

Dramaturgical Design Based on The Legend of Dideng Puti Dayang Ayu from Rantau Pandan

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Dideng is an oral art from Rantau Pandan Village whose existence is of concern due to the lack of regeneration. In fact, Dideng art has theatrical, musical and gestural power. The content of Dideng is the legend of Puti Dayang Ayu which has great dramatic potential. Designing a performance concept (dramaturgical design) based on the legend of Puti Dayang Ayu is an effort to revitalize and develop Jambi's dramatic arts. This research aims to find dramatic material to then reassemble into a dramaturgical plan based on the legend of Dideng Puti Dayang Ayu. This research uses a qualitative method with a case study approach. The data collection techniques used were interviews and observation. Data analysis was carried out using three analytical tools, namely data reduction, data presentation, and drawing conclusions. The results achieved from this research are 1). Dideng is a means of entertainment for the people of Rantau Pandan village which does not yet have a good regeneration of speakers. Therefore, creativity is needed to create Dideng in more attractive packaging. 2). The Dideng text was passed down orally so it does not have a standard story. Each speaker has their own version of the story. Therefore, the preparation of the story is adjusted to the dramatic needs of the story. 3). The writing of this play was motivated by the dramatic vision of "rationalization of legend". The main theme is broken promises and is structured in an aristolelian episodic plot.

Keywords: dideng puti dayang ayu, rantau pandan, design of a dramatic play

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INTRODUCTION

The art of speech is a product of oral culture which is an expression of society's culture. The way this art is spread is through word of mouth (Hutomo, 1990:1). As part of oral culture, the art of speech is vulnerable to extinction and being lost to history because it is not properly documented. Efforts need to be made to save it through other art media so that the art of speech continues to exist in every era. Efforts to save the art of the past so that it can be rearranged into a new form that is appropriate to the times is the work of dramaturgical reconstruction (Irianto, 2023: 27). The art of speech, which was initially only stored in people's memories, can be well documented through works of art. Cultivating spoken arts has advantages compared to efforts to write spoken arts into written texts, because performing arts make spoken arts more embedded in people's memories and can be enjoyed by the next generation. The development of traditional arts in more attractive packaging is an effort to support the process of cultural advancement (Trisnawati and Gusman, 2023:325).

One of the spoken arts traditions that requires a process of transferring vehicles to remain sustainable is Dideng's spoken arts. Dideng is a spoken word art that originates from Rantau Pandan Village, Jambi Province. The word Dideng comes from the meaning of telling or speaking (Jariah in Fitri, 2021: 49). Dideng was registered as one of Indonesia's Intangible Cultural Heritage in 2019 (Ramadhan and Murniati, 2022:2). Initially, Dideng art became a means of entertainment that was very popular with the public, which is why Dideng art was often displayed at various community events, such as weddings, circumcisions and even rice planting events. In its heyday, people always felt at home sitting for a long time listening to Dideng's singing. However, as time progressed, Dideng art began to have difficulty meeting the aesthetic needs of society. Foreign cultural intervention has changed the standardization of people's tastes, so that people are bored and want something new and interesting to watch. Therefore, revitalization efforts are very important to be carried out immediately. Revitalization is a series of planning and restructuring actions to be readjusted to needs (Satriya, 2006:42). Revitalization is a preventive and effective solution for development and regeneration (Dipoyono, 2018: 114).

Dideng art departs from the legend about the love story between Dang Bujang and Putri Dayang Ayu. This complicated and tragic love story produces a beautiful and entertaining singing song, especially

for the people of Rantau Pandan Village. Dideng's singing, which contains expressions of sadness, comes from the feelings of Princess Dayang Ayu, who was forcibly expelled from the kingdom because she was considered to be disrupting the smooth running of the event. To express her sadness, Putri Dayang Ayu decided to travel alone. Dideng has the power of story, rhythm and movement motivation, so it has great potential to be realized in a complex form of performing arts or can be said to be a total theater format (Jeno, Arshiniwati and Trisnawati, 2023: 433).

The process of preserving traditional art must be elaborated with good research, so that traditional art can be developed better. This development process must be carried out responsibly, meaning that the traditional art that is developed still adheres to customs that have been maintained for generations. This revitalization effort is in accordance with the recommendations of the Government of the Republic of Indonesia through Law (UU Nomor 5 Tahun 2017), that the advancement of culture can be carried out by developing cultural objects, one of which is Dideng speech art. This research is also in line with the vision and mission of Jambi University as stated in in the aim of Jambi University, namely preserving and enriching national culture.

The art of spoken language needs special attention in order to preserve its value, because it needs a new entity that is realized through creativity. This new entity is expected to be able to answer the challenges of the times and meet the aesthetic needs of society. Therefore, this research tries to develop a concept for works originating from Dideng art from Rantau Pandan Village. The conceptual design of this work still maintains the speech pattern, because this pattern has become a characteristic of Dideng art. Apart from that, Pudentia (2000: 1) also explained that the art of speech is not just narrative but the concept of cultural inheritance.

