



Dramatic Structure in Teuku Umar Theater Show in Meulaboh City, West Aceh Regency

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Article Info

Article History:
 Received 26 October
 2018
 Accepted 08 July
 2019
 Published 15
 September 2019

Keywords:
 Teuku Umar
 Theater, Dramatic
 Structure,
 Implication

Abstract

Teuku Umar Theater is a traditional theater in the Meulaboh city, West Aceh Regency, which was performed at the outdoor theater arena to commemorate the death of Teuku Umar in the war. The theater uses two languages, the language of Aceh and Indonesian. The uniqueness of Teuku Umar theater is seen from the typical costumes of Aceh that are used by the characters in this performance, the theme in the theater of Teuku Umar is one of the important lessons for children and society that heroic values must be instilled in each individual. The aim of this study is to analyze the dramatic elements on the theater of Teuku Umar. The research method uses Qualitative Method, Interdisciplinary Approach. Techniques for collecting data are observation, interviews, document studies. Validation data techniques are triangulation techniques and data analysis techniques that follow the stages of interactive analysis model. The results of the Teuku Umar Theater research, there are dramatic elements that the theme is heroism, the prologue remembering the struggle of Teuku Umar, the theater consists of two rounds, five scenes in the first round and two scenes in round two, the characters consists of protagonist: Teuku Umar, antagonist: JJ. FerBurgh, tritagonist: Tr. Panek, deuteragonist: Pang Ali, Pang Bintang, Pang Laot, foil: Langke, utility: Mak Suid, Mak amin, T. Deck, Pang Bugeh, Leman.

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p-ISSN 2252-6900
e-ISSN 2502-4531

INTRODUCTION

Theater is a means for complex communication that includes players and audiences. The process of producing meaning in the theater is referred to certain systems that involve a combination of verbal symbols and non-verbal symbols. This system is important to gain an understanding to interpret the phenomena that are showed. Therefore, theater is an un-dimensional media, each unit of symbol must not stand by itself to describe a message or meaning, it must be seen as a comprehensive combination with other symbols and certain contexts (Abdul Latif, 2006: 1-4).

Teuku Umar Theater is a theater that is performed in commemoration of the death of Teuku Umar, Teuku Umar Theater has characteristics, (1) it is always opened with greetings for the audience and continued with a synopsis reading, (2) the acting and dialogue mostly delivered spontaneously, (3) the main story is not exactly referred to the script, (4) the character of Teuku Umar is performed by a brave man, (5) the language used is the language of Aceh, (6) music, (7) dances and jokes are an inseparable part in the performance, and (8) round turn is marked with a voice code (Lintani, 2013: 34-35).

Talking about traditional theater is actually talking about the theater in the past. Sociologically, art in general and theater in particular, cannot be seen as being separated from the order of life and the life of the people around it. Because consciously or unconsciously, as art in general, environmental society with its life order is an unlimited source for the creation of theater art. The environmental community is a place to process and at the same time as the production of the theater.

Based on the above phenomena, the researcher tried to reveal about the dramatic structure in the theater performance of Teuku Umar. According to Herymawan (1987), dramatic structure is the most important element and the principle of unity of action on the theater, in which there are themes, messages,

prologues, plots, characters, settings, dialogues, epilogue.

Several studies related to this research conducted by Diepta Adila Trishesta (2017) about Lenong Danes Putra: Dramatic structure and cultural learning about the Betawi tradition theater that has its own dramatic structure. The theater that is played tells the story of a kingdom with the theme of seizure of treasure, throne and women and the dialogue using Malay language. Socio-cultural changes that occur change the mindset of the Betawi community towards the existence of Lenong Danes Jali Putra.

Furthermore, the research from Mariant Sari (2016), Dulmuluk Theater Story of Zubaidah Siti: Plotting and making in the context of social changes in the city of Palembang, about the existence of Dulmuluk theater plots are flexible, the performance now becomes more practical and easy to watch but does not leave its trademark, social change in Palembang society affects the change in the theater but it remains in the positive form.

Based on the explanation from the background and previous research, the purpose of this study is to analyze the dramatic structure in the theater performance of Teuku Umar in the city of Meulaboh, West Aceh Regency. This research will be useful in theory in the discovery of the dramatic structure in the theater performance of Teuku Umar and practically to preserve the theater of Teuku Umar in Aceh society in particular.

METHOD

The research method used in this study uses qualitative research method. The research design that was used by researcher was a case study research carried out on March 27, 2019 at the Bunggong Kuepula Studio, KKK Lr. Bambu, Lapang Village, Teungoh Hamlet, Johan Pahlawan Subdistrict, Meulaboh City, West Aceh Regency. The research objectives are dramatic elements that can form the theater performance of Teuku Umar.

Data collection techniques are through observation, interview, document study

techniques. Observations were made to see the research location, the research environment, namely the Bungong Kuepula studio.

