collaboration between police chief Tiger Brown and Macheath, resulting in Macheath's eventual release by Queen Victoria. *Al-Amid Al-Mubajjal* (The Honourable Dean), in 1994 by Prof Z.I Oseni, is a drama demonstrating how playwrights can educate society on culture and morality (Musa & Salisu, 2014). The play is a satire of the corruption scandal in the Nigerian

university admission system. In *Lord of War*, Yuri's (Nicolas Cage) corruption prevents him from protecting his family from the danger his greed has forced on them (Narine, 2010).

III. METHODOLOGY

This study uses a qualitative methodology based on library research. The qualitative content analysis approach analyzes qualitative data to produce categories and interpretations (Lindgren et al., 2020). The writers use qualitative research methods to describe, explain, elaborate, and illustrate the research subject (Majid & Ennis, 2022). This study analyzes social criticism and the use of satire in combatting corruption, collusion, and nepotism reflected in *Para Pensiunan 2049* (The Retirees 2049). The study was undertaken by watching the play on YouTube and reading the screenplay to determine the social criticism and satires used to eradicate corruption. Data came from two different types of sources. The primary source for the data is the video streaming of the play on YouTube, while the secondary sources are books, essays, and literature periodicals. To collect the data, the writer first watched the play, read some books and article reviews, and searched the Internet for more information about corruption eradication. Secondly, taking notes and highlighting was done. The writers then sorted and filtered the data to obtain the primary data. The last step was classifying the data according to the focus of the study.

IV. FINDING AND RESULT

The increasing cases of corruption, collusion, and nepotism and the failure of efforts to eradicate corruption in Indonesia have negatively impacted all fields. Weak law enforcement with lenient sentences imposed on corruptors never deters corruption, and perpetrators, especially with corruption cases to suppress political officials involved, make legal and democratic life worse. The rulers are in coalition to manipulate the law for personal, family, group, and party gain. This injustice attracts the attention of many people who care about the future of their nation. Among them were artists and culturalists. One of them is those who joined the theatrical group, namely the Gandrik Theater. Gandrik has criticized social, cultural, economic, and legal conditions in Indonesia several times through his plays. One of the drama performances that criticizes the condition of law enforcement, especially related to efforts to eradicate corruption, collusion, and nepotism, is *Para Pensiunan 2049* (The Retirees 2049).

Using the year 2049 in the title, Gandrik wants to say that this drama is not just a reflection of the current social and political situation but a critical review of the problems of corruption, collusion, and nepotism in the future. It reminds the audience of the possible more significant implications that will be faced. This title makes the audience think critically about the possibilities that will happen in the future. It also shows that the practice of *KKN* has been cultured from the era of colonialism to the future, which is likely to get worse than today. Gandrik wants to criticize the failure of the community and the government to overcome these problems and invites the audience to think about their role in preventing and eradicating them so that the future is not bleak. This title also criticizes the legacy of the ruler who left problems and burdened future generations. It is hoped that this title will reflect on the moral and ethical responsibility of those in power.

Para Pensiunan 2049 describes how to overcome acts of corruption with punishment where a corruptor's body cannot be buried if he does not get an *SKKB* (good death certificate), and the meat of his body is processed into shredded and fertilizer. This requirement illustrates an irony. On the one hand, we see the failure of the legal system to make corruptors angry as long as they live; on the other hand, they are given inhumane punishments after they die. The *SKKB* requirements for corrupt corpses show the legal system's failure to uphold justice. Gandrik criticized the inability of the legal system to punish corruptors during his lifetime. Punishment after the death of a corruptor illustrates the weakness of law enforcement that should be able to prevent corruption in the first place. It shows that the law has become an ineffective tool and only functions as a symbol because corruptors should get punishment while they are alive, not after they die.

Kerkop Koruptor itu jenazahnya dianggap sampah. Daging jenazah koruptor itu bisa dijadikan abon itu, untuk mengeringkan itu disebut abon sripah. Sampah yang dipermentasikan dijadikan pupuk organik namanya punikjetor. Abon Sripah dan Punikjetor dibagikan gratis kepada masyarakat, utang kepada negara lunas, utang kepada masyarakat lunas. Keluarga juga enak waktu meninggal pada waktu ada upacara pemakaman keluarga, keluarkan dari dalam rumah, upacara sebentar, gludungkan di tepi jalan nanti petugas sampah akan mengambilnya (Noor & Susilo, 2019).