RESEARCH METHODOLOGY

Research Forms and Strategies

The form of research used is qualitative research, namely research that produces scientific work and applications in works of art by using or examining descriptive data in the form of written or verbal data from people or observed behavior. In accordance with the object of this research, it includes case research, namely a careful and intensive exploratory and analytical study of a social unit in the form of individuals, families, institutions, cultural groups/community groups (Kartini Kartono, 1990). Qualitative research is an effort to find the truth from

symptoms of overt and covert behavior (Habsy, 2017: 91).

Meanwhile, the approach used is a fixed case study, a fixed case study is a more focused form of data collection based on research objectives and requirements (Sutopo, 1988). Because it is a case study based on the study of certain aspects with a design that has been determined before entering the research arena.

Data Source

In order to obtain information data related to the problems and objectives of this research, the data sources used were informants and field surveys. The first data source is the informant. Informants are people who are used to provide information about the situation and conditions of the research setting (Moleong, 1990). So an informant is a person who is seen as knowing and mastering the problem that the researcher will study and is willing to provide information to the researcher. The second data source is written sources. Written sources are data sources obtained from the results of studies of written sources, such as books, archives, magazines and newspapers that are relevant to the problem being studied.

Data Collection Technique

In accordance with the research objectives, the data collection technique here is operational which is used by researchers to obtain the required data. The data in this research was obtained in the following way:

The first data collection technique is interviews. Interview An interview is a conversation with a specific purpose. This conversation is carried out by two parties, namely the interviewer who asks questions and the interviewee who provides answers to the questions (Lexy J. Moleong, 1990). Interviews in this research were conducted in depth and informally, in-depth interviews were interviews conducted in detail to obtain data related to the research, while formal interviews were informal interviews, namely interviews conducted informally in the sense of being carried out anywhere, by anyone and in any circumstances.

The second data collection technique is observation. Observation in this research is the activity of observing the research object. This observation is carried out to obtain as much data as possible related to the problem/focus. This research observed the folklore Dideng Dang Ayu. The third data collection technique is literature study. Research literature study which aims to collect data and information

with the help of books related to this research topic.

Sampling Techniques

The sampling technique is an activity to decide who and how many people will be asked for information so that informants in qualitative research generally take smaller samples and tend to choose "purposive sampling". Likewise, in this research, sampling techniques were used.

Data Validity

In qualitative research, there are several ways to increase the validity of data, including using the data triangulation technique. Triangulation is a data validity checking technique that utilizes something outside the data for checking purposes or as a comparison of the data obtained (Moleong, 1990). By using triangulation, it is hoped that the validity of the data will be met, the data is sought from various sources, then the data is tested and compared with each other so that it will produce data that is truly valid.

Data Analysis

In this research, researchers used a type of data analysis called an interactive analysis model. This data analysis consists of three main components that are interconnected and must be truly understood by researchers, namely: The first analysis tool is Data Reduction. Data reduction is the process of selecting, focusing, simplifying and abstracting rough data in field notes. This process occurs continuously throughout the research.

The second analysis tool is Data Presentation. Data presentation is a process of assembling information, organizing data and conveying it so that a conclusion can be drawn. The first analysis tool is Drawing Conclusions. Drawing conclusions is drawing conclusions from research results. If there are difficulties in drawing conclusions, the data analysis process is repeated again until the data is correct and of good quality.

The first stage of analysis was carried out by eliminating the same data, such as similar stories from several speakers (Dideng's sources). Apart from that, data reduction is also used to select and focus on interesting data, such as the development of stories from Dideng speakers. The next stage is presenting the data so that the overall analysis can be described. The data presentation stage is carried out by compiling the analysis results into narrative form. The next stage is an interesting conclusion from the analysis by summarizing the various narratives into one complete sentence. After that, the conclusions obtained were used as a basis for

designing the dramaturgical of the story art Dideng Puti Dayang Ayu.

RESULT AND DISCUSSION

Dideng in the Rantau Pandan Community

Dideng's spoken art is a cultural product that is used as a means of entertainment for the people of Rantau Pandan Village, Bungo Regency, Jambi Province. Rantau Pandan Village is part of the Batin tribe culture which is a diffusion from the Minangkabau tribe (Sholikhah, 2022: 23). The majority of the people of Rantau Pandan work as farmers, so they have intense work time during the day and have a lot of free time at night. After a day's work, people need entertainment that can relieve fatigue. The public's interest in listening to stories that arouse feelings has made Dideng's spoken word art very popular among the people of Rantau Pandan Village.

Dideng's art of speech is usually performed at night and carried out all night until just before dawn. The venue for Dideng's spoken word art performances is usually held in the yard or under a house on stilts, lit by tekyo (lamps). Dideng's speech art performance was witnessed by people of all ages, from children to adults. If the story being told is not finished on one night, the Dideng speech art performance will continue the following night. In fact, it is not uncommon for Dideng's speech art performances to be held for one week (Jariah, Interview, 3 June 2023).



