

INTEGRATION MORAL VALUES THROUGH DRAMATURGY IN DULMULUK THEATER: A STUDY ON ITS EDUCATIONAL IMPACT

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ABSTRACT

Aim. Dulmuluk theater, originating in Palembang, South Sumatra, is a traditional performance art inspired by King Ali Haji's poems, especially Abulmuluk and Siti Zubaidah. Focused on the transliterated Abulmuluk poem, its scripts adapt and develop this work. Early performances lacked written dialogues, relying on directors' story outlines and actors' improvisations. Themes centre on tradition, blending Malay and Palembang regional languages.

Methods. This research uses a type of phenomenological qualitative research method. Phenomenological qualitative research prioritises the subjective experiences of the various subjects encountered. Phenomenological qualitative research is a phenomenological study to describe the general meaning of a number of individual participants as subjects of various life experiences related to social and humanities concepts and phenomena.

Results. The results of this study attempt to explore and analyse the study of dramaturgy in terms of the dramatic structure contained in the Abdulmuluk Jauhari play, the approach to Education of Budi Pekerti (religiosity, sociality, gender, justice, democracy, honesty, independence, fighting power, and responsibility).

Conclusion. This study examines the moral education values embedded in Dul Muluk theater, which is used as an educational medium in schools. These values include religiosity (faith in religious teachings), sociality (care and empathy for others), gender equality (equal rights for men and women), justice (fairness in accommodating different abilities), democracy (role allocation based on competence), honesty (trustworthiness in words and actions), independence (confidence in decision-making and self-awareness), resilience (perseverance in facing challenges), and responsibility (accountability for actions and consequences).

Keywords: dulmuluk theater, moral education, phenomenological method, Abulmuluk poem

INTRODUCTION

Dul muluk theatre goes through several stages in its formation, from the stage of reciting poetry to arena theatre and finally to fully-fledged theatre (Mariant Sari & Hartono, 2016). Wan Bakar was a travelling merchant of Arab descent who often travelled to Singapore, Negeri Johor Malaysia, Riau Islands, and Bangka Island. At that time, transport and communication were still very simple, unlike today, which is fast and easy. Trading trips were made by boat or traditional sailing ship, while news was conveyed by word of mouth or by correspondence, which took quite a long time, according to (Abdullah & Dalyono, 1996).

The dulmuluk theater is the recitation of the poem entitled *Kejayaan Kerajaan Melayu*, which became known as *Abdulmuluk Jauhari* or *Dulmuluk*, which is the name of the character in the story. Like other spoken word theater, the Abdulmuluk poem is performed by a reader in front of the listeners and audience. The reading of the poem is done in Wan Bakar's house, which is in the form of a Palembang Limas house with terraced floors called *bengkilas*. Between one *bengkilas* and another space is limited by a piece of thick board called *kekeejeng*. A poet reader sits on a *bengkilas* that is higher than the listeners or audience. The recitation of this poem is usually to enliven the *hajatan*, that is, the night before the offering, to entertain people who

work to prepare for the next day, or the night before a circumcision is held, because it will entertain people who work or accompany the child who will be circumcised (Abdullah & Dalyono, 1996).

The script is positioned as an outline or plot that is discussed (Zulhidayati, 2016). The dulmuluk theater has used the technique of writing drama in the form of Raja Ali Haji's poem in his book entitled *Kejayaan Kerajaan Melayu*, which is now better known as *Syair Abdulmuluk Jauhari*, which in its initial form of performance was only read, recited, and demonstrated, accompanied by music, and then staged in the form of theatrical performances. From this drama writing technique that Endraswara suggests, the script is a work of fiction that contains a story or play. The script or drama text can be classified into two parts, as follows. (a) Part text, meaning that what is written in the text is only part of it, in the form of a story outline. This kind of script is usually intended for advanced players. (b) Full text is a drama text with complete work, including dialogue, monologue, characters, accompaniment, and so on (Endraswara, 2011).

Actors should think of a person even if the character is fictitious, should consider this "person" to be a rational and comprehensive being, and should be able to relate to the character's feelings on a personal level (Tuisku, 2015). The following are the actors in the Dulmuluk theatre performance found in *Syair Abdulmuluk Jauhari*: (a) Sultan Abdulmuluk is the king of Negeri Berbari who is handsome, authoritative, and brave; (b) Sultan Abdulhamid Syah is the father of Sultan Abdulmuluk, who is handsome, authoritative, and brave; (c) Wasir Suka is the king's advisor; (d) Sultan Syabudin Hindi is a king from the Land of Hindustan who has an evil and cruel nature (antagonist); and (e) Empress Siti Rofea is the first wife of Sultan Abdulmuluk, has a beautiful face, and has authority. Siti Rofea in the story participates directly in defending her husband and fighting her husband's enemy, Hulubalang 7, who is known to be very evil; (f) Empress Siti Rahma is the second wife of Sultan Abdulmuluk. Siti Rahma has a beautiful face. In the story, Siti Rahma was kidnapped by Sultan Syabuddin Hindi. Sultan Syabuddin admired Empress Siti Rahma so much that Siti Rahma was kidnapped to be his wife; (g) Siti Arohalbani is the third wife of Sultan Abdulmuluk; (h) Hulubalang, a robber and enemy of Sultan Abdulmuluk, has a very scary face and an ugly and evil character; (i) Mak Dayang is a confidant of the empress who has a motherly nature and cares for and nurtures the empress; (j) Hadam is a loyal follower of Sultan Abdulmuluk who has the nature to entertain (comedian).