Interviews were conducted with in-depth interview techniques with directors, theater actors of Teuku Umar Theater, writers, community and local government.

Technique of collecting data of document study carried out in the form of documents and data collection studies such as: 1) Videos and photos of documentation of Teuku Umar Theater performances obtained from the Bungong Keupula Studio; 2) Videos and photos obtained from the Aceh Arts Institute; 3) Report on the Performance of Teuku Umar Theater every year; 4) books (manuscripts) that discuss the history of Teuku Umar obtained from the Office of Tourism and Culture of West Aceh Regency.

The data validity technique is based on credibility criteria, with source triangulation techniques. It means that the process of reliability checking can be done by checking data through various sources. Furthermore, the sources are explained, categorized, and analyzed so that they come to a conclusion. While data analysis techniques use data analysis techniques that follow the stages of the interactive model analysis of Miles and Huberman (Rohidi's translation, 2011) which starts from data collection, data reduction, data presentation, and data verification.

RESULTS AND DISCUSSION

The following are the results related to the problem in the research, namely about the dramatic elements that can form the theatrical performances of Teuku Umar.

Dramatic Structure of Teuku Umar Theater

Teuku Umar is one of the theatrical arts of the Meulaboh tradition which still exists. Teuku Umar Theater is one form of theater that developed in the community of Meulaboh. In Teater Teuku Umar's performances using two languages, namely the Aceh language and the Indonesian language, this performance is

performed in an outdoor area or commonly called the arena stage. The use of decoration in this performance only involves trees and shrubs that are of natural origin, as additional material in staging properties using swords, *rencong* and firearms made of wood. Musical accompaniment in the Teuku Umar Theater performance, which is *serune kalee, rapa "i*, the drum and the sound of the birds that are played through the recording.

The several elements contained in the dramatic structure that will be discussed include the theme, message, plot, characterization, setting and dialogue (Herymawan, 1987).

Theme

Themes are the main thoughts and meanings contained in a story. The theme in the story of Teuku Umar Johan Pahlawan's Death, is about heroism. The theme can be obtained through fragments of dialogue between characters that imply the idea of the overall contents of the story in Teuku Umar Johan Pahlawan's Death. Although heroism is the whole idea or theme of the play of the death of Teuku Umar Johan Pahlawan. But there are several elements such as the loyalty of the troops to Teuku Umar. Then the courage of the armies carried away the dead body of Teuku Umar even though they had to wander their life. As for some of the story building elements, it was raised to spice up the story and as a red thread that linked the storyline to make it more interesting.

Prologue

According to Endraswara (2011: 23) prologue is a part of the manuscript written at the beginning of the story. The Teuku Umar Theater in the story of the Death of Teuku Umar Johan Pahlawan does not have a prologue that explains the play to be played. The parts that remain before playing the play are always opened with *Tampak Tilas*, which is a recollection of Teuku Umar's struggle and followed by a reading of a joint prayer led by Tengku. *Tampak Tilas* is a reminder of Teuku

Umar's death in the war, all of which was carried out so that the community recalled the difficulty of Teuku Umar and the troops in fighting for independence at that time.

Round

Round is one of the elements of the dramatic structure. The round becomes part of the drama play. In a drama there are usually more than one round, in the performance of the theater Teuku Umar has three rounds.

Scene

Riantiarno, (2011: 245) stated that scenes can be just conversations or conversations with the actions of the characters who play the theater. Each round in the Teuku Umar Theater show in the story of Teuku Umar Johan Pahlawan's Death consists of several events or scenes that occur in one place or background. The division of scenes in each round is as follows (1) in the first round with a background *suak ujong kalak* set for five scenes, (2) in the second round, the place of Cut Nyak Dien's house (Teuku Umar's wife) consisting of three scenes.

Character

The character is the driving force for the most active story and material, the characters in the theater must have the character and personality that matches the role taken and each character has a different character and personality, so that a dispute will emerge that will lead to the climax. The characters in Teuku Umar Theater are 1) protagonist played by Teuku Umar, 2) antagonist played by JJ. Feburgh 3) tritagonist is played Tr. Panek, 4) deuteragonist played by Pang Ali, Pang Bintang, Pang Laot, 5) foil played by Langke, 6) utility played by Mak amin, Mak suid.

Setting

Events in the play are events of fictitious results which are the results of the imagery. According to Aristotle, events in the play are mimetic or imitation of everyday human life. The background of the Teuku Umar Theater show in the story of Teuku Umar Johan

Pahlawan Killing is derived from the story of the Teuku Umar himself, as stated by El Saptaria (2006: 37) which explains that language will also explain the setting and according to the times, place, atmosphere of the story and the circumstances in which the story took place.