Image 1. Interview with Maestro Dideng, Jariah (92 Years)

(Photo: Tofan Gustyawan, 2023)

In its development as a means of entertainment, Dideng's spoken art was then used in various events in Rantau Pandan Village. Dideng's art of speech, which was initially only displayed in the yard, was later also used as entertainment at weddings, *beselang ngencam* (rice planting) and *beselang nuai* (rice harvesting) activities. There are two versions of Dideng's artistic narrative, namely: 1). The narrative begins with a story told in a storytelling style, then the story continues by humming it. 2). The narrative is delivered in a storytelling style from beginning to end, but in some parts it is delivered by humming (Taufiq, 2016: 25).

One of the speakers of Dideng art, namely Jariah (92 years old), was given the honorary title of Traditional Arts Maestro by the Ministry of Education and Culture of the Republic of Indonesia in 2014 at the Usmar Ismail Building, Jakarta. Meanwhile, Dideng art itself was declared to meet the requirements as an Intangible Cultural Heritage of Jambi Province which was designated in 2019. Unfortunately, there are only three remaining speakers of Dideng with an average age of over 70 years. Therefore, it is important to carry out revitalization and regeneration efforts immediately. So that the art of Dideng's speech can remain sustainable amidst Indonesian culture, especially in Rantau Pandan Village.

Dideng Text

As an oral text, Dideng grew and developed from generation to generation by word of mouth. The creation process involved communal improvisation and adaptation to the culture of the Rantau Pandan community. So it cannot be traced clearly who the creator is and where it comes from, because Dideng is a product of the collective creativity of the Rantau Pandan people. Based on information from Jariah (Interview, 3 June 2023), the Dideng text and its narrative patterns have existed since ancient times. This conclusion was obtained from the confession of Jariah (92 years old) who said that he learned (performed) Dideng from his grandmother and his grandmother also learned from his grandmother again. So it can be concluded that the art of Dideng speech has existed for at least seven generations.

Judging from the transmission process, Dideng's spoken text tends to be inconsistent and full of improvisation. The logical consequence is that there are differences in the Dideng text for each speaker. In general, the Dideng text consists of two parts, namely the story text and the *pantun* text. These two parts are spoken in different ways, the story text is conveyed by telling a story (storytelling) while the *pantun* text is conveyed by humming (singing). The function of the story text is to convey the plot of the story from beginning to end, while the function of the *pantun* text is to describe the feelings of the characters and .

The following is an example of the Dindeng story text:

Ughang duo badeik, sughang jantan sughang betino, keno bughouk gumon tinggal dumohnya duo badeik, mako pegilah nanjanton mengata ke dusun ughang, di ghantaunyo kawin dengan anak gajo, adolah anaknyo jantan lo tu namonyo Tuan Bujang dan adik nan tino kawin dusunlah dan ado anoaknyo

betino lo, tu namonyo Puti Dayang Ayu. Sunggouh pun kakoknyo idupnyo segalo ado, nyo teghus pegi ngimok adeiknyo di dusun. Saghi tu apolah kato abongnyo pado adeiknyo. Deik kalo anak awak lah gedang isouk kito judu bae ughang duo ko yo. Jawoblah weik adeiknyo yo lah bang ngan tujuhlah apo yang abang kato tu. Inilah janji opak Tuan Bujang kumah ngato bahwo anaknya tuan Bujang telah betemu judunyo dengan anak gajo yo lah Puti Dayang Emeh namonyo. Aso disamba peteir ughang duo beghanak tu nganeng cakop kakoknyo tu, tapi nak depon go. Dalam atinyo bekato, kakonyo lah lupu dengan janjinyo boko, ncucua ayik matonyo, tapinyo dak ibu ati dengan kakoknyo, kareno nyo nganggop kakonyo lah lupu. Kareno ati ibo mako berdingdelah (Tauvif, 2016: 122).

Translation:

Two older siblings, the male, have a son named Tuan Bujang and the female also has a female child named Puti Dayang Ayu, one handsome and one beautiful. Seeing this, his older brother made a vow that when our child grows up, we'll just match the two of them together and his younger brother agreed. Not long afterward, her sister's husband died and her sister fell into poverty and had nothing, and the two children moved to the fields, but his brother and his brother's wife were never arrogant even though they lived well and he always saw his sister in the fields when he had free time. After his son grew up, his older brother came to his younger brother's house to tell him that Tuan Bujang's grandson had met his soul mate, namely the king's daughter, Puti Dayang Emas. How shocked his younger brother was when he heard his older brother's words, it felt like he was struck by lightning. Her sister's tears were flowing, but she was not hurt by her brother's words and she thought her brother had forgotten his promise.

Based on the fragment of the Dideng story text above, it can be seen that the Dideng story text is divided into two types of text, namely text that contains the storyline and text that contains character dialogue. The combination of these two types of text makes the storytelling pattern of Dideng's speech art more varied and communicative. Meanwhile, the pantun text conveys the character's feelings through poetry, as follows:

Dideng ngan mendaki bukit sikedu

Ngan menughun di paseir mengang

Ngan menaghiah betudoung baju

Mengenang nasib nan ilang sughang

Elok nian mandi ke telun

Mandi ke dempa Luouk Mayan

Dideng ilouk nian Dideng kau jadi kiyun

Pulang palipa nan kau nian (Tauvif, 2016: 124).