Kerkop, the corruptor's corpse, is considered rubbish. The flesh of the corrupt corpse can be made shredded and called Abon Sripah. Fermented waste used as organic fertilizer is called punikjetor. Abon Sripah and Punikjetor are distributed free of charge to the community, debts to the state are paid off, and debts to the community are paid off. The family is also good when they die. When there is a family funeral ceremony, take it out of the house, a short ceremony, lay it on the side of the road, and later, the sanitation worker will pick it up.

Gandrik deliberately uses hyperbolic and metaphorical language to call the bodies of corruptors garbage and explain how the bodies can be used as shredded and fertilizer. Gandrik deliberately uses unusual language to make the audience uncomfortable and criticize the meaning behind these words. Gandrik deliberately made the audience maintain

emotional distancing, which forced them to think critically about the moral and social consequences of acts of corruption that could harm the public. Gandrik, in this dialogue, uses dark humor and satire by saying that corruptors can pay off debts to the state through a very inhumane process, namely that their bodies are used as shredded and organic fertilizer. This Gandrik joke sounds not only funny but surprising and disturbing. Still, it can prevent the audience from getting emotionally involved so that they can reason about the social criticism that Gandrik conveys. Gandrik, like Brecht, often uses absurd scenarios to ensure that the audience does not feel comfortable but thinks critically about the message being conveyed.

Gandrik, through the Kerkop figure, conveyed the message of how corruption can damage human values in the life of the nation and state. Through Kerkop, Gandrik conveyed a sharp social criticism of corruption and its perpetrators by describing corruptors as garbage, a very extreme insult. By equating the bodies of corruptors with garbage, Gandrik wants to convey how severe the moral degradation associated with acts of corruption is. "Shredded Sripah" and "Punikjetor" are symbols used by Gandrik to convey that corruption produces worthless and disgusting products for society. These disgusting products were finally distributed to all members of the community, symbolizing that, in the end, it was the community that bore the brunt of the actions of the corruptors. Using this symbol can make the audience think about the long-term impact of corruption on people's social values. The dialogue used by Gandrik is one of the techniques used in Epic Theatre to ensure that the audience does not just receive information but actively analyzes what they are watching in the performance.

The choice of the characters' names, such as the use of Dutch names, is also highly considered to support the purpose of staging the drama to portray the practice of corruption that has been conducted since the colonialism of the Dutch in our country. The main character of this play is an honest, law-abiding, and bribe-abiding tomb guard named Kerkop (Susilo Nugroho). This character presents obedient, honest people who cannot be bribed for particular interests. In real life, honest, obedient, and non-bribery characters are often hostile to corrupt people or officials because their existence can hinder their goals. Usually, this kind of character will be removed, if necessary, eliminated by being killed through an evil conspiracy. Furthermore, this happened to Kerkop as well. Through a malicious conspiracy, KPK officers gave him an SKKB because he was a person who was clean from corruption. As someone who has obtained an SKKB, he can be buried properly, even though he is still alive and not dead. Kerkop had an accomplice named Onderdeel, Baut and Schroef. Onderdeel served as the body carrier, while Baut and Schroef were gravediggers. Baut and Schroef are described as a compact and mutually reinforcing pair. They are people who obey their superiors and are responsible for their obligations. They are described as employees who follow the leadership, do not want to do work without the leader's permission, and do not want to take bribes.

Vonis *Apakah SKKB akan menampilkan jasa-jasa P Durstut Ketika masih hidup sekarang saya perintahkan kamu sekarang. Kubur sekarang- Kubur sekarang.* (Will SKKB display the services of P Durstut When he is alive now, I order you now. Grave now- Bury now)

Kerkop *Saya tidak bisa melaksanakan perintah Bapak.* (I can't carry out your orders) (Noor & Nugroho, 2019).

Gandrik uses command sentences in a firm and urgent tone. The sentence "*Kubur sekarang-Kubur sekarang*" makes the audience think about the authoritarian actions Vonis took against Kerkop and the implications of the authoritarian order. The audience is made to think critically and question the morality of the judgment figure's orders, making the audience take a distance from the character. This order made Kerkop uncomfortable, and they refused to carry out the order. According to the theory of Epic Theatre, what Gandrik did through the character of Vonis in the dialogue above made the audience critically question the unreasonable and oppressive order. Through the dialogue between Vonis and Kerkop above, Gandrik criticized the authoritarianism of a person who holds the power to impose orders that are not to the social morals of society. Kerkop is displayed as a symbol of resistance to authoritarian rulers. Kerkop is a symbol of a law-abiding individual; even though he is under pressure from an authoritarian ruler, he still carries out his duties by the applicable law. This dialogue also illustrates how authoritarian the ruler, for his own sake, can remove or not recognize the merits of someone not in line with the same mind as the ruler. Gandrik, in this regard, has criticized how authority efficiently reduces a person to become their instrument of power.

