

Conference Paper

Writing Dulmuluk Script in Siti Zubaidah Version: Defense Efforts of Dulmuluk in the Global Era

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Abstract

The aim of this research and development was to develop Dulmuluk script with the version of Syair Siti Zubaidah. The results of this study were to contribute to local cultural heritage for the younger generation. The procedure of this research and development was adapted from D. Gall, Jolly, and Bolitho, and Tessmer theory. The result of this research was the script of the Dulmuluk version of Syair Siti Zubaidah. This drama script was transformed from an old literary manuscript of Syair Siti Zubaidah with attention to the needs analysis and convention of drama script writing and revitalization model performances by reconciling conventional performances of traditional Dulmuluk with the management of modern theater.

Keywords: defense, dulmuluk, writing script

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1. Introduction

Dulmuluk in South Sumatera currently shows a gap, namely the gap between artist and audience. In terms of artist, this gap appears at the age of them. The number of senior and junior artists is not balanced. Similar conditions also appear among musicians and singers of Dulmuluk. The audience gap is seen from the average audience, which is not young anymore. They do not live in the city center but in the outskirts, and in remote villages in Palembang and South Sumatra. In the city center such conditions are not found so the community, including the younger generation, is less familiar with Dulmuluk. This indicates that Dulmuluk is now beginning to “wilt.” Lelawati [1] stated that there were 28 Dulmuluk groups in this area, but now only five are left. The existing Dulmuluk groups is a member of the same people.

In the dreary existence of Dulmuluk, this theater was presented by the students of Sriwijaya University (2013). Dulmuluk was based on the story of *Syair Sultan Abdul*

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Muluk (SSAM). The emergence of Dulmuluk on this campus was through a series of development researches conducted by Nurhayati [2]. This effort contributed greatly to the socialization of this theater in the community of Unsri.

Syair Siti Zubaidah (SSZ) was written in 1840 M / 1256 H [3]. One view is that this poem is based on actual historical events. This is due to the setting of this poem, among other things, which is Kembayat Negara, which is considered a representation of Campa [3]. The subject matter of *SSZ* is prevalent in Malay and Javanese literature, and is about a woman who appeared as a man to wage war. Therefore, this story belongs to the banner stories. In fact, Koster [4] argues that *SSZ* can be regarded as the "Islamized Panji Story." Salleh [5] says that *SSZ* is one of several Malay stories incorporating elements of Indian and Middle Eastern influences. Sham [6] classified *SSZ* as a fictional verse.

In developing scripts based on *SSZ* several things need to be considered: (1) the script is the main tool for both directors, players, and other artistic teams in creating Dulmuluk performances; (2) the existing Dulmuluk performances are considered inadequate as drama scripts that meet the criteria for a drama script; (3) there are performances that are called Dulmuluk, but in terms of the point of the story, the conflict, and the characters they do not refer to the usual texts or plays. In this case, Achmad [7] argues that the usual stories in Dulmuluk are Hikayat SZ, Hikayat AM, and Hikayat Indra Bangsawan; (4) Dulmuluk is often staged based on the image of the female lead character being disguised, in the sense that the character is not a hero and the aspect of spirituality is also not seen. This is due to the dominance of the role of *Kadam* that serves to bring the story into the present context.

The aims of this paper are: (1) Why does the identification of the script need to be the *SSZ* version whose main character is a heroic and spiritualist woman? (2) What is the design like of the development of the Dulmuluk script in the *SSZ* version? (3) What is the expert review like (language, graphics, content, and structure) of the prototype for the development of the Dulmuluk script of the *SSZ* version?

This research is generally aimed at producing a Dulmuluk script in an *SSZ* version. Specifically, this development research aims to: (1) identify and describe the need for a Dulmuluk *SSZ* version of heroic and spiritualist; (2) produce the development design of a Dulmuluk script *SSZ* version; (3) describe the results of validity such as language, graphics, content, and structure prototype results of a Dulmuluk script *SSZ* version.

