

Dramatic Structure Strategies in the Creation of Children's Short Drama Scripts Based on Jambi's Traditional Games Collections in Museum Siginjei

Strategi Struktur Dramatik dalam Penciptaan Naskah Drama Pendek Anak Berbasis Koleksi Permainan Tradisional Jambi di Museum Siginjei

Ady Santoso¹, Irsyad Leihitu², Galuh Tulus Utama³

^{1,3}Program Studi Seni Drama Tari dan Musik, Fakultas Keguruan dan Ilmu Pendidikan, Universitas Jambi

²Program Studi Arkeologi, Fakultas Keguruan dan Ilmu Pendidikan, Universitas Jambi

¹ady.santoso1987@unja.ac.id, ²irsyad.leihitu@unja.ac.id, ³gt.utama@unja.ac.id

* ady.santoso1987@unja.ac.id

Article Information	ABSTRACT
Description accepted: 30 September 2023 revised: 30 October 2023 approved: 14 December 2023	Traditional games are one of the ten Objects of Cultural Advancement, which are essential to maintain, utilize, and innovate to maintain and pass them on to the next generation. The collection of Jambi traditional games at the Museum Siginjei Jambi is vital to continue to be preserved and passed on in innovative forms. One form of innovation is using a collection of Jambi's Traditional Games as a source for creating children's short drama scripts. This research looks for dramatic structure strategies for creating short children's drama scripts based on five collections of Jambi's Traditional Games at the Museum Siginjei Jambi. The qualitative interpretative approach is applied to interpret the data obtained according to the researcher's point of view and understanding. As a result of the dramatic structure strategy in creating five children's short drama scripts, it was found that the strategy applied was a strategy of repeating the same dramatic ladder structure from the beginning, the rise of the problem, the peak of the problem, to the resolution of the problem in each short children's drama script created.
Keywords Jambi Traditional Games, Children's Drama Scripts, Siginjei Museum Jambi	
Kata Kunci Permainan Tradisional Jambi, Naskah Drama Anak, Museum Siginjei Jambi	Abstrak <i>Permainan tradisional adalah satu dari sepuluh Objek Pemajuan Kebudayaan, yang menjadi penting untuk dipertahankan, dimanfaatkan, dan dilakukan inovasi dalam upaya pemeliharaan, pewarisan kepada generasi berikutnya. Koleksi permainan tradisional Jambi di Museum Siginjei Jambi penting untuk terus dilestarikan dan diwariskan dalam bentuk yang inovatif. Salah satu bentuk inovasi yang dapat diterapkan dengan menjadikan koleksi permainan tradisional Jambi sebagai sumber penciptaan naskah drama pendek anak. Penelitian ini untuk mencari strategi struktur dramatik guna penciptaan naskah drama pendek anak yang bersumberkan lima koleksi permainan tradisional Jambi di Museum Siginjei Jambi. Metode kualitatif pendekatan interpretatif diterapkan guna menafsirkan hasil data yang diperoleh sesuai sudut pandang dan pemahaman peneliti. Hasilnya strategi struktur dramatik dalam menciptakan lima naskah drama pendek anak didapatkan bahwa strategi yang diterapkan adalah strategi pengulangan struktur tangga dramatik yang sama dari permulaan, tanjakan permasalahan, puncak permasalahan, hingga penyelesaian permasalahan di setiap naskah drama</i>

pendek anak yang diciptakan.



Copyright (c) Ady Santoso, Irsyad Leihitu, Galuh Tulus Utama

1. Introduction

Dramatic structure is a constituent element contained in a drama script, where the function of the dramatic structure is to build a story in the drama script, which consists of a theme, plot, characterization, scenes, background setting, and message. Dramatic structure is the arrangement of the constituent elements of a drama script from the beginning to the end of the story.

In a dramatic structure, the main story is then reduced to a plot/line, which is the framework for the story, which is then represented by characters to bring the story to life with dialogue from the scenes in the story, including scenes in which there is conflict/incident to present the climax/culmination of the story to the final resolution scene.

