

## THE DRAMATIC ELEMENT CONCEPTS OF *TONGGO RAJA* – INDONESIA'S TRADITIONAL MUSIC FESTIVAL

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**Abstract:** This study aims to reveal the dramatic element concepts of *Tonggo Raja*, Indonesia's traditional music festival, which was officially released by the Ministry of Education, Culture, Research and Technology in 2021. It is interesting to investigate performance in traditional musical drama. In this research, the writer applied a descriptive qualitative design with the concept of a dramaturgy approach. The data was collected by watching the YouTube video, interviewing the composer, and transcribing the data. Then, the data are classified into the types of elements they belong to. After obtaining the results of the analysis, they are displayed in a table with description and narration. The results showed that not all ten drama elements of are contained in the performance, including character and conflict. Even though not all the elements were found in the plays, *Tonggo Raja* has its characteristics, forms, and concepts according to the culture in which it exists. *Tonggo Raja* is not tied to a particular structure or element, nor does it follow the standard dramaturgical concepts. but the set of activities in the performance form the performance's elements.

**Keywords:** Tonggo Raja, plays, dramatic element concept, drama, music

### INTRODUCTION

Language, in its essence, serves as a verbal instrument for communication. Apart from that, language serves as a means to transmit information. Language plays a vital role as it enables humans to effectively engage in societal interactions. In the realm of communication, language plays a profound role in shaping culture through various intricate ways. Language and society can be described in four different ways.

Dramatic performances are usually shown at some farewell events. In literary works, drama is simply defined as a story whose main purpose is to be presented to an audience. Since ancient times, dramatic performances have been a part of the art and culture of each nation. Then, another definition explains that the word *drama* also refers to a story or narrative, especially one involving conflict or emotion, that is especially composed for theatrical performances. Indeed,

as an art or a profession, theater is a form of dramatic performance. A play script is a form of literary work. As a literary work, drama is defined as a representation of fictional or non-fictional events through the execution of a written dialogue (in prose or poetry) (Anwar, 2005).

Based on the above explanation, it can be concluded that drama is a form of literature that is written to be presented to an audience. This type of text is written in the form of a script that is then shown through the dialogues of characters played by actors. At first, dramatic performances, especially theatrical ones, were staged as a means of worship. However, over time, dramatic performances began to shift to other forms of entertainment. This means that stories based on events happening in society or something similar are the norm in drama scripts. Some examples of the modern theater include drama, repertory, dramatic poetry, absurdist drama, opera, or

ballet (dramatic and dance arts) (Cantini, 2018).

All of these elements are interconnected and are important in a dramatic performance. However, there is one important element in a film, and that element is the plot. A film heavily relies on dialogue to inform the audience about the characters' emotions, personalities, motivations, and plans.

Through the General Department of Culture, the Republic of Indonesia's Ministry of Education, Culture, Research and Technology organized the 2021 Indonesian Traditional Music Festival to strengthen the Indonesian traditional music ecosystem. This festival was organized in collaboration with traditional musicians and local cultural activists. It is an expression of the Ministry's presence in developing the traditional music ecosystem and building a love for the world. In this event, traditional music activists promoted the traditional music from their respective regions. Such activities supported efforts to promote Indonesian culture. The Indonesian traditional music festival series at Lake Toba started on August 21, 2021, until October 26, 2021. It was a commitment and support for the efforts to strengthen the musical ecosystem.

In addition to protecting and developing traditional arts, supporting traditional music is also expected to build the cultural and tourism narrative for Indonesia's priority destinations. It was organized by collaborating with and empowering local organizations.

The Toba Batak people are familiar with the term "*tonggo*" in conveying requests and hopes to the Creator. The practice of "*tonggo*" is a form of communication that is often accompanied by offerings in the hope of gaining abundant blessings such as wealth, health, peace, etc. The language used in traditional rituals is very unique and different from the language used in everyday life. *Tonggo Raja* is a work of art containing traditional cultural values associated with the sacred nature of rituals and ceremonies of the Toba Batak people. In this case, the narrator conveys a very profound prayer accompanied by a very melodious *Andung* chant to deepen the meaning of the prayer in the hope that it will be answered with goodness.

This study revealed the concept of dramatic elements present in *Tonggo Raja's* masterpiece as part of the effort to preserve

the Indonesian culture, especially the Toba Batak culture. This paper aims to analyze the concept of dramatic elements present in the *Tonggo Raja* music festival from the YouTube channel released by Festival Musik Tradisi Indonesia – Ministry of Education, Culture, Research and Technology 2021.

