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# Analysis of the Dramatic Structure of the Play "Gunung Sari Kembar" in the Wayang Topeng Jatiduwur Performance in Jombang Regency

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**Abstract:** This study aims to analyze the dramatic structure in the play Gunung Sari Kembar performed in the Wayang Topeng Jatiduwur in Jombang Regency. This analysis uses a qualitative descriptive approach to delve into the dramatic elements present in the play. The research finds that the dramatic structure of the play Gunung Sari Kembar consists of several key stages, including introduction, conflict, climax, and resolution. Each stage plays a crucial role in building a cohesive and engaging storyline. The analysis shows that the use of dramatic elements in this play effectively portrays the story and characters, maintaining the audience's attention throughout the performance.

**Keywords:** Dramatic Structure, Play, Gunung Sari Kembar, Wayang Topeng Jatiduwur, Qualitative Analysis.

## 1. INTRODUCTION

The structure of performance in the arts is a crucial aspect of the presentation's identity. The structure or arrangement refers to how the basic elements of each art form are organized until they take shape. The structure or arrangement of a work of art consists of aspects that concern the entirety of the work and include the roles of each element within the whole. The term "structure" implies that within a work of art, there is an organization, arrangement, and specific relationships between the assembled parts (Djelantik, 1999:37). According to Autar Abdillah in his book "Dramaturgy," it is the study of the laws and conventions of drama, encompassing theme, plot, character, and setting. The concept of drama emerges as a means and effort to understand life. Drama is understood initially in the context of one of the literary genres and then as a theatrical performance. As a literary work, drama is closely related to other media, such as radio and television theater. The development of dramaturgy also requires dramaturgs to examine the rules of performing arts. Dramaturgy that stops at the laws of drama needs further development. Dramaturgy itself is a discipline that studies how an actor or director explores dramatic and theatrical areas and establishes connections with artistic realms and the audience. Dramaturgy, which stops at the laws of drama, needs further development, dramaturgy itself is a discipline that studies how an actor or director explores dramatic and theatrical areas and establishes relationships with artistic areas and the audience. (Abdillah, 2008: 13



Jatiduwur Mask Wayang is one of the traditional arts of East Java in Jombang Regency. An art that started from busking and became a standard performance taking place in Jatiduwur Village, Kesamben District, Jombang Regency. The Jatiduwur Mask Puppet Show has various acting stories that are acted out by raising banner stories. The Jatiduwur Masked Puppet Art is the opening event for the Suro year's eve or a celebration for people who have vowed. People's Theater which originates from the palace theater and finally traditional theater developed in the villages. Folk theater was born among the people and still shows links with traditional and religious ceremonies. This means performances that are only carried out in connection with certain ceremonies. The main elements of folk theater are story, actors and audience. (Sumardjo, 1997:17)

The village of Jatiduwur gets its name from two words: "Jati" (teak tree) and "Duwur" (high place). Historical records show that the village was named after the very tall teak trees that existed in the area, although those trees are no longer present. Currently, the area once known for its tall teak trees is called Kebon Jati, which includes the eastern and southern parts of the village, extending to the forest boundary near the village of Jombatan. Historically, Jatiduwur has played an important role in the Jombang region. During the Majapahit Kingdom era, Jatiduwur was a port area where ships bound for the kingdom docked.

The story of Gunung Sari Kembar is one of the tales found in one of the Panji stories in the Wayang Topeng Jatiduwur art form. The story of Gunung Sari Kembar itself is adapted from various stories that are usually performed. The phenomenon of the Gunung Sari Kembar story here is rarely staged; the researcher only found data on one performance of the Gunung Sari Kembar story in 2017. The story of Gunung Sari Kembar tells about a love rivalry with tragic elements, where Raden Panji's beheading becomes a central issue in the story. The rivalry between Prabu Klana Bledek Linggabuana and Raden Panji is the focal point of the problem. Thus, the researcher concluded that there are interesting dramatic elements, prompting the researcher to delve into this subject. Limited data sources have led the researcher to examine the Wayang Topeng Jatiduwur art form with the Gunung Sari Kembar story in terms of performance form and dramatic structure. Therefore, the researcher hopes that this study will serve as a reference for future researchers dealing with limited data sources he historical background sets the stage for understanding the cultural and artistic significance of Wayang Topeng Jatiduwur, making it an important part of Jombang's heritage. This research aims to analyze the dramatic structure of the "Gunung Sari Kembar" play within the context of Wayang Topeng Jatiduwur, using a qualitative descriptive approach to deeply explore the dramatic elements present in this traditional play. The presentation of Wayang Topeng Jatiduwur serves as a reference in the study, forming a detailed structure of the performance.

The depiction begins with a ritual sequence that starts with "Offering Sesajen (seeking permission) to the ancestors until the performance ends." Thus, there arises an analysis of the performance structure and the dramatic structure of Wayang Topeng Jatiduwur in the "Gunung Sari Kembar" play.