Dulmuluk theatre, which has metamorphosed as a performing art, has its own characteristics in its presentation. Stam (2020) states that performing arts serve not only as a means of self-expression for the actors but also as a space for negotiating social resistance tactics (Sahid et al., 2024). In the ceremonial activities carried out by the community, it is always hoped that a service will be held so that certain expected goals can be achieved (Sarwanto, 2008).

As a performance, dulmuluk theatre has its own performance structure that becomes a characteristic in the performance. That the structure of the performance is the arrange-

ment or order, the parts that exist in a performance of a work of art that become a unity that has a close relationship and has a performance meaning, including the components contained in the preparation, such as stage management, theme, fashion, makeup, characterisation, music or accompaniment, and so on. Structure is a unity of parts, which if one of the parts is damaged, the whole structure will change or be damaged (Endraswara, 2011). Similarly, structure or arrangement refers to the way in which the basic elements of each allegiance are organised into form (Djelantik, 1999).

Education is a process in which values are acquired. It is not a process of simple learning in which a child adopts values from his parents or teachers. In the process of education, values are acquired in such a way that the child becomes aware of the necessity of being guided by values (Lesková & Yochanna, 2024). Drama education has long been viewed as an effective instrument for achieving transformational and holistic academic success for students, (Halverson, 2021; Sincuba, 2024). Likewise arts-based lessons provide visual, auditory, and kinesthetic input that, when combined, powerfully signals the importance of the new information, helping it to become integrated with existing knowledge (Castro, 2023). In moral education, Gilligan's emphasis on the uniqueness and complexity of human relationships led her to propose narrative storytelling as "the most suitable form for conveying knowledge/morals" (Xiajing, 2024, p. 5). Similarly, the *dulmuluk* theater in this study is viewed as a form of theater that can be used as an instrument and means of character formation, starting from the perspective of dramaturgy, moral values, and implementation in education at schools through extracurricular activities.

LITERATURE REVIEW

The dramaturgical forms could be structured on a scale with a closed dramatic form at one end and an open improvised form at the other end (Nagel & Hovik, 2016). Dramaturgy is used to explore the technique of writing plays and their presentation, which comes from Abdulmuluk Jauhari's poem in the *dulmuluk* theater. This theoretical discussion establishes an important theoretical basis for understanding the application of dramaturgic elements in the work.

"Dramaturgy," which refers to the art or technique of writing and presenting drama in the form of theatre (Harymawan, 1993). The understanding that drama, both in its writing and presentation, is not merely a text or story, but rather a creative process involving interaction between the author, actors, and audience. Social interactions in daily life can be likened to a theatre performance on stage. Individuals who interact in social life seem to play roles on stage, with actions, expressions, and body language controlled according to the social situation they face Erving Goffman (Rolando & Walidah, 2021). This underscores the importance of the dynamics between the characters portrayed by the actors and the responses given by the audience, as occurs in a drama performance.

Drama is a type of literature that is born and exists due to the contemplation of the mind and feelings of an author (Tambajong, 1981). Drama is an art intended to be performed, not just read. As an ephemeral art, a drama performance begins and ends in one night, creating a unique experience for the audience. This concept is highly relevant in the context of Dul Muluk theater, which combines literary elements with dynamic stage presentations.

The context of dramaturgy in this research focuses on the dulmuluk theater, which is rooted in the poetry of Abdulmuluk Jauhari, and how the concept of dramaturgy is applied in the writing and presentation of the work. Dulmuluk is a literary work that is not only intended to be read but also performed as a theatre piece, where elements of dramaturgy, such as characters, plot, and dialogue, are brought to life by actors on stage. This process creates an aesthetic experience for the audience, making dulmuluk theater an interesting example for analysing dramaturgical techniques.

The dramaturgical approach provides an in-depth perspective on how dramatic texts can be analysed, from the author's imagination to the performance witnessed by the audience. By using this theory, we can identify how writing and presentation techniques in theatre can create strong relationships between the author, actors, and audience, as well as how this process produces a unique theatrical experience. Thus, this research not only enriches the study of dulmuluk theater but also contributes to the development of understanding the relationship between literature, drama, and theatrical performances.

