Manipulative Figure of *Kabut Asap* Character in *Mata Air Mata* Drama Play of Lab Teater Ciputat

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ABSTRACT

The issue of manipulation in the problem of environmental damage is a topic that never expires. Literary works as a medium to disseminate good values and morals in life. One of them is the drama script Mata Air Mata (MAM) by Lab Teater Ciputat which raises environmental issues. Dissemination of this good message can be done because the MAM script is a collection of collective unconsciousness that needs to be traced to the markers and signifieds of the characters it presents. This study will discuss the collective unconsciousness in the form of archetypes, semiotic archetypes, and character ideologies from an ecocritical perspective, in the MAM drama script. The limitation of the problem focuses on the dominant archetype of each character in the MAM drama script, namely the character of Kabut Asap. The research methodology uses qualitative descriptive. The discussion uses the theory of the collective unconscious of Carl Gustav Jung and the semiotics of Charles Sanders Peirce. The results of this study show that the dominant archetype of the Kabut Asap character, namely the trickster, shows the ideology of anthropocentrism.
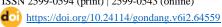
INTRODUCTION

Manipulative figures in daily practice can be found in literary works, particularly in drama scripts. The play *Mata Air Mata* (MAM), produced by the Ciputat Theater Lab, addresses ecological issues through a variety of characters, many of whom are manipulative and tactical in their pursuit of profit from the earth's abundant natural resources. This research focuses on these characters, examining how their actions reflect deeper ecological and psychological patterns.

In the modern era, literary works often serve as mediums to explore and critique ecological issues, bringing patterns and signs embedded in the collective unconscious to the surface. For instance, in Western literature, plays such as *The Tempest* by William Shakespeare, *Mr. Burns, a Post-Electric Play* by Anne Washburn, and *The Children* by Lucy Kirkwood address environmental concerns. Similarly, Eastern works like *Hold On, Love* by Iris H. Tuan, *The Water Station* by Shogo Ohta, and *The Green Snake* by Li Liuyi engage with ecological themes. Shakespeare's *A Midsummer Night's Dream* even touches on global warming-related weather catastrophes (Martin, 2017). While ecological issues have been a long-standing subject in literature worldwide, modern drama addressing such themes remains rare in Southeast Asia, particularly in Indonesia.

Ecological concerns are timeless, as humans are inextricably linked to nature and each other. These interconnections give rise to recurring generational issues, which become deeply embedded in human consciousness. These layers of shared experiences can be

explored through the psyche, as conceptualized by Carl Gustav Jung in his theory of analytical psychology. Jung's model of the psyche includes the ego, personal unconscious, and collective unconscious—the latter being a repository of latent memories inherited from ancestral experiences. The collective unconscious, independent of personal experiences, is universal and shaped by shared evolutionary history (Hall and Lindzey, 1993).

Jung illustrated the interconnectedness of the psyche's conscious and unconscious contents. He explained how temporarily forgotten thoughts, though out of conscious reach, continue to influence the mind. The psyche, distinct from the brain's structure and physiology, represents an independent field of understanding that shapes human existence. Consciousness, as a fundamental aspect of life, enables the world's existence by reflecting and expressing it through the psyche (Jung, 1986). Thus, the psyche holds cosmic significance, existing alongside the physical realm as an equal principle of being.

In literary works, the psyche's layers manifest through characters, as seen in *Mata Air Mata*. The character Haze exemplifies layers of the collective unconscious, particularly archetypes that shape personality and behavior. These archetypes, reflected in signs and symbols, can be analyzed to uncover shared societal patterns, causal relationships, and conventions.
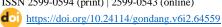
The drama script, the focus of this study, is a collaborative creation tested through public performances. This process aligns with Harymawan's directorial theory, which emphasizes actors as creators, with directors facilitating their self-expression (Harymawan, 1993). Much of the dialogue in the script stems from actors' contributions during rehearsals, making it a product of collective creativity.

Semiotics provides a critical lens for analyzing the script's signs. According to Peirce, signs facilitate efficient thought, and literary works often embed multi-layered meanings that provoke deeper reflection (Ningsih et al., 2020). A semiotic approach helps connect the script's themes to the collective unconscious and contemporary human realities.