Gandrik criticizes the New Order government through Doorstoot. He was described as a kind, friendly, smiling person who was loud and should be robust, not much different from the character of President Soeharto. The word "doorstoot" means an army, an act of pushing on or pressing on. It refers to a general who liked smiling and pushing or pressing his opponents or everyone who was not in the same line with him. As a great leader in his lifetime, Doorstoot's body could not be appropriately buried because the family could not show SKKB as the primary condition for a person's body to be buried. Doorstoot could not get SKKB because he was not clean from corruption.

Nevertheless, despite being dead, he still significantly influences his followers and admirers. It is symbolized by the rise of the spirit of Doorstoot to terrorize Kerkop, the tomb guard. The Doorstoot's spirit illustrates the strength of his influence on his followers and admirers. Although Doorstoot is dead, his influence is still there.

Likewise, with Soeharto, although he has died, his influence is still strong. It can happen because, in his lifetime, Soeharto has succeeded in instilling his ideology in all walks of life. He managed to control parliament through the Golkar party. He also controlled all the forces and was a general before becoming president. He also controls the police, procuratorate, judiciary, and others. It can be described through the character of Doorstoot; even though he is dead, he

can still get rid of Kerkop so that he is free from the punishment of being unable to be buried. The wandering spirit of Doorstoot depicts those corruptors; when they die, their spirits cannot be calm and peaceful. He has much debt that he has to pay to the people. He had so many sins that he could not feel peace in the grave. SKKB for Doorstoot's spirit is a tool that can cleanse his reputation as a great leader. SKKB is a tool to wash away his sins during his time as a leader, so his spirit must rise to take care of his own SKKB so that his body can be buried and peaceful in his grave.

Doorstoot *Bukan kamu yang melakukan itu tapi kita, kita yang melakukannya. Kamu tinggal mencari kambing hitam saja. Dan dari kambing hitam itu nanti peraturan akan terlihat salah. Nanti lawan politik kita pasti mengolah dan mengubahnya. Kita tinggal menggiring saja supaya peraturan itu terlihat salah. Lakukan sesuatu supaya KPK Komisi Pertimbangan Kematian terlihat salah* (Noor & Nugroho, 2019).

Doorstoot: It's not you who does that, but we do it. It would help if you found a scapegoat. Moreover, from the scapegoat, it will look wrong. Later, our political opponents will cultivate and change it. We must lead so that the rules look wrong. Do something to make the KPK Death Consideration Commission look wrong.

Gandrik used this dialogue to criticize the manipulative actions of corrupt political figures in Indonesia. The Doorstoot figure openly reveals a manipulation plan for his interests. The sentences 'we just have to look for the scapegoat' and 'we just have to herd so that the rules look wrong' manifest these characters' conspiracy and manipulation plan. These sentences cause the audience to realize the manipulative nature of these characters, which makes the audience lose sympathy for the character of Doorstoot, whose body cannot be buried. The audience failed to dissolve emotionally or feel sorry for Doorstoot, but instead made them criticize Doorstoot's words and behavior. Gandrik described manipulative actions and fraud as natural occurrences in politics. This action made the audience question the logic and ethics of these characters. The social criticism Gandrik conveys through the actions of the rulers who seek 'scapegoats' to divert to others is a sharp criticism of corrupt practices where corrupt rulers often sacrifice others or other groups to protect their interests. To avoid them from responsibility, in addition to sacrificing others, they also change and manipulate the rules according to their interests. Gandrik also criticized power that can damage and weaken institutions that should have integrity in maintaining justice, such as the KPK. The attempt to make the KPK look wrong is an attempt by the ruler to discredit the institution. This dialogue illustrates how the impact of systematic corruption can erode public trust in justice enforcement institutions. The dialogue made the audience think critically about the manipulation presented unethically.

Doorstoot's wife, Griseni, means a disturbing person in Javanese. As the name suggests, Griseni is good at manipulating and inciting others. Through his deep-rooted influence in the government, military and police institutions, and political parties, Griseni, Doorstoot's wife, managed to influence the wives of officials to support him in getting rid of Kerkop and eventually abolishing the Pelakor law. Griseni's conspiracy of KPK officers succeeded in tricking the honest and idealistic Kerkop to be forcibly buried or killed.

