

Tension Dramatic Abdulmuluk Jauhari and the Function of Dul Muluk Theater Performance in Palembang

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Abstract. This research was motivated by the dul muluk theater performance with the play Abdulmuluk Jauhari in Palembang City. This type of research is qualitative research using descriptive analysis methods with dramaturgical theory approaches, dramatic tension, and the function of dul grandiose theater performances. Data collection techniques are carried out by: observation, literature study, interviews, and documentation. The focus of the problem in this study is two formulations, namely: One: Teater dul muluk in the play Abdulmuluk Jauhari in Palembang viewed from the perspective of dramaturgy tension dramatic, Two: How is the function in the performance of theater dul muluk play Abdulmuluk Jauhari in Palembang. The results of this study seek to explore and analyze dramaturgical studies in terms of dramatic tension contained in Abdulmuluk Jauhari's play, and the function of dul muluk theater performances for the lives of Palembang people.

Keywords: Tension Dramatic; Performance Function; Dul Muluk Theater; Abdulmuluk Jauhari Play.

INTRODUCTION

Palembang's traditional arts, which have patterns and varieties with various variations, are the nation's priceless cultural heritage and therefore need to be preserved. Traditional theatre is regional theatre that has lived, developed, and been taught for generations through generations, usually orally (Bandem & Murgiyanto, 1996, p.17). Dulmuluk Theater that lives and develops in Palembang from the tradition of reading poetry in front of its listeners in the form of Teater Ujar or Teater Mula, which is the adventure story of Abdul Muluk by Wan Bakar, a trader of Arab descent. Over time, the reading of the story was accompanied by demonstrations, by several people plus musical accompaniment and then staged.

Historically, the origin of Dulmuluk Theater began with literary art (poetry reading) that developed in the community of Palembang City, South Sumatra around 1854. Rampan states that etymologically the verse comes from the Arabic syu'your which means feeling. The meaning of poetry is derived from the word sha'ara which means to sing. Poetry is also a storytelling poem, so in general, poetry is continuous. The verses are verses that tell a coherent story by emphasizing the content rather than on the structure of the beauty of sound and sound presented in the verses (Rampan, 2014, p.53).

Dulmuluk Theater performance was at its peak in the 1960s and 1970s. At that time there were dozens of Dulmuluk Theater groups in various places. Dulmuluk Theatre is also known

as Johori performance, the term Johori comes from the name of the main character whose full name is Abdulmuluk Jauhari. The recitation of this poem is usually to enliven the celebration, which is the night before the alms, to entertain those who work preparing the next day, or the night before circumcision is held, because it will entertain people who work or accompany the child to be circumcised (Dalyono & Saleh, 1996, pp. 27-28).

The theme raised in Dulmuluk Theater is a theme based on dichotomous classifications that are traditional and non-traditional. According to Nurgiyantoro, traditional themes are themes that refer to the same theme, in the sense that it has long been used and can be found in various old stories (Nurgiyantoro, 1994, p.78). Traditional themes, though varied, may be said, always have to do with issues of truth and evil (Meredith & Fitzgerald, 1972, p.66). In general, traditional themes are favored by people with any social status, anywhere, and anytime. This is because basically everyone loves the truth and hates something that is the opposite, (maybe even possible) including people who are actually not classified as good.

The theme raised in Dulmuluk Theater in his play Zainal Abidinsyah is a traditional theme, because it is lifted from an old literary work, namely Abdulmuluk Jauhari's poetry which is developed again into today's theater. Zainal Abidinsyah's play prioritizes social themes, namely his views on the world of education, parental advice and advice, obedience to parents, loving and appreciating the meaning of loyalty,

and not forgetting religion because religion is a guide to lead goodness.

The main theme (major theme) is the main meaning of the story that is the basis or general basic idea of the work (Nurgiyantoro, 1994: 82). The main theme (major) contained in Zainal Abidinsyah's play is the theme of education, the main theme was chosen because of concern for the next generation who do not prioritize education, because education is a provision of life for the future if they become intelligent, trustworthy, and dignified leaders. . In addition to the main theme of Zainal Abidinsyah's play, there is an additional theme (minor theme). Minor themes are meanings that are only found in certain parts of the story (Nurgiyantoro, 1994, p.83). The additional (minor) theme is a romance between Zainal Abidinsyah and the princess who is presented in the conflict against the Hulubalang character. Thus, the theme raised in Zainal Abidinsyah's play has two themes, namely the main theme (major theme) and additional themes (minor theme).