THEORETICAL FRAMEWORK

The theoretical framework for this study on the Themes and Language of dulmuluk's Theatre, Traditional Theme, Language, Implementation of Art Education Values, outlined in the following framework:

THEMES AND LANGUAGE OF DUL MULUK'S THEATRE

What makes an encounter so unforgettable is its theme, which is a feature of the narrative that parallels meaning in the human experience Stanton 2012 (Lasmini & Thahar, 2020). Additionally, according to Hartoko & Rahmanto (1986), a theme is a broad, fundamental concept that underpins a literary work, is present in the text as a semantic structure, and deals with parallels or differences. The topic is extracted from the motifs that determine the existence of specific events, conflicts, and situations in the work in issue.

Since everything must support the subject's clarity in order to be communicated, the topic is in many ways dependent on the existence or nonexistence of specific events, conflicts, and situations, among other inherent elements. All of the story's elements are

animated by the topic, which serves as the foundation for its development. The generalisation of the theme is more abstract, broad, and general (Nurgiyantoro, 1994). A theme, on the other hand, is a story's meaning that clearly and simply explains the majority of its components. It asserts that the major idea (central idea) and/or the main purpose (central purpose) can be roughly equated with the theme (Stanton, 1965).

TRADITIONAL THEME

The dichotomous division of traditional and non-traditional is the basis of the themes presented in Theatre Dulmuluk. According to (Nurgiyantoro, 1994), a traditional topic is one that has been utilised for a very long period and appears in a variety of classic stories. Despite their wide range of changes, traditional themes are, in a sense, constantly connected to the dilemma of good and evil (Meredith & Fitzgerald, 1972). People of all social classes, everywhere, and at any time tend to favour traditional themes. This is due to the fact that almost everyone, including those who aren't genuinely decent, loves the truth and despises the contrary.

Because they are adapted from ancient literary works specifically, Abdul Muluk's poems and redeveloped into modern theatre, the subjects explored in Abdulmuluk Jauhari theatre contain traditional themes. Social topics are given priority in Abdulmuluk Jauhari play, including his opinions on the educational system, parental guidance and advice, deference to parents, loving and understanding the value of loyalty, and not forgetting religion since it serves as a guide for moral behaviour.

The primary meaning of the narrative that serves as the foundation or overarching concept of the work is known as the main theme (major theme) (Nurgiyantoro, 1994). The primary theme (major) of the play Abdulmuluk Jauhari is education. This theme was chosen out of concern for the next generation, who do not place a high value on education, as education is the foundation for an intelligent, trustworthy, and dignified leader in the future. There are other themes (minor themes) in Abdulmuluk Jauhari play besides the primary topic. According to Burhan Nurgiyantoro (1994), minor themes are meanings that appear exclusively in specific sections of the narrative. The relationship between Abdulmuluk Jauhari and the princess, who is included in the battle against the Hulubalang figure, is the minor topic. Thus, the play Abdulmuluk Jauhari raises two themes: the major topic, which is the play's central theme, and the minor theme, which is its auxiliary theme.

LANGUAGE

In the process of studying the object of learning, knowledge concerning the capability to consciously communicate with an audience within the subject of theatre

is developed (Ahlstrand & Andersson, 2021). Language is a common, everyday language that is used to communicate with the audience, which consists of regular people (Harymawan, 1993).

In literature, language is like paint in a picture. Both are components of tools and materials, which are treated to create a work that has “more value” than the raw material. Literary expression is accomplished through language. The “extra” components of literature, on the other hand, can only be exposed and understood through language; it is not only a collection of words. The only way to express something through literature is through language, if literature is to both convey and dialogue. In literature, language also fulfills its primary purpose (Nurgiyantoro, 1994).

Using specific words as indicators of explicitness, a simile suggests a straightforward and explicit comparison (Nurgiyantoro, 1994). Assonance is a type of linguistic style when the same vowel is used repeatedly. According to Gorys (1991), this assonance is used for emphasis or decoration. Changing or substituting additional words in subsequent sentences is known as parallelism (Pradopo, 1987). One type of analogy that explicitly compares two objects is called a metaphor (Gorys, 1991). Conversely, metaphor is an implicit and indirect comparison method. There are no direct terms of comparison; the relationship between the first and second statements is merely suggestive (Nurgiyantoro, 1994). The four linguistic styles simile, assonance, parallelism, and metaphor that are employed in Lakon Abdulmuluk Jauhari are consistent with this study.

IMPLEMENTATION OF ART EDUCATION VALUES

Education is basically a process of changing the attitudes and behaviour of a person or group of people, in an effort to mature humans through various teaching and training efforts, the process of action, in the procedure of educating (Yusuf, 2018). The target of education is human beings. Educators intend to help students to develop their human potential. Human potential is the seed of possibility to become human (Umar & Sulo, 2008). The values contained in art can be implemented in education. Like the dulmuluk theatre is a means or medium that can be used as a channel for the noble values contained in it. Law number 20 of 2003 on the National Education System, states that:

In order to help students actively develop their potential for religious and spiritual strength, self-control, personality, intelligence, noble character, and skills required by themselves, society, the nation, and the state, education is a purposeful and planned endeavour to establish a learning environment and process (Yusuf, 2018).