The figure of Jacko in *Para Pensiunan 2049* is a person who likes critiquing and does not know how to return favors. The drama depicts the government led by Jacko as a relaxed government and always carries out the caretaking depicted by Jacko's character. Jacko is also portrayed as a leader surrounded by people only concerned with personal interests by taking advantage of his position with Jacko. As a ruler, Jacko can do anything in his interests, including getting rid of his political opponents or pressuring them to join a coalition with him. It happens in real life, where the ruler uses his power to suppress his political opponents so that those who were not supportive become government supporters. Law and democracy are toyed with in the interests of the ruler. Corruptors are protected, rather than being given severe punishments, but used for the benefit of the ruler.

Jacko's opponent is Strook. He was a presentation of those who voted to be in opposition to the ruling government. As the name implies, Strook is described as a stroke sufferer. It is a picture of opposition parties in Indonesia that do not have equal power to control or supervise the government because most parties choose to coalition with the government to benefit their parties. Strook's position as an opposition is unsafe because Jacko, as the ruler, may manipulate the situation and conspire with the KPK not to provide SKKB when Strook dies so that his body cannot be buried. This fact forced Strook to choose a coalition with Jacko for his safety.

On the contrary, this coalition for Jacko is an effort so that he can abolish the *Pelakor law* because there is a possibility that if Jacko dies, he cannot get an SKKB. After all, there are indications that he is involved in corruption. A picture that the ruler can use his position to suppress his political opponents. Moreover, the opposition prefers to save its interests rather than the interests of the masses.

The KPK is depicted through two figures named Letterlijk and Zakelijk (Dutch). Letterlijk is described as a person working on a warrant. The way he understood the commandment was based solely on what was written on the warrant without considering other aspects. Zakelijk is described as rigid. A picture that figures cannot be flexible. The two of them decide whether a deceased person can get a SKKB. Power can use or manipulate their position as parties that issue an SKKB. It is illustrated by the scene where SKKB is given to Kerkop even though he is still alive. This SKKB is what they used to eliminate Kerkop.

Kerkop *Hus-hus Saya ini masih hidup Pak belum memerlukan SKKB.*

Haniyah *Saya itu Cuma membantu kamu untuk membuat SKKB. Membuat SKKB itu tidak mudah. Lihat itu orang-orang yang mati saja antri untuk mendapatkan SKKB. Mas Kerkop ini sudah dapat lha kok menolaknya* (Noor & Nugroho, 2019).

Kerkop Hus-hus I am still alive, sir, I don't need SKKB yet.

Haniyah I am just helping you to make SKKB. Making SKKB is not easy. Look at it: people who die queue up to get SKKB. Mas Kerkop was able to refuse it.

This dialogue has an alienating effect on the audience, where they question the existing system and rules. Gandrik uses irony and absurd situations, such as the surviving Kerkop being forced to receive the SKKB. This dialogue makes the audience aware that there is an impropriety in the narrative. This dialogue interferes with standard logic because SKKB should be given to those who have died, not those still alive. Gandrik's joke, 'people who die just queue to get SKKB', aims to make the audience laugh and feel that their comfort is disturbed. This joke makes the audience consider the meaning behind it. This dialogue describes an absurd bureaucracy where the surviving Kerkop has to deal with death documents. It is a critique of the bureaucracy corrupt rulers can control to get rid of people who are not in line with them, which can hinder their corrupt actions. Haniyah's sentence, 'making SKKB is not easy,' illustrates that individuals must struggle hard against a problematic system. The queue of dead people to get SKKB is a metaphor for how helpless the community is in front of the bureaucracy; even until they die, they are still burdened with SKKB. According to the epic theatre theory, Gandrik uses unrealistic situations and dialogues to highlight social realities by placing the surviving Kerkop to deal with death documents.

Gandrik also criticized the authority that can make a person or group obey the ruler through threats, pressure, and violence very unfairly and can threaten the safety of lives. The SKKB, which should be an ordinary formal document, can be a political tool to suppress and eliminate the political enemies of the rulers. People who are critical and different from the ruler will be targeted for abuse of power.

