



The Renewal Elements in the Monyeh Theater's Dramatic Plot of *Denda Wideratih* Play in Lombok

Silvia Yolanda As; Sumaryadi

Master of Arts Education Study Program, Faculty of Language and Arts, Yogyakarta State University, Indonesia

<http://dx.doi.org/10.18415/ijmmu.v9i9.3974>

Abstract

Denda Wideratih play was created and developed as an art in a traditional theatre show in Lombok Sasak society. In the story *Denda Wideratih* show accompanied by Sasak gamelan instrument. By using the qualitative method of research this article aims to study the change of elements of plot theatre dramatic of the story of Monyeh *Denda Wideratih* with the observation of the theory of text study in the library. The data analysis uses the dramaturgic theory approach to study the elements of the dramatic plot of the tale text. The Scheme of Dramatic plot Sumaryadi consists of: Situation, Generating circumstances, Rising action, Climax falling action, and Denouement /Catastrophe, so use to internalization in studying of dramatic plot the text of tale *Denda Wideratih*. The technic of data collecting does by observation and interview. This article shows that the renewal element to the dramatic plot tale of *Denda Wideratih* arrange as conventional suitable by the rule of theatre show generally. The ability to transform Sasak lontar become a tale text that is shown as theatrical gives new place as wealth form of Indonesia's Dramaturgic.

Keywords: *Renewal Element; Dramatic Plot; Tale of Denda Wideratih*

Introduction

Monyeh theater belongs to traditional theater. According to Edi Sedyawati (in Sahid, 2008: 141) traditional art can be interpreted as an art form that has a fixed tradition of norms and rules so that art is considered more basic. Each region certainly has the potential for traditional arts that are quite rich and varied in form and function. *Denda Wideratih* play is a traditional theater originating from Lombok. The creation of *Denda Wideratih* play comes from the *Monyeh* manuscript owned by the Sasak community as a product of local literary works. The *Monyeh* manuscript uses the Sasak language as the language of instruction to interpret the meaning contained in *Monyeh's* speech. Sasak language is the main and important language in preserving traditional arts, both in the form of Sasak oral literature and performing arts. The use of the Sasak language not only functions as a way of communication but its use as a reinforcement of the identity of the Sasak people to maintain and develop their civilization.

The presence of the *Monyeh* theater's *Denda Wideratih* play as a form of representation that can be understood the uniqueness of its meaning through complex symbols. Thus, art performers and art

connoisseurs freely interpret an existing art object. The presence of drama performances can represent events, and a picture of life in the form of social, political, economic, cultural, and other phenomena presented on stage. The presentation of the drama story on the stage is an imitation of actions but this imitation form can be attempted as closely as possible to the original (Aristoteles in Prasmadji, 1984: 15). In the theatrical performance of *Monyeh, Denda Wideratih* play, basically every element of the text can be interpreted as a whole as means of carrying meaning. The theatrical script for the Monyeh theater's *Denda Wideratih* play represents the character of the life of the Sasak people which is packaged in traditional theater performances. *Monyeh* Theater narrates the embodiment of a prince turning himself into a Monyeh. The characters in *Denda Wideratih* play as characters who run the storyline so that it continues to run according to the concept of the writer and director. *Denda Wideratih* play raised the issue of a royal family conflict involving a character named Dulmat Aji as king of the Indra Pandita kingdom along with eight royal *Denda* (princess) which triggered a conflict with his youngest daughter, *Denda Ratna Dewi Wideratih*. Other elements in this play are social, which include the relationship between community groups and people, between people, and between events.

The process of transforming the *Monyeh* manuscript into a literary work in the form of a traditional drama script, *Denda Wideratih* play, provides a new space as a form of Indonesia's rich dramaturgy. Then this play script is staged into a theatrical performance presentation. This proves that drama or theater is seen from two worlds, namely the world of literature and the world of performance art. The play script of *Denda Wideratih* play is a source of stories that need to be interpreted by all theater work relatives before being staged. The essential element in a drama is built by the play. Starting from the play, the drama actors present themselves in front of the audience using dialogue (interviews), and acting (movement, behavior). In line with Suharianto's (in Sumaryadi, Elindra, Susilo, 2019:11) a combination of play, movement, and dialogue is enjoyed by the audience. The play performance of *Denda Wideratih* consists of the concept of directing, artistic arrangement, and acting that is in contact with the content of ethics, logic, and aesthetics. According to Nyoman (2011:152) aesthetics are subordinated to ethics and logic, this means that an object is called beautiful if it also contains ethical and logical values. The structure of the theatrical performances in Monyeh theater's *Wideratih* consists of several aspects of art, namely literary arts and drama arts, sound arts in the form of Sasak songs, and musical arts in the form of Sasak gamelan accompaniment. The presence of the performing arts of Monyeh theater is still very useful for human life, including as a performing art that gives a sense of pride, equipped with moral messages of humanity, and cultural and social values in it. As seen in the play that was delivered, the *Monyeh* theater also raised the story of the history of the kingdom which was synonymous with leadership.