From the explanation of the national education system, education is a stage of learning for students to develop and actualise themselves through education and realise their potential in developing character values. Education is also expected to raise the quality and standard of one's life to shape one's personality.

Education must be pursued in order to develop a person's gift or potential because it is literally a right and principle that must be fulfilled by an individual. According to Drikarya (Yusuf, 2018), education is an endeavour to make people more like themselves. The endeavour to humanise people involves educating them to attain the highest attainable standards in both their physical and mental well-being. Human values serve as the foundation for what is commonly referred to as humanistic learning theory, which is a learning process that starts and ends with humans. Humanising people is the phrase that is frequently used (Solichin, 2019).

The purpose of learning is to cultivate oneself, to realise the true nature of moral beings (Sun, 2008). Humanism is a perspective centred on the interests and values of human beings and their theoretical roots (Berberoglu, 2024). The same goes for the humanistic approach, which is a learning theory that prioritises humanising humans. In the sense that an educator or teacher can maximise the potential that exists within students. In this case, Dulmuluk Theatre as an art medium can be applied to explore the potential interests and talents of students. As well as Dulmuluk Theatre, there are moral values of character that can be applied in learning through the messages and mandates contained in the script.

Habituation is given more weight in the Aristotelian tradition. Early moral education is understood to involve consistently operating in a morally upright manner. It is believed that students develop just or temperate behaviour by engaging in just or temperate activities (Burnyeat, 1980; Heinzelmann, 2025). Just like the Dulmuluk Theatre, there are moral character values contained in it. These values can be used as a basis for learning in the classroom through the art of Dulmuluk Theatre. Dulmuluk Theatre is a traditional art that is played by staging or demonstrating through acting demonstrations. The message or mandate contained in the Dulmuluk Theatre story can be applied in education through art.

The activity itself is what is meant by morals, also referred to as ethics, as morals are essentially actions. As M.J. Langeveld put it, "*De opvoeding omzichzelfs wil*," or "the will in accordance with the demands of human nature," moral education is often sometimes referred to as "will education" (Umar & Sulo, 2008). The most crucial factor in determining a person's moral character is their ability to adapt to the goals of society. Moral conditioning and moral training are required for habituation in the early phases Dreeben, 1968 (Zuriah, 2007). Researchers have noted that the moral ideals of ethics found in Dulmuluk Theater and its application in schools include the following: religion, sociality, gender, justice, democracy, honesty, independence, fighting power, and responsibility.

METHODOLOGY

This research uses a type of phenomenological qualitative research method. Phenomenological qualitative research prioritises the subjective experiences of the various subjects encountered. Phenomenological qualitative research is a phenomenological

study to describe the general meaning of a number of individual participants as subjects of various life experiences related to social and humanities concepts and phenomena. There are two approaches in phenomenological research, namely hermeneutic and holistic phenomenology. Hermeneutic phenomenology is a study that focuses on interpreting and interpreting life texts and life experiences and phenomena by putting aside prejudices against these phenomena. Meanwhile, holistic phenomenology is a study that focuses on the complex picture of a problem or issue under study (Creswell, 2013).

Through this research method, it is hoped that it can provide answers and evidence that is more detailed and in-depth to achieve the objectives and results of research on the dramaturgical theory approach, the sociology of theatre, socio-cultural factors in the supporting community, and the implementation of ethical values in arts education and also become the basis for why this research is important to do because the Dulmuluk theatre is also one of the traditional theatre art heritages in South Sumatra. As explained by Locke et al. (2007) in (Creswell, 2013), the purpose of qualitative research is to show 'why you want to do research and what you want to achieve. Furthermore, the research objectives generally include information about the main phenomena explored in the research, the research participants, and the research location. Qualitative research objectives can also state the chosen research design. This objective is written in 'technical' research terms that come from qualitative language (Schwandt, 2007) in (Creswell, 2013). Researchers also need to pay attention to some basic things in writing qualitative research objectives (Creswell, 2013).

According to the description of the research methodology employed, the goal of this study is to thoroughly examine the study's findings and field observations in order to meet its goals. The following are the study's goals: 1) Researching the various forms of dramaturgy used in the presentation of dul muluk theater in terms of dramatic conventions, dramatic construction, acting/staging, directing, and playwriting; 2) Applying the moral principles found in dul muluk theater to community education that can be used in formal schools for both classroom instruction and extracurricular activities.

