

# A STRUCTURAL ANALYSIS OF LAKON CINO MBURU CELENG IN THE SANDUR MANDURO PERFORMANCE

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**Abstract:** Sandur Manduro is a theater performance that develops in the community of Manduro Village. Sandur Manduro aims to accompany the village ritual event, namely Sedekah Bumu, besides that it is also used as entertainment for the local community. This study uses a qualitative analysis approach. The object of the research is the structure and symbolism contained in the Plays Cino Mburu Celeng. Data collection was carried out by interviews, observations, field notes, and documentation, and using data analysis techniques with data reduction, data presentation and conclusion drawn. The results of the study show that the structure of the Lakon Cino Mburu Celeng can be divided into Expositions (introduction), Complication (complication), Climax (peak of maslaah), Reserval (problem reduction), Denouement (problem solving).

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## 1. INTRODUCTION

Sandur Manduro can be said to be a traditional theater in Indonesia and comes from Manduro Village, Kabuh District, Jombang Regency. The term Sandur comes from the word isan which means harvest and dhur which means ngedhur or will not run out from night to morning. According to the surrounding community, Sandur is interpreted as nobility. Luhur and luhur are related to glorified ancestors (Rohmat & Prakosa, 2017). The existence of Sandur Manduro art is inseparable from the life of the community and the views of the community itself, starting from beliefs, livelihoods, and ways of socializing between individuals. The art of Sandur manduro combines dance, drama, music, and art. In addition to this diversity, one of the things that distinguishes Sandur Manduro from other traditional theaters is found in the performance, in this Sandur Manduro performance using their everyday language, namely the Madurese language.

The performing arts of theater, especially traditional theater, have one of the attachments to the traditions and habits of the local community, and it is usually passed down from generation to generation. According to Putu Wijaya, theater is not just a performance of plays played by actors, but has an even deeper meaning. One of the uniqueness of traditional theater is that each performance still contains sacred, spiritual, and religious values. Based on the existence of these elements, traditional theater integrates various elements such as singing, dance, drama, as well as the absorption of comedic elements (Abdillah, 2008:12). The Sandur Manduro performance is generally performed in the Earth Alms ritual which is routinely carried out by the local community as a form of respect for the ancestors. In addition to having a



ritual, Sandur Manduro also functions as a means of entertainment for the local community. Over time, the existence of Sandur Manduro has become increasingly known to the wider community and spread to various regions, especially after it was designated as an Intangible Cultural Heritage by the Ministry of Education and Culture of the Republic of Indonesia in 2017 (Jamilun, personal interview, May 3, 2025)

Although in practice, the art of Sandur Manduro in Manduro Village is facing increasingly great challenges. Lack of support from the local government, and inconsistencies in the structure of the show. One of the inconsistencies that occurred when the researcher saw firsthand the performance of Sandur Manduro which was held in the yard of Mr. Agus's residence, where one of the actors in the elderly play Cino Mburu Celeng was playing Celeng and could not continue the scene due to shortness of breath. If there are persistent inconsistencies in the performance of the Lakon Cino Mburu Celeng, it will result in the weakening of the structure of the play in the Lakon Cino Mburu Celeng. In addition, the inconsistencies that occur can reduce the attractiveness of the play.

The actor in a Sandur Manduro play cannot be replaced without the approval and special training of the previous actor. This has become a tradition that has developed in Sandur Manduro, it is one of the causes of the death of a play, especially in Sandur Manduro. The Klepek Village Play is one example of the result of the inconsistencies that occurred, currently the play has never been re-staged because the actors who usually play in the Klepek Village Plays are gone and there is no one who can replace his position in playing the role of the Klepek Village Play, so that the existing play structure has undergone many changes, modifications, and adjustment to the field situation. The change in the structure of the play was the main cause of the decrease in viewership.

In the research of Kaliwanovia (2022) entitled "Study of the Structure of the Klepek Village Drama and Symbolic Meaning in the Sandur Manduro Performance, Kabuh District".