The *Mata Air Mata* script, created by writer and director Bambang Prihadi with LTC, has been performed in various contexts since its inception in 2015-2016. Supported by the Djarum Foundation and the Directorate of Arts, it premiered at Sangga Buana City Park, South Jakarta, and UNIPA Manokwari Forest, West Papua. It was later performed by Green 51 Theater at UPN Veteran Jakarta in 2022 and by LTC at Rock Theater Toga-Mura, Japan, in 2023 as part of the SCOT Summer Season (Suzuki Company of Toga) events. The script has also been published in the anthology *Dramaturgi Rasa*, which features curated plays from the Lelakon program.

This research delves into the archetypal characteristics of the character Haze in the play *Mata Air Mata* by Ciputat Theater Laboratory, with a focus on identifying the dominant archetypes, their semiotic attributes, and the ideological elements they convey. Grounded in Carl Jung's theory of the collective unconscious, the study examines archetypes—original patterns shaped by ancestral experiences that reside in the collective unconscious. Archetypes manifest universally in various forms, each carrying both positive and negative traits. For instance, the Lover archetype reflects intimacy and connection, while the Caregiver embodies patience and selflessness. The Shadow reveals humanity's darker impulses, such as hatred and fear, whereas the Anima/Animus archetypes explore femininity and masculinity within the psyche. Other prominent archetypes include the Hero, marked by courage and sacrifice; the Trickster, known for deception and chaos; and the Wise Old Man, embodying wisdom and guidance.

Jung's archetypal theory emphasizes the universality of these patterns, which influence human behavior and creativity. Archetypes are not merely abstract concepts but manifest in

literary characters, reflecting the collective unconscious and providing insights into human nature. As Sembiring et al. (2018) assert, the interplay of consciousness and unconsciousness shapes individuality, underscoring the importance of literature in exploring these dynamics. The analysis of Haze's character, through the lens of Jungian archetypes, aims to uncover the collective unconscious and its role in shaping the character's identity.
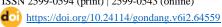
In theater, the interplay of text and performance offers a unique medium for exploring the psyche. Theater is both a literary and performing art, with drama serving as its narrative foundation. As Harymawan (1993) defines, drama captures life through motion, while Riantiarno (2011) highlights the actor's body and voice as integral mediums for expression. Hasanuddin (2009) expands this perspective, describing drama as a dual-dimensional art form: a literary script meant for imaginative reading and a blueprint for live performance. These dimensions complement each other, with performance breathing life into the written word, allowing audiences to witness human conflicts and emotions firsthand.

Drama's specificity lies in its orientation toward performance. Unlike novels or short stories, drama demands a tangible realization of its narrative through actors, set design, and other theatrical elements. As Luxemburg suggests, the drama text inherently anticipates performance, guiding the audience to visualize and experience the story beyond the page. This interdependence between script and staging distinguishes drama as a genre and underscores its transformative power in conveying complex human experiences. The performative aspect of theater highlights its collective nature, with actors, directors, and technical teams collaborating to create a shared spectacle.

Semiotics, the study of signs and symbols, plays a crucial role in interpreting archetypes and their manifestations. Originating from the Greek term *semion* (sign), semiotics examines the relationships between signs, their meanings, and their societal context. Ferdinand de Saussure and Charles Sanders Peirce, foundational figures in semiotics, emphasized the role of signs in communication. Saussure viewed semiotics as a study of signs within social life, while Peirce introduced the concepts of icons, indexes, and symbols, each representing different types of relationships between signs and their referents. Ferrara and Hodge further advanced semiotic theory, proposing that language operates through describing, indicating, and illustrating. These perspectives underscore the versatility of semiotics in analyzing both explicit and implicit meanings, making it a valuable tool for exploring the signs embedded in character archetypes.

In the context of Haze's character, semiotics provides a framework for identifying the dominant archetype and interpreting its significance. The archetype, as a universal symbol, conveys layers of meaning that reflect the collective unconscious and resonate with audiences on a deeper level. By examining the semiotic components of Haze's archetype, this study seeks to uncover the underlying messages and themes within the play. Semiotics bridges the gap between the abstract and the tangible, offering insights into how archetypes function as cultural and psychological constructs.

