

AUTHORSHIP BACKGROUND AND LANGUAGE ASPECTS ON JAVANESSE DRAMA SCRIPTS BY CROSS-GENERATION AUTHORS' WORK

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ABSTRACT

The process of reviewing the manuscript in detail and depth will result in a correct understanding and in accordance with the interpretation between the author, cultivator, and actor. The aim of this research article is to describe the form of linguistic aspects contained in Javanese drama scripts by authors across generations and to describe aspects of the authorship background contained in Javanese drama manuscripts by authors across generations. The approach used in this research is descriptive qualitative. Based on the results of the analysis and discussion on six Javanese drama scripts (*Lelakon, Tuk, Dom, Tenggara, Sumilir Angin Nang Brug Belis, and Mak Ana Asu Mlebu Ngomah*) the works of these cross-generational authors who have the same or similar intrinsic elements even though each manuscript has its own characteristics and uniqueness.

Keywords: Language aspect, Authorship Background, Javanese Scripts

A. INTRODUCTION

The process of reviewing a detailed and in-depth manuscript will produce a correct understanding and by the interpretation between the author, cultivator, and actor, even though in a literary work the differences in assumptions, perceptions, and interpretations are allowed to be different, but through the process of dissecting/studying the script will be obtained. A common thread that is not so much difference between readers and authors.

In this study, six (6) titles of Javanese drama scripts from various books and authors were collected to be studied as data sources. The ten titles of the drama scripts were chosen based on consideration of variations in themes and across generations of authors. The ten drama scripts were collected from a collection of modern Javanese drama scripts, including GAPIT (Bambang Widoyo SP), Mak, Ana Asu Mlebu Ngomah (Andy Sri Wahyudi's work), and Pinilih Scripts Collection (Script anthology: Competition Writing the 2007 Drama Script, Central Java Provincial P and K Office).

Aspects of language and authorship are also the focus of this research study because these two things are inseparable aspects in the creation of drama scripts. The Javanese language is a certain dialect or accent that affects the characteristics of the script, spelling, or writing format, as well as the characteristics of the dialogues of the characters in the narrative or story. The aspects of authorship in general greatly affect the creative process of the birth of a work. What and how is the background of the situation, conditions, and life of the author both before and when the script was

written, of course, we can experience in the process of reviewing the script, this is interesting because the reader will know how much the environment and the author's personal life appear and are reflected in the drama script he wrote.

Based on this background, the research entitled Analysis of Aspects of Language, Authorship, and Intrinsic Elements in Javanese Drama Scripts by Cross-Generational Authors is necessary and relevant to be followed up as a research study, especially in the field of literature and language and literature teaching.

Based on the above background, the formulation of the problem studied in this research article is as follows.

- 1) What is the form of the linguistic aspect contained in Javanese drama scripts by authors across generations?
- 2) What are the aspects of the author's background in Javanese drama scripts by authors across generations?
- 3) The aims of this research article are as follows.
- 4) Describe the form of linguistic aspects contained in Javanese drama scripts by authors across generations.
- 5) Expressing the aspects of the author's background contained in Javanese drama scripts by writers across generations.

Definition and Type of Drama

Drama script can be defined as a type of literary work written in the form of dialogue based on inner conflict and has the possibility of being staged. The stage drama according to Moulton can be defined as human life which is described by action. Human life described by action is written first, so drama, both script and stage, is always related to literary language (Waluyo 2001: 2).

The word or term drama is often associated with the terms "theatre" and "play". The word "theatre" has a broader meaning because it can mean drama, theater, stage, group of performers, and all forms of spectacle that are staged in front of many people. The term "sandiwara" (play) is taken from the Javanese "*sandi*" and "*warah*", which means lessons given secretly or secretly. The terms radio plays, television plays, stage plays show that the word drama can replace the word drama (Waluyo 2001:3).