Plots are story events that emphasize causality (Forster, 1970-1927, p.93). The plot of a story must be unity. Between one event and another, between the events told first and the later, there is a relationship, there is a nature of interconnection. The connection between these events should be clear, logical, recognizable and timely, regardless of its place in the text of the story which may be at the beginning, middle or end. A plot that has the nature of wholeness and cohesiveness, of course, will present a story that is complete and cohesive (Nurgiyantoro, 1994, p.142). To obtain the integrity of a dramatic plot, Gustaf Freytag suggests that a plot must consist of exposition, complication, climax, resolution, and denouement (Harymawan, 1993, p.18).

In addition to plot analysis, this study discusses the functions contained in dulmuluk theater performances, that there are several functions, such as: personal entertainment functions, aesthetic presentation functions, educational facilities functions, entertainment or spectacle functions and economic facilities functions. Anthropological theory of function according to Merton's thought (in A. Manners & Kaplan) suggests the theory of function is divided into two, namely; manifest functions and latent functions (visible functions and covert functions) in an act or cultural element. The manifest function is an "objective consequence" that contributes to the adjustment or adaptation of the system desired and realized by the participants of

that system. In contrast, latent function is an "objective consequence" of a cultural matter that citizens neither want nor realize (2002, p.79).

From the phenomenon proposed, that this study, aims to obtain the results of the analysis of the Plot of the Play, and the results of the analysis of the performance function. With the formulation of the problem: one: How is the dul granuk theater in Abdulmuluk Jauhari's play in Palembang viewed from the perspective of dramaturgy tension dramatic, two: How does it function in the theater performance of Abdulmuluk Jauhari's play in Palembang. The results of this study seek to explore and analyze dramaturgical studies in terms of dramatic tension contained in Abdulmuluk Jauhari's play, and the function of dul muluk theater performances for the lives of Palembang people.

METHODS

Qualitative research methods are research methods used to examine natural object conditions (as opposed to experiments) where researchers are the key instruments, data collection techniques are carried out in combination, data analysis is inductive and qualitative research results emphasize meaning rather than generalization (Sugiyono, 2008, p. 1).

This study discusses "Tension Dramatic Abdulmuluk Jauhari And The Function Of Dul Muluk Theater Performance In Palembang" in the aspect of dramaturgy studies (tension dramatic) and the function of performance, using a qualitative research method approach, must really observe using recording equipment in the form of mobile phones or cameras for recording photos or videos, in order to make it easier for researchers to get accurate and reliable data in qualitative research. So as to make an accurate and systematic picture of dramaturgy (tension dramatic) and the Performance Function of Dul Muluk Theatre in Palembang.

Data collection techniques are the most strategic step in research, because the main purpose of research is to obtain data. Without knowing data collection techniques, researchers will not get data that meet the established data standards (Sugiyono, 2008, p. 62).). Data collection techniques in this study discuss the study of Dramaturgy (tension dramatic) and the Function of Dul Muluk Theatre Performance in Palembang through the stages of observation studies, interview studies, and documentation studies.

Research design is a research design that will be used in answering the masalah formulation. In a design, it usually explains a formulation that has been collected through field information as an effort to increase the validity of the research. Data analysis is the process of systematically searching and compiling data obtained from interviews, field notes, and documentation, by organizing data into categories, breaking it down into units, synthesizing, arranging into patterns, choosing which ones are important and what will be learned, and making conclusions so that they are easily understood by oneself and others (Sugiyono, 2008, p. 335).

RESULTS AND DISCUSSION

A. Results of Plot Analysis (Zainal Abidinsyah's Play)

The concept of Dramaturgy in this study is very necessary to dissect dramatic tension in analyzing the plot. Dramaturgy is an absorption or levy from the Dutch dramaturgie which means teaching about the art of drama or from English dramaturgy which means the art or technique of writing plays and presenting them in the form of theater (Harymawan, 1993, p.iii).

A dramatic structure is a unity of events consisting of parts containing plot elements. Plots are story events that emphasize causality (Forster, 1970-1927, p.93). Furthermore, according to Sapsiria, plot (storyline) is a series of events that are connected to each other by the law of cause and effect. The plot is arranged by the author with the aim of expressing his thoughts in a distinctive way. This disclosure is through a good interweaving of events so as to create and be able to drive the storyline itself (2006). This series is structured and maintains the continuity of the story from beginning to end. Furthermore, Aristotle said the trilogy knows three entities in drama, namely the unity of time, the unity of place, and the unity of events. All three are absolute requirements in making scenarios (Harymawan, 1993: 21).