Storyline (Plot)

Riantiarno (2011: 49) states, drama scripts can be divided into five parts, namely:

(1) Presentation or introduction, at the theater of Teuku Umar exposition or the storyline of the story of Teuku Umar Johan Pahlawan. In this plot explains the initial depiction of the story to see the results of the next story.

(2) Complications or developments, complications in the theater Teuku Umar Johan Pahlawan's death is only in the third scene. The part of the plot of the complications of the antagonist played by JJ FerBurgh ordered his troops to get ready to attack Teuku Umar's forces. What was done by the antagonist led to the emergence of a compilation of other figures found in this story experienced by the characters Teuku Umar, Pang Bintang, Pang laot, Pang Ali and other troops.

(3) Climax, climax is a conflict that has been raised in the previous stage that is increasingly developing. The climax plot in the story of Teuku Umar Johan Pahlawan's Death only happened in the third scene on the *Suak Ujong Kalak*. In the climax plot, the protagonist played by Teuku Umar meets the antagonist played by JJ FerBurgh. The antagonist, JJ Ferburgh and his troops wanted to attack Teuku Umar and his troops and indeed intended to kill Teuku Umar, while the protagonists also wanted to rest while traveling despite having the same plan to attack the Dutch. After going through the process of fighting Teuku Umar as the protagonist who died in the fight, it was unknown by the antagonist, JJ FerBurgh.

(4) Resolution or solution, according to Endraswara (2011: 30) resolution is part of enlightenment of problems that occur in a theater performance. Resolution plot in the story of Teuku Umar Johan Pahlawan's death

occurred in the first round and the third scene which was based on *Suak Ujong Kalak*. In the plot of the antagonist's resolution, JJ FerBurgh returned because of the opposing party Teuku Umar did not care anymore and with the warrior and focused on bringing Teuku Umar's dead body to a safe cemetery.

(5) Closing. According to Riantiarino (2011: 49) the conclusion is that conflict has reached a climax and has begun to decline given a solution. In this part, all characters get clarity or certainty. Like Pang Laot, Pang Ali, Pang Bintang and other troops who basically still want to continue fighting to fight the *Kaphe* (Dutch), and finally under the leadership of Cut Nyak Dhien is struggling to continue the struggle against the Dutch.

Epilogue

Epilogue is the closing part of a show that is quite important in nature, with the aim as provision for the audience to be able to take lessons from conflicts that occur in stories or dramas. Usually, in the epilogue section, wise words will appear for the audience (Herymawan 1986: 57). The epilogue in Teuku Umar Johan Pahlawan's Death does not discuss flashbacks of stories, only concludes that something has gone from our lives, we must not go away but must continue the struggle that has been abandoned by our predecessors.

CONCLUSION

Based on the description of the results of the above research, conclusions can be drawn as follows. First, the dramatic structure that forms Teuku Umar's theatrical performances consists of theme, messages, prologue, rounds, scenes, plots, characters, settings, dialogues, and epilogue. The theme of the show is the heroism of Teuku Umar in fighting for independence; the messages in Teuku Umar's show includes respecting the struggle of a hero, loving the country, and being honest; the prologue was opened with a prayer together (*Tampak Tilas*) to commemorate Teuku Umar's struggle; the rounds on the show consisted of two rounds, in the first half, it was about the struggle of Teuku Umar to fight *Kaphe* (Dutch) until finally Teuku

Umar was killed in a fight and the second round told about the determination of the commanders and Cut Nyak Dhien to continue Teuku Umar's struggle; the scenes in each round in the show: the first round consists of five scenes and in the second round consists of two scenes; the characters in the performance consists of the protagonist played by Faisal Indrian as Teuku Umar, the antagonist played by Desrizal Edi as JJ FerBurgh, the tritagonist is played by Dwik Indra as Tr. Panek, deuteragonist is played by Lembeng, Tirwan, T. Barizal as Pang Bintang, Pang Ali, Pang Laot, foil played by Medy Ramadhan as Langke, utility is played by Indra, Heri Saputra, Azwar, Syarpudi, Ergi, Daniel as T.Cut Ahmad, T.dek, Mak Suid, Mak Amin, Leman, Pang Bugeh; the performance setting is done at *Suak Ujong Kalak*; dialogue in performances using mixed languages between Aceh and Indonesia; the epilogue in the show was closed with a poetry reading which contained a statement of the necessity of knowing Teuku Umar's struggle which coincided with Teuku Umar's hymn and accompanied by music.

The implication of Teuku Umar Theater research for the people of Meulaboh (West Aceh) is to find out how to preserve the local culture in the local area and to commemorate the hero of Aceh who has died in the war and to increase the treasury of art in Meulaboh City. The author is grateful to Mr. Helmy and Mr. Nasruddin who played important roles in the theater of Teuku Umar and other supporting communities who have provided information about Teuku Umar Theater.

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