Vonis *SKKB itu bisa menjadi alat penguasa untuk menekan orang seperti Pak Strook ini. Seorang politisi moncer yang berbeda haluan politiknya. Pak Strook itu selalu mengkritisi, bahkan selalu menekan kepemimpinan Pak Jacko... dia berusaha menjatuhkan kewibawaan pimpinan. Ini sangat berbahaya, jika pengambil keputusan tidak netral, Pak Strook bisa dinyatakan koruptor. Kita akan kena imbasnya. Kita kalau mati tidak akan mendapatkan SKKB (Noor & Nugroho, 2019).*

Vonis The SKKB can be a tool of the ruler to suppress people like Pak Strook—a politician with a different political direction. Mr. Strook always criticizes, even suppresses, Mr. Jacko's leadership. He tried to bring down the leadership officer. It is hazardous. If the decision maker is not neutral, Mr. Strook can be declared corrupt. We're going to get the impact. If we die, we will not get SKKB).

This dialogue makes the audience keep their distance from the narrative presented. The audience became the focus of the moral message conveyed. This dialogue describes how the ruler uses the SKKB to create collective fear of those opposed to the ruler. It shows Gandrik's criticism of the ruler's practice of manipulating society through fear and disobedience.

V. CONCLUSION

The drama *Para Pensiunan 2049* contains social criticism of corruption, collusion, and nepotism practices in Indonesia from the new order of the Suharto era to the reform era. Pensioners criticize the anti-corruption conditions in Indonesia that fail to reduce corruption and worsen corruption. The criticism conveyed through the staging of the drama is a concern and concern for efforts to eradicate corruption in Indonesia. The drama parodies efforts to fight against corruption by using symbols and satire packaged in the form of comedy dramas. The perpetrator of corruption in the drama, if he dies at the corruption eradication agency, will not get a good death certificate, and his body cannot be buried properly. The bodies of corruptors who cannot be buried will be obtained as *abon sripah*, which will be used as animal feed, and some of the rest will be used as organic fertilizer. These two forms of social punishment are satire and symbols to degrade the corrupt human beings who deserve the last respect by being properly buried into despised fodder and garbage. The punishment is expected to make people who commit corrupt acts avoid corruption because it can embarrass both the dead corruptor and the family he left behind. The play of Pensioners hopes to make the audience participate in efforts to eradicate corruption and the negative impact of corruption on both victims and perpetrators.

REFERENCES

- [1] Abraham, J., Kurniadi, M. A., Andangsari, E. W., Ali, M. M., Manurung, R. H., & Warnars, H. L. H. S. (2020). Prediction of guilt and shame proneness based on disruption to psychological contract: A new light for corruption prevention. *Heliyon*, 6(6), e04275. <https://doi.org/10.1016/j.heliyon.2020.e04275>
- [2] Alfada, A. (2019a). Does Fiscal Decentralization Encourage Corruption in Local Governments? Evidence from Indonesia. *Journal of Risk and Financial Management*, 12(3). <https://doi.org/10.3390/jrfm12030118>
- [3] Alfada, A. (2019b). The destructive effect of corruption on economic growth in Indonesia: A threshold model. *Heliyon*, 5(10), e02649. <https://doi.org/10.1016/j.heliyon.2019.e02649>
- [4] Aliyah, H., Sabila, R., & Fatmawati, L. (2023). Kritik Sosial Pada Naskah Drama Monolog “Tolong” Karya Nano Riantiarino. [Social Criticism on the Monologue Drama Script "Help" by Nano Riantiarino]. *Magistra Andalusia: Jurnal Ilmu Sastra*, 5(1), 31–42. <https://doi.org/10.25077/majis.5.1.125.2023>
- [5] Amri, T. Z. (2020). Relasi Struktur Kelas Sosial Marx dalam Naskah Drama “Kocak-Kacik” dan “Kapai-Kapai” Karya Arifin C. Noer. [The Relationship of Marx's Social Class Structure in the Drama Script "Kocak-Kacik" and "Kapai-Kapai" by Arifin C. Noer]. *Deiksis*, 12(03), 307. <https://doi.org/10.30998/deiksis.v12i03.6514>