Based on the explanation above, the aim of the research is to examine (1) How to analyze the structure of the Jatiduwur Masked Puppet Art performance (2) How to analyze the dramatic structure of the Gunung Sari Kembar Play in the Jatiduwur Masked Puppet Performance. In the discussion above, I as a writer feel interested in discussing the Jatiduwur Mask Puppet Art as a whole in the theoretical study which the author has researched under the title

**"ANALYSIS OF THE DRAMATIC STRUCTURE OF THE PLAY GUNUNG SARI KEMBAR IN THE JATIDUWUR MASKER Puppet Show in JOMBANG DISTRICT"**

## 2. METHOD

Descriptive Observational Approach Method Researchers enter specific social situations without bringing the problems to be studied. Data is collected descriptively from what is seen, heard, and felt, then analyzed in its domain to produce a complete description. Descriptively, the researcher conducts direct observations of Sanggar Tri Purwo Budoyo as a sanctuary for the Jatiduwur Masked Puppet Arts by describing all findings from interviews and obtained manuscripts. Thus, the sources obtained vary for the researcher. The interview method used by the researcher employs semi-structured interviews using literature and relevant data collection obtained by the researcher in the form of manuscripts, videos, and historical literature during the interview. The development of the data sources obtained by the researcher is developed into manuscripts in two languages, namely Javanese and Indonesian. The data sources collected will be reduced. This stage involves focusing, selecting, sorting, and summarizing research materials, aiming to focus on important things, searching for themes and patterns to facilitate researchers in analyzing data and obtaining data in research (Sugiyono, 2010:92). Researchers use data reduction stages to sort and obtain results from previous data collection so that information or research materials are clearer. By reducing data, researchers can sort suitable data sources for use in research.

The researcher used triangulation of sources and triangulation of techniques on the reduced data. The data sources utilized include literature and relevant studies, and triangulation of literature sources was performed by analyzing data findings through the theory of performance structure and dramaturgy. Meanwhile, the researcher employed triangulation of techniques with interviews as the technique conducted with the interviewees. These include Mr. Yaud in the Jatiduwur Masked Puppet, Ms. Tri as the leader of the Jatiduwur Masked Puppet Studio and as the seventh-generation successor of the Jatiduwur Masked Puppet Art, and Ms. Setyo Yanuartuti as the mentor of the Jatiduwur Masked Puppet Art. As a result, the researcher has comprehensive and accurate data sources.

## 3. RESULTS AND DISCUSSION

### A. Performance Structure

According to Prihatini (2008:195), the form in art serves as a vessel for conveying the content intended by the artist. In folk performing arts, form

can be perceived through sight and sound. The form of performing arts consists of elements such as movement, sound, and appearance. It is the artist's creation, expressed through these elements. In folk performing arts like Wayang Topeng Jatiduwur, the form is manifested through the movements of the dancers, the sounds of music audible to the ears, and the appearance in terms of costumes and makeup visible to the eyes.

### **B. Ritual before Wayang Topeng Jatiduwur Performance**

Before the Wayang Topeng Jatiduwur performance, there is a ritual aimed at seeking permission from ancestors and offering prayers to them, signifying the commencement of the Wayang Topeng Jatiduwur performance. The provided photo depicts villagers of Jatiduwur Village seeking permission for an event or vow they intend to fulfill. Two white cloths are wrapped around the banyan tree, symbolizing its sanctity to the surrounding community.



### **C. Ritual of Mask Removal Before the Performance**

Before the Wayang Topeng Jatiduwur performance begins, there are several rituals that take place, including offering tributes in the form of offerings placed under the mask storage box. There is a special box used to store these masks. If there is something believed to bring misfortune or bad omens, certain precautions are taken. For example, masks should not be placed on the floor, and when transporting the masks, they should be carried elevated or held in the lap as much as possible to avoid any bad luck.



### **D. Klana Dance**

In the Wayang Topeng Jatiduwur performance, the show begins with the Klana dance, which serves as the opening dance using the Klana Mask. Accompanied by music played by the gamelan ensemble and featuring distinctive dance moves, this performance marks the start of the Wayang Topeng Jatiduwur show.

### **E. Initial Jejeran (Opening)**

The Initial Jejeran is the opening scene in the Wayang Topeng Jatiduwur story, indicating that the narrative has begun. This scene is initiated by the dalang (puppet master) as a signal that the Wayang Topeng Jatiduwur play has started. The opening, or initial jejeran, usually commences with... (the text cuts off here, please provide the remaining details for a complete translation).

### **F. War Failed**

A failed war can be said to be an initial war before a conflict which indicates a war before the conflict. In the Jatiduwur Mask Wayang performance with the Gunung Sari Kembar play, before the peak conflict occurred between Prabu Klana Bledak Linggabuana who transformed into the fake Gunung Sari to kill Raden Panji Asmara Bangun, there was a failed war between Patih Guntur Sekti and the Queens with the same intention to propose to Dewi Sekartaji. . The Queen's troops attacked Patih Guntur Sekti to fight for Dewi Sekartaji.