Translation:

Dideng, climbing Sekedu hill

Descending on the Merang sands

Crying in a hooded shirt

Remembering the fate of walking alone

Very beautiful bathing in a waterfall

Bathing in Lubuk Mayan Lake

It's very beautiful if you go there

This means they are indeed soul mates

Variations of the legend of Dideng Puti Dayang Ayu

Etymologically, the meaning of the word Dideng is telling or singing. So, it can be concluded that Dideng is a speech art that can be used as a medium to convey various stories. Various folk tales that have been conveyed using the art medium Dideng are Anak Kuring, Dingung and Puti Dayang Ayu. However, because the most liked and most popular story is the Legend of Puti Dayang Ayu, the art of Dideng speech is also known as Dideng Puti Dayang Ayu. In fact, when Dideng speakers are asked to sing, the story chosen is always the Legend of Puti Dayang Ayu (Nurmah, Interview, 3 June 2023).



Image 2. Interview with Dideng Speaker, Nurmah (65 Years) (Photo: Tofan Gustyawan, 2023)

The legend of Puti Dayang Ayu has various versions, although in general it has the same dramatic plot. However, the story details and conflict-building motifs have explicit differences.

This variation of the story was born from the natural creativity of Dideng art speakers who relied on their expertise in developing stories during Dideng performances. There are two versions of the story of the Legend of Puti Dayang Ayu which was born from two active Dideng speakers, namely Nurmah (65 years) and Jariah (92 years).



Image 3. Nurmah (65 Years)

(Photo: Tofan Gustyawan, 2023)



Image 4. Jariah (92 Years)

(Photo: Tofan Gustyawan, 2023)

The Legend of Puti Dayang Ayu Nurmah's Version

Long ago in Rantau Pandan Village, there were two brothers (a man and a woman) who wanted to match their children. The older brother has a son named Dang Bujang, while the younger brother has a daughter named Puti Dayang Ayu. Dang Bujang and Puti Dayang Ayu have been betrothed since they were children. Unfortunately, when Dang Bujang and Puti Dayang Ayu grew up, their older brother forgot his promise. He married his son to a royal princess named Puti Dayang Emas. Hearing the news about the marriage made her sister feel disappointed, but for the sake of Dang Bujang's happiness, Puti Dayang Ayu accepted his decision.

On the wedding day, Puti Dayang Ayu and her mother attended the wedding. When Puti Dayang Ayu arrived at the wedding location, all the invited guests were amazed by Puti Dayang Ayu's beauty. The king, who felt that there were guests disturbing Puti Dayang Emas's beauty, ordered Dang Bujang to expel Puti Dayang Ayu. Dang Bujang, who was afraid that his marriage would be annulled, was forced to expel Puti Dayang Ayu along with her mother. Dang Bujang's father felt guilty towards his younger brother and ordered Dang Bujang to go after his younger cousin.

Puti Dayang Ayu, who was hurt because she was driven away, decided to go alone to the forest. Puti Dayang Ayu was provided with three heirloom objects by her mother, namely the keris, lita and uncang. Based on information from the aunt, Dang Bujang finally chased Puti Dayang Ayu into the forest. Every time Puti Dayang Ayu was tired, she would stop and leave the heirlooms she was holding. This was done by Puti Dayang Ayu so that her mother could know which direction she was going. The sign left by Puti Dayang Ayu was discovered by Dang Bujang and made Dang Bujang know the direction of Puti Dayang Ayu's departure.

After several days of walking, Puti Dayang Ayu arrived at the top of the highest mountain. At the top of the mountain, Puti Dayang Ayu asked for a ladder to be lowered from the sky because she was tired of being on earth. After that, a golden ladder magically descended from the sky and immediately Puti Dayang Ayu climbed it. Dang Bujang, who was late in arriving at the top of the mountain, lost track of looking for his younger brother. Finally, Dang Bujang decided to ask Rubiah's grandmother who lived near the mountain. Grandma Rubiah said that Puti Dayang Ayu had ascended to heaven to become an angel, but would come down to earth to bathe at five in the afternoon.

To prevent Puti Dayang Ayu from returning to the sky, Grandma Rubiah advised Dang Bujang to steal her flying shawl. Puti Dayang Ayu, who lost her flying shawl, finally went home with Dang Bujang. To atone for his mistake, Dang Bujang proposed to Puti Dayang Ayu to become his wife. They lived happily and were blessed with a child. Unfortunately, after giving birth, Puti Dayang Ayu breathed her last breath. However, Puti Dayang Ayu transformed into a bird that flew very high and always made sounds during the day (Nurmah, Interview, 3 June 2023).