- [6] Anders, G., Kanyongolo, F. E., & Seim, B. (2020). Corruption and the impact of law enforcement: Insights from a mixed-methods study in Malawi. *Journal of Modern African Studies*, 58(3), 315–336. <https://doi.org/10.1017/S0022278X2000021X>
- [7] Anggraini, D., & Dewi, T. U. (2022). Kritik Sosial dan Materialistis dalam Naskah Drama “Cipoa” Karya Putu Wijaya: Telaah Sosiologi Sastra. *Basastra: Jurnal Kajian Bahasa Dan Sastra Indonesia*, 11(2), 124-138.
- [8] Arifin, Z. (2014). Kritik Sosial dalam Naskah Drama Jangan Menangis Indonesia Karya Putu Wijaya [Social Criticism in the Drama Script Don't Cry Indonesia by Putu Wijaya]. *Jurnal Bahtera Sastra Indonesia*, 1(3), 18-26.
- [9] Aromaa, E., Eriksson, P., & Mills, A. J. (2019). We do get terribly enthusiastic about everything! Performing emotion rules through parody. *International Journal of Human Resources Development and Management*, 19(1), 75–91. <https://doi.org/10.1504/IJHRDM.2019.097056>
- [10] Bai, R., Zhu, Y., & Keane, M. (2008). 'Clean Officials,' Emotional Moral Community, and Anti-Corruption Television Dramas. *TV Drama in China*, 1, 47.
- [11] Boxman-Shabtai, L. (2019). The practice of parodying: YouTube as a hybrid field of cultural production. *Media, Culture and Society*, 41(1), 3–20. <https://doi.org/10.1177/0163443718772180>
- [12] Brierley, S. (2020). Unprincipled Principals: Co-opted Bureaucrats and Corruption in Ghana. *American Journal of Political Science*, 64(2), 209–222. <https://doi.org/10.1111/ajps.12495>
- [13] Caesar, G. B., & Gopashis, G. B. (2021). Abuses of Brechtian techniques in South Asian commercial films. *Cogent Arts and Humanities*, 8(1). <https://doi.org/10.1080/23311983.2021.1948650>
- [14] Cahyaningrum, D. (2018). Kritik Sosial Dalam Naskah Teater Gandrik Yogyakarta Terhadap Orde Baru Tahun 1983-1998. [Social Criticism in the Script of the Gandrik Yogyakarta Theater Against the New Order in 1983-1998]. *Avatara*, 6(2), 410–415.
- [15] Digdowiseiso, K., & Sugiyanto, E. (2021). How effective is institutional quality for the creation of small & medium enterprises (Smes) in Indonesia? *Economics and Sociology*, 14(1), 263–274. <https://doi.org/10.14254/2071-789X.2021/14-1/17>
- [16] Ervinda, M. D. (2020). Kritik Sosial dalam Naskah Drama Sidang Susila Karya Ayu Utami dan Agus Noor: Kajian Sosiologi Sastra. [Social Criticism in the Play Script "Sidang Susila" by Ayu Utami and Agus Noor: A Sociological Literary Study].
- [17] Feith, M. (2023). "The United States of Lyncherdom": Humor and Outrage in Percival Everett's *The Trees* (2021). *Humanities (Switzerland)*, 12(5), 1–17. <https://doi.org/10.3390/h12050125>
- [18] Glavan, G. (2023). Epistolary Mythologies: the Sylvia Plath / Ted Hughes Marriage in the American Writer's Correspondence. *British and American Studies*, 29, 143–153. <https://doi.org/10.35923/BAS.29.14>
- [19] Godioli, A., Young, J., & Fiori, B. M. (2022). Laughing Matters: Humor, Free Speech and Hate Speech at the European Court of Human Rights. *International Journal for the Semiotics of Law*, 35(6), 2241–2265. <https://doi.org/10.1007/s11196-022-09949-8>
- [20] He, W. (2019). Bertolt Brecht's theatrical concept of alienation effect and the Chinese application and transformation. *Neohelicon*, 46(1), 53–67. <https://doi.org/10.1007/s11059-018-0468-3>
- [21] Hidayat, S. N., Karjoko, L., & Hermawan, S. (2020). Discourse on Legal Expression in Arrangements of Corruption Eradication in Indonesia. *Journal of Indonesian Legal Studies*, 5(2), 391–418. <https://doi.org/10.15294/jils.v5i2.40670>
- [22] Isra, S., Yuliandri, Amsari, F., & Tegnan, H. (2017). Obstruction of justice in the effort to eradicate corruption in Indonesia. *International Journal of Law, Crime and Justice*, 51, 72–83. <https://doi.org/10.1016/j.ijlcrj.2017.07.001>
- [23] Korompot, M. I. S., Al-Fatih, S., & Pradhan, D. (2021). The Principle of Equality Before the Law in Indonesian Corruption Case: Is It Relevant? *Journal of Human Rights, Culture and Legal System*, 1(3), 135–146. <https://doi.org/10.53955/jhcls.v1i3.13>
- [24] Laaksonen, S. M., Koivukoski, J., & Porttikivi, M. (2022). Clowning around a polarized issue: Rhetorical strategies and communicative outcomes of a political parody performance by Loldiers of Odin. *New Media and Society*, 24(8), 1912–1931. <https://doi.org/10.1177/1461444821989621>
- [25] Lindgren, B. M., Lundman, B., & Graneheim, U. H. (2020). Abstraction and interpretation during the qualitative content analysis process. *International Journal of Nursing Studies*, 108. <https://doi.org/10.1016/j.ijnurstu.2020.103632>
- [26] Majid, U., & Ennis, J. (2022). "Continuing the Connection" or "Carrying On"? A Qualitative Evidence Synthesis of How Widows Explain the Physical Health Outcomes After Spousal Loss. *Family Journal*, 30(1), 111–118. <https://doi.org/10.1177/1066480720973417>
- [27] Margono-Slamet, Y. B. (2021). Socio-political engagement of contemporary Javanese literature. *GEMA Online Journal of Language Studies*, 21(3), 215–230. <https://doi.org/10.17576/GEMA-2021-2103-12>
- [28] Mietzner, M. (2020). Populist Anti-Scientism, Religious Polarisation, and Institutionalised Corruption: How Indonesia's Democratic Decline Shaped Its COVID-19 Response. *Journal of Current Southeast Asian Affairs*, 39(2), 227–249. <https://doi.org/10.1177/1868103420935561>
- [29] Musa, A., & Salisu, A. (2014). *Drama and Society — A New Trend for Arabic Playwrights in Nigeria: Barihi's Baqaun Muqadarun (Born to Survive) as Paradigm*, 7(2), 5–9. <https://doi.org/10.3968/5621>
- [30] Naher, N., Hoque, R., Hassan, M. S., Balabanova, D., Adams, A. M., & Ahmed, S. M. (2020). Erratum: Correction to: The influence of corruption and governance in the delivery of frontline health care services in the public sector: a scoping review of current and future prospects in low and middle-income countries of south and south-east Asia (BM). *BMC Public Health*, 20(1), 1082. <https://doi.org/10.1186/s12889-020-09197-0>
- [31] Narine, N. (2010). Global Trauma and Narrative Cinema. *Theory, Culture & Society*, 27(4), 119–145. <https://doi.org/10.1177/0263276410372237>
- [32] Nasution, I., Pardi, P., Manugeran, M., Hidayati, H., Pratiwy, D., & Wulan, S. (2023). Minangkabaunese Tradition of Out-Migration (Merantau) in Indonesia: Hamka's Novels on Reality. *World Journal of English Language*, 13(6), 119–127. <https://doi.org/10.5430/wjel.v13n6p119>
- [33] Olujobi, O. J., & Olujobi, O. M. (2020). Theories of Corruption "Public Choice-Extractive Theory" as Alternative for Combating Corruption. *International Journal of Environmental Sustainability and Green Technologies*, 11(2), 68–83. <https://doi.org/10.4018/ijesgt.2020070105>