### **G. Goro Goro / Entertainment**

Goro goro is entertainment included in the Jatiduwur Mask Wayang performance which aims to create a warm atmosphere in a play. Usually, goro goro can be said to be entertainment or a joke before the peak conflict in the performance. In the performance of the Gunung Sari Kembar play, there is goro goro or entertainment which aims to warm up the atmosphere, usually performed by 2 or more characters.

### **H. Peak War**

The peak war can be said to be the peak conflict in a Jatiduwur Mask Wayang performance which creates a tense point in the performance. This peak conflict is usually a war or fighting scene. The Gunung Sari Kembar play can be said to be the culmination of the story, namely the killing of Raden Panji by Prabu Klana Bledak Linggabuana in order to get Dewi Sekartaji. The evil ploy carried out by Prabu Klana Bledak Linggabuana which ultimately harmed Gunung Sari became the mastermind behind the murder of Raden Panji Asmara Bangun.

### **I. Final Line**

The Final Line is a scene in the Jatiduwur Mask Wayang performance where the problem has begun to be found or resolved in conflict, usually proven by defeat in war. The defeat of Prabu Klana Bledak Linggabuana indicates that the ending of the story has ended.

### **J. Dance**

Dance here can be interpreted as the ending of a story. Usually, in this performance, there is a dance that signifies the end of the story.

### **K. Makeup and Costumes**

In the Jatiduwur Mask Puppet performance, the players wear masks with different characters and personalities that can support the scenes of each actor. The dancers in the Jatiduwur Mask Puppet art use beautiful makeup to enhance and enliven the performance. Additionally, the dancers also serve as attendants to some of the actors in the Jatiduwur Mask Puppet show. Makeup serves as a support to create aesthetics in the performance, with various depictions of the masks and makeup used in the Twin Gunung Sari play within the Jatiduwur Mask Puppet show.

### **L. Costumes**

In the Jatiduwur Mask Puppet performance, costumes can be used to visually strengthen each character, both actors and dancers. In the Jatiduwur Mask Puppet art form, the costumes in the Twin Gunung Sari play cater to the needs of each player. However, there is no fixed standard for the dancers' costumes. The types of costumes used in the Jatiduwur Mask Puppet performance include:

1. Costumes for the Jatiduwur Mask Puppet actors.
2. Costumes for the dancers or attendants.
3. Costumes for the puppeteer and gamelan crew.

### **M. Stage Arrangement**

The stage arrangement provides a supportive space for the performers. The stage used in the Jatiduwur Mask Puppet performance is an arena stage, allowing the audience to view the performance from all directions. The arena stage is accessible to all viewers without any levels. However, over time, the Jatiduwur Mask Puppet art form has adopted a proscenium stage arrangement, featuring levels at the front of the stage.

### **N. Musical Accompaniment**

Music plays an important role in a performance, enhancing the atmosphere. However, it can also detract from the experience if played carelessly without proper techniques and instruments. In the Jatiduwur Mask Puppet performance, the musical accompaniment uses gamelan instruments. The instruments used in accompanying the Jatiduwur Mask Puppet performance include: Bonang, Kendang, Kempul, Kenong, Gong, Gender, and Peking.

### **O. Lighting Arrangement**

Lighting is a crucial supportive element in the art form, especially in night performances. In the Jatiduwur Mask Puppet art, lighting serves as an important supporting element, providing illumination and enhancing the atmosphere during the play.

## P. Sound Arrangement

The sound system in the Jatiduwur Masked Wayang art form serves as a supporting element in the performance. The presence of a sound system can enhance the gamelan elements and make the articulation of the puppeteer and musicians clearer and more audible over a greater distance, thereby becoming an attraction for the performance.

## B. Dramatic Structure

An analysis of the dramatic structure of the "Gunung Sari Kembar" play in the Jatiduwur Mask Puppet performance, which takes the form of a plot from a collection of events or the selection and arrangement within a drama scene, reveals the following elements in its dramatic structure:

### 1. Exposition

The exposition serves as an introduction to the events or the beginning of the story in the "Gunung Sari Kembar" play, starting with a ritual or song praising God, followed by an opening dialogue. The initial scene features Prabu Klana Bledak Linggabuana feeling infatuated with Dewi Sekartaji from the Bantarangin Kingdom. The researcher has taken several samples as supporting evidence for the exposition part in the "Gunung Sari Kembar" play.