The results of this study include the structure of the play, namely theme, characterization, plot, setting, conflict, and dialogue. Meanwhile, the meaning in this study includes the meaning of the structure of the play (plot, characters, theme) and texture (dialogue, atmosphere, spectacle). This study uses a qualitative descriptive approach. By using data collection techniques through interviews, observations and documentation. The data analysis used is data reduction (performance observation), data presentation (script transcript), and conclusion drawing by analyzing the data that has been collected. In the Tasi"awati Salsa Kalwanovia study, explained the structure of the Klepek Village Theater and the researcher had the same research focus but different research objects. The play Cino Mburu Celeng is an object chosen by the researcher, this is to complement and continue the research conducted by Tasi"awati Salsa Kalwanovia, who has previously researched the Structure of the Klepek Village Play and its Symbolic Meaning, therefore the researcher reveals the research of Tasi"awati Salsa Kalwanovia writing as a relevant research.

In the second relevant research, namely the research conducted by Irvaq Bustanul A (2009) with the research title "Sandur Manduro Art in Manduro Village, Kabuh District, Jombang Regency". Department of Ethnomusicology, Faculty of Performing Arts, Indonesian Institute of the Arts Yogyakarta (ISI).

The results of the study show that the art of Sandur Manduro has special characteristics compared to the art of Sandur in other bloods. The main characteristic of sandur manduro is found in the language used when dialogue and often uses rhymes and senggga. In addition, there is a very clear difference in the elements used, sandur manduro combines elements of Madurese culture with elements of Javanese culture. The musical instruments used are also a combination of the two cultures, so that sandur manduro has very clear characteristics. The story structure displayed at Sandur Manduro also has the purpose of conveying a moral message to the community that life has various behaviors, but good behavior will always win. There are many stories in Sandur Manduro, namely the story of the Klepek Village Head, the Chinese hunting of the Slingshot, and also the battle of the Tengkek Bird with Jepaplok. In addition to conveying moral messages, Sandur Manduro is also used as a means to stay in touch between villagers and can also be used as a means to strengthen the sense of togetherness or mutual cooperation.

In the study, Tasi"awati Salsa Kalwanovia and Irvaq Bustanul A explained in detail about the overall performance of Sandur Manduro. The research that has been conducted by Tasi"awati Salsa Kalwanovia and Irvaq Bustanul A and the researcher has the same research object, namely Sandur Manduro but has a different research focus. The structure of the Cino Mburu Celeng Play and the symbolic meaning of the performance is the focus of the research chosen by the researcher, this is done to complement the research that has been carried out by Tasi"awati Salsa Kalwanovia on the Study of the Structure of the Klepek Village Play and Irvaq Bustanul A on the Art of Sandur Manduro, therefore the researcher revealed that the research that has been carried out by Tasi"awati Salsa Kalwanovia and Irvaq Bustanul A as relevant research.

## 2. METHOD

In a Traditional Theater or Modern Theater performance, there is a series of events to convey one message in the story. The researcher uses the theory of play structure initiated by Gustav Freytag. Events in a performance have causes and effects that are then arranged into a series of events. Therefore, there are relationships between the elements that make up the dramatic structure (Freytag, 1981; Harymawan, 1986; Klarer, 1999; MacEwan, 1894; Nuryanto, 2014; Tjahyadi & Al Firdaus, 2022)

The theory of performance structure according to Gustav Freytag (1863) consists of Expositions, Complication, Climax, Reversal, and Denouement. The Freytag performance structure is better known as the Freytag Pyramid or Freytag's Pyramid. Here's a diagram of Freytag's model play structure:

The first element in Gustav Freytag's theory is Expositions, which is the prefix of

a performance, which then gives an initial overview of the story in a performance. This stage contains the introduction of the characters and also the problems that will be presented in the story (Freytag, 1981; Harymawan, 1986; Klarer, 1999; MacEwan, 1894; Nuryanto, 2014; Tjahyadi & Al Firdaus, 2022). The next stage, namely Complication, is one of the series in the preparation of dramatic structures. A problem and conflict began to be present so that emotions also increased. The tension that arises in this stage is influenced by the actors' actions and dialogues. In general, actors will use increasingly strong intonation and fast, pressure-filled gestures. In this stage it is known as Rasting Action, or an introduction to climax (Freytag, 1981; Harymawan, 1986; Klarer, 1999; MacEwan, 1894; Nuryanto, 2014; Tjahyadi & Al Firdaus, 2022).