1. Exposition

The initial stage or exposition in Zainal Abidinsyah's performance to the audience to get an idea of the play he watched, and so that they (the audience) were involved in the event. In this stage, the things that the author introduces to the audience involve the introduction of the characters, the problems faced, and also the

introduction to the situation faced by the characters. The depiction depicted in the story is contained in the song kiso or bekiso (standard structure) as a narration or prologue that is heard to the audience in the form of singing sung by a developer from backstage, so that it is not visible to the audience and accompanied by climbing music, consisting of four people, namely violinists, accordion players, jidor drummers and gongs. After the kiso was sung, a tribute was held to the host who held the celebration and to the audience present by the performers of Dulmuluk Theater. Greetings and respects by performers in Dulmuluk Theatre are called bermas (standard structure). Bermas is the opening greeting at the Dulmuluk Theater performance in every performance. This Bermas is an expression of respect to the audience, viewers, listeners in every community who witnessed it.

2. Complications

Complications are storylines and complications begin to occur which manifest into a tangle of events (Harymawan, 1993, p.19). The second stage is the scene after the introduction, which is a dream scene with a royal atmosphere but the depiction in the dream uses a natural or forest setting. At this stage it begins to cause problems or complexities to present a conflict from the characters. The emergence of complexity manifested in the interweaving of events. This happens due to the desire and interaction by the characters, which allows complications or complexities to occur. Complications in the story of Dulmuluk Theater are needed to create conflict because of the causation of the characters who are antagonists and protagonists. It is in this scene that the problem really moves towards complexity, and towards a climax.

This scene is the scene of Zainal Abidinsyah dreaming of meeting a beautiful princess and being chased by Hulubalang or robbers from the forest. The princess seemed to be in a state of distress and fear. Then Zainal Abidinsyah tried to help him. The plot behavior reaches a level of complexity in this scene, when problems arise over the characters. Conflicts of interest are also beginning to be seen and open, and must find a way out. This situation is a picture of the situation in the forest when a princess is hit by a complicated problem.

3. Climax

The climax is the culmination of the practice of the event reaching its culmination point. At this

point all problems will be unraveled and get an explanation through character behavior and through dialogue delivered by the role (Harymawan, 1993, p.19). It can be said that at this stage the groove has reached its culmination or peak point. So the plot has reached a climax point in terms of the complexity of the problems in the play.

At the climactic point, the conflict occurs in the scene of Zainal Abidinsyah which was originally depicted at the stage of complications. Zainal Abidinsyah fought against Hulubalang's lust to get a beautiful daughter. In his dream, he saves a princess who is trying to save herself from the antagonist role, namely Hulubalang or robbers contained in his story. But Zainal Abidinsyah managed to save a beautiful princess until the princess survived Hulubalang's hunt.

At this stage, the climax that occurs or the cause of the conflict between the character Hulubalang (antagonist) and Zainal Abidinsyah (protagonist) is only described once. This is due to compaction in building conflict. Despite this, the element of conflict that is built remains in the show. After that there is a climactic drop or a decrease in tension.

4. Resolution

Resolution is a decrease in the emotion of the play. This decrease not only applies to the emotions of the play but also to lower the emotions of the audience. This resolution also serves to give the audience time to reflect on what has been watched (Harymawan, 19993, p.19). At this stage the storyline begins to move downhill. The stage where bright spots began to be found for the solution to the problem. This stage is commonly called the anti-climax stage. At this stage, the complexity of the problem begins to be unraveled. Problems begin to find a way to solve them.

This stage occurs in the royal atmosphere, after Zainal Abidinsyah wakes up from his sleep, he realizes it is just a hallucination, which is actually the purpose of Zainal Abidinsyah's life is to study in a foreign land to prepare him to become a leader in the kingdom or as the sole heir. There is also the question of King Bermansyah to Ananda Zainal Abidinsyah what is the purpose in his life. Then the empress gave a message or mandate to Ananda Zainal Abidinsyah that in life do not forget religious teachings, because religion is a guide in guiding goodness.

5. Denouement

Denouement is the completion of the play,

either ending happily or in suffering (Harymawan, 1993, p.19). This stage is the final stage of a plot, the end of the series of stories, and the end of various tensions that occur throughout the story. This section contains how the story ends, or describes how a story ends. How a story is resolved is, in many ways, determined (influenced) by the relationships between the characters and the conflicts (including climaxes) that are raised. In the classical theory derived from Aristotle, story completion is divided into two kinds of possibilities: happiness "happy end" and sadness "sad end" (Nurgiyantoro, 1964, pp.145-146).