The dramatic ladder structure pattern usually used in creating realist-style drama scripts is Aristotle's dramatic ladder structure, where the dramatic ladder is divided into four stages, consisting of (1) Protasis, namely, the stage containing the beginning, roles, and motifs. Play; (2) Epitasio, namely the stage that contains a chain of events, starting with the emergence of existing problems; (3) Catastasis, namely the peak of the problem or climax; and (4) Catastrophe, namely the resolution of the problem or closure of the story (Harymawan, 1993).

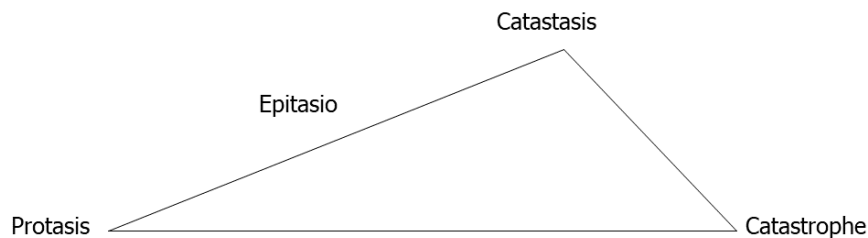


Figure 1. Aristotle's Dramatic Stair Structure in Harymawan

The creation of a drama script is a manifestation of the playwright's creative ideas. In contrast, the creation of a play script is the result of expressing ideas, notions, and intentions, which aim to express life events in the form of dramatic art (Santoso et al., 2023). The process of creating a drama script is related to ideas from within the writer, where these ideas can be born from anything. The idea for writing a play script can come from anything, from humans, animals, plants, or inanimate objects (Riantiarno, 2003).

This statement indicates that a drama script can be inspired by anything that suits the drama script writer's wishes in creating a drama script. This, of course, does not rule out the possibility of creating drama scripts sourced from museum collections, such as the Jambi traditional games collection at the Museum Siginjei Jambi.

The Jambi traditional game collection in the traditional game collection exhibition hall is a collection of Jambi traditional game collections consisting of (1) Catur dan anak catur/ Chess and Chess Pieces; (2) Congklak; (3) Meriam bambu/ Bamboo Rifle; (4) Patok lele; (5) Kitiran/ Bamboo Propeller; (6) Taji/ Spur; (7) Casing/ Spinning Top; (8) Celetoran/ Bamboo Pistol; (9) Umban tali. As a traditional game or folk game, it is important to preserve the nation's cultural heritage as mandated in Law of the Republic of Indonesia Number 5 of 2017 concerning the Advancement of Culture.

Traditional games, as one of ten Objects for the Advancement of Culture, are important to continue to maintain and then utilize by innovating as a form of maintaining Objects for the Advancement of Culture for the next generation, where one form of innovation is by making a collection of traditional games a source for creating children's short drama scripts.

It is important to carry out activities for the maintenance, preservation, maintenance, and inheritance of Objects for the Advancement of Culture in Jambi Province, which in this case are Jambi traditional games which are located in the Jambi traditional game collection exhibition room at the Museum Siginjei Jambi. This research was carried out. The research activities carried out are limited to the Jambi traditional games collection at the Museum Siginjei Jambi, which consists of (1) Catur dan anak catur/ Chess and Chess Piece; (2) Patok lele; (3) Kitiran/ Bamboo Propeller; (4) Taji/ Spur; (5) Celetoran/ Bamboo Pistol, which was then used as a source for creating short children's drama scripts.

Starting from the creation of children's short drama scripts sourced from the five Jambi traditional collections at the Museum Siginjei Jambi above, this research was conducted to look for dramatic structure strategies for creating children's short drama scripts sourced from the five Jambi traditional collections at the Museum Siginjei Jambi.

2. Method

The research was conducted to look for dramatic structure strategies for creating short children's drama scripts sourced from the five Jambi traditional collections at the Museum Siginjei Jambi using qualitative methods with an interpretative approach. The qualitative interpretative approach method is a view of the data obtained from the research object, which is then continued by interpreting the data according to the researcher's perspective and understanding. In this interpretative approach, the results of the interpretation carried out by the researcher are based on the capture of signs that appear or are born, which have a meaning that the researcher then interprets for research action (Farida, 2017).