Beyond semiotics, the study incorporates an ecocritical perspective to explore the ideology underlying Haze's character. Ecocriticism examines the relationship between humans, other living beings, and the environment, often contrasting anthropocentric and ecocentric worldviews. Anthropocentrism prioritizes human needs and desires, while ecocentrism advocates for the equal importance of all entities in sustaining life. As Buell (in Zulfa, 2021) explains, these ideologies reflect contrasting approaches to environmental and social ethics. Anthropocentrism drives progress by centering human agency, whereas ecocentrism emphasizes harmony and coexistence with nature.

This ideological lens is particularly relevant in analyzing Haze's character, as the play's narrative and thematic elements reveal the character's worldview. By examining the character's psyche, archetype, and semiotic markers, the study aims to identify whether the character aligns with an anthropocentric or ecocentric perspective. The ecocritical approach enriches the analysis by contextualizing the character within broader environmental and philosophical frameworks.

Theater, as a performing art, relies on the human body as its primary medium, emphasizing the collective effort required to create a production. As Rusmana (2018) notes, theater's essence lies in its communal nature, with actors, directors, and technical teams collaborating to bring a script to life. This collective dynamic reflects the interconnectedness of human experiences, mirroring the themes explored in drama. The ephemeral nature of theater performances, as described by Purnomo et al. (2018), underscores their immediacy and impact, leaving lasting impressions on audiences.

In conclusion, this research seeks to uncover the layers of Haze's psyche, focusing on the dominant archetypes present in the character's collective unconscious. By integrating semiotic analysis and an ecocritical perspective, the study aims to reveal the ideological underpinnings of the character and their broader implications. The exploration of archetypes, as universal symbols, offers a window into the collective unconscious, while semiotics and ecocriticism provide tools for interpreting the character's signs and worldview. Through this multifaceted approach, the research contributes to a deeper understanding of the interplay between individual psychology, cultural symbols, and environmental ethics in theatrical narratives.

METHOD

This research employs a descriptive qualitative methodology grounded in the analysis of the drama script *Mata Air Mata*. Rather than working with numerical data, the study delves into language narratives within the creative framework of LTC theater performance works. The research design serves as a strategic guide for the researcher to systematically achieve the study's objectives. Descriptive qualitative research is particularly suited to observing and accurately documenting the problem, as it allows for an in-depth exploration of the facts and characteristics of the chosen subject matter.

The method employed for data analysis is content analysis, as articulated by Joshua D. Atkinson and Satu Elo. This approach emphasizes identifying terms within a sample of texts to uncover the authentic meaning embedded in them. Content analysis can be conducted either inductively or deductively, encompassing three primary phases: preparation, organization, and reporting of results. These phases provide a structured pathway for interpreting the text and addressing the research objectives. By employing this design, the study systematically explores the dialog text of the script *Mata Air Mata*, a theatrical work by LTC, to answer the research questions.

The main data source for this study is the book *Dramaturgy of Rasa*, which includes the play *Mata Air Mata*, published in 2020. Supplementary data are drawn from literature reviews conducted to enrich the discussion and support the problem formulation. The data collection process, integral to qualitative research, relies heavily on the researcher as the principal instrument. The researcher's active involvement ensures a deep understanding of the context, enhancing the validity of the findings. Data were gathered through meticulous in-depth reading, literature searches, and archiving of relevant research materials.

To collect the primary data, the researcher first obtained the book *Dramaturgy of Rasa*, focusing specifically on the drama script *Mata Air Mata*. The dialog texts from the script

were then transcribed and retyped to serve as references for analysis. Additional supporting materials, such as posters and performance histories of the play, were also collected to provide contextual depth to the analysis.

The data analysis process involved several critical stages. First, the researcher identified elements of personal consciousness, personal unconscious, and collective unconscious present within the research data. This step aimed to uncover the psychological and symbolic dimensions embedded in the narrative. Next, the researcher examined the semiotic relationships within the script, analyzing icons, indices, and symbols to explore the interplay between signifiers and their referents. Special attention was given to the collective unconscious, particularly the dominant archetypes associated with each character.

Following this, the findings were elaborated and contextualized. The researcher synthesized the identified elements to draw conclusions about the underlying ideologies of the characters, providing an integrated analysis that connects individual elements to the broader thematic framework of the work. The conclusions reflect the ideological and symbolic structures underpinning the drama, offering insights into the creative and narrative strategies employed in *Mata Air Mata*.
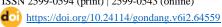
This comprehensive approach ensures a systematic exploration of the drama script, combining content analysis with qualitative rigor to uncover the layers of meaning embedded in the text. The interplay of data collection, contextual analysis, and interpretative synthesis enables the study to illuminate the complex narrative and symbolic dimensions of LTC's theatrical work.