The next stage in the performance according to Gustav Freytag is the Climax (climax) where in this stage a number of problems are unraveled which are then displayed by the actors in action and dialogue. So that this stage can be said to be the peak of the story or the culmination point in a performance (Freytag, 1981; Harymawan, 1986; Klarer, 1999; MacEwan, 1894; Nuryanto, 2014; Tjahyadi & Al Firdaus, 2022). So it can be said that at this stage there is a detailed explanation of the existing problems.

The fourth stage is Reserval (problem reduction), this stage is a decrease in emotions in the actor, or usually known as Falling Action, becoming a turning point in a performance. The characteristic of this stage is found in the action and dialogue that begins to lower the emotions, so it is said that at this stage it becomes a bridge for the next stage (Freytag, 1981; Harymawan, 1986; Klarer, 1999; MacEwan, 1894; Nuryanto, 2014; Tjahyadi & Al Firdaus, 2022).

The last stage in the structure of the play according to Gustav Freytag is the Denouement (problem solving), in this stage there is a solution to all problems and conflicts that occur in a performance. In general, this stage contains happy emotions, while in some stories there is an unhappy ending (Freytag, 1981; Harymawan, 1986; Klarer, 1999; MacEwan, 1894; Nuryanto, 2014; Tjahyadi & Al Firdaus, 2022).

Data on the structure of the play was obtained through the staging of the Plays Cino Mburu Celeng, so this study uses qualitative research that is useful for the search for direct and in-depth data on the object being studied to produce descriptive data. The expected data is in the form of written and verbal forms as well as the behavior of the subject observed when performing data dissemination steps for the subject. Descriptive understanding is one of the characteristics of qualitative research that describes certain units or objects that include individuals, groups, institutions, and society. Moleong explained about qualitative research reports that contain data citations to provide an overview of the presentation of data reports that may come from interview transcripts, field notes, photographs, video recordings, personal documents, notes or memos, and other official documents, (2022).

The data sources obtained in this study are primary data sources and secondary data sources. Primary data sources are results that have been obtained by researchers directly from related sources (Sugiyono, 2020). This research primary data was obtained from the results of direct interviews with the parties concerned, namely Mr. Suwaji, Mr. Suwoto who is a senior artist of Sandur Manduro and Mr. Agus as the leader of Sandur Manduro Tanjung Wangi. In addition, Mr. Jamilun as the Village Head of Manduro Village.

According to Sugiyono (2020), secondary data sources are data obtained by researchers not directly, but researchers can be obtained through existing documents or data. Secondary data in this study was obtained from Mr. Agus as the leader of Sandur Manduro Tanjung Wangi. The second is the source of information from Mr. Jamilun as the head of Manduro Village, as well as previous research that is relevant to the research conducted by the author.

Data collection techniques are one of the strategic steps in a research because the main purpose of research is to obtain data. If the researcher does not understand the right data collection technique, it will result in the researcher not being able to produce data that meets the standards that have been set. Therefore, the data collection process is one of the core stages that reflects the ability of researchers to carry out research factually (Sugiyono, 2020).

In the implementation of the research, several data collection techniques are used, where it is treated to find information in a research, so that the data obtained is complete and appropriate. In this study, the researcher observed the real situation of the Cino Mburu Celeng Drama Structure and Symbolic Meaning in the Sandur Manduro Performance using observation, interview techniques, document techniques, and field recording techniques.

Observation is one of the activities carried out by researchers directly to find out the current situation, the existence of the research object, the context, and the meaning during the data collection process (Dr. Umar Sidiq, M.Ag Dr. Moh. Miftachul Choiri, 2019). Observation or observation is one of the effective activities in carrying out a research. This of course affects the data that will be obtained, by observing activities and being able to participate in the implementation process will make it easier for researchers to get data that is in accordance with the research topic. Observation is the most basic method of obtaining information.

The researcher carried out direct observation or observation to obtain data, namely to be present in the Sandur Manduro Performance at Mr. Agus' House, Manduro Village to get data according to the object of the research carried out. Observation and observation were carried out on May 3, 2025, at 18.00 WIB, in Manduro Village, Kabuh, Jombang Regency.