The research stages then carried out by the researcher consisted of several stages, namely:

- a. Field observation stage, in this stage, the researcher visited the Siginjei Museum, Jambi Province, to see firsthand the collection of Jambi traditional games, namely: (1) *Catur dan anak catur*/ Chess and Chess Piece; (2) *Patok lele*; (3) *Kitiran*/ Bamboo Propeller; (4) *Taji*/ Spur; (5) *Celetoran*/ Bamboo Pistol.

- b. Stages of data collection from various data related to traditional games: (1) *Catur dan anak catur*/ Chess and Chess Piece; (2) *Patok lele*; (3) *Kitiran*/ Bamboo Propeller; (4) *Tajil* Spur; (5) *Celetoran*/ Bamboo Pistol.
- c. Data processing stage, where the data that researchers have obtained is then processed to support the creation of short children's drama scripts based on traditional games: (1) *Catur dan anak catur*/ Chess and Chess Piece; (2) *Patok lele*; (3) *Kitiran*/ Bamboo Propeller; (4) *Tajil* Spur; (5) *Celetoran*/ Bamboo Pistol.
- d. Data interpretation stage, in which the researcher begins to interpret the data that has been processed to create short children's drama scripts based on traditional games: (1) *Catur dan anak catur*/ Chess and Chess Piece; (2) *Patok lele*; (3) *Kitiran*/ Bamboo Propeller; (4) *Tajil* Spur; (5) *Celetoran*/ Bamboo Pistol.
- e. Stages of dramatic structure strategy for creating children's short drama scripts based on traditional games: (1) *Catur dan anak catur*/ Chess and Chess Piece; (2) *Patok lele*; (3) *Kitiran*/ Bamboo Propeller; (4) *Tajil* Spur; (5) *Celetoran*/ Bamboo Pistol.
- f. Stages of writing a children's short drama script based on Jambi's Traditional Games, from (1) *Catur dan anak catur*/ Chess and Chess Piece; (2) *Patok lele*; (3) *Kitiran*/ Bamboo Propeller; (4) *Tajil* Spur; (5) *Celetoran*/ Bamboo Pistol.

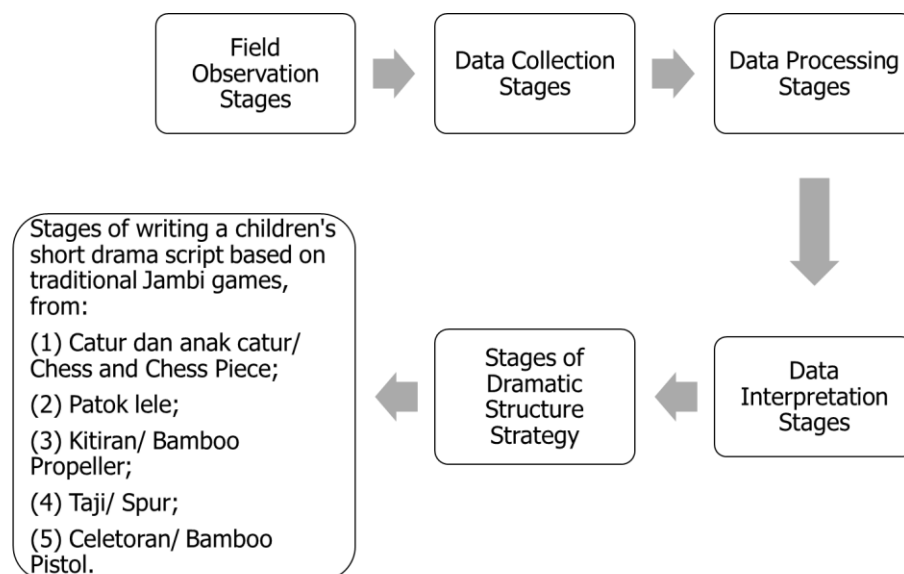


Figure 2. Stages of Research Methods and Creation of Children's Short Drama Scripts