2. Methods

The performances of Dulmuluk in this study are aimed at transforming the *SSZ* text. This text is one of the potential traces of the Malay civilization’s journey. The text is not familiar anymore to the Malay community in South Sumatra, let alone the younger generation. In fact, the poem is beautiful, interesting – especially the image of the main character: heroic and spiritualist – and full of conflict. The story is also loaded with local wisdom values that can be internalized and actualized in contemporary life. Therefore, this poem needs to be socialized in the midst of a society that tends to pursue material things and a society that inevitably has to deal with the flow of globalization.

This research is R&D and produces is literature (Dulmuluk script). There are ten steps taken in R&D [8]. The development of a Dulmuluk script in an *SSZ* version was done by adjusting the steps with the characteristics of this research product, namely the product of literature (drama). This research procedure follows the theory of Gall et al. [8]. In identifying the problem, analyzing the needs, and designing a Dulmuluk script that will be developed the theory of Jolly and Bolitho in Tomlinson [9] was used. Evaluation of the resulting Dulmuluk script uses the Tessmer theory [10]. Tessmer suggested that evaluations of product development research should include: (1) self-evaluation; (2) expert review; (3) one-to-one evaluation; (4) small-group evaluation; and (5) field test.

This research and development of a Dulmuluk script in an *SSZ* version is only up to the resulting product design or first prototype, then it is validated by experts and artists. Modifications are shown in the table below.

TABLE 1: Steps in research and development.

No.	Steps	The Modification of the Theory
1	Identification of need for material and exploration of need.	Gall et al. [8] (research and information collection) Jolly and Bolitho (identification of need for materials; exploration of need)
2	Planning: contextual realization of materials	Gall et al. [8] (planning) Jolly and Bolitho (contextual realization of materials)
3	Development of preliminary form of product/production of materials (self-evaluation)	Gall et al. [8] (development of preliminary form of product). Jolly and Bolitho (production of materials)
4	Expert validity/expert review	Gall et al. [8] (preliminary field testing) Martin Tressmer (self-evaluation; expert review)

2.1. Problem identification and needs analysis

This stage includes literature studies and field studies, identifying potential problems, identifying the performance needs of Dulmuluk, analyzing scripts found in Dulmuluk, and performances.

Required analyses are referred to Jolly and Bolitho's theory in Tomlinson [9], and Dick and Carey [11] state that the needs analysis is related to the activities undertaken to gather information for the basis of the development of the script in an *SSZ* version. Cunningsworth [12] claims that the purpose of needs analysis is modified in Dulmuluk scripts of *SSZ*.

2.2. Planning

Planning is done by designing activities and working procedures in the development of a Dulmuluk script in an *SSZ* version. Designed in this stage is the initial draft or early prototype of the performance Dulmuluk script. Preparation of Initial Product Design/Prototype 1.

In preparing the initial product design, attention must be paid to the steps proposed by Jolly and Bolitho. Pedagogical realization of materials is analogous with conformity to the demands of the performing art.

Thus, the product design specification of this study is based on needs analysis, the interpretation of the researcher, drama characteristics, and Dulmuluk characteristics. The design of this product consists of planning of scenes, characters, background, dialog (including *Kadam* dialog), and the flow, the determination of necessary and unnecessary events, the guidance of act, and situations.

3. Results

3.1. Design validation/expert review initial products/prototype 1

An expert review is conducted to assess whether the resulting product has met the characteristics of a drama script and Dulmuluk performance or not. This validation adopts Dick's theory [11], which suggests linking this to expert validation. Validation is done on aspects of linguistics, graphics, and the content and structure of the play Dulmuluk script, and involves lecturers, graphic experts, literature, and

artists/practitioners to gain input regarding both the weaknesses and advantages of the design of this product.

The data of this research were collected used (1) observation, (2) FGD, (3) questionnaire, and (4) interviews. The questionnaire used was in a closed form with a Likert scale (2010), as follows: 1 = not required, 2 = less required, 3 = required, 4 = much needed.