From the description above, the solution that occurs in Zainal Abidinsyah's play is to end with happiness (happy end). This part has been concluded from the whole story from beginning to end, namely finally Zainal Abidinsyah was given permission to study in a foreign country to get education for provisions later he succeeded his father's royal throne and as the sole heir Zainal Abidinsyah wanted himself to be a role model who was respected and liked by the community. He always used advice from Zainal Abidinsyah's parents because he was able to get to a foreign country thanks to the guidance and support of his parents as educators or non-formal teachers in the family.

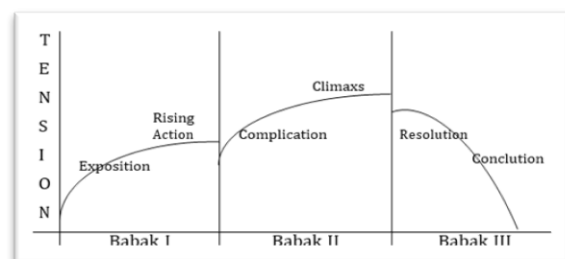


Figure 1. Garis action (tension dramatic)
(Brander Mathews, 1852-1929) (Harymawan, 1993, p.20).

B. Results of Function Analysis of Dulmuluk Theatre Performance

1. Personal Entertainment Functions

Apart from being a public spectacle, players can also enjoy dulmuluk theater as personal entertainment for their own players. This can be observed when the player is playing his role, by being watched by the crowd, the player feels proud so that the actor's expression increases expressively. Such excitement can only be felt by the performer himself, especially if the performer knows that the audience comes from afar and

even the audience comes as his fans or idolizes the actor.

As experienced by the actors who acted in the theater performance Dul Muluk, the actors expressed their expressions of joy when playing their roles on stage. The actor expressed his seriousness in art, he also felt very proud to play a role in the theater performance of Dul Muluk. Likewise, Mr. Elyas as the director and theater leader of Tunas Harapan expressed his seriousness when giving directions to the actors. All performers or actors are given direction to show the best performance to the audience. The actors and directors also feel proud to be able to preserve the cultural assets of the original regional arts of South Sumatra, namely as one of the traditional theater arts that exist and develop in Palembang, South Sumatra.

Express expressions of joy for his own enjoyment, usually through the character he plays or through the content of his work. Content is something that is captured through form or form, or what is perceived through observed form (Sarwanto, 2008, p. 210). If the audience listening to panjak music captures a sad impression, that sad impression is called content. If the audience captures the impression of the loyalty of the character Hadam (servant) keeping the figure of the King in his sleep, that value is also called content. If the audience captures the tense impression played by Hulubalang, who plays a robber in his story, it can also be called content.

Even though players get results that are not in accordance with training, transportation, time, and so on, players still play their roles well and feel happy to be able to perform at Dul Muluk Theater. Besides feeling special, he is also sure that he will get blessings from the local community who attend and watch the Dul Muluk Theater performance. This is an inner satisfaction for the performer or actor of Dul Muluk Theater.

2. Aesthetic Presentation Function

Aesthetic experience does not only deal with the beautiful, but contains a broad meaning, can mean tense, moving, adorable, disgusting, pleasant and so on (Soetarno, 1998, p. 55). Aesthetic function is in the realm of taste or feeling. Feelings essentially have a characteristic that is essentially cognitive in nature because they are the same object as other knowledge (Murtana, 2010, p. 194). The aesthetic function of works of art for society can be dominant or primary but can also have secondary properties. Furthermore, the primary or secondary nature of the aesthetic function of art depends on the point of view of

society and the cultural system that underlies civilization and its mindset (Murtana, 2010, p. 197). This means that a certain art form, for example the entire series of events of a play held by a director with the support of other elements that make up the art as a unified performance of Dul Muluk Theater, can optimally be understood as an aesthetic expression.

Dul Muluk Theater performance in addition to functioning as a means of ritual and personal entertainment also serves as an aesthetic presentation that can be observed and lived from its performance. The aesthetic value of Dul Muluk Theater performance can be observed from its artistic elements and its work. Artistically it includes stages, stage decoration sets, and property decoration sets used by characters in Dul Muluk Theater performances.