**Prabu Klana** : *"La ngunu to para madya para kabeh inggih inggih inggih, sukur seketir jomonu yen toh pancen kaya mangkunu yen akeh panggonan para kawala pada mituhul marang dawuh pangabdikanku. Patih Patih Guntur Sekti sliramu tak timbale ngadep para iki aku bakal ngutus sliramu menyang praja Kediri jaluk en Dewi Sekartaji minangka lamaren Dewi."*

*("Yes, all my servants are happy. Thank goodness if that's the case, if many places trust my words. Patih Patih Guntur Sekti, I summon you to come here. I will send you to the Kediri Kingdom to ask for Dewi Sekartaji's hand in marriage. Can you do that, Patih?")*

**Patih Guntur Sekti** : *"Inggih sinuwun, abdi dhalem sak derange kandenan mboten wonten sak derange kelaparan abdi dhalem meniko sendika dhawuh sinuwun bunopotoh dados panggali Prabu."*

*("Yes, Your Majesty, I, your servant, have never been lacking or hungry. I accept all of Prabu's requests.")*

### 2. Complication in "Gunung Sari Kembar"

The complication is the part of the narrative that leads towards disagreements or conflicts. Below are some dialogues that illustrate the

beginning of the conflict in the "Gunung Sari Kembar" play. The conflict arises when Patih Guntur Sakti requests Dewi Sekartaji from King Lembu Amiluhur. Dewi Sekartaji sets a condition with "Sekar Tungging Lungging Jangga," which makes Prabu Klana Bledak Lingga Buana desperate to obtain Dewi Sekartaji.

**Patih Guntur Sakti** : *"Inggih sinuwun, kula sawadya samoun dhataeng Negari Kediri sinuwun, ingkang abdi meniko sampun ngutaraken ingkang dados kekarepan sinuwun meniko ditrami sinuwun."*

*("Yes, Your Majesty, I and my soldiers have arrived in the Kingdom of Kediri, Your Majesty. I have expressed what you desire, Your Majesty, it is accepted.")*

**Prabu Klana** : *"Bungae rasane atiku patih, bombing opo njaluk slirahmu patih, awakmu njaluk?"*

*("I feel happy, Patih, what do you want from me, Patih? What do you want?")*

**Patih Guntur Sekti** : *"Inkang abdi mboten nyuwun punopo-punopo sinuwun nangi Dewi Sekartaji, nggada sesuwunan sinuwun."*

*("I am not asking for anything, Your Majesty. But Dewi Sekartaji has a condition.")*

**Prabu Klana** : *"Opo Patih kang dijuluk Dewi Sekartaji, opo njaluk ngunu, opo njaluk laut bakal tak turuti Patih."*

*("What does Dewi Sekartaji ask for, Patih? What is requested like that? What is asked for the sea will be followed, Patih.")*

**Patih Guntur Sekti** : *"Ampun sinuwun, Dewi Sekartaji ingkang nyuwun muniko Sekar Tanjung Lungging Jangga, mekaten sinuwun." ("Forgive me, Your Majesty, Dewi Sekartaji's request is for Sekar Tungging Lungging Jangga, that's what she asks for, Your Majesty.")*

### 3. Climax

The climax depicts the peak of the conflict arising from the altercation between two or more characters in the story. In the "Gunung Sari Kembar" play, the tragedy unfolds with the murder of Raden Panji by the False Gunung Sari due to the conflict between Prabu Klana Bledak Linggabuana and Raden Panji over Dewi Sekartaji. This can be evidenced by the following dialogue:



**Prabu Klana** : “Yen tak delokbiyuh Raden Panji Asmara Bangun bakal keturutan opo kang dadi pengarepan (Prabu Klana mateni Raden Panji nggowo sirahe Raden Panji).”

(“If I see Raden Panji Asmara Bangun, I will follow what his desires” (Prabu Klana turns into Gunung Sari, Prabu Klana kills Raden Panji and brings the head of Raden Panji)

**Patih Kertolo** : “Bali ayo ati ato slirahmu kate nandi!”

(“Stop, where are you going”) (Patih Kertolo chased the true Gunung Sari)

**Patih Kertolo** : “Ampun den ampun, sampean kliwatan den niki Raden Ranji Asmara Bangun monggo Raden.”

(“Forgive me, forgive me, you’ve gone to much to this Raden Panji Asmara Bangun”) (True Gunung Sari and Patih Kertala are moving the body of Raden Panji) (Fake Gunung Sari is bringing the head of

#### 4. Conclusion

The conclusion marks the resolution of the scene or story, providing closure and often referencing the resolution of conflicts. In the “Gunung Sari Kembar” play, the conclusion is reached through the following dialogue:

**Raja Lembu Amiluhur** : “Ohh dadi kaya mengkono ora gawi patih wong nggawe mati iku ora melok sing ndue mati, matine menungso iku gusti kang ngerso jagat gusti kang maha kuoso, yen kaya mengkunu ayo bareng bareng njalok marang gusti kang maha kuoso bareng bareng dodono supoyo Panji Asmara Bnagun iso Mulya jati maneh.”

(“Oh, so it’s like that, don’t be upset. The person who has passed away has been destined, the death of a person is only the Lord who rules the world supreme. If that’s the case, let’s all together pray to the Almighty God to show Panji Asmara Bangun so that he can live again.”)

