

Abdul Muluk Improvisation Techniques in the Warung Kajang Lako Program on TVRI Jambi

Indra Gunawan¹, Ikhsan Satria Irianto^{2*}, Lusi Handayani³, Tofan Gustyawan⁴

^{1,2,3,4}Drama, Dance, and Music Study Programs, University of Jambi
Jambi - Ma. Bulian Street, KM. 15, Mendalo Indah, 36361, Jambi, Indonesia

indragunawan@unja.ac.id, ikhsan.irianto@unja.ac.id, handayani19@unja.ac.id, tofan.gustyawan@unja.ac.id

One of the characteristics of traditional Indonesian theater, including Abdul Muluk Jambi, is that the performances rely on the improvisational abilities of the actors. Therefore, improvisation techniques are an essential element in traditional Indonesian theater acting, especially the Abdul Muluk Jambi theater. One of the theater groups that is intense in developing improvisation techniques based on Abdul Muluk's improvisations is Sanggar Pancarona Jambi. This research was conducted to find patterns of improvisational acting techniques in the Abdul Muluk performance by Sanggar Pancarona Jambi. The material object of this research is the performance of Abdul Muluk by Sanggar Pancarona which was broadcast on TVRI Jambi in the Warung Kajang Lako program. This event featured Abdul Muluk's appearance with a shortened duration. The selection of this object was based on the characteristics of the Abdul Muluk performance by Sanggar Pancarona which prioritizes the power of actor improvisation. To find patterns in Abdul Muluk's improvisation techniques, the research method used was a qualitative method with stages, observation, interviews and data analysis. The results achieved from this research are that Sanggar Pancarona Jambi uses improvisation techniques adopted from the Abdul Muluk Jambi theater. Abdul Muluk's improvisation technique which was applied at the Warung Kajang Lako TVRI Jambi event consisted of: Improvisation Rules, Building Agreement, Creating and Saying Topics, Creating Collective Imagination, Division of Tasks, Setting Timings, Starting from Introductions and Interacting with the Audience. The supporting element for Abdul Muluk's improvisation is music that is improvised in response to the actor's improvisation.

Keywords: abdul muluk improvisation techniques, sanggar pancarona jambi, warung kajang lako

Received: November 19, 2023; Accepted January 19, 2024; Published February 19, 2024

<https://doi.org/10.31091/mudra.v39i2.2632>

© 2024 The Author(s). Published by Pusat Penerbitan LP2MPP Institut Seni Indonesia Denpasar.

This is an open-access article under the CC BY-NC-SA license

INTRODUCTION

Theater in Indonesia is divided into three forms, namely traditional theater (regional theatre), noble theater (transitional theatre) and modern theater (non-traditional theatre). These three forms of theater are interconnected and influence each other (Ahmad, 1999: 264). Of these three forms, the one that has a distinctive style of Indonesian culture is traditional theater. Traditional theater grows and develops in an ethnic group and exists as a product of communal creativity. As a tradition, traditional art is born from society and is intended to fulfill the aesthetic needs of the society itself (Irianto, 2020: 85).

One of the products of traditional theater is the Abdul Muluk theater. This form of theater developed in various regions on the island of Sumatra, but its development was concentrated in the provinces of South Sumatra and Jambi. Abdul Muluk Theater is a traditional theater art that originates from Abdul Muluk's poetry in the book *The Glory of the Malay Kingdom*. Initially, this art took the form of speech art or was only conveyed through narrative. Then, as the story progressed, the storytelling began to be accompanied by body movements. The more people's tastes develop, the more this form of speech art develops, which then becomes a complete theatrical performance (Mulyani: 2020: 82-82).

As is typical of traditional theater, Abdul Muluk's theater is played spontaneously without a script. So the performance is supported by the actor's skill in improvising. The improvisation technique is to create a center of interest by prioritizing spontaneity in expression (Yudha et al., 2023: 35). The logical consequence is that the duration of Abdul Muluk's theater performance cannot be determined with certainty, because improvisation techniques mean that the story develops in the middle of the performance. A performance that initially only lasted one hour, if staged by skilled actors, can double its duration.

Abdul Muluk's acting certainly requires its own technique. In contrast to the concept of modern acting which is so organized and subject to the script, Abdul Muluk's acting is more flexible and unique. As a basis for their acting, the actors are provided with a short synopsis. Acting techniques are able to represent ethnic identity through acting (Rifandi and Irianto, 2023: 153).

Meanwhile, the development of the storyline depends on the actor who plays it. This means that Abdul Muluk's acting has techniques that need to be researched to find out the acting patterns used by the Abdul Muluk theater. Therefore, the formulation of the problem in this research is how is Abdul Muluk's acting technique applied by Sanggar Pancarona Jambi in the Warung Kajang Lako Program On TVRI Jambi?

The material object chosen in this research is the improvisation technique used by actors from the Studio Pancarona Jambi at the Warung Kajang Lako (Warung Kajang Lako) event on TVRI Jambi. The selection of this object was based on the productivity and continuity of the Pancarona studio in producing Abdul Muluk performances. Apart from that, for the Warung Kajang Lako event, the Pancarona Jambi studio used its best actors to bring the show to life. Therefore, the acting technique of actor Pancarona Jambi in the Warung Kajang Lako program is interesting to research. Apart from that, acting in a new space outside the conventional stage resolution offers interesting acting formulations to explore (Akbar, 2022: 353).