In Indonesia, there are two types of drama, namely traditional drama, and modern drama. Traditional dramas include folk theater, kethoprak, wayang, and so on. Modern drama is in the form of a script that uses a lot of western concepts. This form is usually in the form of theater plays, performance art. In the next development, the term monologue drama emerged. If drama scripts are generally acted out and played in the form of dialogues of more than one player, in monologue dramas there is no real dialogue between one character and another.

To understand and be able to appreciate drama both in script and performance form in-depth, we first need to know the type of drama. One way to find out the types of dramas can be done by grouping dramas based on the content or story and based on how they are presented.

Language Aspect in Drama Script

The linguistic aspect is an aspect that is actually integrated with the dialogue elements of a drama script and the narrative style used by the author in writing the story. Aspects of language are

referred to and studied in this study in the form of dialect, the character of language writing, use of diction and spelling, as well as other matters related to aspects of language. This needs to be studied because, to be able to understand the content of a story or dialogue, the reader or prospective actor must be able to first interpret and interpret the meaning of each language written by the author. Another goal, for teachers/lecturers/language instructors, is to examine the linguistic aspect it will be useful for the application or analysis of language errors in a manuscript/text.

Authorship Background Aspect

The background of authorship is an aspect that can be included in the extrinsic elements of a literary work. The author's background is studied to know the author's background and obtain information about the creative process of writing a literary work by an author. In general, every literary work that is born with a story, theme, and vision that is raised is strongly influenced by the life and environmental conditions of the author at the time of writing. Thus, the reader will be able to understand the history, setting, and context of what the author is trying to convey in each of his manuscripts.

B. METHOD

The approach used in this research is descriptive qualitative. Qualitative research intends to understand the phenomenon of what is experienced by the research subject.

The sources of data in this study are books from a collection of Javanese drama scripts published at different times and by authors across generations. The books are GAPIT (Bambang Widoyo SP), Mak, Ana Asu Mlebu Ngomah (Andy Sri Wahyudi's work), and the Pinilih Manuscript Collection (Script anthology: Dramatic Manuscript Writing Competition 2007, Central Java Province P and K Office). The data in this study are six (6) titles of Javanese drama scripts contained in the three (3) books of the manuscript collection mentioned above.

The data that has been collected is classified and analyzed. The data were evaluated both textually, focused discussions, and relevant reference studies. The results of the analysis are presented descriptively. The results presented are descriptions of the results of reading, observations, and findings during the analysis process.

C. RESULT AND DISCUSSION

1) The Background of Authorship aspect in Javanese drama scripts by Cross Generation Authors

a) The Background of Authorship aspect in the script of *LELAKON*

The plays in the book *Mak Ana Asu Mlebu nGomah!* With a play. This describes the social life of today. Life in today's era, which justifies all means to survive in life and to earn money. Like a woman who gave up being a prostitute / gave up her body being fucked by men to get money. There is also a man who likes to gamble to earn money. In addition, some become thieves, such as a man who is known to be obedient to his religion but he takes the inheritance belonging to his nephew.

The community background is an extrinsic element that comes from the environmental conditions of the community where the author is located so that it influences the author in making his work. Like in this drama script, it's people in the countryside who only think about worldly affairs.

So they only value people who have a lot of wealth but with bad behavior than educated people. Because of that, they have problems with neighbors, family, friends, just for the sake of money. But also the love scene between the characters.

b) The Authorship Background in the script of *DOM*

Extrinsic elements are external factors or elements that also influence the content of the drama. Extrinsic elements in the *DOM* drama script include:

Bambang Widoyo SP was born at Brayat Minulyo Hospital, Solo, on July 27, 1957, the youngest of 13 children. He is usually called by Farty. He became interested in the world of theater when he was in grade 3 SMP Bintang Laut Surakarta. It started with helping the sale of tickets for the performance which was managed by his brother.