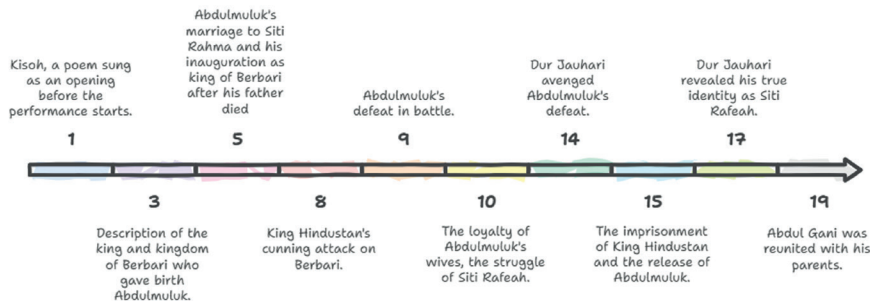
RESULTS AND DISCUSSION

Drama Script Outline

As mentioned earlier, Dulmuluk Theatre does not have a written script in the form of dialogue like a typical drama script, but only consists of a summary of the story and scene-to-scene explanations in the form of poetry. The dialogue and acting are done spontaneously and improvised. Each player has their own character in translating the storyline according to the scene by scene that has been standardised and directed by the director. The source of writing this play is used as a forerunner in writing drama scripts in dulmuluk theatre performances in the form of dialogue or conversation.

Abdulmuluk’s poetry text is examined within the context of play using the story situation framework. According to Aristotle, the purpose of play is catharsis. There are three levels in all: the first, middle, and last. Additionally, there is Hudson’s plan, which is broken down into six assemblies: choice, resolution, exposition, conflict, complication, and crisis (Tambajong, 1981).

Figure 1
Abdulmuluk’s Epic Journey Adaptation (Syair Abdulmuluk Jauhari)



Source. Own research.

Religious Value

Religious character encompasses three relational dimensions: the individual’s connection with the divine, with fellow human beings, and with the natural environment. This character is reflected in actions that demonstrate care for and commitment to the integrity of all creation. Core religious values include peacefulness, tolerance, respect for religious and belief diversity, resilience, self-confidence, interfaith collaboration, rejection of bullying and violence, friendship, sincerity, non-coercion, environmental stewardship, and protection of the vulnerable and marginalized (Imam, 2019).

Religion, which denotes faith in the existence of a supernatural force above humanity, is derived from the foreign language religion as a noun. On the other hand, the word “religious” refers to a person’s innate religious nature (Wahyuni, 2021). According to Glock and Strak, religiosity is a religious commitment that is demonstrated by the actions or conduct of those who are interested in the religion or faith beliefs they have accepted (Wahyuni, 2021). In essence, people are religious beings. Long before people were aware of religion, they thought that supernatural forces governed the universe’s life outside of the domain that their senses could perceive.

To be able to communicate and get closer to these forces, myths were created. For example, ceremonies are performed to ask for forces by providing offerings and giving sacrifices. Such attitudes and customs cultivated in our ancestors are seen as the embryo of human life in religion (Umar & Sulo, 2008).

Religion is necessary for human survival. One may argue that religion serves as a vertical backrest for people. Through religious education, people can live out their faith. According to Kohnstamm, as religion is an emotive and heart-based issue, parents should be responsible for religious instruction in the home. In this situation, parents have a responsibility to support, encourage, and guide their children in embracing their own ideas (Thayeb, 1972). According to this explanation, religious education is linked to both the function of education in schools and the role of parents in the home. even if it is only restricted to training (habit formation), by establishing attitudes and behaviour at a young age.

This can explain that Dulmuluk Theater contains religious elements. Where in the performance performed by the Dulmuluk theater group, a ritual ceremony is performed before the performance. Usually the ritual ceremony is carried out before the performance begins by holding a kind of offering and a congratulatory prayer together by both actors/actresses, musicians, crew, and also the director. Usually the congratulatory prayer is led by the director. But it is different from what is done at school. As was done by Sriguna Palembang school, the prayer was led by the cultural arts subject teacher.

This ritual ceremony or congratulatory prayer is something that has been carried out for generations or has existed in every dulmuluk theater performance. The congratulatory prayer is done to ask for protection from the creator Allah SWT. So that the performance that is held can run smoothly and without any obstacles from anywhere. This religious value contained in the dulmuluk theater performance can be applied in school education, that as a human being, one must remember Allah SWT, the creator. Because everything that is done in this world is by permission and asking for safety from Allah SWT.

Sociality Value

People in society need to love, respect, and care for one another. The attitude of paying attention to something is called care. Therefore, the attitude of paying attention to the affairs of others (fellow community members) is what is meant by social care. In order to promote goodwill and peace, the goal is to assist others in resolving their difficulties rather than meddling excessively in their affairs (Wahyuni, 2021).

The value of sociality can be instilled in children from an early age. The value of sociality is in the form of order or rules that apply in a common life that needs to be considered in order to get used to a good and orderly life. For example, in Dulmuluk Theatre, joint rehearsals need to be held; some of the players are slow to memorise, so other players can help so that children can quickly memorise. The memorisation of dialogue contained in the script can be assisted by cooperation or collective work between fellow actors, or memorisation can be done with opponents so that it is used to build mystery between the players.

