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**Analysis of the Manuscript Entitled "Twilight with Two Bats" by Kridjomulyo  
Based on Drama Structure Theory**

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**Abstract:** This research was conducted so that readers get information and knowledge about the merits and demerits of a drama script, so that readers can understand and have provisions that can later be used when asked to make a good and correct drama script. This study uses a descriptive qualitative research method. In this article, an analysis that focuses on drama scripts based on the theory of drama structure will be presented. This study uses a drama script entitled "Senja dengan Dua Kelelawar" by Kridjomulyo.

**Keywords:** Script, drama, regret, structure

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▪ **INTRODUCTION**

A drama script is a literary work that can provide a new experience to the reader or audience. "Twilight with Two Bats" by Kridjomulyo is an interesting drama script to analyze. In this script, there are several important elements that can influence the course of the story, such as character, plot, theme, and so on. Therefore, analysis of this script can be carried out using drama structure theory as a guide.

The theory of drama structure itself is a useful guide for analyzing the elements contained in a drama script. In this theory, there are several important elements that have a relationship with one another and are tasked with building the story, namely the plot, characters, themes, and so on. In the analysis of the script "Twilight with Two Bats", the theory of drama structure can be used as a reference to understand more deeply about the elements contained in the story and how the role of these elements influences the storyline. Therefore, this script analysis will discuss how the conflict in the script occurs and how the story ends, as well as the role of the elements contained in the script in building the story.

▪ **METHOD**

Qualitative research methods and descriptive approaches are the approaches used in this study. Qualitative research is research that focuses its analysis on deductive and inductive conclusion activities and focuses on the relationship between events observed using thought. Ahmadi (2014) said that qualitative research is useful in helping to understand events that are occurring naturally or without being artificial in conditions that occur naturally. According to Bogdan. And. Taylor (1982) said that qualitative research is research that contains a series that creates data in the form of text, words and can also be spoken from the community and attitudes that can be observed, by getting closer to the individual's background as a whole.

▪ **RESULT AND DISCUSSION**

The word drama comes from the Greek word *dromai* which means doing or acting. This drama is a unique story. Drama is not only reading but also performance. Like plays,

drama is a temporary art, meaning that it begins one night and ends that night (Tambojang, 1981:15). According to Budianta et al (2002), drama is a literary genre that verbally displays the physical expression of every conversation or dialogue between characters. One thing that is very important and must be carefully prepared before doing a play is the play script.

The drama script is the key to whether or not a drama is interesting, because the storyline or story that is shown will be based on the existing script/text, so it becomes very important. Drama scripts are writings whose contents are about plays or stories. According to Setyaningsih (2015) the names of the characters contained in the story are in the script and the dialogue is spoken by the characters/actors and the conditions of the stage.

According to Waluyo (2001), the structure of a play or drama includes (1) characterization and characterization, (2) plot or story framework, (3) dialogue (dialogue), (4) background/base/scenario, (5) theme: story tone, (6) message, (7) technical description, (8) drama as an interpretation of life. If divided into physical structure and internal structure, the physical structure has the form of characters, plots, scenes, dialogues, narratives and so on. The inner structure is theme and mission.

Sudjiman (1988) says that characterization is the presentation of the characters' character creation of the figures. Semi (Kocimaheni, 2018) characterization is an explanation of the character or character of the character directly. Characterization and Characterization are divided into: (1) Character Classification. Personality is closely related to character. The characters will be visible in the dialogue. Dialog types and colors indicate the characters. There are three types of characters according to their role in the story: antagonist, protagonist and tri-tagonist. The protagonist is a character who supports the story. The main character is usually assisted by other characters related to the story. The antagonist is a character who opposes the story. Usually there is one antagonist and several sidekicks fighting over the story. The tritagonist is a supporting role for the main character and the villain. The play has main characters based on their roles and duties. Support and leadership role. The central character is a role that can determine the actions of the main character, supporting actor, and antagonist of the central character. Supporting roles are characters who complement or complete the story. The classification of characters in the script/text is influenced by the amount of dialogue. (2) Character/personality characteristics and then character traits are further divided into three characteristics, namely physical, psychological and sociological characteristics.

In addition, Gustaf Freytag's storyline/framework (Harymawan, 1993) states that the storyline/framework includes (a) introduction/introduction to the initial story, (b) complications or initial conflict, (c) conflict/conflict. towards the climax/culmination, (d) culmination/culmination of events/events, (5) resolution/completion. In the initial stage, discussions about the characters, atmosphere, setting and problems faced by the actors are discussed. In the complication stage, contact occurs between characters about the problems and events they have experienced. There are stages of conflict or conflict, such as the emergence of conflict between characters which is still at its peak. In a film, the climax or conflict occurs at the climax. In the final session, solution session. The solution to joy and sorrow. When a script/written text is written with a sad ending, it is common to call the drama/event a tragedy. If the ending is happy, people call the drama a comedy. However, good scenarios are usually notebook problem solving or story endings done with suspense.