The psychological condition is the mood or motivation of a writer when writing a story. These factors will affect the results of a literary work. In the *DOM* script, the influencing factor is that the author experiences the same emotions as the character *Landa Bajang* when he finds out that his wife (Prapti) is pregnant by *Genjik*.

The author creates literary works according to the surrounding conditions, the language used is also the pure everyday language of the area including pisuhan (swearings), complaints, and other expressions. So that it is easy for readers to guess the social conditions of the community because the flow of literary works has described the environment in detail.

After the reader enjoys the literary work, it can easily become part of the story because it is as if the reader is in the midst of the lives of the actors in the play. Therefore, the success of imagination makes a literary work have a message that is easy to convey.

c) The Authorship Background in the script of *TUK*

The author's psychological condition at that time was not very supportive, namely, the pain he had experienced for 12 years was hot, sweating, and weak. He had postponed the examination to write a drama script entitled "*TUK*" which was in the book "*Gapit*". In 1989 the economic condition of the Indonesian state experienced a crisis and all residents were struggling to meet their needs. With these factors the author of the book entitled "*GAPIT*" book there are several titles of drama scripts, namely *ROL*, *LENG*, *TUK*, and *Dom*. All the stories written in the book depict the author very much expressing his emotions who are positioned as small people. Just like in the official drama story entitled "*TUK*" in the script the author tells of life at that time and the difficulty of finding food and clothing in 1989 and tells how the fate of the small people who are oppressed by people who have wealth. Therefore, the theme of the drama script entitled "*TUK*" is a description of the small people's efforts to defend the residential area of the city people.

d) The Authorship Background in the script of *TENGARA*

Ustadji Pantja Wibiarsa, born in Yogyakarta, August 4, 1961. Alumnus of IKIP Semarang majoring in Indonesian Language and Literature Education S1. He is now the Chair of the Kalimasada Kutoarjo Studio and Deputy Chair for Communication, Information, Research, and Development of the Purworejo Arts Council. His works include poetry, short stories, articles, children's stories, fairy tales, and play scripts, in Indonesian and Javanese. Publish his works in various mass media.

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e) The Authorship Background in the script of *SUMILIR ANGIN ING BRUG BELIS*

From the drama script, it can be seen that the social situation in the story describes a difficult and chaotic life, the difficulty of finding work, and living life.

f) The Authorship Background in the script of *MAK, ANA ASU MLEBU NGOMAH*

The author wrote three manuscripts in the book *Mak Ana Asu Mlebu nGomah* intending to tell about the small history that lived around the author. About the characters born around him, as well as about the changes in his environment which are described as getting harder and harder. Everything that became his anxiety, he came up with the Javanese language. For him, the Javanese language is a treasure trove of knowledge that penetrates the details of social life.

Andy Sri Wahyudi was born in Mijen Village, Minggiran, Mantrijeron District, Jogjakarta, on Saturday Pon, December 13, 1980. He has been active in theater since high school until 2006 together with the Mantrijeron sub-district head and his village friends founded the TeMMu Theater. In addition, together with his two friends (Ari and Asita), he founded Bengkel Mime Theater in 2004 where he also works as a freelance writer and manages it. One of the works that have been recorded is in the form of a short story (*Galuh Suka Mencuri Bunga Mawar*) and two of his poems (*Ibu Aku Minta Dibelikan Mushola, dan Ibliz Imut*).

The plays in *Mak Ana Asu Mlebu Ngomah* describe the social life of today's society, the harsh and capitalist modern world. For example, a father was kicked out of the house by his son for stealing money and having sex. The bad guys are described as dogs, where they are a development agent who has taken over his neighbor's house and land. All these phenomena are packaged in a book that contains Javanese plays that seem rude.