One of the functional elements in the play performances of *Denda Wideratih* is the storyline or plot. Through the plot or storyline, a story can be structured structurally by establishing a relationship based on the law of causality (causation) (Soediro, 2012:11). All movements or actions in the performance of the *Denda Wideratih* play to form a framework of events in the form of incidents that are structured and divided into several acts and scenes. Based on the scenes that are shown in a simple or complex way in the plot, with the influence of the cause and effect of motion or other behavior, this still triggers the emergence of dramatic laws. Aesthetic and logical elements in *Denda Wideratih* play can be seen from the arrangement of sequential storylines, not separated or out of context from a predetermined theme. Plot construction in a theatrical performance certainly has a different dramatic plot from the others. To build a different point of view from the original standard contained in the Monyeh Sasak lontar, the artist as well as an observer of the culture and arts of the Central Lombok region has transformed literary works in the form of *lontar* into theatrical performance presentations on stage. The element of renewal that appears in the *Monyeh* theater of the tale of *Wideratih* is the dramatic plot in the storyline that is staged. Artists as well as observers of the culture and arts of the Central Lombok region have transformed literary works in the form of *lontar* into a theatrical performance on stage. The element of renewal that appears in the *Monyeh* theater of *Wideratih play* is the dramatic plot in the storyline that is staged.

Referring to the views that have been presented, this article intends to examine the problem by referring to the following questions: 1) How was the beginning of the appearance of Monyeh theater's *Denda Wideratih* play in Lombok? 2) What is the form of the element of renewal in the dramatic plot of *Denda Wideratih* play?

Research Methods

Based on the problems in the article above, to obtain data about *Monyeh* theater's *Denda Wideratih* play, using a qualitative research type. Creswell (2015: 59) defines qualitative research as starting with assumptions and the use of an interpretive/theoretical framework that forms or influences the study of research problems related to the meanings imposed by individuals or groups on a social or human problem. Research on the phenomenon of the *Monyeh* theater's *Denda Wideratih* play in Lombok so far has not been raised to publication, so qualitative research in this case uses the working principle of library research. The literature study uses three theories as criteria in the research basis, namely relevance, recency, and authenticity (Sugiyono, 2017: 398). The library method in principle is reading and reviewing the literature, whether in the form of books, articles, or other writings about *Monyeh* theater so that it can add enrichment and add data.

The source of the data in this study is the full text of the theatrical performance of the *Monyeh* theater's *Denda Wideratih* play which was obtained from the scriptwriter as well as an observer of the culture and arts of the Central Lombok region. The data in this study are the plot/plot, the characters, and the dialogues of the characters in the play script of *Denda Wideratih*. The dialogue taken shows elements that contain dramatic plot renewal in the storyline of the play.

The data analysis method used a dramaturgical theory approach. Dramaturgy itself is defined as teaching about legal issues, and drama conventions (Harymawan, 1986:1). Dramaturgy theory is used to study the ins and outs of scripted stories, in which there is a study of dramatic structure, plot or storyline, themes, characterizations and event settings. The stages of data analysis are: 1) analysis of the origin of the play story is intended to determine the process of creating the play seen from the perspective of dramaturgical formulas in creating. 2) Data analysis to examine the elements of renewal in the dramatic plot of the *Monyeh* theater's *Denda Wideratih* play in Lombok was internalized using Sumaryadi's conventional storyline scheme consisting of: Situation, Generating circumstances, Rising action, Climax, Falling action, and Denouement/ Catastrophe.

Results and Discussion

1. Overview of the Lombok Sasak Tribe

The Sasak tribe is an indigenous people who inhabit the island of Lombok which holds a variety of cultural traditions with all their uniqueness and values that are important in their lives. The Sasak ethnicity on the island of Lombok is part of the penetration of Javanese descendants who crossed to Bali and then to Lombok. The Sasak people are people who leave their country using woven bamboo rafts as their vehicle to the island of Lombok. The people referred to here are Javanese. The art of Sasak literature is evidence that the composition was in the Middle Javanese language and the *Jejawan* letters (Sasak letters). Sasak and Lombok have a close relationship that cannot be separated, they are intertwined into one which comes from the word "Sa'sa'Lombo." The word *sa* = one and *lombo* = straight, so Sasak Lombok means the only straightness or the only straight (Sudirman Bahri, 2014:13). These qualities are reflected in the nature of *Datu* and the *pemban* (leader) in the past. Thus, the Lombok Sasak people must uphold the values of honesty (straightness).

The Sasak people uphold cultural traditions that reflect the way of life and habits of the Sasak people which include knowledge, arts, beliefs, morals, customs, and laws, which develop and are owned by a person or group of people and are passed down from generation to generation. The introduction of Sasak culture through traditions carried out through traditional rituals uses many literary patterns that tend to be used as communication patterns to express symbolic thoughts and feelings. The development of literature in the Sasak community of Lombok started from the spoken tradition that touched the scope of the literary tradition in Sasak culture and became an important and honorable activity. In this context, the traditions of reading Sasak *lontar*, *pepaosan*, *bekayaq*, *lelakaq* and puppeteers (Sasak puppets) are aspects that cannot be separated in the literature that develops and has their role and function in society. In the Sasak tradition, traditional wisdom is packaged in traditional expressions.