Abrams (Nurgiyantoro, 2010) says that setting is the relationship between time, place and social environment in which a story is told. The right place or event is related to time and atmosphere. Devices or scenes are linked. Settings are also related to time, such as morning, afternoon, evening or night. The atmosphere in the afternoon in the village is certainly different from the afternoon in the city. Likewise, devices are related to space. A poor family's room is different from a rich family's room, as is the content of the furniture. There are screenwriters who describe these events in detail, and there are those who just save them to spark the reader's imagination. If the screenwriter has not detailed the scenario, it is the director's job to organize the events.

Then the characteristic of dialogue in a drama script is the use of conversation or dialogue. The author uses everyday language to write dialogue. The variety/type referred to is the variety/type of communicative speech, not the variety/type of writing. The use of various types of speech is aligned with the spirit of the drama script/text which is then brought to the stage. Thus, actions, facial expressions, music, etc. are added to the differences in the meaning of incomplete dialogue. The soul of the script becomes visible when it is performed. There are also key words in the dialogue that describe the character's characteristics and dreams. The length and shortness of the dialogue in the script depends on what the character says. Of course, the more ideas conveyed, the longer the dialogue will be. Conversely, the fewer ideas communicated, the less dialogue is communicated.

### **Characterization and Characterization**

The characters in the drama script "Twilight with Two Bats" by Kridjomulyo consist of several main characters, such as Ismiyati, Pak Masrudi, Suwanto, Mursiwi, and supporting characters such as Mardikun, Tomokaryo, and Siswoyo. In the drama script, the character description of each character is as follows:

The character Ismiyati has the character of a woman who holds her convictions firmly. The character Mr. Masrudi has the character of someone who is patient and loving towards his child, namely Ismiyati. The character Suwanto has the character of a man who has an emotional nature behind his calm nature. The character Mursiwi has the character of a woman who likes fun and is ambitious. Supporting characters such as Mardikun, Tomokaryo, and Siswoyo are introduced to support the story of the script. Their presence acts as mediators and are friends of Mr Masudi.

Not only that, there are characters who have antagonistic and protagonist characteristics. Protagonists such as Ismiyati, Marsudi and Suwanto. Meanwhile, antagonists, such as Mursiwi and Sulaiman.

### **Plot or Story Framework**

1. Exposition (initial introduction to the story) In this introduction, it is described by a scene where Pak Marsudi advises Ismiyarti to learn to love a man named Marjuki and forget Suwanto. But Ismiyarti asked her father not to interfere in her personal affairs.
2. Complication (initial conflict) Part of this complication is illustrated by the murder of Mursiwi.
3. Conflict (opposition to the top) At the conflict stage, it is said that Pak Marsudi's character aroused suspicion that it was Ismiyati who had killed Mursiwi. This creates disappointment and regret.
4. Climax or culmination of events The climax stage in the play's script is described by Ismiyati's confession that she was the one who killed Mursiwi and this was heard by Suwanto. Thus, Suwanto was very shocked and shocked after hearing this statement, because Suwanto also had the intention to kill Mursiwi but he didn't do it.
5. Resolution At this final stage or completion, it is illustrated by the arrival

of Sulaiman that he was the one who killed Mursiwi, he said this solely as revenge for the betrayal that had been committed by Mursiwi.

### **Setting or Background Story**

Setting or background of the story refers to the place, time and atmosphere of the story. Kridjomulyo in the drama script "Senja with Two Bats" by Kridjomulyo, the story is set in a neighborhood near a train station. The setting of time in the manuscript occurs in a certain time.

### **Dialog**

The drama script "Senja with Two Bats" by Kridjomulyo was written in the form of dialogues between the characters to build the story in the script. Most of the dialogue in the drama script occurs because there are dialogue sequences that create emotion, resulting in changes in the atmosphere.

### **Strengths and Weaknesses in the Drama Manuscript "Twilight with Two Bats" by Kridjomulyo**

#### ***Pros***

1. The scenes that have to be performed by the actors in Kridjomulyo's script "Twilight with Two Bats" are clearly described.
2. The language used is easy to understand, so it can be used as teaching material for drama studies.
3. The story in the script "Twilight with Two Bats" by Kridjomulyo has a message or message that readers can take away, including about loyalty, sacrifice, and the sincerity of a woman, namely Ismiyati, in loving someone.

#### ***Disadvantages***

We have to really understand this drama script, because if we don't understand it, we won't know about the implied messages in it.

### **▪ CONCLUSION**

Based on the discussion above, in general there are 2 main points of discussion that can be concluded, namely drama structure and analysis and assessment of the drama script "Senja with Two Bats" by Kridjomulyo based on drama structure theory. According to Waluyo (2001:6-30), the structure of a play or drama consists of (1) character and characterization, (2) plot or story framework, (3) dialogue (dialogue), (4) setting/base/scenario, (5) theme: story tone, (6) message, (7) technical description, (8) drama as an interpretation of life. If divided into physical structure and internal structure, physical structure has the form of characters, plot, scenes, dialogue, narrative and so on. The inner structure is theme and mission.

Analysis of the play "Twilight with Two Bats" by Kridjomulyo based on the theory of drama structure. The characterization in this drama script consists of several main characters, such as Ismiyati, Pak Masrudi, Suwanto, Mursiwi, and supporting characters such as Mardikun, Tomokaryo, and Siswoyo. The story framework consists of exposition, complication, conflict, climax or peak point of events and resolution (completion).

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