- [34] Prabowo, H. Y., Hamdani, R., & Sanusi, Z. M. (2018). The new face of people power: An exploratory study on the potential of social media for combating corruption in Indonesia. *Australasian Accounting, Business and Finance Journal*, 12(3), 19–20. <https://doi.org/10.14453/aabfj.v12i3.3>
- [35] Ridlo, M. R., BW, N., & Wiyatmi, W. (2021). Readers' Response To the Performance of Teater Gandrik's Tangis on the Recent Socio-Political Phenomena. *Litera*, 20(2), 323–336. <https://doi.org/10.21831/ltr.v20i2.36321>
- [36] Rosid, A., Evans, C., & Tran-Nam, B. (2018). Tax Non-Compliance and Perceptions of Corruption: Policy Implications for Developing Countries. *Bulletin of Indonesian Economic Studies*, 54(1), 25–60. <https://doi.org/10.1080/00074918.2017.1364349>
- [37] Safitri, A. R. (2020). Kritik Sosial Dalam Naskah Drama Bunga Rumah Makan Karya Utuy Tatang Sontani [Social Criticism in the Script of the Drama Bunga Rumah Makan by Utuy Tatang Sontani]. *Imajeri: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 3(1), 67–73. <https://doi.org/10.22236/imajeri.v3i1.5295>
- [38] Sahid, N. (2010). Tema dan Penokohan Drama Orde Tabung Teater Gandrik: Kajian Sosiologi Seni. *Jurnal Kajian Linguistik Dan Sastra*, 22(2), 157–170.
- [39] Sari, H. K., & Makaf, A. (2023). Satir Dalam Pertunjukan Para Pensiunan:2049 Satire in the performance of the retirees:2049. *TONIL: Jurnal Kajian Sastra, Teater Dan Sinema*, 20(2), 101–115. <https://doi.org/10.24821/tnl.v20i2.10951>
- [40] Sum, T. M. (2016). Komunikasi Politik Dalam Naskah Drama Panembahan Reso Karya Rendra Political communication in the drama script of Panembahan Reso byRendra. *Jurnal Pustaka Budaya*, 3(2 SE-Articles), 34–41. <https://journal.unilak.ac.id/index.php/pb/article/view/585>
- [41] Sunaryo, S., & Al-Fatih, S. (2022). How Corruptor Should Be Punished? A Comparative Study Between Criminal Law, Islamic Law, and Customary Law. *International Journal of Criminal Justice Sciences*, 17(2), 91–100. <https://doi.org/10.5281/zenodo.4756112>
- [42] Umam, A. K., Whitehouse, G., Head, B., & Adil Khan, M. (2020). Addressing Corruption in Post-Soeharto Indonesia: The Role of the Corruption Eradication Commission. *Journal of Contemporary Asia*, 50(1), 125–143. <https://doi.org/10.1080/00472336.2018.1552983>
- [43] Vial, V., & Hanoteau, J. (2010). Corruption, manufacturing plant growth, and the Asian Paradox: Indonesian evidence. *World Development*, 38(5), 693–705. <https://doi.org/10.1016/j.worlddev.2009.11.022>
- [44] Vian, T. (2020). Anti-corruption, transparency and accountability in health: concepts, frameworks, and approaches. *Global Health Action*, 13(sup1). <https://doi.org/10.1080/16549716.2019.1694744>
- [45] Williams, D. A., & Dupuy, K. E. (2019). Will REDD+ Safeguards Mitigate Corruption? Qualitative Evidence from Southeast Asia. *Journal of Development Studies*, 55(10), 2129–2144. <https://doi.org/10.1080/00220388.2018.1510118>
- [46] Zhang, C., & Ma, Y. (2023). Invented Borders: The Tension Between Grassroots Patriotism and State-led Patriotic Campaigns in China. *Journal of Contemporary China*, 32(144), 897–913. <https://doi.org/10.1080/10670564.2023.2167054>
- [47] Zheng, B., & Xiao, J. (2020). Corruption and Investment: Theory and Evidence from China. *Journal of Economic Behavior and Organization*, 175, 40–54. <https://doi.org/10.1016/j.jebo.2020.03.018>