**Rahayu rahayu rahayu saking dumadi kabisanggih Raden Panji hidup kembali**

**Raden Panji** : “Dewi Sekartaji.”

**Dewi Sekartaji** : “Inggih kakang Panji Asmara Bangun.”

(“Yes, brother Panji Asmara Bangun.”)

**Raja Lembu Amiluhur** : “Yen wes kaya mangkene Raden Panji Asmara Bangun slirahmu yen bakal tak gatukno marang putriku Dewi Sekartaji.”

*(“If it's like this, Raden Panji Asmara Bangun, I will marry you to my daughter Dewi Sekartaji.”)*

**Dewi Sekartaji** : (“Ingkang kula ngge kerso Rama”) “Iya Rama saya mau.” (“I accept, Rama.”)

This dialogue concludes the story of “Gunung Sari Kembar,” resolving the conflicts and restoring harmony through the revival of Raden Panji and the marriage of Raden Panji Asmara Bangun to Dewi Sekartaji.

## 6. Catharsis

Catharsis is the purification of emotions that signifies the conclusion of a story, delivering a message or moral lesson. Here is the culmination of the story of “Gunung Sari Kembar”: The play “Gunung Sari Kembar” narrates the saga of the competition for Dewi Sekartaji. On one side, Prabu Klana Bledek Linggabuana desires Dewi Sekartaji, and he sends Patih Guntur Sekti to the Kingdom of Bantarangin. The proposal of Prabu Klana Bledek Linggabuana is accepted with the condition that he must bring the “Sekar Tunggung Lungging Jangga,” interpreted as a human head. Prabu Klana Bledek Linggabuana, driven by deceitful thoughts, plots to kill Raden Panji and presents Raden Panji's head before Dewi Sekartaji, falsely claiming it was done by Gunung Sari. War becomes inevitable as the true Gunung Sari battles Patih Kertala, yet they are deceived by the False Gunung Sari. Ultimately, Prabu Klana Bledek Linggabuana realizes the gravity of his actions, and war ensues. Prabu Klana Bledek Linggabuana suffers a crushing defeat in battle and departs.

The body of Raden Panji, brought by Patih Kertolo and the true Gunung Sari, is presented before Raja Lembu Amiluhur. Finally, Raden Panji is revived and marries Dewi Sekartaji. This concludes the tale of “Gunung Sari Kembar,” highlighting themes of deception, ambition, and ultimately, redemption through the restoration of harmony and justice.

## C. Characterization

Characterization in “Gunung Sari Kembar” involves three main character classifications: protagonist, antagonist, and tritagonist.

### 1. Protagonist

Protagonist characterization involves characters who play a positive role in supporting the story. In “Gunung Sari Kembar,” the protagonist roles are analyzed by the researcher in terms of sociological, psychological, and physiological aspects.

- *Raden Panji Asmara Bangun*

Raden Panji is depicted as a king from the Kingdom of Jenggala, known for his role as the lover and later husband of Dewi Sekartaji. His character traits include firmness, wisdom, and bravery. In "Gunung Sari Kembar," Raden Panji stands out as a significant protagonist, particularly when he seeks permission from Dewi Kilisuci to confront Prabu Klana Bledak Linggabuana. The beheading of Raden Panji marks the climax of conflict in the story.

- Dewi Sekartaji

Dewi Sekartaji is portrayed as a protagonist due to the central role she plays in the narrative, which revolves around her. She is the daughter of Raja Lembu Amiluhur from the Kingdom of Kediri.

These characters exemplify the protagonist roles in "Gunung Sari Kembar," contributing to the storyline through their actions, decisions, and conflicts, ultimately shaping the development and resolution of the plot.

## **2. Antagonist**

The antagonist is the character who opposes the story or serves as the catalyst for conflict. In the tale of "Gunung Sari Kembar," one prominent antagonist is Prabu Klana Bledak Linggabuana. He holds a pivotal role in the Wayang Topeng Jatiduwur play, serving as the central figure behind the conflicts in "Gunung Sari Kembar."

## **3. Tritagonist**

Tritagonist refers to supporting characters in a story who can originate from either the protagonist or antagonist sides. In "Gunung Sari Kembar," several characters play the role of tritagonists, including:

- **Gunung Sari**
- **Ganda Mastaka**
- **Patih Kertolo**
- **Patih Guntur Sakti**
- **Raja Lembu Amiluhur**, and others.

These supporting characters are divided into two groups: tritagonist protagonists and tritagonist antagonists. Each of these supporting roles either supports the antagonist or protagonist in "Gunung Sari Kembar."