In literature, the aesthetic function can bring beauty to the readers. Internal elements are those that come from the work and form a structure, such as the theme; characters and characteristics; plot; setting; etc. According to Ratna (2003), the essence of literary work is fiction or what is commonly called imagination. Here, literature has less to do with writing and more to do with language used as a medium to express certain experiences or thoughts. Usually, literature is divided by geographical region or language. The literary genre specifically refers to books and texts, as opposed to other types of media, such as films (Dixon, 1999). Many bookstores organize large numbers of books by literary genres, such as classics, mysteries, and fantasy. Poetry, fiction, non-fiction, drama, and prose are the five main literary genres (Pramayoza et al., 2018). Different genres have their characteristics and functions. Understanding which main genre a literary work belongs to can help a person gain a deeper understanding of the work. Genre is the classification and organization of literary works into the following categories: poetry, drama, prose, fiction, and non-fiction. The works are divided according to form, content, and style (Endraswara, 2011). Although there are sub-genres for each of these genres, these are the main genres that literature is divided into. Categories are important to help organize articles according to their form, content, and style. Genres are important because they structure the types of texts. However, many writers choose to publish and experiment with a variety of genres, from poetry to nonfiction.

Non-fiction writing aims to inform or inspire an audience using real events, people, places, or occurrences. Below are some subgenres of literary non-fiction: autobiographies, biographies, and essays. Dramas are fictional performances that involve dialogue and performance. Performances of dramatic literary works may take place on stage before a live audience or on radio, film, or television. There are many sources of

inspiration for plays, including novels, short stories, poetry, and real events.

The following are the subgenres of drama (Harymawan, 1986): (1) Tragedy: Tragedy focuses on trials that can cause emotional suffering for the main characters of the story; (2) Comedy: Comedy is a genre of drama with a humorous tone that depicts amusing events in which the characters ultimately prevail; (3) Musical drama tells a story through music and includes direct representations of themes through songs; (4) Melodrama: Melodramas are dramatic literary works that tell serious stories; (5) Operas: In operas, the characters' dialogues are sung with orchestral accompaniment, and the songs sung are called *seriosa*. Musical elements can be in the form of songs or movements. As for dialogues, they can be conveyed in verbal forms, through songs or dance movements. Types of musical plays are musical concepts: This musical play uses a script, music, and lyrics, but the idea or theme of the performance is more important than the story. This musical performance has no clear story or plot; (6) Dance musical: in this musical, much of the story is conveyed through dancing, but without weakening the dialogue and singing; and (7) Rating: This musical uses a set of themed songs and dances.

Drama is a genre of literary work that describes the human life through movements. This play portrays the reality of human life, personality, and behavior through choreographed roles and dialogues. Dramatic stories and narratives contain conflicts and emotions specific to theatrical performances. They are presented in a dialogue format. There is a conflict or tension at the heart of the dramatic story (Ramadania et al., 2018). The actors perform on a stage that is fully equipped with equipment and props to create a vibrant atmosphere. Drama has the function of entertainment. It is a means of conveying social values, a means of criticism, and a means of education. A dramatic script is a two-dimensional literary work, in which the script is the literary aspect and the drama is the performance aspect (Behrndt, 2010).

The theme is the main idea that forms the basis for making drama. The themes that are usually raised in dramas include love issues, social criticism, poverty, oppression, patriotism, divinity, etc. The plot is the series of

events and conflicts that drive the storyline. The plot of the drama consists of a story introduction, initial conflict, conflict development, and resolution. Characters are people who play a role in the drama (Ambarsari, 2013). Characters can be distinguished according to their nature and role: (1) the protagonist, namely the main character who supports the story; (2) the antagonist character, namely the opposing character of the story; and (3) the tritagonist character, namely the supporting character, both protagonist and antagonist.

The next element of drama is characterization. This is a depiction of the inner nature of a character in the story. The character can be described by dialogues, expressions, or behavior. The characteristics of characters are described in three dimensions or dimensional characters, namely: (1) physical condition, such as age, sex, body characteristics, and ethnicity; (2) psychic state, such as character, hobbies, mental and moral standards; as well as (3) and sociological conditions, such as position, occupation, social class, race, and religion. Characteristics of drama scripts are in the form of dialogues or conversations. Dialogues should reflect everyday conversation. A variety of languages is a communicative spoken language. The diction or choice of words used must be related to the conflict and plot. Dialogues in a drama script must be aesthetic or have beautiful language. Dialogues must represent the presented character being and have instructions for behavior or actions that the character must carry out. In drama scripts, the characters' behavior is written in parentheses or usually in italics.