In the Sasak tradition, traditional wisdom is packaged in traditional expressions. This traditional expression in the form of a sentence of wisdom is conveyed by intelligent, wise, and wise people such as Tuan Guru (professor teacher) who understands Islamic religious knowledge and usually delivers his lectures in the Sasak language. Dananjaya (in Fathurrahman, 2017:211) reveals that traditional expressions are the wisdom of many people who reveal one's intelligence. Usually, intellectuals who are created anonymously have the aim of reminding and advising each other both individually and in community forums. The involvement of the social stratification of the Sasak community in the development of cultural traditions in Lombok is undeniable to be one of the factors in the emergence of traditional arts. The past Sasak kingdom was divided into several groups with high social status, namely the nobles (*Raden*), the second group was the ulama (*kyai penghulu*) and the third group was ordinary people consisting of farmers and traders (*Jajar Karang*). This shows that Lombok has a historical line of Javanese Islamic culture that cannot be separated from social strata as found in the *Monyeh* theater's *Denda Wideratih* play in Lombok.

2. The Beginning of the Establishment of the *Monyeh* Theater's *Denda Wideratih* Play

The emergence of the term drama or acting in the Sasak community is relatively new and has no roots in the traditional ritual system. The *Monyeh* Theater is one of the traditional theaters whose elements of formation are derived from Sasak *lontar*, which is commonly known as *Monyeh's* wisdom. The emergence of the book of *Monyeh* as the first manuscript to use the Sasak language in its writing in the 19-20 century era became one of the monumental works that contributed a lot to the development of the *kawi* tradition. The *kawi* tradition referred to in this case, is a tradition of composing using the *ha-na-ca-ra-ka* script which in Sasak terms is called the *Jejawan* script. The *Kawi* tradition or composing further stimulates the instinct of authorship and revives the literary tradition of the Sasak community. This proves that the shift from spoken literary tradition to written literature has become a new breakthrough for Sasak literature by using the Sasak *kawi* script as one of the recognized and accepted archipelago scripts.

The *Monyeh* theater's *Denda Wideratih* play is only referred to by the Sasak community as a *Monyeh* performance. Even though the performance contains theatrical elements, the name *bemonyeh* in this art is dominantly heard because it is already embedded in people's memories of the literary tradition of reading Sasak *lontar* that they usually do. *Monyeh* itself is defined as a monkey. The birth of the theatre, the *Monyeh* theatre's *Denda Wideratih* play, has been divided into 2 periods. In the first period, the *Monyeh* theater was still in the form of *takepan lontar* which was performed orally, in the form of a script written in full using the Sasak language, then distributed through the *pepaosan* and *wayang* traditions to the Sasak community. The *Monyeh* Manuscript at that time was in the form of *Monyeh* Speech, usually read by *pemaos* (the reader) and there are interpreters called poets. In *pepaosan* performances, usually manuscripts are read out in accordance with the request for a *begawe* (party) event. The manuscript consists of stories about *tarekat* science, *wayang* stories, chronicles, saga, and others. In conveying the story according to the existing script, *pepaosan* is accompanied by Sasak songs which usually contain advice, satire, invitations, and advice. *Peapaosan* can be done by one or more people and

read an existing script. The reading of *takepan* or literature becomes a medium for the transformation of religious, social, and cultural values and values that contain ethics to regulate the relationship between humans and their Creator, humans with humans (social), and humans with nature. Then the values contained in the performance of the literacy tradition, namely *peopasan*, are interpreted by the poet contextually.

The second period was when the *Monyeh* theater was performed in the form of a theatrical performance on stage. The process of transforming *Monyeh's* lontar into a play script is part of the creative process. Hawkins (2003:12) argues that the creative process includes a sensory capture, feelings about what is felt, exploration of observations and feelings, imaginative relationships from current experiences with stored experiences, and finally forming a new product. As for the process of creating the theater, the *Monyeh* theatre's *Denda Wideratih* play indirectly has a structure in creating according to the dramaturgical formula "4 M" namely *menghayalkan* (imagining), *menuliskan* (writing), *memainkan* (performing), and *menyaksikan* (watching). The process of presenting story ideas starts from reading, studying, and taking important parts in the text of *Monyeh's* speech, then the writing of the script was done according to the idea, and the finished script was performed on stage by the actors and witnessed by the people of Sasak.