Sueb Sueb is a lecturer at the University of Wijaya Kusuma Surabaya, Indonesia. His research focuses on metaphor, lexicalization of motion, Discourse analysis, linguistics, and art performance.

Suprihatien is an assistant Professor at the University of Wijaya Kusuma Surabaya, Indonesia. Her research focuses on metaphor, lexicalization of motion, and art performance.

Ali Wafa is a lecturer at Universitas Islam Internasional Darullughah Wadda'wah Bangil, Indonesia. His research focuses on Critical Discourse analysis and Linguistic Landscape.

Urip Zaenal Fanani is currently a lecturer at Universitas Negeri Surabaya, Indonesia. His research focuses on kanji Education, metaphor, and literary works.

Siti Djuwarijah completed their S1 degree in 1995 at the College of Language and Letters Malang (STIBA Malang) English program and their S2 degree in 2023 at Magister Education of Indonesian at Mataram University. During 2005-2022 she worked at Kantor Bahasa Nusa Tenggara Barat. Since January 2022, she has worked at the National Research and Innovation Agency (BRIN). She is interested in the fields of linguistics and humanities. It has led her to become a researcher in 2015 till now. Some of her articles have been published in journals and proceedings.

Titik Wahyuningsih is a senior lecturer at the English Department, Universitas Muhammadiyah Purwokerto. Her interests are Literature, Children's Literature, IT for Language Learning, and Language Acquisition.

Aziizatul Khusniyah is a lecturer at the State Islamic Institute (IAIN) Kudus, which focuses on literature. With a solid academic background in literature, she actively researches, teaches, and develops educational materials related to literature and Islamic studies. In addition, she is interested in interdisciplinary studies, especially those that relate literature to social, cultural, and religious issues.

As an academic, she is also involved in various scientific activities, seminars, and discussions on developing literacy and religious moderation through literary works.

Irwan Sumarsono is an English lecturer at the Department of Information Engineering, Politeknik Elektronika Negeri Surabaya. His research focuses on Children's Literature, Comparative Literature, Gender Studies, Cinema Studies, Arts and Performance, and World Literature. Irwan Sumarsono has published several articles in journals abroad and internationally.