Sociality means that a variety of activities can be selected that are done jointly to assist people in becoming used to living together properly. For instance, completing

group projects that promote the virtues of social interaction and teamwork. Mutual regard, mutual assistance, mutual attention, and respect for one another can all be introduced through this type of group activity. The dedication required to live together can be further strengthened through the spirit of cooperation (Zuriah, 2007).

This is in line with the art of *dulmuluk* theatre as a medium in education. That in theater work cannot stand alone, but rather collective work or group work. Where in theater, it is necessary to foster a sense of sensitivity to others, mutual respect, and uphold the value of togetherness. Where in theater work to be able to memorise the dialogue in the script of the play, due to the presence of co-stars. Opponents can be a contact person or bridge the dialogue that will be played. As in Sriguna Palembang Junior High School, the rehearsal process is usually guided by the cultural arts teacher, and usually the rehearsal is held during class hours (Interview, I 'dhan, January 2024).

Gender Value

Within the scope of social science, demands and awareness of gender are becoming more prominent. In the midst of society, there are many and varied, and they can be used to discuss how respect for women in society in a very practical culture is still very low. The awareness of respecting women must grow in every human being, both men and women. In line with gender values that emerged at the beginning in the form of theater performances. *Dulmuluk* theater has its own uniqueness, with all the players or actors played by men, both those who play the roles of king, princess, and empress. Women are only allowed to be at home and are considered taboo if they are in the performing arts (Interview: Puji Handayani, December 2023).

Gender is a word that is defined in Latin as “genus,” which means that gender is a variety of types or types. Gender in the social sciences refers to differences between men and women that are not entirely biological but result from social forms (MacDonald et al., 1999; Cahyono et al., 2023). Gender can be said to be a characteristic as well as a mandate and function that is held by men and women; this is usually seen from social concepts and not on the gift of the almighty. It is said that gender is a result obtained through the design made by society; often this construction and its creation through human interest and society are partly around us (Sudirman et al., 2020). Women by nature can only do repetitive, uninteresting work and are unhappy if they are not aggressive not only sexually but also in their social life, work, and motherhood Spock (Handayani & Murtana, 2017).

The meaning of gender is one of the identities of both women and men that are constructed in the family environment and in the community around them, usually based on customs and religious leaders. For example, most of us will understand that processing and cooking food, looking after children, taking care of all needs, cleaning the house, and preparing food are identities and jobs for women.

This image is created in the community and in some cultures, where women should not only do this work but can also exchange roles with men (Sudirman et al., 2020).

Like the Dulmuluk Theater, the entire cast is played by men. Because women need to be guarded and are considered taboo to attend the performing arts and should only be in the house. Moreover, the dulmuluk theater performance is held overnight, starting at 20.00 and ending at 04.00 before dawn. Women at that time were only allowed in the kitchen and, if in the world of art, could only be in fine arts or weaving *songket* cloth and so on (Interview: Handayani, December 2023).

In dulmuluk theater performances, there are female roles that disguise themselves as men. This role does not only bring up or display women only as extras or auxiliary roles. But the role of a woman named Siti Rafeah, disguised as Dur Jauhari in the script, is considered important because she can do her job bravely and responsibly. And the role of Dur Jauhari can save Abdulmuluk so that he can reclaim his kingdom. However, the dulmuluk theater performance can now feature female characters playing on stage. Not only men perform. Just like in the performances that the researcher has observed at SMP Sriguana Palembang and various performances in schools in Palembang. The roles of women that were fictitiously played by men are now being performed by women. This is an emancipation in the dulmuluk theater performance, that not only men can play roles in the dulmuluk theater performance.

Value of Justice

More emphasis should be placed on justice in relation to tangible goods. Part of the starting that needs to be ingrained in students is encouraging them and giving them the chance to step forward and engage in front of the class by answering questions and completing assignments. Teachers who detach themselves from opinions and judgments of like and dislike or favoritism toward an individual or group of students must promote justice in situations like this (Zuriah, 2007). In the value of justice, it is necessary to instill values that do not discriminate between students whose level of cognitive ability is slower and their level of cognitive ability or thinking is faster. All learners get the same treatment without discriminating against both from their cognitive and psychomotor levels.

As is the case in the dulmuluk theater art, which is carried out at SMP Sriguana Palembang, the teacher, as an educator, does not discriminate between students who think slowly to memorise dialogue and students who are fast. The teacher in this case has a strategy that is in accordance with theater learning at school. The strategy used by the teacher can make students who are slow in memorising faster. The strategies applied by the teacher are observation, body exercise, vocal exercise, memory and imagination practice, and creative thinking.