The background is also known as the setting. The setting of the story is divided into three, namely description of place, time, and atmosphere. Setting can be stated through the conversation of the characters. In a performance, the setting is shown through the stage setting or lighting. Point of view is the perspective used by the author as a means to present the characters, actions, settings, and events in the story. The point of view is the position from which the author tells the story, whether as a directly involved character or as an observer outside of the story. Viewpoints consist of first-person or the "me" point of view and third-person or "he" point of view.

Then, conflict is a disagreement or problem. Conflict is divided into two, namely external conflict and internal conflict. External conflict is a conflict between characters and something outside of these characters. Meanwhile, internal conflict is a conflict within a character (Purnama et al., 2020).

The mandate is the message conveyed by the author to the reader or audience. The message of the drama is always related to the theme and story. The mandate also concerns the values that exist in society. It is implicitly conveyed. These values include moral, aesthetic, social, and cultural values.

Symbols in drama can be identified in the language used in the text, both in the forms of dialogue and stage direction. Symbols can also be seen in the actions of characters on stage, both in their facial expressions and behavior. Symbols can also be understood from the stage setting, the color of the light (stage lighting) to the music and sound that is presented on the stage.

The dramaturgy concept is a concept on the process of organizing the story elements into a certain dramatic structure. This organizing process aims to create a logical connection between events and a more dramatic form of story. The plan in this study designs the play that forms the setting of the *Tonggo Raja* performance stage. When determining the concept of dramatic elements, the most obvious thing is the clarity of developments, elements, as well as the scenes' elements throughout the play. Dramatic elements combine all available elements and are one of the elements that constitute or build the script of a play. The dramatic element of *Tonggo Raja* is dramatic because there is no guiding script. The director only provides a general outline of the scene each actor will perform in. Organized forms and concepts form a distinct structure. The dramatic element gathers all available elements and is one of the elements that create dramatic steps in a play (Clemen, 2013).

Several researchers have conducted similar research on the concept of dramatic elements. A study entitled "Dramatic Elements in Shakespeare's Plays: Othello's Models" is specifically limited to the study of important elements in Shakespeare's tragic plays. It deals with three dramatic elements in Shakespeare's plays: the characters, tragic flaws, and

soliloquies. This study takes Shakespeare's Othello as a model to analyze these important aspects (Berry, 1972). This study hypothesizes that these literary terms or dramatic elements are important in Shakespeare's plays (Agustina, 2016).

Then, a study entitled "The Concept of Dramatic Elements in the Theater Mendu Riau Tradition" on dramatic elements. In the performance art of Teater Mendu at Theater Matan, the actors do not use texts as dialogue guides (JeFrizal, 2019). This study used the drama theory with a descriptive qualitative approach. The author carried out the processes of interviewing, observing, and taking notes to find basic theater concepts at *Matan Riau Theater's Mendu Theater*. Almost all elements of mutual staging, including the procedures, the development of dialogue, behavior, singing styles, music, situations, the public, and the director are coordinated with the drama at the Mendu Theater of the *Matan Riau Theater*.

A descriptive presentation is an attempt to describe in detail the data obtained in words and tabular form about the occurrence of dramatic elements to finally conclude. Based on the analysis results, it can be seen that the performance in the *Lintas Imagination* program is very dramatic, capable of building drama in every experience. The film is formed from the main character's reaction as the experience unfolds. The dramatic elements appearing in this play are suspense, fear, surprise, sadness, and happiness. A previous study aimed to describe the dramatic structure of the television series *Sengsara Membawa Nikmat* (Suffering Brings Pleasure) by Agus Widjoyono (Hutagama et al., 2017). A series of events has a dramatic structure and maintains story continuity from beginning to end. The drama *Sengsara Membawa Nikmat* has a dramatic structure that deals with the development and relationship between conflicts from the beginning to the end of the story. Structuralism was used in this study to know the story development, the character, the climax of the problem, and the final stage which is the ending of the story content telling a thrilling plot. The dramatic structure of the drama *Sengsara Membawa Nikmat* includes the introduction of the main character, Midun, and the antagonist, Kacak. The conflict intensifies with the quarrel between Midun and Kacak. The climax was when Midun was

imprisoned for something that was not necessarily his fault. The conflict subsided when Midun left the prison and was picked up by Salekan, his merchant friend. Midun remembered his hometown and was appointed assistant to the Head of the District in Bukittinggi. The analysis of dramatic structure is a tool to understand the story as well as to convey messages and meanings through moral values and teachings of religious art and culture. This study previous study reveals the theatrical art of realism and its staging strategies. As a study of dramatic art, the history, theory, and theatrical conventions of realism are also revealed, from its beginnings and development in the West to Indonesia.