The data that has been obtained is then analyzed using data analysis techniques consisting of: 1) data reduction, 2) validation, 3) data presentation, and 4) abstraction. Data reduction is the first stage carried out by researchers

by searching for information, organizing and combining information that is considered important. At this stage, the researcher can produce irrelevant information and focus on the subject of the discussion. Through data reduction, the researcher obtained a clear picture of the next data collection steps.

This study uses a qualitative descriptive approach that requires data validation. To ensure the validity of the data, the researcher used a triangulation technique. Triangulation is a data validity check technique that utilizes different sources, methods, and times in data collection. The triangulation technique used in this study refers to the concept put forward by Sugiyono (2020).

The conclusions written in this study were obtained from the results of data obtained during the observation and interview process. In this case, the conclusion is also supported by the existence of valid or valid and consistent evidence, then the conclusion that has been expressed is a reliable or credible conclusion. This research can be collected based on 3 activities that have been carried out by researchers, namely interviews, observations, and documentation, both voice recordings, videos and images. After that, the data obtained is filtered, so that things that are considered unimportant can be deleted so that the focus of the research discussion does not widen. Furthermore, data that is in accordance with the focus of discussion in the research follows by using a good explanation so that this paper can be read easily, then if the data is considered complete, then a final conclusion can be drawn.

### 3. RESULTS AND DISCUSSION

#### 3.1 Results

The emergence of Sandur Manduro has not been confirmed at the beginning. According to Mr. Suwoto, one of Sandur Manduro's senior artists, he has been studying Sandur Manduro since childhood, roughly in the 70s. Furthermore, Mr. Suwoto said that Sandur Manduro has existed for a long time, perhaps from the beginning of the formation of this village Sandur art has begun to develop. I have been studying Sandur since 1977 and Sandur Manduro existed long before that. (Interview, February 16 2025)

This was strengthened by the presentation delivered by Mr. Jamilun as the Head of Manduro Village, who stated that Sandur Manduro existed along with the development of Manduro Village. The residents of Manduro Village themselves came from the Arya Wiraraja warriors who were pressed and then hid in the limestone mountain, which until now is known as Manduro Village. The following is Mr. Jamilun's statement, that

Sandur Manduro has existed since the beginning when Manduro Village began to develop. Initially, from Madura art which was brought by the warrior Arya Wiraraja who was the first resident in Manduro Village, there was around the 1500s. Then there began to be immigrants and mingled from the Majapahit kingdom, then they mingled and formed the play Cino Mburu Celeng. (Interview, January 26, 2025)

Based on data (1) and (2) that have been obtained by the researcher, it can be said that Sandur Manduro is a hereditary art from ancestors who according to history they come from the Madura tribe, which then becomes a characteristic of this art. Initially, Sandur Manduro was used as a filler in the ceremonial event, namely Earth Alms, besides that Sandur Manduro was also used as a simple entertainment forum for the local community. Then Sandur Manduro began to develop and began to be active to be displayed in the traditional ceremonies of Manduro Village

Sandur Manduro art uses a daily language, namely the Madurese language. The difference between Sandur Manduro does not only lie in the language used, but there is also a structure of Sandur Manduro plays that are fixed and cannot be replaced. One of them is the Cino Mburu Celeng Play.

The play Cino Mburu Celeng has a series of interrelated plots, where there is a causal pattern that can direct the storyline to the dispute and its resolution. In the play Cino Mburu Celeng, there is a depiction of the story towards the future and does not provide a connection with the past. The story contained in the play tells the story of a person with a background of ethnic Chinese descent who is hunting for pigs in the forest, where the pig will be presented to a woman called the lady, therefore he wants a large piggy bank. The Chinese is looking for someone who can accompany and help him to get a large piggy bank, because he is aware that getting the results that suit his wishes is not easy.