The Warung Kajang Lako program is a program that airs on TVRI Jambi every Friday at 09:00 WIB and 22:00 WIB. This event features a comedy performance that has its roots in the Abdul Muluk theater. So that the Warung Kajang Lako program is broadcast without problems, TVRI Jambi collaborates with the Pancarona Jambi studio. Because the Warung Kajang Lako program broadcasts regularly every week, the performance process is very short. This means that the Pancarona actors on the Warung Kajang Lako program rely on their improvisation skills every week.

Based on Abdul Muluk's theater acting concept, the measure of a good actor is an actor who is able to improvise. Improvisation means development or changes made without prior preparation (Karsito, 2008:49). Caird said that improvisation is playing without preparation. Meanwhile, Rendra termed it a spontaneous creation (Santosa, 2017: 95). In modern theater, improvisational techniques are used to get the story back on track. This means that if an error occurs and the story goes off track, then improvisation will handle it. From a modern acting perspective, Abdul Muluk's improvisation technique is an attempt to destroy

the storyline because the actor is left to freely determine the direction of the story.

RESEARCH METHODOLOGY

Research methods are a systematic way to identify social phenomena (Somantri, 2005:57). This study uses a qualitative method. Qualitative research is research that explores phenomena that are revealed holistically by describing objects. The object in the qualitative method is a human phenomenon or social phenomenon (Fadli, 2021: 35). This method finds an understanding of reality through inductive thinking (Adlini et al., 2022: 975) The following are the stages of work that will be carried out in this research:

Observation

Observations in qualitative research are naturalistic observations, namely observations that adhere to the facts in the field without trying to change them (Hasanah, 2016: 25). The observation referred to in this research is to see the improvisation patterns from the Pancarona studio in the Warung Kajang Lako program. This search was carried out through performance videos and being present in person at the shooting location.

Interview

To find out the empirical experience of the Pancarona studio actors in improvising, data collection was carried out through interviews. The questions asked did not only focus on improvisation, but were broadened to Abdul Muluk's experience as a theater actor. The development of this interview topic was carried out to open up the possibility of additional data that could be obtained.

Data Analysis

Data analysis in qualitative research is an effort to find and organize data that has been collected in a systematic way, so that it is able to present comprehensive conclusions (Rijali, 2018: 84). After the data has been collected, the next stage is to formulate the typical patterns used by Sanggar Pancarona actors when playing at the Abdul Muluk theater. After the pattern has been read, the next process is to formulate the pattern used by the majority of actors as the acting pattern for Abdul Muluk.

RESULT AND DISCUSSION

Warung Kajang Lako Comedy Program on TVRI Jambi

The Warung Kajang Lako program is a superior comedy program from TVRI Jambi. This program, which is broadcast every Friday at 15.00 WIB, carries the concept of a live performance broadcast via television media. In contrast to films which emphasize cinematic aspects, the Warung Kajang Lako event still maintains the theatrical aspects and spectacle typical of performing arts. To maintain the power of performing arts, spectators are brought to the TVRI Jambi studio to be able to interact directly with the performance. This comedy show, which originates from Jambi's Abdul Muluk traditional theater, raises social issues that are currently hotly discussed in society. This concept later became the tagline for the Warung Kajang Lako event, namely "small talk in the community".



Image 1. Warung Kajang Lako (Warung Kajang Lako) program on TVRI Jambi (Photo: TVRI Jambi Documentation, 2021)

The shooting process for the Warung Kajang Lako comedy program was carried out in two versions, namely indoor and outdoor. Indoor shooting was carried out at the TVRI Jambi Studio. Meanwhile, outdoor shooting was carried out in various public spaces, such as tourist attractions and schools. This program also collaborates with various schools in Jambi Province, such as SMPN 5 Jambi City, SMPN 7 Jambi City, SMPN 3 Jambi City, SMPN 14 Jambi City, SMPN 17 Jambi City, SMP 19 Jambi City, YPWI City Muslimat High School Jambi and

various schools in Jambi Province (Widayati, Interview, 3 June 2023).



Image 2. Indoor shooting at TVRI Jambi Studio (Photo: TVRI Jambi Documentation, 2015)



Image 3. Outdoor shooting at TVRI Jambi Studio (Photo: TVRI Jambi Documentation, 2021)

The regular performer on this comedy program is Sanggar Pancarona Jambi led by Bonarti Lubis. Not only as a permanent performer, Sanggar Pancarona Jambi is also trusted to design story ideas for each episode. To increase its appeal, the Warung Kajang Lako program also presents guest stars in each episode. The guest stars presented are usually Jambi officials or public figures, such as the Governor of Jambi, the Jambi Financial Services Authority (OJK) Team, PKK South Jambi District, Head of Jambi City Department, PGRI Jambi Province, Indonesian Facebook Community and various other guest stars. Every guest star who attended the Warung Kajang Lako event was given a role so they could be actively involved in the story.

Every episode of the Warung Kajang Lako program always offers a story that starts with the

problems at Wak Karim's stall, played by Bonarti Lubis. The problem developed from an argument between Bang Karim and his wife, Yuk Dijoed, played by Kurniati Sagaf. Other supporting characters are Datuk Rozak, played by Miftahul Rizik, Si Gagap, played by Radius Novriansyah and Supik Papan Sekeping, played by Mirani Vivi Oktavia. The comedy concept offered in each episode of Warung Kajang Lako was adapted from the comedy concept of Abdul Muluk Jambi theater. The essential elements of Abdul Muluk Jambi theater utilized by Sanggar Pancarona Jambi are elements of comedy and interdisciplinary artistic collaboration (Bonarti, Interview, 3 June 2023).