2. The form of linguistic aspects contained in Javanese drama scripts by authors across generations

The drama script, entitled *Lelakon* and *Mak, Ana Asu Mlebu Ngomah*, written by Andy Sri Wahyudi (Andy SW) is two scripts written in a collection of book manuscripts from *Mak's* play collection, *Ana Asu Mlebu Ngomah*. The language used by the author is the Yogyakarta Javanese language, which mostly describes the typical communication of the people of the outskirts. The impression of rough and hard is very clearly felt in every dialogue of the characters. Indeed, like other Javanese drama scripts, the author's life setting, experience, and communication habits used by the author in real life greatly influence the language and dictions used by the author when writing stories or dialogues. The narration and dialogue in the script written by Andy SW in the play *Lelakon* and *Mak, Ana Asu Mlebu Ngomah* is also in a contemporary and slang style. Very thick with the Javanese language typical of millennial youth. The variety of ngoko 95% dominates in this drama script.

The impression of being rude and full of swearing (*pisuhan*) can be seen, for example, in the dialogues between characters when they interact. However, apart from being ridiculed, the harsh greetings and dictions also show the intimacy between the characters. These dictions are for

example: *ndhasmu*, *kowanjeng* (like a dog), *asu!*, *bajingan*, etc. These greetings almost color the dialogue between the characters from the beginning to the end of the story. The author seems to want to show the original language and originality of communication used by Javanese people who are typical of the periphery and have low education.

In writing diction and spelling, this manuscript by Andy SW is indeed unique. Often the writing is not by the specified spelling. For example on *pada* (same), should be written *padha*, *ora iso* (cannot) should be written *ora isa*. When it was confirmed to the author, according to Andy SW, language and spelling including periods and commas are accessories and sweeteners. Accessories may or may not be available. Can be used, may or may not.

However, it is very possible that the writing and spelling that are not organized according to these rules are also due to the absence of an editor or language editor in this manuscript before it was published.

Dom and *Tuk* are two works by Bambang Widoyo SP which are included in the Javanese drama collection entitled *GAPIT*. As a drama script book which is one of the masterpieces, the play was written by Bambang Widoyo SP is very strong in Javanese diction which is thick with dialects typical of the lower class. The lower class referred to in this context are low educated, a weak economy, and low social status. The writing style of narration and dialogue is very neat and organized, typical of the author's style, equipped with picture illustrations. The Javanese ngoko language typical of marginalized communities in this manuscript does seem harsh, full of swearing. This is one of the characteristics of most Javanese drama scripts which take the themes of political satire, power struggles, and oppression of the upper classes to the lower classes.

However, in contrast to the Javanese drama scripts by Andy Sri Wahyudi, which have many spelling errors and spelling errors, in this play by Bambang Widoyo SP the writing is rapid and the spelling of the Javanese diction is written quickly and correctly.

The language used in the Javanese drama script entitled *Landmark* by Ustadji Pantja W uses a Javanese variety of ngoko and a variety of karma. The two mini bodies seem balanced and not too much of a blasphemy. The author's background as an educator/teacher may be one of the things that influence the writing style and language in his works. Keep paying attention to the dramatic elements but also consider the dialogues that are not too blasphemous. Spelling and spelling are also considered. This drama script became one of the winners in the 2007 Javanese play scriptwriting competition organized by the Central Java Culture Service.

The Manuscript of *Breezy Wind Nang Brug Belis* is the work of an author who works as a teacher. As a writer with an educational background, of course, the language and diction used in his work pay close attention to spelling. Although there are also blasphemous greetings and dialogues, they don't seem to dominate.

DISCUSSION

Based on the analysis of intrinsic elements, aspects of authorship, and aspects of language which were carried out on six (6) Javanese drama scripts entitled: 1) *Lelakon* and 2) *Mak, Ana Asu Mlebu Ngomah* (by Andy Sri Wahyudi), 3) *Tuk* and 4) *Dom* (by Bambang Widoyo SP), 5) *Tengara* (by Ustadji Pantja W), 6) *Sumilir Angin Nang Brug Belis* (by Sri Sunarsih) It can be seen that most of the Javanese drama scripts have identical and similar themes. These themes include social criticism, satire, and the struggle for power and rights, and obligations between the upper and lower classes.