Based on the Pyramid theory put forward by Gustav Freytag, it is the basis used by the researcher to describe the structure of the Chinese Drama Mburu Celeng staged by the Sandur Tanjung Wangi group as follows:

#### 4.1. 1. Expositions (Introduction)

Exposition is the initial stage of a performance, which at this stage contains the introduction of the character and characterization as well as the problems faced by the characters in a performance. In the play Cino Mburu Celeng, it is seen when a Chinese character named Ko Bhing or often called Jaka Kambing who comes from Chinese ethnic descent is expressing his desire to hunt a piggy bank and dedicate the proceeds of his game to the Miss. This can be seen in one of the dialogues as follows:

Jaka Goat : The Nonaaa

Sang Nona : What's wrong my dear?

Jaka Kambing: Father go to the forest, the lady should not sleep well.

Sang Nona : No, this is literate.

"Your Majesty, you are in the woods, you are in the woods.

The Lady: Oh. My father went to the forest to look for piggy banks, I was at home and set up a place.

Jackie Cummings: Who are you?

Miss : Hope to get a fat piggy bank

In the dialogue footage, "The Miss" is delivered by the panjak (musician in the performance). Where it seems as if Jaka Kambing is communicating with "The Lady" but the character is not really in the Chinese Drama Mburu Celeng. In the dialogue line above, it is mentioned about the purpose of Jaka Kambing who is going to go to hunt piggy banks and he has targeted large piggy banks. Jaka Kambing really loves "The Miss" this can be seen from his determination to get large hunting results. In addition, Jaka Kambing's love is also seen in the following dialogue excerpts:

The Miss: My dear.. Jaka

Kambing: What's wrong with you?

Miss: Be careful in the forest, I'll wait for my darling at home. But is it okay for me to call someone to massage my body?

Jaka Kambing: Oh. Oee Miss must be bored at home.  
Can you please miss

In the dialogue excerpt above, Jaka Kambing allows "The Lady" to invite others to accompany her while she hunts in the forest. The action shown by Jaka Kambing is a concern and also an illustration of how much Jaka Kambing loves "The Lady".

This episode can be said to be an Exposition (introduction) in the theory that has been put forward by Gustav Freytag, because it has been explained in that episode the reason why Jaka Goat hunts, and he has targeted his game at a large pig (pig) pig. He presented the proceeds of his hunt to "The Lady" who was waiting for him at home. In addition, in this round, an explanation has been given about the problems faced by Jaka Kambing. The forest explored by Jaka Kambing is not an ordinary forest, because a large piggy bank is the main target. The big piggy bank only exists in the forest that is rarely touched by humans, which is the challenge of Jaka Kambing to get a piggy bank.

The second stage is complication where at this stage it can be said to be an intermediary before entering the climax stage or usually referred to as Rising Action. There is an increase in emotion and a difference in atmosphere in the performance that the actors begin to show, this is done as a sign that soon the peak of the problem will appear (climax). The complication of the sandur performance lies when Jaka Kambing has met a laborer who then helps him to

get the results of the hunt that suits his wishes. This can be seen in the following dialogue excerpts:

Labor : I'm used to the idea of having  
a goat: Oe oe oe, but I want to have a big  
one!  
Labor : A Taste of the Wild  
Boys: How Much?  
Labor : Telong Atos  
Scott: Right? A lot? Don't be tough Labor  
: Three Hundred Thousand  
Jaka Kambing: Okay. cut a hundred  
Laborers : Either bohbbh ojk in the  
cut Jaka Goat :Yes only two oi  
Labor : Three Hundred Thousand (firm)  
Jaka Kambing: Okay, okay Three Hundred Thousand. Cut  
(whisper)

It can be seen in the dialogue that Jaka Kambing tries to minimize expenses but still gets his goal, which is a large piggy bank. The rejection given by the workers to the offer given by Jaka Kambing made the debate and the slow but surely increase in emotions began to be felt by the audience. Despite differences of opinion, in the end Jaka Kambing and Labor found a common ground so as to produce an agreement that benefited both parties. Furthermore, the stages of complications are also seen when Jaka Kambing and Laborer are in the forest, for more details there is a dialogue excerpt as follows:

Jaka Kambing: Where's the big piggy bank  
Labor : There's a big hole in the wall,  
a little bit of a shovel  
Jaka Kambing: Are you breastfeeding? A Man  
Who Is A Man  
Labor : Well, there's a big Jaka  
Kambing: Yaudah let's hurry up, it's made  
rica-rica  
Labor : Where is the bait?  
Jaka Kambing: (groping pocket) Loh no, missing Labor  
: What do you think about it?  
Jaka kagoing: Take it home first Labor  
: Me?  
"Hurry up, don't wait here.