Abdul Muluk's Improvisation

Abdul Muluk Theater is a dramatic art which is a cultural product of the Jambi Malay community. The entity of traditional theater which originates from Abdul Muluk's poetry is manifested through long stages, from poetry reading to a complete theatrical performance (Dhony, 2015: 112). This dramaturgical process from literary texts to performance texts necessitates a transformation of dramatic forms, ideas and visions. The beauty of the language of poetry texts is unable to meet the complex artistic and aesthetic needs of performing arts. The logical consequence is that there is a significant transformation from the source text (poetry) to the resulting text (theater).

As a literary work, Abdul Muluk's poetry has beautiful diction, rhyme and language style. However, as a performance text, Abdul Muluk's poetry is a constant and repetitive script. Therefore, improvisation techniques are needed so that Abdul Muluk's poetry can be spoken attractively and communicatively. Wan Bakar (Syeikh Ahmad Bakar) is the most popular speaker of Abdul Muluk's poetry. His skill in conveying poetry accompanied by demonstrations made Abdul Muluk's story popular with the public (Dalyono, 1996: 66-67). Wak Bakar's efforts to bring Abdul Muluk's poetry to life by maximizing his actor's means of expression, was the forerunner to Abdul Muluk's use of improvisational techniques.

Abdul Muluk's improvisational practice was carried out spontaneously with Abdul Muluk's poetry as the basis. To realize Abdul Muluk's improvisational work, improvisation techniques are needed that are able to explore Abdul Muluk's poetry into acting work. Abdul Muluk's

improvisation technique is the practical skills and knowledge possessed by actors to be able to develop Abdul Muluk's standard poetry into flexible and flexible acting. Abdul Muluk's improvisation technique was born from the desire to make Abdul Muluk's poetry, which is a means of individual entertainment, into an Abdul Muluk theater performance that can become a means of communal entertainment. This dramatic vision is the background to the transformation process from a literary text to a performance text. Dramatic vision is a reflection of reality and the desire to create an ideal world in theater ([Irianto, 2021: 158](#)).

Abdul Muluk's improvisation technique utilizes comedy elements as artistic material to increase the appeal of the performance. Abdul Muluk's poetry, which belongs to the tragedy genre, does not suit the entertainment needs of rural communities, especially in Jambi. Therefore, the transition from the tragedy genre to the comedy genre is a logical dramaturgical act to choose. Comedy is important because the Abdul Muluk theater in Jambi, especially in Muaro Jambi Village and Sembubuk Village, is held all night long or has a duration of around eight hours (Bonarti, Interview, 22 August 2023). Therefore, acting techniques are needed that can engage the audience from the beginning to the end of the performance.

Abdul Muluk's Improvisation Technique

One of the groups that uses Abdul Muluk's improvisational techniques is Sanggar Pancarona Jambi. This improvisation technique was applied to the comedy program Warung Kajang Lako which aired on TVRI Jambi. Studio Pancarona Jambi utilizes essential elements from Abdul Muluk's theater as its material. The element that is the focus of the exploration of Sanggar Pancarona Jambi is the comedy element managed by comic characters. This artistic work pattern produces technical knowledge in the area of acting, especially improvisation techniques. The following are improvisational techniques adopted from Abdul Muluk's theater acting by Sanggar Pancarona Jambi:

The product of the dramaturgical action which changed the tragedy genre to the comedy genre produced a comic character named Khadam. The character Khadam is not in Abdul Muluk's poetry, his presence in the theater Abdul Muluk is assigned as a character who spreads humor. As a

character who is not in Abdul Muluk's poetry, the character Khadam has no reference for dialogue. This means that every dialogue delivered by the character Khadam is a spontaneous response to the ongoing story. This acting work represents the practice of Abdul Muluk's improvisation techniques.

Improvisation Rules

The first rule is that improvisation is done using Jambi Malay. The use of Jambi Malay as a medium for conveying meaning is a convention of the Abdul Muluk Jambi theater which was adopted by Sanggar Pancarona. Apart from that, preserving the regional language (Jambi Malay) is in accordance with the artistic vision of Sanggar Pancarona, namely fostering love for the homeland and preserving the richness of Indonesian culture. Therefore, the exploration of comedy material in the Sanggar Pancarona improvisation must use Jambi Malay. So, Sanggar Pancarona actors or improvisers are required to master Jambi Malay as a basic skill in applying Abdul Muluk's improvisation techniques.

The Jambi Malay language used by Sanggar Pancarona is universal Jambi Malay with a combination of contemporary languages, different from the Abdul Muluk Jambi theater which uses the Jambi Malay language typical of Seberang (Muaro Jambi Regency). The reason for this language change is so that the stories conveyed are more communicative and understood by the wider Jambi community. In contrast to the Abdul Muluk Jambi theater which is specifically used as a means of entertainment for the people of Seberang, performances from Sanggar Pancarona are shown on TVRI Jambi with a wider audience reach. Therefore, the language change was chosen as an effort to reach a diverse spectrum of audiences. However, the Jambi Malay dialect is still maintained as an effort to preserve the idioms of the Jambi Malay local genius (Bonarti, Interview, 22 August 2023).

The second rule is improvisation which is carried out in accordance with the morals and ethics that apply to the Jambi Malay community. This regulation is intended so that the comedy content produced is not only to invite laughter, but can also provide an example of correct ethics. So that the resulting improvised product does not fall into haphazard comedy. Therefore, the comedy and improvisation topics chosen and developed are topics that do not conflict with religious teachings,

do not violate norms of politeness, do not offend race and do not discuss taboo subjects. One example is that guest stars who are officials and public figures are not used as jokes. This is an etiquette for respecting guests in Jambi Malay culture. Sanggar Pancarona believes that comedic situations can be created without having to violate morals and ethics.