The language that is mostly used is Javanese ngoko, the variety of *krama* is used only occasionally in dialogues between characters who have uploading interests, and not all of them. Often, it is the young and old figures who, in the rules of uploading, pay attention to the variety of languages but make fun of each other and even swearing. Indeed, the language in literary works of course has characteristics and taste values that are different from the language in the form of formal conversation or other non-literary texts.

Some dictions that seem harsh and have the nuances of blasphemy often appear to color the dialogue between the characters. Although in terms of the theme and use of the Javanese language in the drama script, it is typical of the lower middle class, the texts also have visible differences. Based on observations and analysis, these differences are influenced by the background and age of the authors who were born from different times and generations. Bambang Widoyo SP (late) was a playwright and senior director who was famous in his time having stage experience and being close to small people. The language and diction used in writing narratives and dialogues are very strong and have even influenced the writings of young Javanese writers to this day. The theme or content of the story often raises criticism of social, political, power, and portraits of the lives of the poor. Similarly, two manuscripts entitled Tuk and Dom were analyzed in this study.

The script of *Lelakon* and *Mak, Ana Asu Mlebu Ngomah* by Andy Sri Wahyudi at first glance is almost similar to the style of Bambang Widoyo SP's story in the GAPIT manuscript collection book. It's just that the dialogue language and narratives written by Andy look more contemporary and are inserted/mixed with the typical vocabularies of today's youth. In addition, what is unique and different in Andy SW's manuscripts is the detail in compiling the description of the setting, setting, and property. In fact, in his scripts, Andy often writes down what things or movements should be prepared for prospective actors. This of course can make it easier for players to play a role, especially novice players. Aside from being a writer, Andy SW is indeed a director, as well as an actor, he is also a mime artist. This is what also colors each story style and the narratives he writes to build the story.

The *Tengara* and *Sumilir Angin Nang Brug Belis* have a story style and plot that is not much different, because both authors in the script have the same background, namely teachers/educators. The language used is standard and standard. Still has a dramatic plot but not too many surprises like the script by Bambang Widoyo SP and Andy Sri Wahyudi. Another advantage for the world of education, the script of *Landmark* and *Sumilir Angin Nang Brug Belis* can be an alternative material or teaching material for drama in schools. Because there are not too many blasphemous dictions and dialogue between characters is relatively taking into account the elements of uploading and the variety of manners used.

D. CONCLUSION

Based on the results of the analysis and discussion in Chapter 4, the conclusions in this study are as follows:

- 1) Six Javanese drama scripts (*Lelakon*, *Tuk*, *Dom*, *Landmark*, *Sumilir Angin Nang Brug Belis*, and *Mak Ana Asu Mlebu Ngomah*) by authors across generations have **the same or similar intrinsic elements** although each script has its own characteristics and uniqueness.
- 2) **Authorship Aspect** in the context of this analysis is the background of the author's life and

experiences, which directly or indirectly affect the writing process, language, and story style produced by the author. In the six manuscripts that have been analyzed, it is known that the experience, background of life, and the profession of the author (writer, artist, teacher) also influence the results of the work he writes. Whether in terms of theme, language, or writing style.

- 3) **The language aspects** of the six drama scripts analyzed in general have similarities, namely the Javanese language which is dominated by the ngoko variety, the typical communication language of the lower class people with low education, and there are harsh dictions with blasphemous nuances. However, each manuscript has a unique language that differs according to the era or generation. For example, Bambang Widodo SP's script is more familiar with Javanese vocabulary and neat spelling, Andy Sri Wahyudi's work is more egalitarian, contemporary, and raises the contexts of the times in which the work was written. Meanwhile, the drama scripts for Tenggara by Ustadji Pantja W and Sumilir Angin Nang Brug Belis by Sri Sunarsih are relatively the same and use standard Javanese manners. Both are authors who also work as educators.

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