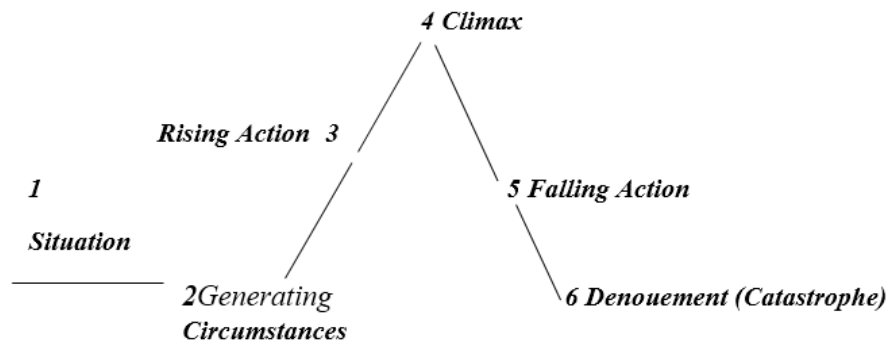
The Lombok artists at that time made an update on the stories that existed in *tutur Monyeh* both from the literary aspect, as well as from the performance aspect in 1996. The purpose of the creation of the *Monyeh* theater's *Denda Wideratih* play was as a form of regeneration to preserve Lombok's traditional arts and at the same time to fulfill the requirements for participating in the Lombok arts and culture festival that was held at that time. At that time, the performance of the theatrical performance of *Monyeh*, played by *Denda Wideratih*, was done collectively. The elements contained in the *Monyeh* theater performance consist of musical elements in the form of Sasak gamelan with complete (whole) cultivation using *saron* played by 25 *sekahe* and vocal elements consisting of singing in the form of 6 types of Sasak songs such as the *Sinom* song, the *Dang dang* song, *Asmarandane* song, *Dorme* song, the *Pangkur* song, and the *Maskumambang* song. Another element that makes the *Monyeh* theater a typical Lombok theater is in terms of performance costumes that use the traditional clothes of the Sasak community of Lombok.

Giving the term to the *Monyeh* theater was a new thing in traditional theater arts at that time. This shows that the story of *Monyeh* theater's *Denda Wideratih* play comes from the lontar *Monyeh*, the name of the main character in this theater has not changed from the original story in the *Monyeh* lontar. The *Denda Ratna Dewi Wideratih* character was chosen to be an important character (protagonist), and did not eliminate the original character of a royal *Denda* (princess), and the *monyeh* character *Raden Witerasari* who is incarnated as a monkey, so this art is called the *Monyeh* theater play of *Denda Wideratih*. Apart from that, another innovation in the *Monyeh* theater is in terms of the dramatic plot that builds the interweaving of the story in the play. Of course, this is done after going through several considerations so that the elements contained in the play are in accordance with the rules of theater performances.

3. Analysis of the Elements of the Dramatic Plot Renewal of *Denda Wideratih* Play

The plot or storyline is defined as a series of events that bind each other so as to build an inseparable causality (Rikrik, 2006:21). The plot is structured with the aim of expressing the author's thoughts in a unique way. The storyline or plot becomes an essential element in theatrical play performances. The *Monyeh* theater play of *Denda Wideratih*, certainly has a good plot, thus creating a spirit that is able to move the storyline of the drama itself. An event that is strung together in the storyline must have clarity, and logic in the plot. It means that the chain of events that occur has a logical causal relationship, so it does not cause confusion in the minds of the audience. To get the unity of a dramatic plot of the story, Sumaryadi compiled a dramatic plot consisting of Situation (exposure, exposition), Generating

Circumstances (events related to starting to move), Rising Action (aggression, complication), Climax (climax, peak of tension), Falling Action (dissolution, anti-climax), Denouement/Catastrophe (Settlement, conclusion) (Sumaryadi, Erlinda & Susilo, 2019:17). Sumaryadi's opinion about the dramatic plot is in line with this writing, namely in the theatrical performance of the *Monyeh* play *Wideratih*. In general, the depiction of a conventional storyline or plot is as follows: conclusions) (Sumaryadi, Erlinda & Susilo, 2019:17). Sumaryadi's opinion about the dramatic plot is in line with this writing, namely in the theatrical performance of the play *Monyeh Wideratih*. In general, the depiction of a conventional storyline or plot is as follows:



Picture 1. A Dramatic Plot Sumaryadi (1979) (Sumaryadi, Elindra & Susilo, 2019:16)

In *Denda Wideratih* play, there is a dramatic plot that has undergone an element of renewal from the original storyline. The renewal was made so that the time in theater performances was not too long, which was 45 minutes long. Whereas in the original plot, the performance of the *Monyeh* story on the Sasak *lontar* could take 4-5 hours. The following will explain the elements of renewal in the dramatic plot of *Denda Wideratih*'s play into several acts or scenes in accordance with Sumaryadi's conventional dramatic plot depiction:

a. *Situation*

Situation describes the part of the play that contains an explanation or explanation of the initial situation of a story, here the author of the play begins to describe the situation (Sumaryadi, Erlinda & Susilo, 2019:17). In the early stages of the performance of *Denda Wideratih* play, the author introduces the characters involved as the driving force of the story, by revealing the problems and situations that are being faced. The audience is expected to be able to involve feelings and thoughts to get an initial picture of the play they are watching. If in *Monyeh*'s *lontar*, the initial situation is told by one *pemaos* (the reader) about the origin of the relationship between the Indra Pandita kingdom and the Layang Sekar kingdom, but in the script, the text content is transformed by the actors in the form of scenes in the actors' dialogues.