Determination of Agreement

Abdul Muluk's improvisational performance by Sanggar Pancarona Jambi was carried out without much preparation. This is because the schedule for broadcasting and taking pictures of the Warung Kajang Lako event is tight and short. However, the event was able to be held smoothly thanks to the improvisation skills of the actors from Sanggar Pancarona Jambi who were trained and experienced. To minimize errors and maintain the flow of improvisation, it is necessary to establish an agreement. This agreement contains the storyline, discussion topics, scene division, duration settings and distribution of dialogue portions. This agreement is made so that each actor knows their respective roles and portions in the story. Whatever has been determined must be obeyed as a rule and consensus for improvisational work (Bonarti, Interview, 22 August 2023).



Image 4. Storyline Explanation (Photo: TVRI Jambi Documentation, 2020)

Determining the storyline is intended so that the actor knows the storyline from beginning to end. Determining the topic of discussion is intended so that the actor knows about the topic being discussed in each scene and the possibilities for its development. Determination of the division of scenes is intended so that the actor knows when he has to enter and who his co-stars are. Determination of duration is intended so that actors know the maximum duration of each scene, so that improvisation can be adjusted to the time available. Determining the dialogue portion is

intended so that the actor knows when and who should respond to the opponent's dialogue.

Topic Creation and Development

The storyline of Abdul Muluk's improvisational performance by Sanggar Pancarona Jambi depends on the topics that are present and develop throughout the story. In order for the story to run smoothly, each actor must work together to produce and respond to each topic. After the storyline and scene division have been agreed upon, each actor has the task of finding a topic of discussion before appearing in the middle of the story. So, every new actor who appears in the story always brings a new topic to be discussed collectively. This topic can be prepared in advance before the actor appears in the story or can also be produced spontaneously when the actor is in the middle of the story.

The production of a new topic is spontaneous work carried out by the actor after receiving and understanding the new topic that is present in the middle of the story. Every time a new topic appears in the story, the task of the other actors is to respond to the topic and produce a new topic based on the existing topic. If the topic has been discussed from various angles and there is no possibility of another discussion, then each actor is required to spontaneously present another new topic. The production of new topics in the middle of the story depends on the actor's intelligence in concocting various possible topics that have relevance to the storyline. The work of creating and developing improvisational topics is collective work that requires strong chemistry.

Creating Collective Imagination

Imagination is the main tool in improvisational work. Improvisation is closely related to imagination, because improvisational work is initially a work of individual imagination. In order for individual imagination to become an actual entity in the story, it requires the involvement of other actors to create individual imagination into communal imagination. Each actor is obliged to believe in every truth offered by the individual imagination of the co-star. After believing, actors are required to involve themselves in the imagination to find new topics that can possibly be discussed in the construction of a communal imagination. Negation of imagination can have a bad impact on improvisational work, because it can destroy the imaginary construction that has been built in the middle of the story.

An example of an effort to create a collective imagination is depicted in the *Asap Dimano-Mano* episode which aired on TVRI Jambi in 2019. In this episode, the character Ngadio brings his pet dog which is a stuffed dog. The doll is treated like a real dog. The characters Wak Karim and Yuk Dijoed who were involved in the scene responded to the dog doll as a real dog. The imagination brought by the character Ngadio is accepted and becomes the truth by the characters Wak Karim and Yuk Dijoed. Imaginative involvement between characters creates an imaginary construction that the audience can believe in. This is a manifestation of the work of creating collective imagination which aims to make the audience believe that what the actors believe is the truth in the story.



Image 5. Wak Karim responded to Ngadio's imagination

(Photo: TVRI Jambi Documentation, 2020)

Division of Tasks

The Pancarona actor's improvisation was carried out spontaneously, but well managed. This management is carried out so that every improvisation carried out by the actor is in a previously agreed corridor. Without good management, improvisation becomes an alarming disaster. The response of laughter from the audience can stimulate the improviser to bring back funny actions which can lead to over acting and excessive comedy. To anticipate this problem, Sanggar Pancarona Jambi manages its comedy through division of tasks. However, this division of tasks is not a personal task, but a collective task that needs to be done collaboratively. Each actor (improviser) is given a task with clear rules, so that each actor knows his limits and capacity in the comedy event being presented. This improvisation management is carried out so that the comedy events presented do not fall into haphazard comedy.

Story Starting Character

The character who starts the story has the task of bringing the story idea into the events. Even though sometimes he is not the character who starts the scene, the character who starts the story always appears in the first scene. The presence of a character who starts the story is important because this character opens the topic of conversation. Sometimes, the character who starts the story also presents initial problems (complications) which in the next scene develop into the peak of the conflict. Before the characters who start the story appear, the events shown are just a series of funny situations without a clear storyline. The following is an example of dialogue from the character starting the story in the episode *Bendo Matikan* which aired on TVRI Jambi in 2020. The dialogue from the character starting the story is as follows:

Wak Karim: Tiap hari penjualan dak laku-laku. Ado kalian nengok bini aku? Mano dio yo? (melihat ke atas meja) nah kue belum ado yang laku. Dari tadi pagi dibiarkan, sekarang la beaek. Diam diam bae, jangan bilang bini aku.

Yuk Dijoed: Abang, bahayo bang.

Wak Karim: Apo yang bahayo, kau ni datang datang tu Joed bawak aek minum, bukan bawak bahayo.

Yuk Dijoed: (Menunjukkan bungkus plastik dengan isi serbuk putih) Iko kohah..

Wak Karim: Apo tu? Tepung? Gulo gulo? Bekas bedak kau ni?

Yuk Dijoed: Bang, kito harus nyembunyiin bendo iko bang. Kalo ado polisi gek kito ditangkapnyo.