## **D THEME**

The theme of "Gunung Sari Kembar" revolves around conflict and competition to obtain Dewi Sekartaji. Each character employs their power and various means to achieve their goals. The rivalry between Prabu Klana Bledak Linggabuana and Panji Asmara Bangun is central to the story. Prabu Klana Bledak's cunning nature is evident when he transforms into Gunung Sari and beheads Panji Asmara Bangun to fulfill Dewi Sekartaji's demand for Sekar Tungging Lungging Jangga (a

human head). His ambition and deceitfulness are illustrated through the following dialogue:

**Patih Guntur Sekti** : "Ampun sinuwun Dewi Sekartaji ingkang disuwun muniko Sekar Tanjung Lungging Jangga mekaten sinuwun."  
(*"Sorry sinuwun, Dewi Sekartaji's request, namely Sekar awaited Lungging Jangga, is so sinuwun."*)

**(Here, Patih Guntur Sekti communicates Dewi Sekartaji's demand for Sekar Tunggung Lungging Jangga, which Prabu Klana Bledak Linggabuana seeks to fulfill, indicating the extent of his ambition.)**

**Prabu Klana** : "Yen koyo mangkunu patih kepenakno anggonmu turu, toyo wawuto Prabu Klana Bledak Linggabuana Sendakep Sakajaluka nutupi bawan howo songo, kang cinetrongaseno wonten ing jiwaaneng aji dili yudo den yo sendakep nang kono Prabu Bledak Linggo Buono ngguak wujud dadi Gunung Sari."

*(*"If that's the case, be satisfied with your sleep, (Prabu Klana folded his hands to cover the holes in his body and soul, Prabu Klana threw away the form of Gunung Sari")*)*

In this passage, Prabu Klana reveals his nefarious intentions to transform into Gunung Sari by covering a hole in his body, a significant act in the play symbolizing his deceitful nature and his role in the tragic events.

### **Theme: Romance Tragedy**

The overarching theme of "Gunung Sari Kembar" revolves around romantic tragedy, stemming from Prabu Klana Bledak Linggabuana's ambitious pursuit of Dewi Sekartaji. His relentless ambition leads to the tragic death of Raden Panji Asmara Bangun, intertwined with themes of rivalry and deception.

This analysis underscores how themes of ambition, rivalry, and tragic consequences are intricately woven into the narrative of "Gunung Sari Kembar," shaping the characters' actions and the unfolding of the plot towards its poignant conclusion.

## **E. SETTING**

### **1. Scene 1**

The first scene of the play sets the stage for Prabu Klana Bledak Linggabuana to express his intention to propose to Dewi Sekartaji through Patih Guntur Sekti, situated in the Kingdom of Bantarangin.

**Prabu Klana** : "Mula bukane patih slirahmu tak timbali ngadep ana ngarepku kene ana babagan mighati ingkan bakal tak

*rembug ana bengi iki, nanging sak durunge aturo  
laporan kaya apa anggonan praja lan kawula."*

*("From the beginning, Patih, I asked you to come before  
me here because there are important matters we need  
to discuss tonight, but first, report on the state of the  
Kingdom and the court officials.")*

(Prabu Klana initiates a conversation with Patih Guntur Sekti, emphasizing the importance of their meeting to discuss his intentions regarding Dewi Sekartaji. This dialogue sets the tone for the play's central conflict and introduces the Kingdom of Bantarangin as the initial setting.) In "Lakon Wayang Topeng Jatiduwur," the setting is depicted through imagination rather than physical representation. It allows for fluid transitions between different scenes and creates a dynamic backdrop for the unfolding drama. Each scene contributes to the overall narrative by showcasing different locations and environments that are crucial to the characters' interactions and decisions. This imaginative setting enhances the theatrical experience, enabling the audience to engage with the story on a symbolic and emotional level. Kingdom of Bantarangin

Scene and Description: In this scene, Prabu Klana Bledak Linggabuana sends Patih Guntur Sekti to go to the Kingdom of Kediri with the intention of proposing to Dewi Sekartaji. Their dialogue portrays the atmosphere in the Kingdom of Bantarangin, where they are located during the conversation.

*Patih Guntur Sekti : "Inggih sinuwun abdi dalem sakderenge  
kandenan mboten wonten sak derange  
kelaparan abdi dalem meniko sendiko dawuh  
sinuwun bunopotoh ingkang dados panggali  
Prabu." ("Alright my lord, previously there was n  
othing, previously we were hungry and  
accepted all the requests of the king.")*

*Prabu Klana : "Ihh hahaha, sukur sakti jun murung yen to pancen koyo  
mangkunu Patih, omong mongton bunga rasane atiku  
yen koyo mangkunu Patih, budalo nang Kediri tak utus  
jaluk en Dewi Sekartaji minongko lamaren Dewi Sekartaji  
Patih."*

*("Ihhhh... hahahaha, thank goodness if it's like that Patih,  
it feels good in my heart if it's like that Patih, don't delay  
too long, go to Kediri I command you to ask for Dewi  
Sekartaji and propose to Dewi Sekartaji.")*

Kingdom of Bantarangin Description: The Kingdom of Bantarangin is depicted as the place where Prabu Klana and Patih Guntur Sekti are located. The atmosphere of this kingdom is reflected in their dialogue, showing palace life, hierarchy, and obligations among the characters. In this imaginary setting, the Kingdom of Bantarangin serves not only as a physical setting but also reflects the social hierarchy and values that are important in the lives of main characters such as Prabu Klana Bledak Linggabuana and Patih Guntur Sekti. This place is important in

developing the plot and character development in the "Lakon Wayang Topeng Jatiduwur" story.