RESULT AND DISCUSSION

The play script titled *Mata Air Mata* is a sign that shows two references, in this case the words 'spring' and 'tear'. There is an omission of the word 'water' in the title to invite poetic elements. Departing from the title, it can be interpreted that this play will question the affairs of the spring which is interpreted as a source of life and the forerunner of the sustainability of nature. But from the spring, with the process of life it produces, it also invites sadness to tears, this sadness is represented in the form of natural destruction, exploitation, and so on. On this basis, it can be reflected that the content of conflict is also depicted in the naming of the title of the work, which contains an interpretation with the source of the spring that will always be a problematic circle for humans to produce tears.

The story concept or choice of theme premise in the *Mata Air Mata* drama script consists of two categories, namely major and minor. The major narrative in this play is the problem of ecology or the reciprocal relationship between living things and the surrounding nature. There are three minor narratives in this play, the first is about human conflict with nature, the second is about the conflict between pure natural phenomena and damaged nature, the third is about the conflict between humans who have an individual and apathetic attitude. The derivative of the narrative in responding to the sign of the main idea of the work, which is about ecological problems, in this case lowers its reference in the problems described in the minor narrative. Based on this, the depicted narrative can be interpreted as an ecological problem that has a level/categorization of conflicts with humans, nature, and so on. This is a conflict both at the physical level / what can be seen by the eye, as well as a battle at the level of the realm of ideas / ideas.

MAM provides a focus for researchers to explore the things contained in it through the perspective of scientific studies. In this writing, the scientific tools presented are approaching the drama script with the theory of analytical psychology with a focus on the manipulative character in the character of Haze.

This is based on the basic knowledge that every human being has a character that they carry (regardless of their genetics or the phase of life that shaped them). Through this, the drama script as part of a literary work that has a projection orientation for staging/performance, by bringing the role/character of the character contained in it. It becomes a forerunner to approach the object (drama script) not only with intuition, but also scientific studies.

This condition illustrates the issue of drama script is not only limited to imaginative recreational space, but can be an object whose presence is substantive and reflective of reality. Through this view, dissecting the characteristics of the characters contained in the MAM drama script is an attempt to offer a new presentation in enjoying literary works. Thus, the users of drama scripts become wider not only among practitioners/artists. The results of scientific studies can also be reused by artists. This effort builds a healthy relationship between artists and researchers.

The character of Haze in *Mata Air Mata* is categorized as an additional, antagonistic, and static main character. This is because the character of Haze is a figure who opposes the theme so that he is categorized as an antagonist. The character of Haze becomes an additional main character because his presence is also very important in the story, as a dominant opposing character and determinant of the storyline. It is illustrated that the character of the Haze is even like a virus until it possesses a change in attitude in other characters. The Haze character becomes an additional main character because he represents the minor theme in the story, namely the conflict between pure natural phenomena and damaged nature. It is said to be a static character, because there is no change or development in the character's characterization. The figure of the Haze is depicted in the script as a barrier to common sense. The figure becomes a sign that has a reference to an imaginary character (not human/in the figure of smog), a plume of smoke from burning activities (and so on) that eliminates common sense. So it can be interpreted that the Haze figure is a wisp of smoke that is brought to life in the character, with the characteristics of smoke (which is usually produced from combustion activities) then leaning towards things that damage nature.

Haze has the dominance of *the trickster* archetype which appears sixteen times in the MAM play. *The trickster* archetype in principle contains characteristics such as a *trickster* who often lies, damages, and so on. In the following dialog from the character of the Haze, "They wonder why loneliness is awaited. Isn't loneliness a mystery and horror? Wouldn't loneliness give birth to anxiety and mental disorders? I don't like living with loneliness. Loneliness is isolation and I am not an alien. I have to be everywhere. Smiling from ear to ear is my eternal mask. The hustle of the market and the digits of numbers are the expression of my soul. Hence I need recognition for my existence. I am free to choose my way of being and I am free to regulate your way of being wherever and whenever (Prihadi, 2020)", contains the attitude of lying and destroying the minds of the interlocutors.