Wak Karim: Joed, polisi tu banyak gawe, ngapoin nangkap kau yang cuma bawak sagu, tepung kek bedak tu.

Yuk Dijoed: Itulah mangkonyo abang tu, beli tipi yang besak, jangan tipi rabun tu terus yang ditonton. Tengok dalam tipi tu na, orang bawak iko ditangkap polisi bang.

Based on the dialogue above, it is illustrated that the character Yuk Dijoed carries out the task of starting the story. The character Yuk Dijoed brings a topic that becomes a story idea that is developed in the scene. Before the character Yuk

Dijoed appeared, the character Wak Karim only started the story with light discussions that were not related to the main idea of the story. After the character Yuk Dijoed appears, the audience can grasp the direction of the topic of conversation and guess where the story will move. The next example of character dialogue starting a story in the Mysterious Disease episode which aired on TVRI Jambi in 2020, is as follows:

Wak Karim: (kepada penonton) Tau dak? Sekarang ni, ado penyakit corona, tau? (melihat sekeliling) ado nengok bini aku?

Yuk Dijoed: (batuk)

Wak Karim: Itu namonyo sakit nyek nyekan, duduk siko hah Joed

Yuk Dijoed: Mintak kain

Wak Karim: Kain kau tu pakek

Yuk Dijoed: Untuk lap ingus

Wak Karim: Kain laki untuk lap ingus, mak kau ado yang kayak itu?

Based on the dialogue above, it can be seen that the character Wak Karim, who starts the scene, is also the character who starts the story. The character Wak Karim starts the scene by opening the topic of conversation which is the main idea of the story. This pattern is very communicative because the audience immediately knows about the story image when a new scene begins.



Image 6. Wak Karim as the starting character of the story
(Photo: TVRI Jambi Documentation, 2020)

Story Developer Characters

The story development character has the task of asking questions or explaining the subject of the discussion. Through story development characters, every topic in a scene can be communicated well. The story developer character also links the topic to various related situations, so that the subject matter becomes broader. The story development character usually appears or works after the story initiator character arrives. After the story initiator character comes with a story idea, the story development character responds to the story idea and develops it into various possible story lines. In each scene, almost all the characters act as story development figures, but with different and managed portions. The following is an example of dialogue from the story developer character in the episode Don't Be Bala which aired on TVRI Jambi in 2019.

Yuk Dijoed: Tu anak Kadir (menunjuk ke arah penonton).

Wak Karim: Anak Kadir, Kadir yang nak nyalon tu?

Yuk Dijoed: Yang mak nyo ngajar di kumpeh tu na.

Wak Karim: Siapo namoe?

Penonton: Naya!

Wak Karim: oh, Nayaa

Yuk Dijoed: Naya tu Nanang Sunarya

Wak Karim: oh, Nanang Sunarya tu siapo?

Yuk Dijoed: Kan kawan abang dak dulu, waktu abang jadi kepala tukang pancing

Wak Karim: Basing bae, dio tu kepala parkir!

Yuk Dijoed: Abang kan jugo mantan kepala parkir, semua orang milih abang, gampang. Abang kepala pos ronda dulu, abang ketua RT, ketua mesjid, walaupun abang dak pernah masuk mesjid.

From the dialogue above, it can be seen that the character developing the story is played by the character Yuk Dijoed. Yuk Dijoed's characters develop the story by inviting the audience to get involved in the events. After that, Yuk Dijoed

developed the story based on the response from the audience. After that, the development is linked back to the story. This illustrates that the topic of conversation can develop widely and shift to other topics that actually have a weak causal relationship, but can create fresh comedic events.



Image 6. Yuk Dijoed as Story Developer (Photo: TVRI Jambi Documentation, 2020)

Story Breaking Character

The character who decides the story chooses the task of overseeing the story so that it remains in the corridor of agreement. The story breaker character is not only tasked with limiting the topic of conversation in a scene, but can also return topics that have gone off track to return to the topic of the story. The presence of a story-breaking character is important because improvisers sometimes forget their boundaries when they are playing a role. The excitement of improvising and processing funny situations makes improvisers sometimes uncontrollable in developing stories. Therefore, it is necessary for a character to consciously oversee every actor's personalization and development of the storyline. The character who decides the story is assigned to the character Wak Karim as a character who is always present on stage (in the frame). The following is an example of Wak Karim's dialogue as a story breaker character in the episode Main Transfer Bae which aired on TVRI Jambi in 2019. The story breaker character's duties are illustrated in the following dialogue fragment:

Ngadio: Gawat yah, makin gawat yah.

Wak Karim: Apo yang makin gawat?

Ngadio: Ya Allah, yah. Si mael yah..

Yuk Dijoed: eh, kartu mak mano kartu mak? Katonyo..

Wak Karim: Tunggu dulu,

Yuk Dijoed: Kartu sayo.

Wak Karim: Joed, tunggu dulu. dio ni nak carito mael dulu, ngapo mael?

Based on the dialogue above, it can be seen that the character Wak Karim limits the character Yuk Dijoed from having dialogue and gives the character Ngadio the opportunity to continue his dialogue. This limitation was made by the character Wak Karim because the dialogue that the character Ngadio wanted to convey was the main problem of the ongoing story. The task of the character Wak Karim is to restore the focus of the story and limit the story from unnecessary developments.