## 2. Scene 2

In this scene, Patih Guntur Sekti heads towards the Kingdom of Kediri and is intercepted by the Four Queens (Ganda Mastaka, Buto Terong, Bajol Sengoro, and Ambarawa), who have the same intention of proposing to Dewi Sekartaji. Patih Guntur Sekti meets the Four Queens in front of the gates of the Kingdom of Kediri and asks who they are and what their purpose is.

*Patih Guntur Sekti* : "Wadya bala kabeh ana gapuro iko opo Praja Kediri?"

*("Soldiers, is that the gate to the Kingdom of Kediri?")*

*Prajurit (Soldier)* : "Nggih leres, niku Praja Kediri."

*("Yes, that's right, this is the Kingdom of Kediri.")*

*Patih Guntur Sekti* : "Yen kaya mangkunu ayo nderekno ndang rame." ("If that's the case, let's proceed.")

*Para Ratus* : "Haahahaha arghhhh ahahahaha (laughing)."

*Patih Guntur Sekti* : "Weee ladalah durung nganti sak jangka anggonku mlaku ndadak keperogol Para Ratus, wis Para Ratus kang sopo dadi asmamu?"

*("Oh no, not even halfway through my journey and suddenly I encounter the Four Queens. So, what are your names?")*

This scene depicts Patih Guntur Sekti encountering the Four Queens at the gates of the Kingdom of Kediri, each with the intention of proposing to Dewi Sekartaji, leading to a confrontation. Patih Guntur Sekti met the Ratus in front of the Kediri Kingdom gate, and asked who was in front of him and what the Ratus's aims and objectives were. Patih Guntur Sekti, who knew about Para Ratus's intentions, was the same as him in proposing to Dewi Sekartaji, so a fight broke out in front of the Kediri Royal Gate. If that's the case, be satisfied with your sleep, (Prabu Klana folded his hands to cover the holes in his body and soul, Prabu Klana threw away the form of Gunung Sari

## 3. Scene 3

In the third scene, Patih Guntur Sekti meets King Lembu Amiluhur in the Kediri Kingdom to express his intention to propose to Dewi Sekartaji.

**King Lembu Amiluhur** : "Iki ora kepenak anggone marakku mendak ono opo ing negoro kene, kok delok manuk

gagak kok yo nyuworo iki kok ana pitik jago tarung ana ing tengahe latar, bakal ana apa parigawe opo sing keno diarani waoyoh waoyoh opo iku kok anak pawongan gembruduk saka ngendi kok nujuh menyang Praja Kediri kene, coba minggoro sak wentoro."

("This does not feel right in my heart. What is happening in our country? I see a crow cawing, and there are roosters fighting in the middle of the yard. What bad omen is this? Why are people gathering, and where are they coming from heading towards the Kediri Kingdom? Step aside for a moment.")

**Patih Guntur Sekti** : "Amit, amit, amit keparingo kula Patih Guntur Sekti dhateng paduka sinuwun."

("Excuse me, allow me to introduce myself, I am Patih Guntur Sekti, Your Majesty.")

**King Lembu Amiluhur** : "Enak anggonku rembukan kok ana satria gagah perkoso sopo kang dadi aran?"

("While I was having a good discussion, suddenly there is a mighty warrior. What is your name?")

**Patih Guntur Sekti** : "Wee ladalah. Aku Patih Guntur Sekti saka Praja Bantarangin utusane Prabu Klana Bledek Linggabuana, balik sopo kang dadi asmamu?"

("Weee ladalah, I am Patih Guntur Sekti from the Bantarangin Kingdom, sent by King Klana Bledek Linggabuana. And you, what is your name?")

**King Lembu Amiluhur** : "Yen kowe takon aku, aku Prabu Lembu Amiluhur sing sumengko Praja Kediri kene. Slirahmu tekan kene iki ana parigawe opo Patih Guntur Sekti?"

("If you ask me, I am King Lembu Amiluhur who leads the Kediri Kingdom. What brings you here, Patih Guntur Sekti?")

#### 4. Scene 4

Scene four depicts Patih Guntur Sekti returning to the Kingdom of Bantarangin to convey the conditions given by Prabu Klana Bledek Linggabuana. The setting for this scene is once again in the Kingdom of Bantarangin.

**Prabu Klana** : "Patih Guntur Sekti, why have you returned? I sent you to the Kingdom of Kediri, how are things, Patih?"

**Patih Guntur Sekti** : "Yes, Your Majesty, I have returned from the Kingdom of Kediri. I have conveyed what you desired, Your Majesty, and it has been accepted."