3. Results and Discussion

Research has been carried out at the Museum Siginjei Jambi with the research object being the Jambi traditional games collection, which consists of (1) *Catur dan anak catur*/ Chess and Chess Piece; (2) *Patok lele*; (3) *Kitiran*/ Bamboo Propeller; (4) *Tajil* Spur; (5) *Celetoran*/ Bamboo Pistol.. An explanation of the five traditional game collections at the Museum Siginjei Jambi is contained in the following table:

Table 1
Fifth Collection of Traditional Games at the Museum Siginjei Jambi

No	Collection of Traditional Games	Description	Photo
1	<i>Catur dan anak catur</i> Chess and Chess Pieces	It is a traditional game of the Malay Jambi community. Because the pieces in the game are black and white, it is called a game of chess. Chess pieces can be moved diagonally, horizontally, and vertically but cannot be moved backward. This game originally came from China and developed among the Malay people of Jambi.	
2	<i>Patok lele</i>	Folk games which consist of a wooden bat and a stick. This game can hone skills, namely by hitting the stick with a bat and then catching it.	
3	<i>Kitiran/</i> Bamboo Propeller	This game is played by boys or girls, either individually or in groups. The way to play it is by rotating the body of the kitiran with both hands and then releasing it to fly in the air.	
4	<i>Taji/</i> Spur	Children usually play this game during durian fruit season. The material for this game is using durian seeds as a spur material for the opponent to hit. A spur tool is shaped like an S or Z-shaped weapon.	

- 5 *Celetoran/* Bamboo Pistol Boys mostly play this game because it requires courage and agility to dodge the opponent's attacks. This celetoran uses small bamboo, which is made like a gun.



The results of the five collections of traditional games at the *Museum Siginjei* Jambi, which were used as a source for the creation of five children's short drama scripts from the five collections of Jambi traditional games at the *Museum Siginjei* Jambi, are contained in the following table:

Table 2
Titles of Children's Short Drama Script

No	Collection of Traditional Games	Title of Children's Short Drama Script	Screenwriter
1	<i>Catur dan anak catur/</i> Chess and Chess Piece	<i>Catur Datuk</i>	Ady Santoso
2	<i>Patok lele</i>	<i>Sore Lele</i>	Ady Santoso
3	<i>Kitiran/</i> Bamboo Propeller	<i>Baris Bambu 1 (Kitiran)</i>	Ady Santoso
4	<i>Taji/</i> Spur	<i>Tari Taji</i>	Ady Santoso
5	<i>Celetoran/</i> Bamboo Pistol	<i>Baris Bambu 2 (Celetoran)</i>	Ady Santoso

The dramatic structure strategy applied by researchers to create the five children's short drama scripts is to use Aristotle's dramatic ladder structure, where the dramatic ladder is divided into four stages, consisting of:

1. Protasis, the stage containing the beginning, explains the role and motif of the play.
2. Epitasis, the stage that contains a chain of events, starts with the emergence of existing problems.
3. Catastasis, is the peak or climax of the problem.
4. Catastrophe, is the resolution of the problem or closure of the story.

The dramatic structure strategy is contained in the following table:

Table 3
Dramatic Structure Strategy for Creating Five Short Drama Scripts

No	Manuscript Title	Stair Stages Dramatic			
		Protasis	Epitasio	Catastasis	Catastrophe
1	Catur Datuk	The <i>Datuk</i> character is cleaning the game of Chess and Chess	The characters Adi and Abi, who were playing online	Hearing the game of Chess and Chess Piece, Adi and Abi then taunted Ami	The character <i>Datuk</i> then advises Ami, Ali, Abi, and Adi that playing without fighting is the most