The Legend of Puti Dayang Ayu Jariah Version

There are two brothers, the older brother has a son named Megat Tunggal Tuan Bujang, the younger brother has a daughter named Puti Dayang Ayu. The older brother then vowed to match Tuan Bujang and Puti Dayang Ayu when they were adults. His younger brother always remembered this promise and he also conveyed it to his daughter, Puti Dayang Ayu. After that, the brother and sister lived far apart for years. His older brother lives well and his younger brother lives poor in the fields.

After a long separation, the older brother came to visit his younger sibling and brought news that Tuan Bujang would marry the king's daughter, Puti Dayang Emas. The younger brother who heard the news was shocked and disappointed because his older brother had forgotten the promise they had made. However, for the sake of Tuan Bujang's happiness, Puti Dayang Ayu and her mother accepted the marriage, although with feelings of disappointment. The next day, Puti Dayang Ayu and her mother came to Mr. Bujang's wedding. The invited guests were amazed by the beauty of Puti Dayang Ayu. All attention was focused on Puti Dayang Ayu, which made Puti Dayang Emas angry and told her father to throw out the guests who were making a fuss. The king then ordered Tuan Bujang to expel the guest who had stolen his attention. Without thinking, Tuan Bujang immediately kicked out the guests who were actually his aunt and younger cousin. Before leaving, Puti Dayang Ayu asked for three heirlooms left by her grandfather, namely the keris, lita and uncang. Arriving home, Puti Dayang Ayu, who felt very sad and disappointed, decided to go to the forest alone.

Puti Dayang Ayu went alone armed with three heirlooms left by her grandfather. After walking for a long time through the forest, Puti Dayang Ayu arrived at Rubiyah Kayo's grandmother's house. Hearing the sad life story of Puti Dayang Ayu, grandmother Rubiyah Kayo gave Puti Dayang Ayu a flying shawl and she became the ninth angel. When

the eight angels came down to bathe in Lubung Surung, Rubiyah's grandmother said to bring Puti Dayang Ayu as the ninth angel. Finally, Puti Dayang Ayu flew into the sky with eight other angels. All the angels were given red scarves, while Puti Dayang Ayu was given a green scarf so she could be easily recognized. After Puti Dayang Ayu flew into the sky following the eight other angels, Tuan Bujang came looking for his sister. Grandma Rubiyah conveyed information that her sister, Puti Dayang Ayu had flown into the sky to become an angel and would go down to bathe in Lubuk Surung.

Hearing this news, Tuan Bujang waited in Lubuk Surung to see his younger cousin who had become an angel. After waiting a long time, nine angels finally came down and bathed in Lubuk Surung. Tuan Bujang, who had been waiting for a long time, took Puti Dayang Ayu's shawl so that she could not return to the sky. Puti Dayang Ayu, who lost her shawl, could not follow the other eight angels who returned to the sky. In the midst of this confusion, Mr. Bujang arrives who intends to pick up and propose to Puti Dayang Ayu.

Finally, Tuan Bujang married Puti Dayang Ayu. They both were blessed with a child. However, after giving birth, Puti Dayang Ayu fell ill and eventually died. Miraculously, Puti Dayang Ayu transformed into an eagle that always sings during the day. The people of Rantau Pandan believe that when an eagle sings during the day, it is the incarnation of Puti Dayang Ayu lamenting her sad fate (Jariah, Interview, 3 June 2023).

Dramatic Vision Formulation

Efforts to produce new dramatic visions are a way to avoid the unproductive work of reproducing dramatic visions. The production of a new dramatic vision is the activity of deconstructing the original dramatic vision to look for possible alternative perspectives (Daulay, Fauzi and Samosir, 2022: 365). Legends are imaginary stories, so they have minimal rationality. The essence of legends focuses more on moral messages and messages rather than truth based on logic. Meanwhile, today's people's tastes have developed following the spirit of the times. The big narrative produced in this era of globalization is that truth can be traced through facts and logic. As a product of the spirit of the times, this grand narrative influences people's thinking and tastes. This makes irrational legends have no appeal and become distant from the life of contemporary society. So, it is necessary to adjust the transcendental power of legends to the tastes of today's society. Therefore, the dramatic vision chosen from writing a drama script based on the

legend of Dideng Puti Dayang Ayu is a rationalization of the legend. Dramatic vision is a picture of the ideal world that the playwright aspires to (Irianto, 2021: 158).

This effort to rationalize the legend does not intend to change the original story structure of the legend, but rather focuses on selecting story fragments that have a strong logical basis. Apart from that, this selection is also based on fragments that have a strong dramatic weight. The irrational parts of the story are not removed, but are conveyed through sung poetry. So that the curse of the Dideng Puti Dayang Ayu story can still be maintained. This dramaturgical strategy not only offers stories that are in keeping with the spirit of the times, but also increases the possibility of the script for being staged.