The initial depiction in Act 1 introduces the character of the youngest daughter of Indra Pandita's kingdom, namely *Denda Ratna Dewi Wideratih* as the central character, who is painting in the backyard of the palace. The first scene is supported by the atmosphere of the morning before noon, the sound of birds chirping in response strengthens the setting in the play. In this scene, *Denda Wideratih* play expresses her sadness over the suffering she has experienced while living in the kingdom of Indra Pandita. The feelings of sadness that raged were poured into a painting that she painted, along with a poem that she wrote with great appreciation. *Denda Wideratih* was accompanied by her loyal maid, Inaq Rangde Sayoman. The dialogue that describes the atmosphere is as follows:

Denda Wideratih : (Together *Inaq Rangde Sayoman* is sitting on a rock in his ramshackle yard while painting, supported by the sound of birds chirping). I'm sad *saiq*. All this time my sisters hated me so much. They were all girls, but why weren't they gentle? And what I can't understand is, why did Ramanda Prabu and the Queen Mother treat me like a stepdaughter. They always hate me. That's why on this paper I try to paint, this painting describes my life full of suffering with you in this shabby hut, *saiq*.

Inaq Rangde: Your words make my heart melt, *Gusti Putri*. But *Gusti Putri* had to endure this reality. This is a test from the Almighty, *Gusti*.

Denda Wideratih : It's true what you say, *saiq*. Now I leave it all to the Almighty. Oh yes, this painting is finished. Look, *saiq*, good isn't it? (the painting is shown to *Inaq Rangde Sayoman*).

Inaq Rangde: Wow...this painting is really beautiful, this painting is like life, *Gusti Putri* (at that time *Inaq Rangde Sayoman* looked at the painting, suddenly a strong wind blew so that the painting was flown) (supported by the sound of the wind blowing hard). Oh *Gusti Putri*, the painting was blown away by the wind. Look at that *Gusti Putri* (pointing up). The longer the painting is flown away. Oh, how is this Lord? (*Inaq Rangde* looks restless).

Denda Wideratih : Let it be, *saiq*, it's just a worthless painting, don't think about it. Ah..*saiq*, it feels like the sun's rays are a bit hot in the yard of this cottage. Let's go inside the hut, *saiq*.

b. *Generating Circumstances*

Generating circumstances in the setting that was in balance, conflicts began to emerge, both starting from the internal circle itself or it could also stemming from the presence of external figures (Sumaryadi, Erlinda & Susilo, 2019:17). This second stage, the emergence of problems that began with the painting of *Denda Wideratih* when flown by the wind fell on *Raden Witerasari's* lap. He is a prince in the kingdom of Layang Sekar. The depiction of the scene in Act II takes a natural setting in a water bath. This scene depicts *Raden Witerasari's* inner turmoil. At this stage, *Raden Witerasari's* inner conflict emerged which was visualized through scenes of 2 royal soldiers and his older brother, *Raden Kitap Muncar*. The fall of the painting in *Raden Witerasari's* lap took him by surprise. His feelings were touched and immediately shed tears staring intently at the painting in front of him, he then read the poems and names written in the painting. His surprise grew after knowing the meaning of the painting depicting the suffering of *Denda Wideratih* so far, which he did not know. *Raden Witerasari* fell unconscious after knowing the woman he loved was suffering.

In the next scene, *Raden Kitap Muncar* heals *Raden Witerasari* with his supernatural powers. With the permission of the Almighty, *Raden Witerasari's* consciousness slowly recovered. Here are some dialogues illustrating the above events:

Raden Witerasari : (While sitting on a rock, suddenly a painting floated in the sky and finally fell in his lap). (Supported by the sound of birds chirping and the sound of the wind blowing chop. Next, *Raden Witerasari* paid close attention to the painting while monologuing and gasped in surprise). Oh, what is this? A painting. Who owns this painting? (he looks at it again carefully, then slowly reads the words of the poem written on the outline of the painting). "*Denda Ratna Wideratih* lived a miserable life with *Inaq Rangde Sayoman*. (He is stunned for a moment). Oh, *Denda Wideratih*. Isn't this my cousin? Where are you now, *Wideratih...Wideratih...*(shouted and finally fainted at that place).

The Kincang: Hey Kendokak, what's wrong with the Prince? Why is he shouting?

The Kendokak: Yes, it is true. Why did he scream? Let's see!

The Kincang & the Kendokak: (go to see *R. Witerasari*. When they got there, they were shocked to see Raden Witerasari lying down). Prince *Raden Witerasari*! (They woke him up while moving his body. However, it turned out that R. Witerasari had fainted. The Kincang leaned R. Witerasari's body on his shoulder).

The Kincang: (While crying) Kendokak, quickly call the prince *Raden Kitap Muncar*!

The Kendokak: Fine, I'll call him right away. (Immediately to the palace to summon *Raden Kitap Muncar*).

The scene of R.Kitap Muncar healing Raden Witerasari:

R. Kitap Muncar: (Immediately meet his brother followed by *Kendodak* and when he got there he was a little surprised). Ah....what happened to my brother, uncle? (while holding his sister's shoulder).