It is revealed how the character of Haze analogizes the image of his smile as a false figure/mask, and the crowded transactions and the nominal money as part of the actualization of his feelings. The character of Haze tries to influence and possess the minds and souls of his speech partners so that they become part of his ranks and carry out deception and destruction in other, much wider places. This characteristic pattern is present through the impetus of *the trickster* archetype through the layers of collective unconsciousness carried by the Haze character. This becomes apparent in the character's behavior/attitude when responding to his speech partners.

In the temporary conclusion about the character of Haze in the MAM play, the dominance of *the trickster* archetype as a thick layer of self. The number/first rank that often appears in the collective unconscious space is the *trickster* archetype, the second rank is *the shadow* archetype, the third rank is *the cargiver* archetype and *the wise old man*. This shows that lying, destroying, and deceiving dominate the characteristics of the Haze character. Furthermore, this pattern makes the character's dark side present in other forms such as intimidating, prejudiced, stigmatizing and negatively stereotyping his speech partners. The two parts of the dark side that dominate are still accompanied by a light side that is not too strong, such as forms of attentiveness to things that are intuitive in showing the way/solution for others. All of these things become a process of harmonizing all the elements contained in the soul/psike of the character, to bring the story to life, and respond to the conversations/dialogues contained in the MAM drama script. Self-individuation is tried to be presented even though the dominance of the balance point is difficult to achieve by the character of Haze.

In the dialogues of the Haze that present a layer of dominance of *the trickster* archetype, showing a (semiotic) sign that is a metaphorical icon, quoted in "... I have to be everywhere. **Smiling** from ear to ear is my eternal mask. .... (Prihadi, 2020)". The *sign smiling* in a knot in the sentence shows a relationship that is similar in nature to its reference (object), namely first, smile and knot as the literal meaning of each of the two so that it refers to a smile in the form of a rope knot and second, the meaning in the form of a metaphor that implies something that is being thought about but trying to hide so that you don't want to express your feelings too much. Through the similarity between the two references represented by a sign, the *smile knot* becomes a metaphorical icon.

This results in an *interpretant* that the Haze character through his deceitful attitude gives an implied statement about the knot smile which means that there are always hidden things/meanings and not too frank, will be the face that the Haze character forever displays. The meaning of the *knot smile* referred to as a figure who is always full of questions/meanings in all his actions, it is part of launching his mission in lying/deceiving/convincing others of his beliefs that are at odds with the harmony/balance of nature. The sign process that produces the *trickster* attitude strengthens the layer of collective unconscious in the form of *the trickster* archetype in the dominant Haze.

In the dialogs of the Haze that present the dominant layer of *the trickster* archetype, shows a sign (semiotics) that is indexical, quoted in "... **Don't be so defensive**, **you can die standing like an alien** (Prihadi, 2020)". The *sign*(*sign*) *don't be so defensive, dong, you can die standing like an alien*, in the sentence shows a causal relationship in its reference (object) affecting the minds of others. Because "being defensive", results in "standing dead like an alien".

This results in an *interpretant* that the character of Haze puts a deceptive attitude or often lies by convincing his interlocutors (Water Fog, Night Fog, Morning Fog) of the facts around him but in the form of brainwashing such as the belief that an adaptive attitude and following him (Haze) is the right way to avoid a defensive attitude so as not to die or be alienated. It is intended that the character of Haze can influence, be in control, and have more followers to launch his tactics. The sign process that produces the influencing, lying attitude strengthens the layer of collective unconscious in the form of *the trickster* archetype in the dominant Haze.

In the dialogs of Haze that present the dominant layer of *the trickster* archetype, it shows the ideology of anthropocentrism represented in the dialogs, namely:
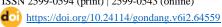
"Hussss... Never mind! Don't jump to conclusions. You'll look even more naive. In this age of globalization, differences are no longer important. Prekkk! Everything is the same. Politics, economics, religion, ideology, gender, skin color, language, village, city, tradition, modern, high art, pop art, primary, secondary, even robbers and clerics, or even demons and angels, are no longer different. Everyone almost dresses the same, has the same style, and even breathes the same. This era does not want any differences at all. Even if there is, it's just lip service so that people can still be romantic and not feel shocked when they see others. So you have to understand the times. Don't be so defensive, you can die standing up like an alien." (Prihadi, 2020).