Through his work, Dul Muluk Theater includes the order of presentations, such as; characterization, music, makeup and clothing, narration played to the audience in the form of (tembang kiso), salutes in the form of bermas (dance combined with singing as an opening greeting or tribute to the host or who has a celebration, invited guests, and the audience), The theme presented at the stage, the closing greeting in the form of Bermas (closing greeting as an expression of gratitude to the host or those who have the blessings, invited guests, and the audience) are all presented as attractive as possible so that their inner satisfaction can be fulfilled. The motivation of the developer of aesthetic sense is not solely to get money, but is done because of talent and hobbies and self-awareness to participate in preserving traditional arts in Palembang.

Dul Muluk Theater performance on the other hand can provide an aesthetic experience because by seeing, hearing, and experiencing all elements as a whole, the audience will get an aesthetic experience contained in the performance. The ability of artists to express their respective roles can also provide an aesthetic experience for the audience or connoisseur.

The audience, on the other hand, no longer looks at the content of the story that will be presented but is more interested in the maximum performance of the players (really devoted to their abilities), and their idol players who will become the characters of the story. The appearance of these idol players is a guarantee of the spectacle that will be presented. For example, the main character is played by his idol. Then every movement, sound, acting will be very

memorable on the audience in a story.

3. Function of Educational Facilities (Education)

Dul Muluk Theater performance contains cultural values, especially moral messages that can be a guide and guide for the lives of its people. Dul Muluk Theater performance is considered successful if its function as a guide and spectacle can be presented in a balanced and harmonious manner. Guidance leads to the realm of education (pedagogical). On the other hand, the performance of Dul Muluk Theater, which is also an order, shows the direction of its function as an intermediary to convey its policy message.

Dul Muluk Theater has aspects of attraction that are beyond the initial theater as it has been presented in the form of a stage, the story is visualized verbally in the form of characterizations, scenes, music, costumes, so that the public becomes very interested. Dul Muluk theater performance, which has become popular among the public, is the right medium to convey messages or missions expected by interested parties.

The direct delivery of moral messages, so to speak, is identical to the way of describing character characters that are telling, explanatory (Nurgiyantoro, 1994, p. 335). This means that the moral that is to be conveyed, or taught, to the audience is done directly and explicitly. The player in this case, seems to be an educator or educates the audience directly to give advice and advice.

Social reality expressed through imaginary characters can provide vivid images (Murtana, 2010, p. 178). Judging from the process, the player can be said to be an educated or intellectual person. In this regard, Gramsci attaches importance to the distinction between "traditional" and "organic" intellectuals. Traditional intellectuals are those who occupy scientific, literary, philosophical and religious positions in society, including universities, schools, media, religious, medical institutions, publishers, and law firms. They can come from different and independent backgrounds such as status, position, and function, regardless of class commitments or ideological roles (Murtana, 2010, p. 178).

A character or actor in Dul Muluk theater acts as an educated person or intellectual where he can act as an educator or teacher who can convey a good moral message to the supporting community. The educational message or moral message in the performance of Dul Muluk

Theater presented at the performance, in the form of an invitation to the community to oblige the next generation to carry out the highest education conveyed through character dialogue in the Dul Muluk theater. Some snippets of dialogue that have been delivered by theater figure Dul Muluk contain moral messages or educational messages that lift or encourage by providing motivation to heed education and give hope to the next generation because good education is a guarantee of the future of the nation and state.



Figure 1. Dulmuluk theater performance serves as a means of education (Nugroho Documentation, 2022)

4. Entertainment Function (Spectacle)

The final goal of a play is the audience. So it is also true that John E. Dietrich stated that drama is a story of human conflict in the form of dialogue projected on stage using conversation and action in front of the audience (Harymawan, 1993, p. 193). The reasons people go to watch are: to laugh, to cry, and to be thrilled because they are moved. As an individual, for example, we feel awkward, hesitant to laugh, to cry at the sight of everyday events. In the time of being a spectator, such spontaneous emotional attitudes actually become more courageous, without hesitation laughing at the love of the story and crying following the story. Brecht said the noblest function of art in general, and theatre in particular, is to entertain people.

Theatre means producing events between people, both precarious and designed, and the presentation is meant to entertain. At least this is what we are meant to do when talking about theater, whether it is old or new (Brecht, 1980, p. 251).

When the entertaining function is ignored, according to Brecht, for example as a moral message, then the prestige of the theater becomes trampled. This does not mean that moral issues

should not enter the theater, but that things that deal with morals should be something fun, or something that entertains the audience. The main purpose of the audience going to the performance hall is so that he can be entertained by the theatrical performances he watches (Dimiyati, 2010, p. 22).