The Kincang: Oh my God, I don't know. The prince suddenly fainted.

Raden Kitap Muncar: Then, try to grab hold of his body, I'll try to heal him.

Raden Witerasari: (Looks back and immediately gets up from sitting) Ah... *Kitap Muncar* brother, you came too (while holding shoulders).

R. Kitap Muncar: Yes *Adiq*. What exactly is it that you suddenly fainted lying in this place?

Raden Witerasari: Brother, I suddenly found a painting that fell on my hand and after I see it, it turns out that this painting is a picture of our cousin *Denda Ratna Dewi Wideratih* in the kingdom of Indra Pandita. In this painting, she declares that she was always ignored by Uncle Prabu and the Queen Mother (while opening the painting from his grasp and showing it to *R.Kitap Muncar*).

R. Kitap Muncar: (picks up the painting and looks at it). That's right, *Adiq*, on the edge of this painting is written the name *Denda Ratna Dewi Wideratih*. It's true, she is our cousin who is often told by *Ramanda Prabu*.

Raden Witerasari: If so, how do we try to free her from the shackles of her suffering, Brother?

Raden Kitap Muncar: We should go there to meet her, *adiq*, and to get there later, we will disguise ourselves as merchants.

c. Rising Action

Rising action shows the author of the play begins to reveal the touch of conflict, between different forces starting to collide with the problematic situation that has begun to peak (Sumaryadi, Erlinda & Susilo, 2019:17). At this point the problem is increasingly emerging from other events that are presented by involving other characters which makes the situation even more complicated. At this stage, another conflict arises between the antagonist, namely *Denda Wangi*, *Denda Wingit*, and *Denda Wilis*. These three characters insulted *Inaq Rangde Sayoman* who bought a monkey to be used as a pet for *Denda Wideratih*. They threw insults at the faithful lady by saying that the monkey would be made a

husband by *Denda Wideratih*. But in fact, the monkey bought by *Inaq Rangde* is the incarnation of *Raden Witerasari*.

When *Inaq Rangde* was ordered by *Denda Wideratih* to buy something with only 25 kepeng at the port market where *Raden Witerasari* traded. *Raden Witerasari* ordered his two bodyguards to tell *Inaq Rangde* that with the amount of money she had, she could only buy one monkey. Therefore, *Raden Witerasari* disguised himself to meet and save *Denda Wideratih*. Some parts of the dialogue that shows these events are as follows:

Raden Witerasari: Well, try asking her. Who is she shopping for? If she's shopping for *Denda Wideratih*, then ask her to buy a monkey. If she wants, then *Adiq* will change his form into a monkey

Inaq Rangde: I want to shop for *Gusti Putri Denda Wideratih*, Sir

Raden Kitap Muncar: Sorry aunty, here there are no items worth 25 pieces, except for a monkey. Would you buy a monkey?

Inaq Rangde: Up to you. Whatever you give me, I will take it

Scene (*Denda Wangi* and her sister)

Denda Wangi: Look at that sister! That..(while pointing at *Inaq Rangde*) why did she buy a monkey?

Denda Wilis: Right sister. Let's make fun of her, sister!

Denda Wingit: Hey, old widow. What did you buy the monkey for? Do you have money to buy jewelry like ours? What a pity.

Inaq Rangde: It's true what *Gusti Putri* said. I really don't have much money. However, Princess *Denda Wideratih* really wants to keep a monkey like this.

Denda Wangi: What did you say? It's for your master *Wideratih*? Don't you call her *Gusti Putri*. That's inappropriate. She's a commoner like you too, and she's not recognized as the king's daughter anymore, you know? Hey..Old widow, look at the monkey you bought. That's a male monkey, isn't it? Why don't you just buy a female monkey

Inaq Rangde: This is all they have. There is nothing else *Gusti*

Denda Wingit: Hey...I know what is *Wideratih*'s intention, sister. Surely this monkey will be made as a husband, right?

Inaq Rangde: Oh my God, don't think like that. That's not good *Gusti*

Denda Wingit: What? You want to teach me, don't you? You're insolent *Inaq Rangde*. Get out of here! Go I say!

d. Climax

This stage is a logical continuation of the earlier monitoring. Here is presented the disclosure of conflict struggles with the strongest tension, the dramatic level reaches a high quality, moments of great tension between opposing forces (Sumaryadi, Erlinda & Susilo, 2019:17). At this stage there was a

conflict between the characters of *Denda Wangi*, *Patih Jaya Gondala* and *Denda Wideratih*. Where *Denda Wangi* expels *Denda Wideratih* to get out of the palace. If this order is rejected by *Denda Wideratih*, then she will be killed by *Patih Jaya Gondala*. With a heavy heart, *Denda Wideratih* left the palace where she grew up all this time. Here are some dialogues that show the climax stage:

Denda Wilis: *Yunda Denda Wangi*. We must not let them live in the palace grounds. It was clear that the male monkey would be her husband. Otherwise, why did she choose a male monkey? Therefore, rather than the good name of this kingdom will be polluted by her disgraceful behavior, we better get rid of it.