"I'm among the factories and traffic jams of the city streets. It's just fun. Because after a while they accepted my presence for what it was. In the midst of burning mounds of garbage or burning confiscated goods and thieves caught red-handed, I was there with my brother, the fire helping the police. Do you know what happened? They were happy and cheered as they watched me pulverize the goods and the thief's body. Even in the middle of the wilderness, for months I was in charge of leveling valleys and hills, opening up new land and new life. They were all so confident that I could perform the capital-saving task. Hence, they were so happy and appreciative of my work. Even though the country was shaken as there were demonstrations everywhere due to casualties, it was only a small risk that I had to face. After all, where is success, pleasure, or happiness without sacrifice or casualties? That's nonsense. So, although my presence was briefly stifled by the millions of masks covering the faces of those who felt annoyed, but then, they could not simply forget my merits and role for the prosperity of life together through austerity and sustainable development. Because in the end, they will also enjoy the benefits of it all for their own well-being. Right, right, right?" (Prihadi, 2020).

On the basis of these dialogues, the character of Haze has an anthropocentrism ideology. That puts humans at the center of everything, also concerned with human needs and desires only. The fact that the mastermind of all these natural exploitation activities is the character of Haze, with his rhetoric and strategy has succeeded in raping nature and producing adverse impacts/damage to nature itself. As if submitting to human orders, while deceiving humans themselves by carrying out their original mission of destroying nature wrapped in providing benefits / welfare to humans. The form of the Haze character who only prioritizes his own interests makes him anthropocentrism.

The relevance of the Haze character in the context of today's reality symbolizes anthropocentric rowers who are full of tactics and *tricks*(archetype *the trickster*). Often the narrative of wisdom and things that are in favor of natural preservation are projected to gain more sympathy and followers. To then be returned to the main / original agendas, which aim for personal interests as the center that is considered 'controlling' the system that runs. In the daily space, it can be seen in the figures of rulers who center themselves as leaders and have many followers, but forget to balance themselves with things that are harmony / harmony which leads to balance.

Based on this, this research combines the main approach by dissecting the soul layer of each character in the play MAM by LTC. The identification process that becomes the finding data is then examined and analyzed in depth using a critical approach through semiotics and ecocritical ideology. All of these things provide coherent conclusions, regarding character patterns to the value of signs that strengthen and direct a form of a person's view of life (in this case, the characters involved in the play). The play MAM leads to the conclusion of how offers/prototypes that can be found in everyday life regarding ecological topics/issues. The premise brought by the script makes readers build their imagination and perception without

judgment. Such as, the character of the self with the dominance of the archetype of the light side or the dark side, or the choice of signs reflected from the self is metaphorical or causal, to the view of life that is oriented as the center of the universe or a small part of the universe system. All of these things present their own characteristics towards the process of self-wisdom (individuation) which is the path of growth for every soul present.

CONCLUSIONS

The constellation of the collective unconscious that contains the types of archetypes in the soul layer of the characters in the play MAM, actually leads to the direction of self-character that is widespread in the reality space. The connectivity of the dominant archetype layer to the search for signs to show the character's point of view. Making the description of fiction/literary works into something that can be explored more, with critical interpretation findings in it. Findings such as layers of the same type of archetype, do not necessarily lead to the same perspective on life.

The imaginary character in the MAM manuscript, the Haze, becomes one of the consistent opposing characters of the theme, and is filled with dark side characteristics by becoming a figure full of tactics, and leading him to an anthropocentric perspective by emphasizing his side as the center of the story.

In principle, this research provides an overview of the reality of human character, focusing on the space of shared experience such as the collective unconscious. This was tested in the fictional characters of LTC's play MAM. The findings are corroborated by the signs present in the character layers. This makes a conclusion in providing an ideological point of view in each of these characters. This process is actually a reflection that can be applied to real mediums such as real human characters, by starting the stage of recognizing the layers of the soul to conclude the view of life adopted by that person.

Based on the results of the research and discussion, some recommendations can be drawn, namely the Carl Gustav Jung personality structure approach can be used by fellow artists as a medium to explore the character they want to perform. For the general public, it can be used as a process of individuation/investigation of one's own personality to find their best character patterns and read the characters of others. Likewise, the semiotic and ecocritical approaches can be characterized as tools in reading the perspectives/views held by a person by previously conducting a basic review using a psychological layer approach to that person.

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