3.2. Problem identification results and needs analysis

The results of a survey for three scripted Dulmuluks show that the Dulmuluk script in the *SSZ* version was not found. The results of observations on Dulmuluk performance were as follows:

(1) the story is not related to the story that is commonly staged in Dulmuluk; (2) the dominant language is Palembang; (3) the character of the story is also beyond the usual three sagas; (4) there is a symptom of ignoring the conventions of Dulmuluk to advance the contemporary elements.

The third observation was made on Dulmuluk recordings on CD. The results of the observations are: (1) the character of the story is the same as in the story of *SSZ* but their role is not the same; and (2) the story does not relate to the stories commonly used in Dulmuluk performances as proposed by Achmad [7].

From the results of surveys, script observations, and performed Dulmuluk, it can be concluded that a Dulmuluk script in an *SSZ* version was not found. In fact, the script is required by artists, inspired directors, and other managerial teams to create performing arts. The perform by the students of FKIP Unsri is more interesting because they depart from the clear script when they perform Dulmuluk and theater management is applied so that it looks more professional.

3.3. Results of questionnaire

Questionnaires were given to three groups of respondents, i.e. groups of artists, academics, and youths. The components that are needed are: (a) a Dulmuluk script, (b) a king and queen, (c) the *Kadam* and a lady figure, (d) an interesting plot in accordance with the text of poetry; (e) dances and songs integrated in the performance, (f) dialog in Indonesian and the local language (Palembang), (g) a dialog that quotes poetry and prose.

3.4. The results of FGD

FGD involved Dulmuluk artists and academics. The points discussed are their responses regarding the Dulmuluk script in an *SSZ* version. The result is necessary because this version has never been found. In fact, this script is very important, especially for the inheritance of these performing arts for the younger generation and directors.

3.5. Interview results

Data obtained from questionnaires and FGD are confirmed in the discussion. The additional thing by the informant that the character name and settings should be maintained.

3.6. Result of design planning development of dulmuluk script in *SSZ* version

Result of problem identification and requirement analysis of script Dulmuluk in *SSZ* version, designed the script by paying attention to heroism and religion of its female character and local wisdom values contained in it so that it can be internalized by the reader into his life. Thus, the appreciation of old Malay literature can be improved. The draft Dulmuluk script in an *SSZ* version can be seen from the chart below.

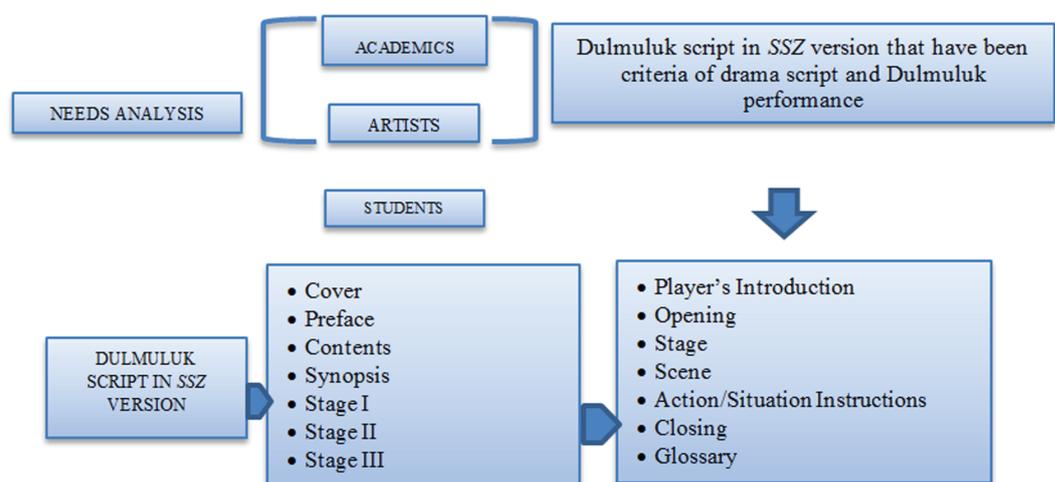


Figure 1: Design of Dulmuluk script in *SSZ* version.