In this scene, an increase in emotion occurs in the workers, it is caused by the Jaka Kambing who leaves the "bait" hunting, where the bait is used to lure the target of the game closer. In addition, Labor also felt annoyed with Jaka Kambing because he had to bear the consequences of mistakes he did not make. Workers had to return to Jaka Kambing's residence, where the distance between Jaka Kambing's house and the forest was quite far. The Worker did not express these emotions to the Jaka Kambing, because he knew that Jaka Kambing was his master now and he had to comply with all his requests. However, the attitudes and behaviors carried out by Labor during the

Journey identifies that he harbors anger towards his master.

The two scenes are set in different places, but even so the plot is still related to each other, so using Gustav Freytag's theory, the researcher classifies the two scenes in the same stage, namely Complication. There is an increase in emotions, a difference in atmosphere and there are dialogues that are intoned louder than before.

The third stage in Gustav Freytag's theory is the climax (the climax of the story). At this stage, there is a tension of conflict that occurs in the play, the tension is conveyed by the actors through dialogue, action and supported by the atmosphere. The peak of the Cino Mburu Celeng play can be seen in the scene of the Laborer trying to catch his hunting target, but Jaka Kambing continues to nag the Laborers to look for a larger piggy bank without taking any action to ease the labor's work. This is contained in the following dialogue excerpt:

Jaka Kambing: Look for the big ones!

Labor : That's it oi

Jaka Kambing: Are you breastfeeding? A Man

Who Is A Man

Labor : Well, there's a big Jaka

Kambing: Yaudah let's hurry up, it's made  
rica-rica

The third stage, the climax (the climax of the story), is often the core of the story. The problems faced by the characters in the play are further elaborated and are at the peak of emotions. This can be seen in the change in the tone of the monastery when the characters are in dialogue, there is also the behavior of the characters that are carried out very energetically and fast movements. The play Cino Mburu Celeng describes the conflict, which lies in the scene of Jaka Kambing and Laborers who are already in the middle of the forest and are looking for pigs as their hunting destination at that time.

The event of hunting a pig is the main conflict in this Chinese Mburu Celeng Play, where the pig that Jaka Kambing wants is a large-bodied pig, while at that time the pig they met was a small to medium-sized pig. Jaka Kambing was annoyed with the workers because they could not immediately find the pig that suited their wishes, on the other hand the workers also felt annoyed with Jaka Kambing because he could only command and nag without helping him to see and supervise his game animals.

Jaka Kambing: Hayyaaa where the  
big piggy bank is

Labor "Please, please The

Ramblings: You're Being Fooled

Labor "Please, please Use the  
bait oi

JACKSON: yes.

In the end, Jaka Kambing read a spell that he thought could summon a large pig. Meanwhile, the Labor took over the pistol that had been brought to shoot and immediately got the pig. After several spell readings carried out by Jaka Kambing, finally the Worker saw a pig that was the size according to Jaka Kambing's wishes, the Worker immediately pointed the gun he was holding to shoot the pig, but what happened was not the Worker who shot the pig but on the contrary, the pig ran towards the Worker and Jaka Kambing. The pig ran towards the two of them because of the bait used by Jaka Kambing. The worker looked panicked at the sudden arrival of the pig heading towards him, while Jaka Kambing looked relaxed and slightly away from the pig that was approaching the bait he used earlier. For more details, the following is a snippet of dialogue on the conflict of the Cino Mburu Celeng Play:

Labor : And then there's the fact that  
I'm going to have to check it out. Hey hey help  
me

Jaka Kambing: No, I don't want to, hurry up  
Kill Me And Have A Meal With A Woman

In this stage, there is a decrease in the emotion of the play, the decrease that occurs also applies to the emotions of the audience. However, at this stage it has not entered into a resolution or settlement. This stage gives the actor time to digest and start finding a resolution point. The actor's actions show that the conflict is starting to subside and towards a resolution of the conflict. The incident can be seen in the scene of the piggy bank that was successfully captured. Jaka Kambing was so happy with the results of his hunt that night that he invited the workers to dance together.