Furthermore, how is realistic theater created? What dramatic and artistic strategies does the director use to bring the illusion of reality to the stage? The dramatic and artistic tactics implemented by the director are based on chaotic, personal experiences that the director has gone through. Creating theatrical performances requires a dramatic and artistic strategy. Thus, based on the background above, this study aims to reveal the dramatic element concepts of *Tonggo Raja*, Indonesia's traditional music festival, which was officially released by the Ministry of Education, Culture, Research and Technology in 2021.

## METHOD

The descriptive qualitative method is a method used to describe and analyze the data. Its purpose is to explain the main questions in detail in writing to achieve maximum results, but it can also be used as a guide when conducting research (Kershaw, 2011). This was a qualitative study, where the author utilizes descriptive data from the *Tonggo Raja* YouTube video from the official Musik Tradisi Indonesia 2021 YouTube festival. To find the concept of dramatic elements, the author carried out interviews, observations, and note-taking. According to Creswell (2012), qualitative methods can be divided into five categories: phenomenological research, grounded theory, ethnography, case studies, and narrative research. These elements were then linked to the existing object of study by exploring the concept of dramatic elements present in the video (Davis, 2011; Franklin, 2013).

The writer obtained key information from the composer, which helped reveal the true concept of the dramatic element in the video. To supplement some information, the writer also browsed the Internet websites (Malekian & Mokhles, 2012). The next step was to choose the data collection technique. to collect data as part of a study. In this case, the writer uses note-taking methods to collect data (Pramayoza & Birowo, 2022).

Documentation refers to various written, physical, and visual records, including what other writers call artefacts. The writer used documents and other artefacts to understand the analyzed phenomenon. The author employed the following steps to collect data: the author watched the *Tonggo Raja* video on YouTube, interviewed the composer to obtain key information, observed the performances of the characters in the video from beginning to end, and captured scenes with dramatic elements (Karaosmanoglu et al., 2022). After collecting data, the writer analyzed the data by watching and listening to videos; writing down important information about the data identifying and classifying items; describing and writing down descriptions of each item; and drawing conclusions.

## FINDINGS AND DISCUSSION

Here, the writer presents the data analysis. Data are facts, observations, or raw facts in the form of numbers or special symbols. Therefore, data can be in numerical and symbolic forms and are obtained from direct observation in the field. They are a set of information or values obtained by observing an object (Reaney, 1999).

### Theme

The theme relates to the story development of a play. Some examples of dramatic themes include transformation, humanity, innocence, nationalism, compassion, sacrifice, friendship, justice, redemption, and more. The idea of a play is its theme (Schonmann, 2011)to. A general overview of the themes of this video is disaster, struggle, sacrifice, divinity, rescue, supplication, and renunciation. This emerges from some analysis as follows.

Table 1. The Theme of the *Tonggo Raja* Performance

No	Scene	Theme
1	<i>Ompung mulajadi nabolon Hooo... do... sitoppa langit dohot tano dohot nasa pangisinaaaaa/God Almighty, the Father of creation</i>	Divinity
2	<i>hupasahat bangso hu dohot nasa pangisina/ I concede us as your creation</i>	Supplication Rescue
3	<i>Ro do au tu adopanmu. Marsomba ujung au sapuluh jari-jari pasampulusadaon simanjung. husomba ho ale ompung/ In front of you. I fall down my knees with my heart. I obeisance</i>	Supplication Self-Sacrificing
4	<i>Sai musu dipatalu ma ompuuuuuuuung Hami na ripe monang on. Tiroi hami da ompuuuuuung. Siminik na malilung di si ulu balang ari on. parrohaon ma ale ompung.....hami na diportibion....oooooooo.....ale ompung mulajadi nabolon..... tangihon tamiang hon. unang tinggalhon hami.../ Enemy defeated oh God. We are all in victory. Save us. The creation hunger upon you Take care, protect, and answer our pray. Do not leave us</i>	Supplication Deliverance
5	<i>Asa borhat ma hami on.....Sahat tu para loan i/ then we start to go till the end of time</i>	Struggle Disaster