		Pieces in the yard of the Jambi Malay house. Then the characters Ali and Ami come and ask about the game, and then they play the game of Chess and Chess Pieces. games on their gadgets, came and saw Ami and Ali playing Chess and Chess Pieces. Then Abi and Adi asked what Ami and Ali were playing and explained that this was a game of Chess and Chess Pieces. and Ali that the game they were playing was outdated and there was no fun in playing Chess and Chess Piece. Ali and Ami said that the game of Chess and Chess Pieces. It was a fun game; Abi again said that playing online games was the most fun, so there was a quarrel between Ami and Abi, and not long after that, the Datuk character came to stop their fight.	fun way to strengthen friendships. Datuk also advised Abi and Adi, who were playing online games, that they should play games related to Jambi culture, where Jambi's Traditional Games are full of excitement, joy, and fun and can strengthen friendships. Datuk closed his advice by saying that they are the inheritors of Jambi's cultural traditions, and if not them, who else will protect and preserve Jambi's culture?
2	Sore Lele	The characters Ami and Ali are playing Patok Lele in the front yard of the Jambi Malay house, and then the characters Adi and Abi come, who are playing online games on their gadgets. The characters Adi and Abi then taunt Ami and Ali that the game they are playing is outdated. Ali and Ami ignored their taunts and continued their game. Then, the characters Ati and Ani come and approach Ali and Ami, who are playing Patok Lele. The characters Ati and Ani said that the Patok lele game was fun, but when they heard these words, Abi immediately said that playing online games was the most fun, so there was an argument between Ami and Abi. Not long after, the Datuk character came to stop their fight.	The Datuk character then advises Ami, Ali, Abi, Adi, Ati, and Ani that playing without fighting is the most fun way to strengthen friendships. Datuk also advised Abi and Adi, who were playing online games, that they should play games related to Jambi culture, where Jambi's Traditional Games are full of excitement, joy, and fun and can strengthen friendships. Datuk closed his advice by saying that they

					are the inheritors of Jambi's cultural traditions, and if not them, who else will protect and preserve Jambi's culture?
3	Baris Bambu 1 (Kitiran)	The characters Ami and Ali are playing Kitiran/ Bamboo Propeller in the front yard of the Jambi Malay house, and then the characters Adi and Abi come, who are playing online games on their gadgets.	The characters Adi and Abi then taunt Ami and Ali that the game they are playing is outdated. Ali and Ami ignored their taunts and continued their game. Then, the characters Ati and Ani come and approach Ali and Ami, who are playing Kitiran/ Bamboo Propeller.	The characters Ati and Ani said that the Kitiran/ Bamboo Propeller game was fun. Still, when they heard these words, Abi immediately said that playing online games was the most fun, so there was an argument between Ami and Abi. Not long after, the Datuk character came to stop their fight.	The Datuk character then advises Ami, Ali, Abi, Adi, Ati, and Ani that playing without fighting is the most fun way to strengthen friendships. Datuk also advised Abi and Adi, who were playing online games, that they should play games related to Jambi culture, where Jambi's Traditional Games are full of excitement, joy, and fun and can strengthen friendships. Datuk closed his advice by saying that they are the inheritors of Jambi's cultural traditions, and if not them, who else will protect and preserve Jambi's culture?
4	Tari Taji	The characters Ami and Ali are playing Taji/ Spur in the front yard of the Jambi Malay house, and then the	The characters Adi and Abi then taunt Ami and Ali that the game they are playing is outdated. Ali and Ami ignored their taunts and continued	The characters Ati and Ani said that the Taji/ Spur game was fun. However, when they heard these words, Abi immediately said that playing online games was the most fun, so	The Datuk character then advises Ami, Ali, Abi, Adi, Ati, and Ani that playing without fighting is the most fun way to strengthen friendships. Datuk also advised Abi and Adi, who were playing online games, that they should play games