Theme Selection

The story Dideng Puti Dayang Ayu contains a series of stories about the character Puti Dayang Ayu throughout her life. The storyline consists of life episodes which make the theme spectrum too general. This of course affects the message of the story which becomes biased and uncommunicative. Therefore, it is necessary to carry out a theme selection process so that the theme proposed becomes more focused. The aim of selecting this theme is to find a specific theme, but can summarize the entire story so that the message of the story can be communicated well. The theme selection process is carried out by analyzing the major themes and then finding minor themes. After that, the minor themes are selected to choose one of the best minor themes. The best minor themes are then redeveloped into major themes.

Themes in the legend of Dideng Puti Dayang Ayu are arranged based on the causal relationship of minor themes. Each minor theme represents one story fragment in one episode of the story of the character Puti Dayang Ayu. The first fragment has the theme of matchmaking, this theme is depicted in the story of the matchmaking between Puti Dayang Ayu and Dang Bujang. The second fragment has the theme of broken promises, this theme is depicted in the story of Dang Bujang's father who decided to marry Dang Bujang to Puti Dayang Emas and broke his promise to Puti Dayang Ayu and her mother. The third fragment has the theme of being expelled, this theme is illustrated by the story of Puti Dayang Ayu and her mother who were forcibly expelled from the wedding party of Dang Bujang and Puti Dayang Emas.

The fourth fragment has the theme of Puti Dayang

Ayu's departure. This theme is reflected in the story of Puti Dayang Ayu who decided to leave home far away to get rid of the wounds in her heart. The fifth fragment has the theme of chasing Puti Dayang Ayu, this theme is depicted in the story of Dang Bujang's parents who ordered Dan Bujang to chase and bring Puti Dayang Ayu home. The sixth fragment has the theme of Puti Dayang Ayu becoming an angel. This theme is depicted in the story of Puti Dayang Ayu who met Rubiah Kayo's grandmother and became the ninth angel. The seventh fragment of Puti Dayang Ayu's return, this theme is depicted in the story of Dang Bujang who succeeded in persuading Puti Dayang Ayu to return home. The eighth fragment has the theme of the wedding of Dang Bujang and Puti Dayang Ayu. This theme is depicted in the story of Dang Bujang who kept his father's promise by marrying Puti Dayang Ayu. The ninth fragment has the theme of the death of Puti Dayang Ayu, this theme is depicted in the story of the death of Puti Dayang Ayu after giving birth to her child. The tenth fragment has the theme of the incarnation of Puti Dayang Ayu, this theme is depicted in the story of Dang Bujang who dreamed that his wife had transformed into a bird that could talk.

Themes in dramatic art are divided into two, namely major themes and minor themes. The major theme is the main idea of the story, while the minor theme is a small discussion that supports the major theme (Irianto et al., 2023: 55). Ten fragments from the legendary story of Dideng Puti Dayang Ayu have different themes with a wide spectrum of stories. The process of selecting a minor theme is carried out by having a minor theme that has a strong rational weight and is possible to perform on stage. The minor themes chosen from the ten fragments are the theme of arranged marriage, the theme of broken promises and the theme of Puti Dayang Ayu's departure. These three minor themes are then formulated into one major theme, namely the theme of broken promises. Therefore, writing a drama script based on the legend of Dideng Puti Dayang Ayu carries the theme of broken promises.

Plotting

The storyline in the legend of Dideng Puti Dayang Ayu can be categorized as an episodic plot, because each story fragment has a different time and space. Episodic plots are plots that are disjointed but represent the whole story (Warden, 2012: 23). The life story of the character Puti Dayang Ayu is described in its entirety, but only selected fragments of the whole story are presented. This type of flow will of course be difficult to translate onto stage because the rapid changes in space and time make

the performance's technicalities complicated. Therefore, the plot of the drama script written based on the legend of Dideng Puti Dayang Ayu needs to be arranged and the type of plot re-determined.

The scenes presented are scenes selected based on the needs of the dramatic vision, suitability of the theme and possibility of staging. Based on the dramatic vision, the plot that is fully realized is in fragments that have a strong weight of rationality. Apart from that, based on the choice of theme, the theme carried is broken promises. Based on the explanation above, the fragments that are fully realized are three fragments, namely the broken promise fragment, the fragment of Puti Dayang Ayu's expulsion and the fragment of Puti Dayang Ayu's departure. Meanwhile, other fragments will be presented in the form of sung poetry or narration delivered by actors.

The preparation of the drama plot based on the legend of Dideng Puti Dayang Ayu still maintains the episodic plot type, because the story structure cannot be made into a linear series of stories. However, the plot arrangement does not fully present every episode, but rather presents important episodes that can represent several other episodes. The preparation of this dramatic plot uses the Aristotelian dramatic plot convention which consists of exposition, complication, climax, resolution and conclusion (Irianto et al., 2023: 58).