As a show very closely and communicatively with the audience. The audience, who are already very close to the spectacle, did not hesitate to come all the way to the venue where the show was held. Because of the fun of watching that has been carried away by the story presented, finally they forget their difficulties or problems. This kind of thing is very communicative with the audience, and is a mass communication medium that has a social function, as well as entertainment and spectacle for many people.

The function of Dul Muluk Theater as entertainment can have a broader understanding. Entertainment in this case can mean entertaining or fun. Meanwhile, the community also gets its own satisfaction by participating in the Dul Muluk theater performance. Dul Muluk theater performances are in great demand by the public. Dul Muluk's performance is also not solely enjoyed only seen, but is directed to invite the audience to become actors by participating directly in the performance.

As revealed by one of the audience he felt very happy watching Dul Muluk, he could also momentarily forget the problems that were being faced in his family and he also idolized the figure of Hadam who acted as an entertainer or joke, because with that joke Dul Muluk theater was loved by the public. As one audience member said that the role of jokes is more highlighted in Dul Muluk's theater performances today, it is intended to attract the audience's interest and attention to Dul Muluk's theater performances. There is no element of satire, insult, or even reproach, everything is just entertainment that is intended to make the audience feel entertained and make the performance power more interesting to watch. Palembang people also consider this kind of thing called jokes in Dul Muluk Theater which means joke or joke.

5. Functions of Economic Means

In addition to functioning as entertainment and aesthetic presentation functions, Dul Muluk theater also functions as a means of economy or earning a living. This is in accordance with its function where the Dul Muluk theater as a means

to find rizki or can be called the artist lives from performances received from responders or who have hajat. Even the nickname of the artist became his profession and survived by art.

The Dul Muluk theater performance presented is always watched by the crowd. The appearance of the characters on stage is an interesting concern. Every now and then Makdayang and Hadam actors who give jokes come down from the arena. This kind of thing is common in Dul Muluk performances such as at events the night before or after the wedding, because artists live in the midst of society which is a source of wealth for Dul Muluk artists. This phenomenon makes Dul Muluk's performance even more interesting, because the actors and the audience merge into one in the show and the audience is also part of the show.

Along with its development, Dul Muluk theater is packaged more attractively with changes in some of its supporting elements. Players who used to be played by men can now be played by women, music is added with several instruments such as keyboards, bass, and drums, equipped with a sound system, more interesting and eccentric clothing, stage and lighting, besides that the elements of jokes are more thickly shown. This is done to add aesthetics to Dul Muluk's performance in order to achieve the preservation of Dul Muluk and motivate the next generation to participate in preserving Dul Muluk's theater art.



Figure 2. Dulmuluk theater performance serves as an economic means (Nugroho Documentation, 2022)

CONCLUSION

From the results of the discussion that has been discussed, it can be concluded, that: The concept of dramatic tension is used in analyzing the dramatic structure contained in Zainal

Abidinsyah's script, consisting of: exposition (introduction), complications (leading to conflict), climax (peak of problems / conflict), resolution (decreasing tension), denouement (ending of a story, can be happy ending or sad ending).

The concept of the function of performing arts used in analyzing this study consists of five functions, namely: the function of art as a means of personal entertainment, the function of art as a means of aesthetic presentation, the function of art as a means of education (education), the function of art as a means of entertainment (spectacle), the function of art as an economic means. The function of personal entertainment is intended for performers or performers in Dul Muluk Theater, where inner satisfaction can be fulfilled because he considers to be the most special person when he performs in his performance. The function of aesthetic presentation is a function whose aesthetic value can be observed from its artistic elements and work. Artistically it includes stages, stage decoration sets, and property decoration sets, musical arrangements, and clothing makeup that characters use as aesthetic forms.

The function of educational facilities is a function that contains moral messages in the form of invitations or motivations to the community which can be observed through dialogues delivered by actors / figures contained in the play script that reminds the importance of education for the next generation because the provision of education is a guarantee of life in the future. The function of entertainment (spectacle), intended the last purpose of a drama performance is the audience, the audience is also part of the performance, because there is no boundary between the audience and the performers who merge into one in the unity of the show. In addition to its function as personal entertainment, aesthetic presentation function, educational function, entertainment function (spectacle), Dul Muluk Theater also functions as a means of economy or earning a living. This means that

artists live in the midst of their supporting communities as intermediaries for sources of wealth or art to support artists.

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