		characters Adi and Abi come, who are playing online games on their gadgets.	their game. Then, the characters Ati and Ani come and approach Ali and Ami, who are playing Taji/ Spur.	there was an argument between Ami and Abi. Not long after, the Datuk character came to stop their fight.	related to Jambi culture, where Jambi's traditional games are full of excitement, joy, and fun and can strengthen friendships. Datuk closed his advice by saying that they are the inheritors of Jambi's cultural traditions, and if not them, who else will protect and preserve Jambi's culture?
5	Baris Bambu 2 (Celetoran)	The characters Ami and Ali are playing Celetoran/ Bamboo Pistol in the front yard of the Jambi Malay house, and then the characters Adi and Abi come, who are playing online games on their gadgets.	The characters Adi and Abi then taunt Ami and Ali that the game they are playing is outdated. Ali and Ami ignored their taunts and continued their game. Then, the characters Ati and Ani come and approach Ali and Ami, who are playing Celetoran/ Bamboo Pistol.	The characters The characters Ati and Ani said that the Celetoran/ Bamboo Pistol game was fun. However, when they heard these words, Abi immediately said that playing online games was the most fun, so there was an argument between Ami and Abi. Not long after, the Datuk character came to stop their fight.	The Datuk character then advises Ami, Ali, Abi, Adi, Ati, and Ani that playing without fighting is the most fun way to strengthen friendships. Datuk also advised Abi and Adi, who were playing online games, that they should play games related to Jambi culture, where Jambi's traditional games are full of excitement, joy, and fun and can strengthen friendships. Datuk closed his advice by saying that they are the inheritors of Jambi's cultural traditions, and if not them, who else will protect and preserve Jambi's culture?

Based on the table above regarding the discussion of the results of the dramatic structure strategy using Aristotle's dramatic ladder structure in creating

five short children's drama scripts from the five Jambi traditional game collections at the Museum Siginjei Jambi, a summary of the dramatic structure strategy can be made as illustrated below:

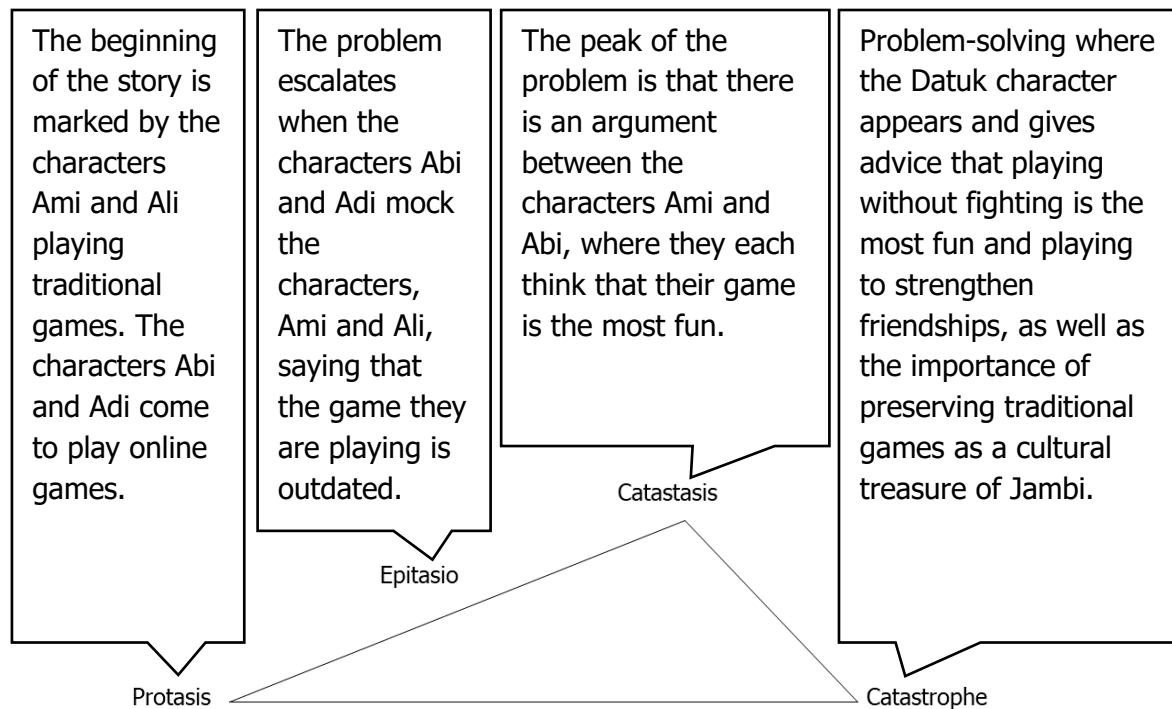


Figure 3. Dramatic Structure Strategy in Creating Five Short Drama Scripts for Children