The Value of Democracy

The cultivation and value of the spirit of democracy need to be instilled early in students. The attitude of respecting differences of opinion naturally, honestly, and openly is a basic democratic attitude that needs to be instilled in students. In addition, students need and are educated to make agreements and understandings together openly and with mutual respect (Zuriah, 2007). A democratic attitude also respects and recognises diversity and differences from one another. Through a democratic attitude, learners are invited to be open and brave and recognise that their opinions may not necessarily or cannot be used at that time, or learners cannot impose their will.

Agreement in this case does not mean to determine the large number (the majority) who win or the strongest voice, but also that the winners respect the minority voice and uphold the principles of truth and justice together. To achieve a common goal. So that it can minimise the emergence of conflicts due to the majority and minority.

In line with this, the cultivation of democratic values is also found in learning *dulmuluk* theater. In the work process of *dulmuluk* theater, there are actors and actresses in the script. Actors and actresses are usually selected through the casting stage or determining the actors who play a role in the theater. The determination of the players is usually carried out based on an agreement that is chosen through a selection that is chosen directly by the director. In this case, the director is the leader who organises the performance holistically.

Determination of performers in theatre, either *dulmuluk* or theatre in general. Not only is it determined based on mere appointment, but it has also been selected based on criteria set by the director or organiser of the performance. The determination of the cast carried out by the director in this case, the teacher, namely, I'dhan as the Cultural Arts teacher of Sriguna Palembang Junior High School, chooses the players based on casting, which is carried out by reading the dialogue and listening to the vocal quality or voice of the students. After getting the players, then the rehearsal is held.

The democratic values applied in this case are that the students must be able to accept the decisions that have been made and agreed upon by the teacher because the determination of the players is based on criteria, not just appointing players without criteria or elements of acting.

Honesty Value

The value of honesty is closely related to the values of justice, truth, and responsibility in humans. The value of honesty is also an open attitude and does not lie. The value of honesty can also be a person's attitude or nature in showing openness, words, and behaviour and also upholding moral and ethical principles in action. The value of honesty is a behaviour based on efforts to make himself a trustworthy person in words, actions, and work (Wahyuni, 2021).

Avoiding lying, recognising the advantages of others, recognising one's own shortcomings, mistakes, or limitations. Choosing commendable ways of taking exams, tasks or activities (Suparno, 2002).

Honesty habituation is one example of a form of character education, both in the family, school, and community environment. Honesty is the main capital to become a good human being. Honesty means that there is harmony and compatibility between what is in the heart and what is revealed through speech and actions, or in other words, the words of the heart, the spoken word, and the actions of Juwairiyah (Sahroh & Rizkiyah, 2021).

As is the case with dulmuluk theater. That the learning carried out at Sriguna Palembang Junior High School, there are values of honesty that are implemented in classroom learning. The values of honesty that exist in the Dulmuluk theater are applied by the teacher, namely implementing an exercise system that is held during class learning hours for evaluation or assessment. There are those who have been appointed to be actors who are not present at the time of implementation for various reasons of illness and so on. during the evaluation conducted by the teacher. The value embedded in Theater Dulmuluk is that to achieve good results, a good training process is needed with a sense of honesty and sincerity to carry out the Dulmuluk theater learning.

The Value of Independence

In school education, there are intracurricular and extracurricular activities. Intracurricular activities are activities carried out based on the curriculum structure carried out during learning hours, while extracurricular activities are activities carried out outside of academic or learning hours that are not bound by the curriculum system in the education unit. Extracurricular events and the right means to train children's independence. Not only because of the factor that is not too closely supervised by the teacher, but rather focuses on the factor of student courage to choose the type of activity, the ability to organise personal time, recognition of personal abilities, and the willingness to be loyal to choices. This process will lead students to explore the potential for independence based on optimal attitudes (Zuriah, 2007).

Independence is being able to take the initiative and take responsibility for oneself consequently. Not dependent on others. Free from the influence or actions of others (Suparno, 2002). Independence leads children to determine the direction and attitude in determining a choice, without any intervention from other parties. Independence leads children to the consequences, seriousness, and impact of the things they have chosen. In this case, students can choose the types of activities that have been provided at school independently.

Sriguna Junior High School is one of the schools that actively carry out extracurricular activities in the field of theater, both modern and traditional theater preservation. Sriguna Junior High School is a school that actively participates in preserving traditional theater arts through activities in extracurricular activities. Some of the competition achievements

that have been obtained by Sriguna School are a form of seriousness supported by the supervising teacher at the school.

Not many students want to carry out or choose extracurricular theater, especially traditional theater. Through a teacher, this can continue to be done to motivate students. That the values obtained through theater *dulmuluk* and capital in theater is to foster self-confidence. That theater is not just acting or imitating the desires in the script, but how a teacher can shape children to participate in preserving the traditional arts, namely *dulmuluk* theater.