Jaya Gondala: I also agree with *Gusti Putri*. That *Wideratih* is not worthy of living in the palace environment, *Gusti*.

Denda Wangi: In that case, I ask you to expel her, along with *Inaq Rangde Sayoman*. Have them live in the forest. Let them fall prey to wild beasts. And if they don't want to, drag them, uncle!

The scene of *Patih Jaya Gondala* expels *Denda Wideratih*

Jaya Gondala: There's no way you'll be expelled if you're innocent, *Wideratih*. Come on, get out of here!

Denda Wideratih: There's no way I should live in the forest, uncle. How ironic, a princess of the king had to live outside the palace grounds

Jaya Gondala: What did you say? So you don't want to go? (kick *Denda Wideratih* until she falls). Hey, listen to me *Wideratih*, it's not proper for you to call yourself a princess. You are no longer recognized as a princess. You know that don't you? Don't even dare to disobey my orders. Get out of here!

Denda Wideratih: That's enough uncle, don't hurt me anymore. Don't drag me anymore. Alright if that's an order from *Ramanda Prabu*, I'm willing to leave this place (while sobbing) and tell *Ramanda Prabu*, that I'm gone.

e. Falling Action

Falling action shows the author began to reveal the resolution of the antagonistic clashes of power, which had reached a critical point, leading to a certain solution (Sumaryadi, Erlinda & Susilo, 2019:17). The storyline at this stage has begun to move downward with the resolution of the conflict, but other conflicts still arise in the chain of events. The decline in emotions in the play as well as from the audience has begun to be seen. In the original lontar script, dance is not shown, but in the play script, a scene of 9 royal princesses is shown dancing. This shows that the theatrical performance does not only consist of musical, drama, and vocal elements, but elements of traditional dance are in the falling action stage.

At this stage, *Denda Wideratih* play was asked to fulfill her sister's vow to heal *Ramanda Prabu* so that *Denda Wideratih* danced in the palace square with 8 other siblings. But another problem arose, *Denda Wideratih* did not have costumes or jewelry to meet the requirements for dancing in the palace square. With the difficulties experienced by *Denda Wideratih*, *Raden Witerasari* secretly helped find clothes and jewelry in the ward (market) of the port where he traded. The action taken by *Raden Witerasari* is a form of resolution to the conflict suffered by the protagonist. With the clothes and jewelry provided by *Raden Witerasari*, finally, *Denda Wideratih* was able to attend the event at the palace square and perform a very beautiful dance. The dialogue that shows these events is as follows:

Dialogue when the *Denda Wangi* gives orders to *Patih Jaya Gondala*

Denda Wangi: Never mind then uncle. I'm sure you have carried out my orders well. But this time, I ask you to go to the forest to meet *Wideratih*. Tell her that I told her to come to the palace square tomorrow morning to dance. And also tell her that this is to fulfill my vow. If she doesn't want to, then I'll let you torture her and even kill her

Here's *Patih Jaya Gondala's* Dialogue with *Denda Wideratih*

Denda Wideratih: Ah...Uncle *Jaya Gondala*. Looks like you came again. Do you want to torture me again or are you not satisfied before you kill me?

Jaya Gondala: Oh no....no *Wideratih*. Now I have come to carry out the task from *Denda Wangi*. She ordered that you join the dance in the palace square tomorrow morning

Denda Wideratih: What? I will dance, uncle? Why am I being asked to dance?

Jaya Gondala: It was done to fulfill a vow of *Denda Wangi*...In the past, when *Ramanda* had an illness, *Denda Wangi* made a vow that if he recovered from his illness, all his daughters would perform a dance. That's why you have to join *Wideratih*!

Denda Wideratih: How can I go with you, when I don't have good clothes for dancing?

Jaya Gondala: Whatever, it's your business *Wideratih*! The important thing is that you have to be at the event tomorrow morning. And if you don't come, then I will kill you. Hear and remember that, *Wideratih*. Excuse me (with a sour face, he leaves the place).

Here is *Raden Witerasari's* monologue:

"Well, everyone is fast asleep. Now I'm going to the harbor to ask *Kakang Kitap Muncar* for clothes and jewelry, as *Wideratih's* costume will dance in the square tomorrow morning. I better get going. (Leaving the place, and not long after he brought a chest filled with clothes and jewelry. And the box was then placed near *Denda Wideratih* who was sleeping, then the monkey immediately slept beside the princess).

f. *Denouement*

At this stage, the author begins to reveal the resolution, the conclusion of conflicts to find a new balance, if the settlement ends happily it is called denouement, but if it ends sadly this settlement is commonly called catastrophe (Sumaryadi, Erlinda & Susilo, 2019:17). The conclusion in the *Denda Wideratih* play is in the form of a happy ending (denouement). At the end of the story, *Denda Wideratih* finds out that the monkey she has been keeping all this time is her cousin *Raden Witerasari*. How happy *Denda Wideratih* knows this fact. *Raden Witerasari* then expressed his feelings to *Denda Wideratih* and they both asked *Ramanda Prabu's* permission to get married. After getting permission from the king, the two get married. The king gave the heirloom *keris* to *Raden Witerasari* as a symbol of the appointment of a new king. The end of the story shows the happiness of *Denda Wideratih*, she is accepted back into the kingdom and her future husband *Raden Witerasari* is appointed as the king of the Indra Pandita kingdom replacing his father *Dulmat Aji*. The following is a dialogue on the transfer of power to *Raden Witerasari*:

King Dulmat Aji: Thank you, *Dinda* (then pulled out the heirloom *keris* tucked in his back). Well then, accept this heirloom *keris*. You must continue the purpose of this kingdom (while handing the *keris* to *Raden Witerasari*). Uncle *Jaya Samudra* and *Jaya Gondala* I ask you

to prepare for our daughter's wedding party. Invite all the nobles and royal elders of friends. And don't forget to enliven the event, invite all the artists in this kingdom, uncle.

Conclusion

The *Monyeh* Theater is one of the traditional theaters whose elements of formation depart from the literary tradition of the ancient Sasak people's habits in reading *takepan lontar Monyeh*. The birth of the theatre, the *Monyeh* theater of *Denda Wideratih*, has been divided into 2 periods. First, during this period the *Monyeh* theater was still in the form of *takepan lontar*, which was performed orally, in the form of a script written in full using the Sasak language, which was performed in the form of *pepaosan* and *wayang Sasak*. The second period was when the *Monyeh* theater was performed in the form of a theatrical performance on stage. *Monyeh's* theatrical performance is done with complete cultivation.

The element of renewal of the dramatic plot contained in the story of *Denda Wideratih's* play is presented in the form of complete scenes so that an event that is strung together in the storyline has clarity, the causal relationship is logical, and does not cause confusion in the minds of the audience. The writer analyzes the dramatic plot based on Sumaryadi's scheme which consists of: 1) **Situation**: at this stage, the writer of the play begins to describe the situation. The initial painting in Act 1 introduces the figure of the youngest daughter of Indra Pandita's kingdom, namely *Denda Ratna Dewi Wideratih* as the central character. 2) **Generating circumstances**: at this stage describes Raden Witerasari's inner turmoil. In the setting which is in balance, conflicts begin to emerge, 3) **Rising action**: at this stage shows the writer of the play starts to reveal the touch of the conflict, and started to collide with the problematic situation that was starting to peak. At this point, another conflict arises from the antagonist, namely *Denda Wangi*, *Denda Wingit*, and *Denda Wilis*, 4) **Climax**: Here is presented the disclosure of conflict struggles with the strongest tension, dramatic levels reach high quality, moments of great tension between opposing forces. The conflict between the antagonist, namely *Denda Wangi*, and the protagonist, namely *Denda Wideratih*, where her sister expels *Denda Wideratih* to get out of the palace, 5) **Falling action**: shows the writer begins to reveal the resolution of the antagonistic power clashes earlier, leading to a certain resolution. It can be seen from the scene that *Raden Witerasari* is secretly helping to find clothes and jewelry in the port ward (market) where he trades. The action taken by Raden Witerasari is a form of a solution or resolution to the conflict suffered by the protagonist, 6) **Denouement**: the writer begins to reveal the resolution, and the conclusion of the conflicts to find a new balance. The conclusion in *Denda Wideratih* play is in the form of a happy ending.

References

- Bahri, S. (2014). *Studi Sejarah Dan Budaya Lombok*. Lombok Timur: Pusat Studi Dan Kajian Budaya Prov.NTB (Pusakanda)
- Creswell, J.W. (2015). *Penelitian Kualitatif dan Desain Riset*. Yogyakarta:Pustaka Pelajar
- Fathurrahman, A. (2017). *Kosmologi Sasak*. Mataram NTB: Penerbit Genius
- Harymawan, RMA.(1993). *Dramaturgi*. Bandung: PT Remaja Rosdakarya
- Hawkins, A.M.(2003). *Mencipta Lewat Tari*. Manthili Yogyakarta:Princeton Book
- Prasmadji RH. (1984). *Teknik Menyutradarai Drama Konvensional*. Jakarta: PN Balai Pustaka.
- Ratna, N.K. (2011). *Estetika Sastra dan Budaya*. Yogyakarta:Pustaka Pelajar

- Sahid, N. (2008). *Sosiologi Teater*. Sidoarum Yogyakarta: Prastista
- Saptaria, R.E. (2006). *Panduan Praktis Akting Untuk Film&Teater ACTING Handbook*. Bandung: Rekayasa Sains Bandung
- Satoto, S. (2012). *Analisis Drama dan Teater*. Kartasura: Penerbit Ombak.
- Sugiyono. (2017). *Metode Penelitian Pendidikan Pendekatan Kuantitatif, Kualitatif, dan R&D*. Bandung: Alfabeta
- Sumaryadi. (2019). *Nilai Estetika Dalam Lakon Ketoprak*. Piyungan Bantul DIY: CV New Transmedia
- Sumaryadi, dkk. (2019). *Proses Kreatif Dalam Seni Pertunjukan drama-tari-musik*. Piyungan Bantul DIY:CV.New Transmedia.

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).