Referring to the results of the image mapping above regarding the dramatic structure strategy in creating five short children's drama scripts sourced from five collections of Jambi traditional games at the Museum Siginjei Jambi, it was found that the strategy applied was the strategy of repeating the same dramatic ladder structure from the beginning, the problem climbs, the peak of the problem, to the resolution of the problems of each children's short drama script that is created.

4. Conclusion

Based on the problems posed in research conducted related to the search for dramatic structure strategies for creating children's short drama scripts sourced from five Jambi traditional collections at the Museum Siginjei Jambi, it was found that the strategy that was then applied in creating children's short drama scripts was the ladder structure repetition strategy. The same drama from the beginning, the rise of the problem, the peak of the problem, to the resolution of the problem in every short child's drama script that is created. It can be proven in every stage of the dramatic structure that uses Aristotle's dramatic ladder structure, starting from Protasis, Epitasio, Catastasis, and Catastrophe.

In the Protasis stage, the strategy applied is to present the beginning of the story, which is marked by the characters Ami and Ali playing traditional games. The characters Abi and Adi come to play online games. The second stage is Epitasio; in this stage, the escalation of the problem starts with the characters Abi and Adi, who then mock the characters, Ami and Ali, saying that the traditional games they play are outdated. Next, the Catastasis stage, which is the peak stage

of the problem or climax, is marked by an argument between the characters Ami and Abi, in which they argue with each other that the game they are each playing is the most fun game. The final stage of Catastrophe, a stage in resolving problems, is marked by the appearance of the Datuk figure, who then breaks up their quarrel and continues by advising that playing without fighting is the most fun and playing to strengthen friendships, as well as giving advice on the importance of preserving traditional games as Jambi's cultural wealth.

Bibliography

- Ady Santoso, Irsyad Leihitu, dan Masvil Tomi. (2023). Sarung Siginjai Sebagai Sumber Penciptaan Naskah Lakon Perahu Paku. *Prosiding Seminar Nasional Ilmu Pendidikan*, 2(1). Hal 11-19 Retrieved from <http://e-jurnal.fkip.unila.ac.id/index.php/psnip/article/view/261>
- Farida, D. N. (2017). *Kritik Ekologi Sastra Puisi Perempuan Lereng Gunung Karya Ika Permata Hati dalam Antologi Puisi Perempuan di Ujung Senja Melalui Ekofeminisme Susan Griffin*. BASINDO: Jurnal kajian bahasa, sastra Indonesia, dan pembelajarannya, Vol. 01 No.2. Hal 48-52. <http://dx.doi.org/10.17977/um007v1i22017p048>
- Ja'far. (1987). *Peralatan Hiburan Dan Kesenian Tradisional Daerah Jambi*. Jakarta: Departemen Pendidikan Dan Kebudayaan Indonesia.
- Riantiarno, N. (2003). *Menyentuh Teater-Tanya Jawab Seputar Teater Kita*. Jakarta: MU:3 Books.
- RMA Harymawan. (1993). *Dramaturgi*. Bandung: PT. Remaja Rosdakarya.
- Santoso, Ady. (2022). Lagu Anak Anak Sebagai Sumber Penciptaan Karya Pertunjukan Teater Anak Lakon Fahira di Negeri Kodok. *Jurnal Cerano Seni*, Vol. 1, No. 1, 58-75 Retrieved from <https://online-journal.unja.ac.id/gurindam/article/view/18419>
- Santoso, Ady. Dkk. (2023). Penciptaan Naskah Drama Pendek Anak Bersumberkan Koleksi Permainan Tradisional Anak Jambi di Museum Siginjei Jambi. *Jurnal Cerano Seni*, Vol. 2, No. 2, 1-13 Retrieved from <https://online-journal.unja.ac.id/gurindam/article/view/29811>