#### 5. Scene 5

Scene five portrays Raden Panji meeting Dewi Kilisuci at her retreat, as Raden Panji has become restless thinking about Dewi Sekartaji. Dewi Kilisuci signals him to come down or meet Dewi Sekartaji. The interaction is evidenced through documented dialogues of the characters as follows:

**Dewi Kilisuci** : "Younger sibling, from afar you look troubled, what is troubling your mind?"

**Raden Panji** : "Yes, bibik, I am thinking about the condition of the women in the Kingdom of Bantarangin, bibik."

**Dewi Kilisuci** : "Alright then, it's time for you to return from the Padepokan Dewi Kilisuci."

#### 6. Scene 6

Panji Asmara Bangun, after a long journey from the hermitage, chooses to rest in a forest before continuing his journey to the Kingdom of Kediri. In his deep sleep, he is unaware of the danger lurking. Prabu Klana, with his evil intentions, is planning something.

#### (Raden Panji Sleeps in the Forest)

**Prabu Klana** : "Yen tak delok, waduh Raden Panji Asmara Bangun aku bakal nuruti apa sing dadi kekarepanmu"

*("If I see, oh Raden Panji, I will follow whatever your desires are")*

*(Prabu Klana transforms himself into Gunung Sari, a very dangerous form. In this guise, he approaches the still-sleeping Raden Panji. Cunningly and carefully, Prabu Klana launches his attack.)*

#### (Prabu Klana transforms into Gunung Sari, Prabu Klana kills Raden Panji and takes Raden Panji's head)

**Patih Kertolo** : "Mandek o kape nandi slirahmu" ("Stop, where are you going")

*(Patih Kertolo, who is on a journey to find Raden Panji, suddenly witnesses this horrifying event. He sees Prabu Klana in the form of*



Gunung Sari beheading Raden Panji. Immediately, he tries to stop Prabu Klana.)

**(Prabu Klana Bledek Linggabuana, who has transformed into Gunung Sari, is caught red-handed by Patih Kertolo while beheading Raden Panji and goes to the Kingdom of Kediri.)**

#### 7. Scene 7

The scene returns to the Kingdom of Kediri, where Raden Panji, who has been killed, is returned to meet Dewi Sekartaji. Here are the dialogues and documentation of Raden Panji in the Kingdom of Kediri:

**Gunung Sari** : "Niki Raden Panji Asmara Bangun Patih."

("This is Raden Panji Asmara Bangun, sir.")

**Raja Lembu Amiluhur** : "Lungguo sek nak, lapo awakmu nangis lan opo sing dadi nelongso iki."

("Wait a moment, why are you crying and what has caused this sorrow?")

**Patih Kertala** : "Nggih Romo, Panji Asmara Bangun di potong gulune karo Prabu Klana Bledek."

("Yes, Sir, Panji Asmara Bangun was beheaded by Prabu Klana Bledek.")

**Raja Lembu Amiluhur** : "Oh dadi kaya mangkunu, ojo gelo nak. Wong sing wis mati iku wis ditakdirno, matine manungso iku mung Gusti sing ngersaake Jagat dunyo lan kuoso. Yen kaya mangkunu ayo podo podo nyuwun Gusti sing Kuoso yen duduhno Panji Asmara Bangun iso urip maneh."

("Oh, so that's how it is, don't be sad, child. The death of a person has been destined, the death of humans is only controlled by the Lord who rules the world and the universe. If that's the case, let us all pray together to the Almighty Lord so that Panji Asmara Bangun can live again.")

**Rahayu rahayu rahayu saking dumadi kabisanggih Raden Panji hidup kembali.**

("Rahayu rahayu rahayu, from the deepest heart, Raden Panji comes back to life.")

## 4. CONCLUSION

Based on the results of the research and its discussion, it can be concluded that the Jatiduwur Masked Wayang with the play "Gunung Sari Kembar" has a dramatic structure both in terms of plot and storyline. The play "Gunung Sari Kembar" carries a romantic tragedy theme that intrigued the researcher due to its highly dramatic storyline, the use of a linear plot, or a forward-moving storyline, making this story very easy to understand and attractive to the audience or viewers. The Jatiduwur Masked Wayang's artistic structure in terms of performance is a draw for this art form, starting from the initial ritual stages to the Jatiduwur Masked Wayang performance. The Jatiduwur Masked Wayang has a complex face in performances, from music, story, dance, and embedded customs. This performance is not only entertaining but also educational, with moral messages conveyed through its stories and characters. The preservation and development of this traditional art are important to safeguard cultural heritage and enrich the social and spiritual life of the community.

## AUTHOR CONTRIBUTIONS

The first author is a researcher whose study examines the dramatic structure of the play "Gunung Sari Kembar" as part of the final examination for their Bachelor's degree. The second author serves as both a mentor and a provider of feedback and suggestions to the first author.

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