Trigger Conflict Character

The character who triggers the conflict is the character whose job is to increase the dramatic intensity. The character who triggers the conflict can serve as a problem carrier or as a character who complicates the problem. The character who triggers the conflict is assigned to the character Wak Emon. The character Wak Emon is a character who has a bad temper. The presence of the character Wak Emon is always high in emotion, so that problems can be brought to the peak of conflict. Even though he often appears in the final scene, Wak Emon's presence is very strong because he is always present with high emotional intensity. The following is an example of dialogue from Wak Emon who served as a conflict trigger character in the episode Don't Be Bala which aired on TVRI Jambi in 2019, as follows:

Wak Emon masuk sambil menyeret anak Wak Karim

Wak Emon: Anda jangan mentang mentang menjadi orang tua di siko, mulai ngacau! Anak Anda telah berbuat curang kepadaku!

Wak Karim: Apo maksudnyo tu?

Asisten: Wak tu, anak wak tu tolong yo dijaga

Wak Karim: Apo halnyo?

Wak Emon: Memang perangai orang tuo samo dengan anaknyo! Waktu mudo, dipercayo untuk membagi bagikan bantuan. Kau tebang!

Dijoed: Memang batang?

An example of dialogue from a character who triggers the conflict is further illustrated from the dialogue in the Mysterious Disease episode which aired on TVRI Jambi in 2020, as follows:

Wak Emon: Kau jangan fitnah, kau jangan buat kato-kato! Kato kau anak aku Corona. Siapa yang bilang?

Wak Karim: Tapi anak kau sakit kan?

Wak Emon: Memang sakit, tapi bukan Corona!

Wak Karim: Terus sakit apo?

Wak Emon: (marah dan ingin memukul Wak Karim)

Wak Karim: Kau kiro aku takot samo kau?

Wak Emon: Payo!

From the dialogue example above, it can be seen that the character Wak Emon always comes with high emotional intensity. This high emotional intensity is used to manage problems so that they can be brought to the peak of conflict. In order for the emotional intensity to increase, the character Wak Emon's wishes are opposed by the character Wak Karim. This is a typical dramatic arrangement of Sanggar Pancarona, namely that the climax of the dramatic plot is realized through a dispute between two characters, namely the character Wak Karim and the character Wak Emon.



Image 7. Wak Emon as a Conflict Trigger Character (Photo: TVRI Jambi Documentation, 2020)

Message Conveyor Character

The character who conveys the message has the task of being the character who conveys the message of the story. Present at the end of the story to reduce emotional intensity and become a character who solves problems. The character who conveys the message is chosen from an official or public figure who is responsible for the issue that is the theme of the story. The selection of officials or public figures as messengers is intended so that the message conveyed is better heard by the audience. The presence of officials or public figures who are themselves (not playing characters) makes the audience aware that the message being conveyed is a serious message and not just an invention (Bonarti, Interview, 22 August 2023). As in the episode Bendo Matikan which aired on TVRI Jambi in 2020, the theme was about the dangers of narcotics. So the person who conveyed the message chosen was a representative from the Jambi Province Anti-Narcotics Agency. An example of dialogue from the character delivering the message in the episode Bendo Mematikan is as follows:

Wak Karim: Kau jangan sembarangan, aku njuk tau kau. Antak kau. Bapak ni dari BNN, ini na pak yang bikin isu.

Bapak LAN: Kami kebetulan dari Lembaga Anti Narkotika, sebuah organisasi yang bekerja sama dengan BNN. Jadi saya lihat tadi banyak bergejolak masalah narkotika, gitu ya.

Yuk Dijoed: Sumpah pak, kami idak pak.

Bapak LAN: Iya, yang jelas, dalam hal ini yang namanya narkoba, terutama anak-anak, harus betul-betul hati-hati. Karena datang dari masalah ini bukan oknum, tetapi mafia.

Wak Emon: Woi Karim, jangan sembunyi, dengarkan. Narkoba itu sudah pergerakan mafia, do you understand?



Image 7. Lembaga Anti Narkotika as a Messenger (Photo: Pancarona Jambi Documentation, 2020)

Timing Settings

Each actor has the task of creating and developing the topic of discussion in the story. However, without good timing, this can lead to overlapping topics and dialogue. Messy topic development and conflicting dialogue pronunciations can result in improvisational work becoming chaotic. Therefore, it is necessary to set the right timing so that the dialogue between actors is more organized. The function of timing is to ensure that the flow of the improvisation is tight without any empty situations that could reduce the intensity of the audience's interest. Timing settings are divided into two, namely setting the appearance technique or the right time for the actor to enter the story and setting the dialogue timing or the right time for the actor to reply to the dialogue.

The setting of the actor's appearance technique must be adjusted to the topic being discussed in the middle of the story. If the topic being discussed is developing in various improvisational possibilities, then new actors are not allowed to appear in the story. If the topic being discussed is stagnant, then a new actor who brings a new topic must appear immediately so that the flow of the improvisation is not interrupted. The untimely presence of new actors can cause the topics being discussed to become overlapping and chaotic. This emerging technique arrangement is crucial in the improvisational work

of Sanggar Pancarona Jambi. Therefore, every actor must have sensitivity to emerging techniques so that every actor's presence becomes a gimmick that surprises the audience.

The next timing setting is the dialogue timing setting. Each actor is required to respond to each available topic. However, actors must also respond to topics with good timing. If each actor responds to a topic at the same time, it can cause dialogue to collide. Therefore, every actor needs to know when is the right time to have dialogue. To minimize conflicting dialogue, the dialogue spoken needs to have a clear purpose. If spoken dialogue is given in general to all actors, the possibility of responding to the dialogue simultaneously is higher. However, if the dialogue has a clear purpose, then the task of responding to the dialogue is given by the target actor.