Jaka Kambing: Let's get a healthy check of the piggy bank e

Labor : lyooo ayo, sedhe nyanyi

Jaka Kambing sang a song that was going viral, the song performed had no special provisions, the song was improvised that adjusted to the current conditions. In the scene, the workers danced around the poached piggy bank, in that scene there was a joke where the piggy bank that was initially lying limp helplessly joined in dancing, shaking his head. The scene immediately invited laughter from the audience, the atmosphere relieved the emotions that had been built before.

At the time Jaka Kambing was singing and the workers were dancing around the proceeds, the piggy bank that was originally weak should have been fit again but at the execution on that day the piggy bank actor who was not young asked to pass the scene, because he had run out of breath to continue to the scene of attacking the piggy bank on Jaka Kambing.

The next stage and at the same time the last stage of a performance is Denouement (problem solving). This stage has a conclusion as well as the delivery of a mandate, this can be seen in the performance of the play Cino Mburu Celeng when the piggy bank can be killed by the Labor. Before the piggy bank was killed, there should have been a scene of a piggy bank attacking Jaka Kambing again, but when the researcher saw the appearance of the Chinese Drama Mburu Celeng directly the scene

It was canceled because the elderly piggy bank player had difficulty breathing in the piggy bank mask. Then the scene continues when the piggy bank has been successfully paralyzed by the Labor and the Laborers and Jaka Kambing carry the proceeds of the hunt.

The solution to the problem of the Chinese Drama Mburu Celeng can be seen when the piggy bank hunted by Jaka Kambing and Laborers has been successfully conquered, Jaka Kambing seems satisfied with the results of the hunt, and the Laborers also seem happy when the wages given by Jaka Kambing are in accordance with their initial agreement before starting hunting. The following is a snippet of dialogue delivered by Jaka Kambing and Buruh at the end of the Cino Mburu Celeng Play:

Jaka Kambing : "Thank you you can bake  
And eat this piggy bank with the lady. Big and looks delicious for sure" Jaka Kambing

Worker : "Alhamdulillah, suwon suwon. Ya  
Allah olle pesse raje"

From the excerpt of the Jaka Kambing and Labor dialogue, it can be seen that both sides benefit. Jaka Kambing gets the hunt results according to his wishes, namely a large piggy bank. Likewise, Laborers also felt benefited because they had received wages to accompany Jaka Kambing to hunt according to the initial agreement.

Every final performance of Sandur Manduro the actors say goodbye. At that time, the researcher invited the Sandur Manduro Tanjung Wangi group only to present the Mburu Celeng Cino Play, so that at the end of the performance of the Cino Mburu Celeng Play, he said goodbye to the entire audience and at the same time thanked him. This gives a warm impression and there is a special emotion for the researcher.

#### 4. CONCLUSION

Based on the results of the research and discussion conducted by the researcher in the thesis entitled "Study of the Structure of the Play and Symbolic Meaning in Cino Mburu Celeng in the Performance of Sandur Manduro", it can be concluded that the play is one of the plays in the art of Sandur Manduro which comes from Manduro Village. Where according to Gustav Freytag in the play has a performance structure of Exposition, Complication, Climax, Reversal, and Denouement. It started with Jaka Kambing who wanted to hunt a piggy bank, then he met a worker who was willing to accompany Jaka Goat to a piggy bank with an agreed reward. However, in the middle of hunting the piggy bank, there was a problem that Jaka Kambing then handed over entirely to the workers. The worker is willing to help according to his duty and has exerted all his ability to hunt so that his master gets what he wants. at the end of the Cino Mburu Celeng Play, Buruh and Jaka Kambing get something fun and make their hearts happy.

## AUTHOR CONTRIBUTIONS

Author 1 Badi" Maulana Sari is a student in the S1 Sendratasik Education study program at Surabaya State University who is currently teaching a thesis course. This writing must be completed as required for graduation, of course this writing provides thoughts and ideas.

Author 2 Dr. Autar Abdillah, S.Sn., M.Si. is a thesis supervisor from the Bachelor of Music Arts study program, Surabaya State University who is tasked with evaluating and guiding this writing.

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