3.7. Development design of dulmuluk script in SSZ version

The Dulmuluk script was written in three stages. The *Kadam* scene is scattered across every stage but the proportion is not more than 30% of the whole story. There are some events that are ignored because they are thought to be boring. Writing in the form of a Dulmuluk script, using a centric style looks more interesting. The writing of scenes and descriptions of action and situations using capital letters while dialog uses lowercase and capitals is in accordance with improved Indonesian spelling rules.

3.8. Expert Validation Results

The results of validation of linguistics are: (1) the language in the Dulmuluk script in an SSZ version has integrated poetry and prose; (2) some archaic Malay vocabulary needs to be explained in footnotes; (3) the language in the dialog has depicted the character, plot, mandate, and story theme; and (4) the use of bahasa Indonesian and bahasa Palembang has been well integrated. The validator suggests two things: (1) it is better that the theater script is accompanied by a table of contents; and (2) the format of presentation of the characters should be consistent and patterned.

The results of validation of the graphics are: the design image on the cover, the color composition of the cover, the use of capital letters in the text, the use of bold letters, and the centric format in the script are good. The validator concludes that the scripts of Dulmuluk in an SSZ version are good. It is recommended that bold type and italicized bold fonts are varied, the spacing should be 1.15, and the cover image should be full.

The results of validation of the substance by academics and Dulmuluk artists are: (1) the script already shows conformity with the poem; (2) the name of the character in the Dulmuluk script is in accordance with the name of the character in the poem; (3) conformity is also found in the setting. In fact, the validator considers the background more alive because it is mentioned in the manuscript instructions; (4) the dialog in the poetry and prose form is considered good and successfully combines daily conversation without omitting the aesthetics of poetry; (5) the dialog manages to move the plot along, and describes the character, theme, and plot of the story; (6) the plot of the Dulmuluk script also follows the flow of the poem so that the groove moves naturally; (7) the explanation of the events depicts the elements of the performance to be performed, providing direction for the artist's action and setting, inspiring the clothing plan, and his integration with dance and song in his performance. The validator's suggestion is that the short-portion scenes are integrated in the other

half as long as the event is not important in that the scene can be added if the event is important so that turn of the round is not too fast. The results of the expert review can be seen in the table below.

TABLE 2: Validation score.

No.	Aspects	Average Scores
1	Linguistics	4.5
2	Graphics	4.8
3	Substances (Material and Content)	4.5
4	Substances (Material and Structures)	4.9
	Total	18.7
	Average	4.7
	Excellent	

The absence of a Dulmuluk script in an *SSZ* version is a natural thing because the traditions of performances rely on teachers whose function is almost the same as that of the director. None of the Dulmuluk artists had ever read *SSZ*. This results in the story becoming increasingly distant from the original story, putting forward the dulce function rather than the utile one, putting forward the role of the *Kadam* so that the main story laden with local wisdom values is ignored. The development of this Dulmuluk script is important both in relation to the resocialization of Malay culture and the Dulmuluk theater development effort.

The results of expert reviews, which tend to be very good, cannot be separated from the process traversed by this research that is potential problem, needs analysis and deep analysis of hypogram text. The needs analysis carried out provides clear signs for the development of product research design so that the results meet their expectations. Reinterpretation of the *SSZ* text and the characteristics of drama and Dulmuluk performance characteristics combined with the needs analysis results make this product design more perfect. Feedback given by a validator/expert/artist is very meaningful for the revision of this product design further to make this product entrusted to stage on Dulmuluk that has a balance between dulce and utile. Thus, the spectacle of Dulmuluk based on the script of Dulmuluk is not only to entertain but also to give benefit to the audience.

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