Starting from the Introduction

Character introductions are one of the alternative opening topics used by Sanggar Pancarona Jambi actors in their improvisational work. This method is used so that the actor does not run out of topics while in the story. If the actor enters the story with a core topic, then the possibility of developing the topic becomes narrower and the actor can be trapped in a stagnant topic situation. Therefore, actors need to prepare alternative topics as material that can keep the storyline running smoothly, one of which is an introductory topic. The character who uses the introduction technique is the Pikpangping character. The following is a fragment of the dialogue in the Warung Kajang Lako episode of *Don't Bebal* which was broadcast on TVRI Jambi in 2019:

Pikpangping: Way dak tau sayo ko siapa? Anak Wak Karim paling elok se-Jambi rayo. Kenalin sayo Pikpanpingg, Supik Papan Sekeping, la cantik, baik hati, tidak sombong dahtu elok lakue.

Wak Karim: nah iko anak uwak, ngapo namonyo Supik Papan Sekeping, tengok badannyo kerempeng, macam papan sekeping.

Based on the dialogue above, it can be seen that character introductions are the opening topic brought by the character Pikpangping. This topic was then responded to by other figures which then developed into a wider topic of discussion. This method is able to make the story more lively and varied, even though it has not yet reached the core

topic of the story. The introduction technique can also provide information to the audience about the character's name and the reason for naming it. The technique of starting with an introduction can make the audience more familiar with the characters and story.

Interact with the Audience

Building interaction with the audience is a technique for making the story more communicative and making the story less distant from the audience. The weakness of television shows is the inability of actors to communicate directly to the audience. To overcome this weakness, the Warung Kajang Lako event presents an audience in the studio who can see the performance directly. Involving the audience directly into the story is one of the techniques adopted by Sanggar Pancarona from the Abdul Muluk Jambi theater. Apart from that, building interaction between the spectator and the spectacle is a characteristic of traditional theater in Indonesia.

The technique of building direct communication with the audience is improvised material which is an alternative for developing discussion topics from improvisational work carried out by Sanggar Pancarona. This technique is carried out in two ways, namely asking the audience for their opinion and inviting the audience to be directly involved in the story. The first technique is to invite the audience to have a dialogue. This technique is done by asking the audience for their opinion about the ongoing story. This technique is used to provide space for the audience to respond directly to the story. Spontaneous responses from the audience can create unexpected comedic situations and can be developed by actors as improvised material.



Image 8. Wak Karim interacts with the audience (Photo:

Pancarona Jambi Documentation, 2020)

Meanwhile, the second technique is to invite the audience to be directly involved in the story by bringing the audience up to the stage. This second technique is used to give the audience the opportunity to be directly involved in the story. Actors can use the technique of inviting the audience onto the stage to explore new possible topics. The presence of the audience on stage can be used as an alternative method if the topic being discussed does not develop. This method can stimulate the creative power of actors to create new improvisational ideas to cover various unexpected topic possibilities and can enrich the storyline.

Musical Improvisation

Musical improvisation is sound produced from spontaneous playing of musical instruments. The sounds produced from the musical improvisation process become artistic material that the actor responds to and responds to. The function of the sound produced from the musical improvisation process is to increase the humorous effect of the actor's dialogue, provide a funny and surprising sound, fill the gaps in the game and become a source of topics that can be developed by the actor's improvisation. Musical improvisation is one of the characteristics of traditional theater in Indonesia, including the Abdul Muluk Jambi theater. Because musical improvisation and actor improvisation are carried out spontaneously, the relationship between musical improvisation and actor improvisation is also a spontaneous relationship.

Musicological Analysis of the Main Song

The characteristic of the Warung Kajang Lako show which airs on TVRI Jambi is that it opens and closes with singing. The opening and closing song of the show is the song Ada Gak Ada which was popularized by Jhonny Iskandar. This dandut genre song was played by the Omega Musik Group and sung by actors from Sanggar Pancarona Jambi. To make it visually more interesting, several Sanggar Pancarona actors also became background dancers. As the main song of the Warung Kajang Lako program, the song Ada Gak Ada needs to be analyzed musicologically to determine the melody, rhythm, harmony and progression patterns and their relationship to the mood of the performance.

Melody

A melody is a series of notes (sounds with regular vibrations) that sound sequentially and rhythmically and express an idea or thought (Jamalus in [Iskandar, 2023: 145](#)). The song sung by Sanggar Pancarona Jambi at the beginning and end of the performance has a melody that is strung together, as follows:



Image 9. Notation for the song Ada Gak Ada (Transcript: Indra Gunawan, 2023)

Based on the block notation above, it can be seen that the melody is built from notes that have the value of a full note (4 beats), a half note (2 beats), an eighth note (1/2 beats), a sixteenth note (1/4 beats) and begins from the second beat (otmat) or begins with a two-beat rest. The song Ada Gak Ada is sung by Sanggar Pancarona Jambi in the key of D minor (1 moll) with variations on the 7th note raised half a barrel from C to C# (Kreis).