Fighting Power Value

Fighting power regarding talents and abilities to be selected and developed as optimally as possible without leaving and killing other potentials needs to be done and instilled from an early age. The attitude of optimisation will also foster the fighting power to develop continuously. Students not only feel satisfied with what has been achieved, but also feel that they want to continue to develop, especially in the potential abilities that exist in themselves (Zuriah, 2007). Fighting power needs to be instilled from an early age so that children can develop and become resilient human beings who are able to compete in the future.

Fighting power is also defined as persistence and confidence in doing everything. Avoiding futile actions, both in learning and in activities. Optimally realising their desires and not easily discouraged (Suparno, 2002). Through fighting power, children can develop with their talents and abilities, be proud of their uniqueness and abilities, and not be easily envious or inferior when dealing with others. Development and optimisation are not only aimed at formal or scientific fields of study but can also involve non-academic fields such as art. By realising their abilities, students will feel confident to develop together with others.

In line with this, the *dulmuluk* theater has fighting power in its learning. That *dulmuluk* theater is a type of theater that works collectively, which must have high fighting power. High fighting power means that in theater activities it is necessary to practice regularly or continuously so that a presentation from the results of the training process gets good results on stage. Fighting power in *dulmuluk* theater is necessary for the awareness and persistence of the students themselves. Fighting power in *dulmuluk* theater can be realised through training carried out before the performance takes place on stage. Struggle power in *dulmuluk* theater teaches students that achieving something good cannot be obtained instantly but requires persistence and tenacity and does not despair in carrying out everything.

Responsibility Value

An attitude of responsibility also means doing tasks properly. Avoiding the attitude of blaming others. Understand and accept the risks or consequences of an action on oneself and others (Suparno, 2002).

Responsibility is always asymmetrical (non-reciprocity), beyond existing rules, concrete, and beyond human freedom. It is even the presence of others that obliges a person to behave responsibly towards others. In other words, the ethical concept of responsibility is very inspiring for one's ethical actions, Levinas (Sobon, 2018). Responsibility usually arises because of the desire to complete what is still lacking. Responsibility that stems from the principle of necessity makes others a complement to oneself only, Dister (Sobon, 2018).

The attitude and behaviour of a person to carry out his duties and obligations that he should do, towards himself, society, the environment (social and cultural nature), the state, and God Almighty (Wahyuni, 2021). The value of being responsible can train discipline and honesty in what he has done. Dare to accept all the risks of what he has done without blaming others.

Just like the value of responsibility in dulmuluk is reflected in the female character who disguises herself as a man in her efforts to reclaim the throne of the Berbari kingdom, which has fallen to the enemy kingdom of the Hindi kingdom. The female figure in the dulmuluk theater performance is not only a complement, but a female figure is an important figure or role. Her presence in the art of dulmuluk theater can inspire as a woman who is responsible for her family and the kingdom that can be reclaimed through her disguise as a man. The female character is named Siti Rafeah, who disguises herself as Dur Jauhari. In her disguise she became a harpist and managed to reclaim the throne of the Berbari kingdom, which was controlled by the Hindi kingdom.

Figure 2

Dulmuluk Theater Performance in Palembang (Doc, Nugroho 2023)



Source. Own research.

CONCLUSION

The conclusions in this research are. That dulmuluk theater is a traditional theater that developed in Palembang, South Sumatra, Indonesia. The source of the writing of the play in the dulmuluk theater comes from the work of King Ali Haji, namely the poem Abulmuluk and Siti Zubaidah, but in this study it was studied on the Abulmuluk poem which had been transliterated and became several parts or scenes. The script that exists and develops in the dulmuluk theater is a manifestation of Abdulmuluk jauhari's poem which was developed in the dulmuluk theater. At the beginning of the performance, the dulmuluk theater was only given direction by the director by taking the red thread of the show. There is no script in the form of dialogue, the plot of the story is conveyed orally and developed by the actors on stage with improvisation in front of the audience. The themes contained in dulmuluk theater are traditional themes and Malay language with Palembang regional language mixing.

In this study, in addition to studying and analysing the source of poetry, there are also moral education values that are applied in schools through the art of dulmuluk theater as a medium in education. There are values contained in the dulmuluk theater, including: the value of religiosity (the value of belief in the teachings of the religion adhered to based on their respective beliefs), the value of sociality (interpreted as a value that cares about others, in social life must love each other, and care about the situation around), the value of gender (leading to equal rights to men and women), the value of justice (does not discriminate between students who think fast and slow in memorising the script), the value of democracy (the value instilled through whoever is appointed as the main role can accept because it is based on the ability and competence of students in theatre art), the value of honesty (The value of honesty is a behaviour based on efforts to make himself a trustworthy person in words, actions and work), the value of independence (the factor of students, courage to choose the type of activity, the ability to organise personal time, the recognition of personal abilities, and the willingness to be loyal to choices. This process will lead students to explore their potential based on their abilities), the value of fighting power (fighting power can teach students to be resilient in facing various kinds of things and challenges), the value of responsibility (instilling an attitude of daring to do and accept risks and not blaming others).

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