Exposition

The exposition part describes the vows between two brothers. The promise contains about the arranged marriage between Dang Bujang and Puti Dayang Ayu. After making their vows, brother and sister live separately. The older brother lives well off, while the younger brother lives in poverty. This initial introduction is conveyed through a sung narrative, with the following narrative:

Pada zaman dahulu kala, hiduplah dua orang kakak beradik yang saling menyayangi. Sang kakak memiliki anak yang bernama Dang Bujang dan sang adik memiliki anak yang bernama Puti Dayang Ayu. Mereka berdua mengikrarkan janji untuk menjodohkan anaknya. Setelah janji diikrarkan, mereka hidup secara terpisah. Sang kakak hidup berkecukupan sedangkan sang adik jatuh miskin.

Complications

The complication part is divided into two scenes, the king's arrival scene and the wedding invitation scene. The scene of the king's arrival depicts the arrival of the king and his entourage to Dang Bujang's house. The purpose of the king's arrival

was to match Dang Bujang with his daughter, Puti Dayang Emas. Dang Bujang's father, who wanted to become part of a noble family, immediately accepted the match. Without realizing it, he had broken his promise to his sister.

The next scene depicts the older brother visiting his younger sibling's house to give him the good news about Dang Bujang's marriage. Hearing this news, the younger brother felt sad because his brother had forgotten the promise that had been agreed long ago. However, in order not to ruin his older brother's happiness, his younger brother did not bring up the issue of their promise. Without feeling guilty, his older brother invited his younger sister and Puti Dayang Ayu to attend Dang Bujang's wedding party.

Climax

The climax describes the expulsion of Puti Dayang Ayu and her mother from the wedding party. The expulsion was carried out by Dang Bujang because of orders from the king who did not want his son's beauty to be matched by the invited guests. Feeling betrayed, his younger brother could only hold back his anger. However, he took out his anger on his older brother. The older sister, who felt embarrassed by her younger sister's actions, was forced to order the guards to drag Puti Dayang Ayu and her mother out of the wedding party. After being expelled, Puti Dayang Ayu felt sad about the fate she had experienced and decided to leave home.

The dialogue used for the climax scene is taken from the original dialogue in the Dideng text, with the following dialogue:

Raja: Usirlah adikmu yang malang dan celaka! Jika dia berada di kampung, kampung akan lengang! Jika dia berada di sawah, padi akan menjadi hampa! Jika dia berada di gelanggang, gelanggang akan sepi! Maka dari itu, bawalah pergi adikmu dari sini! Jangan biarkan dia merusak acara yang sakral ini!

Puti Dayang Ayu's angry dialogue was taken from her mother's dialogue asking for her grandfather's inheritance. The dialogue is stylized for the dramatic needs of the story so that the peak of the conflict is reached, the dialogue is as follows:

Puti: Jika kehadiran saya dan ibu saya tidak diharapkan di sini, kami akan pergi. Namun sebelum saya angkat kaki dari sini, kembalikan keris, lita dan uncang pusaka kakek! Dengan penyerahan tiga benda pusaka ini, maka berakhirlah pula hubungan darah antara kita!

The mother's dialogue about seeing off Puti Dayang Ayu was also taken from the original dialogue in the Dideng text. However, for dramatic needs, the dialogue's emotions are rearranged and adapted to the emotions of the dramatic plot. The mother's dialogue to Puti Dayang Ayu is as follows:

Ibu: Jikalau tekadmu sudah bulat, ibu akan menerima pamitmu dengan ikhlas. Roda nasib akan berputar dan kita harus bertahan dengan takdir yang telah menimpa kita. Percayalah, nak. Suatu saat nanti, semua akan berubah dan pada saat itu tiba nanti, kita akan tunjukkan kepada mereka bahwa karma itu nyata!

The dialogue of the character Puti Dayang Ayu when saying goodbye to her mother is also taken from the original dialogue in the Dideng text. The dialogue is in the form of a sung rhyme. However, the original language will be replaced with Indonesian to make it more universal and the dialogue's emotions more communicative. The dialogue of the character Puti Dayang Ayu has been translated as follows:

Bunga kain buatkan dinding

Buatkan dinding yang melintang

Orang lain kau tunjuk runding

Keluarga sendiri kau biarkan hilang

Resolution

The resolution section describes the pursuit of Dang Bujang. This scene begins with Bujang's father realizing his mistake that he had broken his promise to his younger brother. To atone for his mistake, he ordered Dang Bujang to chase and bring home Puti Dayang Ayu. Dang Bujang's pursuit led him to meet Grandma Rubiah Kayo who told him that Puti Dayang Ayu had gone to heaven to become an angel. Thanks to the help of Grandma Rubiah Kayo, Dang Bujang was finally met by Puti Rubiah Kayo.

Conclusion

Dang Bujang apologized and explained all the misunderstandings that had occurred to Puti Dayang Ayu. Apart from that, Dang Bujang also proposed to Puti Dayang Ayu to fulfill the promise his parents had made. Dang Bujang's sincerity made Puti Dayang Ayu melt and finally decided to go home with Dang Bujang. The next scene is conveyed through a sung narrative. The narrative which is the epilogue in this manuscript is as follows:

Dang Bujang dan Puti Dayang Ayu menikah dan

memulai hidup dengan bahagia. Kebahagiaan semakin utuh dengan hadirnya buah hati tercinta. Namun sayang, setelah melahirkan, Puti Dayang Ayu menghembuskan napas yang terakhir dan menjelma menjadi seekor burung.