Rhythm

Rhythm is a regular flowing movement, due to the constant appearance of accents. Its beauty will be felt more by the interweaving of different values and sound units. Rhythm is also called rhythm ([M. Soeharto, 1992:56](#)). The rhythm of the song sung by Sanggar Pancarona Jambi has a dangdut pattern. The characteristic dangdut pattern can be found in the dangdut drum rhythm, meaning that a song in the dangdut genre is understood or known from the drum pattern. This dangdut drum pattern is very identical to the sound "tak..dung..ding..duutt". The following is a transcription of the dangdut drum pattern or rhythm played by the Omega Musik Group:



Image 10. Pola Gendang Dandut (Transkrip: Indra Gunawan, 2023)

Harmony

Harmony is conformity; beauty (Banoe, 2003: 192). What can be further understood is that the harmony of sounds is arranged and orderly so that it can make a sound beautiful. In music science, harmonies that are composed of notes vertically

and connected by other vertical (related) note arrangements are called chords or chord progressions. The following is the harmony notation of the song sung in the Warung Kajang Lako program:



Image 10. Harmony of the song Ada Gak Ada (Transcript: Indra Gunawan, 2023)

Based on the harmony notation above, it can be seen that the song Ada Gak Ada has a harmony formed from a vertical arrangement of notes with a distance of three (intervals) which can be called chords. The first chord is D minor (Dmin) which is found in bars 1 and 2. The second chord is A minor 7 (Am7) which is found in bars 3 and 4. The progression in this harmony is the chord Dmin to Am7 (Dmin-Am7).

CONCLUSION

Pancarona Art Production is a regular performer on the Warung Kajang Lako TVRI Jambi program which applies Abdul Muluk's improvisation techniques. Abdul Muluk's improvisation is an effort to maximize acting tools of expression to develop story ideas spontaneously. Abdul Muluk's improvisation technique utilizes comedy elements as artistic material to increase the attractiveness of the performance. Pancarona Art Production develops improvisation techniques based on Abdul Muluk's theater acting, including: rules of improvisation, Establishing Agreements, Creating and Developing Topics, Creating Collective Imagination, Division of Tasks, Arranging Timeliness, starting from Introductions and Interacting with the audience. Abdul Muluk's proponent of improvisation is musical improvisation. Musical improvisation is sound that is created spontaneously in response to an actor's improvisation

REFERENCES

- Achmad, A. Kasim, 2006. *Mengenal Teater Tradisional di Indonesia*. Dewan Kesenian Jakarta: Jakarta.
- Adlini, Miza Nina, et al. "Metode penelitian kualitatif studi pustaka." *Edumaspul: Jurnal Pendidikan* 6.1 (2022): 974-980.

- Akbar, Abdur Rizky. "'Beralas Bumi Beratap Langit': An Investigation of Creating Role and Space through Site-Specific." *Mudra Jurnal Seni Budaya* 37.4 (2022): 352-357.
- Banoe, Pono. 2003. *Kamus Musik*. Yogyakarta: Kanisius
- Dalyono, dkk. 1996. *Dul Muluk*. Palembang: Proyek Pembinaan dan Pengembangan Kesenian Tradisional.
- Dhony, N.N.A. 2014. *Bentuk dan Struktur Pertunjukan Teater Dulmuluk dalam Lakon Zainal Abidinayah di Palembang* (Tesis). Diperoleh dari Repository ISI Surakarta.
- Fadli, Muhammad Rijal. "Memahami desain metode penelitian kualitatif." *Humanika, Kajian Ilmiah Mata Kuliah Umum* 21.1 (2021): 33-54.
- Hasanah, Hasyim. "Teknik-teknik observasi (sebuah alternatif metode pengumpulan data kualitatif ilmu-ilmu sosial)." *At-Taqaddum* 8.1 (2017): 21-46.
- Irianto, Ikhsan Satria, et al. "Recombination of Minangkabau Traditional Arts in Alam Takambang Jadi Batu by Komunitas Seni Nan Tumpah." *Ekspresi Seni: Jurnal Ilmu Pengetahuan dan Karya Seni* 22.1 (2020): 85-99.
- Irianto, Ikhsan Satria. "Visi Dramatik Soekarno dalam Drama Rainbow: Poetri Kentjana Boelan." *Melayu Arts and Performance Journal* 4.2 (2021): 141-159.
- Iskandar, Aldi N., 2023. *Pembelajaran Seni Musik*. Yogyakarta: Zeenbook Publishing.
- Moleong, J.L. 2010. *Metodologi Penelitian Kualitatif*. Bandung: Remaja Rosdakarya.
- Sumadiyo, Y. Hadi. 2018. *Ravitalisasi Tari Tradisional*. Cipta Media: Yogyakarta.
- Mulyani, Endang dan Ferry Yanto, *Teater Abdul Muluk Desa Sembubuk 1930-1990*, Jambi: *Jurnal Instoria*, Vol. 4 No. 1, 2020.
- Karsito, Eddie, 2008. *Menjadi Bintang: Kiat Sukses Jadi Artis Panggung, Film dan Televisi*. Jakarta: Ufek Press.
- Rifandi, Ilham, and Ikhsan Satria Irianto. "'Membingkai Melayu' Perancangan Metode Akting Berbasis Tradisi Untuk Pembelajaran Makyong di Program Studi Seni Pertunjukan UNIMED." *Jurnal Sendratasik* 12.2 (2023): 157-168.
- Rijali, Ahmad. "Analisis data kualitatif." *Alhadharah: Jurnal Ilmu Dakwah* 17.33 (2019): 81-95.
- Santosa, Eko. *Improvisasi dalam Teater: Teknik Pemeranan dan Pertunjukan*. Yogyakarta: *Jurnal Tonil*, Vol. 14, No. 1, 2017.
- Somantri, Gumilar Rusliwa. "Memahami metode kualitatif." *Makara Human Behavior Studies in Asia* 9.2 (2005): 57-65.
- Soeharto.M. 1993. *Belajar Notasi Musik*. Jakarta: Penerbit PT. Gramedia Pustak Utama.
- Yudha, I. Made Bendi, et al. "'Sabda Bayu' Rajas Tamas Octopus Methapor in Contemporary Painting Work." *Mudra Jurnal Seni Budaya* 38.1 (2023): 31-38.