Suamiku tercinta, semua yang telah terbang akan kembali terbang juga

Pata tanggo lubouk tasughoung

Puti sembilan kayak mandi

Bateh iko kato penguntung Idak dapat ngan kesal lagi

Formation of Characterization

The story character in the legend of Dideng Puti Dayang Ayu does not have a clear character identification. In fact, only four figures have names, namely Dang Bujang, Puti Dayang Ayu, Puti Dayang Emas and Rubiah Kayo. To complete the characterization needs of the story, characters who do not have names are forced to be presented with names that are adapted to the character's lineage and position. The names of these characters are the Big Brother character, the Little Brother character and the King character. Apart from naming, the positions of the characters also need to be rearranged because the characters who have a big role in the Dideng Puti Dayang Ayu story are the Brother and Sister characters. Meanwhile, these two figures do not have definite names. Therefore, the main characters will be replaced by the characters Puti Dayang Ayu and Dang Bujang.

For the dramatic needs of the story, the character Dang Bujang will be designed as an arrogant character. Meanwhile, the character Puti Dayang Ayu will be designed as a stubborn character. Apart from that, the scene of Puti Dayang Ayu's expulsion is structured based on the confrontation between her arrogant and stubborn character. The character design of these two characters is intended so that the conflict that develops between them can culminate in a climax. The logical consequence is that the characters in the drama have significant differences from the characters in the legendary story. This choice was taken as an effort to fulfill the dramatic needs of the story.

Background Depiction

Legends have a prelogical nature and are a representation of society's imagination (Handayani, 2022: 125). The legendary story of Dideng Puti Dayang Ayu has various backgrounds, because this story was created without considering the possibility

of its production on stage. Of course, all of these settings cannot be presented in their entirety on stage, therefore an artistic strategy is needed to get around the realization of the story setting. One strategy is selecting and re-imagining settings that have a high probability of being realized on stage. Several settings that are close in space and time are collected and condensed into just one background depiction. Meanwhile, some backgrounds that have weak staging possibilities and have low rationality are not presented in the scene, so they do not need to be realized on stage.

The setting available in the legendary story of Dideng Puti Dayang Ayu is only the setting, so that identification of the time setting can be adjusted to the needs of writing a drama script. Meanwhile, the setting can be divided into ten fragments. The first fragment is set in Puti Dayang Ayu's house. The second fragment is set in Dang Bujang's house. The third fragment is set in Puti Dayang Ayu's house. The fourth fragment is set in the kingdom. The fifth fragment is set in Puti Dayang Ayu's house. The sixth fragment is set in a forest. The seventh fragment is set in Grandma Rubiah Kayo's house. The eighth fragment has a river setting. The ninth fragment is set in Puti Dayang Ayu's house. The tenth fragment is set on the veranda of Puti Dayang Ayu's house.

Ten fragments from the legendary story of Dideng Puti Dayang Ayu consist of eight different settings. The background selection process is based on preparing the plot of the drama script. Based on the plot arrangement, the settings that need to be realized are Dang Bujang's House, Puti Dayang Ayu's House, Kingdom, Forest and Grandma Rubiyah Kayo's House. Based on the available background from the plot structure, it can be seen that the background created needs to experience rapid changes in space and time. Therefore, to increase the possibility of the performance, the dramaturgical strategy used is depicting the setting through suggestive artistic sets. A suggestive stage set is an attempt to describe the atmosphere of the setting by selecting important icons that can represent the setting as a whole (Febriani, 2019: 3).

CONCLUSION

Dideng's spoken word art is a means of entertainment for the people of Rantau Pandan Village which is displayed at various events, such as weddings, rice planting and harvesting activities. There are two delivery patterns in Dideng art, namely stories conveyed by narrating and stories conveyed by humming. One of the speakers of

Dideng art was named Maestro of Traditional Arts by the Ministry of Education and Culture of the Republic of Indonesia, namely Jariah (92 years). The Dideng texts have been around for at least seven generations. The form of the dieng text consists of story text and rhyme text. The story text is conveyed by narrating while the rhyme text is conveyed by humming. The most popular story from Dideng Art is the legend of Puti Dayang Ayu. The legend of Puti Dayang Ayu has various variations of the story, each Dideng speaker tells the story with different details. But overall, the stories told tend to be the same. The dramatic vision of the dramaturgical design of the Dideng Puti Dayang Ayu legend is a rationalization of the legend. The major theme is broken promises and is arranged in an aristolelian episodic plot.

The new finding in this research is that the legend structure has a nonlinear and irrational plot, so the possibility of its staging is weak. Therefore, dramaturgical strategies are needed that can increase the possibility of the legend being staged. The dramaturgical strategy is selecting fragments and rearranging plot construction. In order for the performance to suit the tastes of the times, the dramatic vision chosen in the dramaturgical design needs to be adapted to contemporary aesthetics.

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