**Plot**

The plot is a dramatic element that is a story or framework from beginning to end of the conflict between characters. An interesting plot can lead the audience or reader to the crisis the playwright desires. In this video, the story has a climactic plot, where the climax of conflict or crisis is placed at the end of the story. This plot is often used in adventure, action films, or novels. With a small introduction and a direct lead to the climax, this video story is classified as a climactic plot.

**Character**

To understand the personality of a dramatic character, the researcher considered the technique of character representation, specifically through the script author's direct expression in the opening statement or by the character's behavior. It can also be seen in the character's living environment and the dialogue between characters. Such things reveal the characters' thoughts and describe other characters. The main character of this video is a wise king who is willing to sacrifice himself for his country and people. From the video, it can be said that the king is the person assigned to represent the people to convey

requests to God. No element indicates a protagonist or an antagonist. But in this case, the king can be said as a confidant character.

**Characterization**

Characterization can be described through dialogue, expression, or behavior. The character's personality is described in three-dimensional forms, such as: (1) physical condition, such as age, gender, physical characteristics, and ethnicity; (2) psychological states, such as personality, interests, spirit, morality, and moral standards; and (3) social conditions, such as position, profession, social status, social class, race, and religion. The characteristics of the king character in this video is that the king are very wise. He transmits prayers to God, the Creator of heaven and earth, to preserve nature, protect his descendants, and seek victory over his enemies.

Table 2. The Characterization of the *Tonggo Raja* Performance

No	Expression	Scene
1	<i>(dison do rajai martonggo tu ompunta mulajadinabolon)mangido parhorasan anggiat dihorasi hita sude, maralohon, parmaraan / We are here hoping for salvation, stronger to face the truth</i>	Scene 2
2	<i>Asa borhat ma hami on.....Sahat tu paraloan i Sai musu dipatalu ma ompuuuuuuuung. Tiroi hami da ompuuuuuung. Siminik na malilung di si ulu balang ari on / Enemy defeated oh God . We are all in victory. Save us. The creation hunger upon you</i>	Scene 5
3	<i>hupasahat bangso hu dohot nasa pangisina..parrohaon ma ale ompung.....hami na diportibion....oooooooo.....ale ompung mulajadi nabolon.....tangihon tamiang hon / I concede us as your creation. Take care, protect, and answer our pray</i>	Scene 6

**Dialogue**

Dialogue is a conversation between characters in a drama. This part is an important element because it determines the sentences or words that the characters say. In drama texts, dialogues must be neatly written to be easily understood by readers (Danardana, 2003). In the performance of *Tonggo Raja*, there is no direct two-way communication. It was only a prayer and request conveyed by the king to God using a sincere and meaningful delivery

Table 3. The Dialogue of the *Tonggo Raja* Performance

No	Expression	Scene		
1	<i>Ompung mulajadi nabolon. Ro do au tu adopanmu / God Almighty, I fall down my knees in front of you</i>	Scene 1	5	<i>tu ompunta God singular third person</i> <i>mulajadinabolon / To God Almighty</i>
2	<i>dison do rajai martonggo tu ompunta mulajadinabolon)(mangido parhorasan anggiat dihorasi hita sude, maralohon, parmaraan. / Here the king prays to God, hoping for salvation to face the truth</i>	scene 2	6	<i>anggiat dihorasi hita people plural first person</i> <i>sude / to stay safe</i>
3	<i>oooooooo.....ale ompung mulajadi nabolon..... unang tinggalhon hami...husomba ho ale ompung / God Almighty. Do not leave us. I obeisance</i>	Scene 4	7	<i>Hooo...do...sitoppa God singular second person</i> <i>langit / You... the creator</i>
4	<i>Sai musu dipatalu ma ompuuuuuuuung</i>	Scene 5	8	<i>ompu tuan raja Other King singular third person</i> <i>dolok, martukotton siala gundi/ The king with bait</i>
5	<i>(oooooooo...ale ompung mulajadi nabolon..... hupasahat bangso hu dohot nasa pangisina..... parrohaon ma ale ompung / I concede us as your creation for shelter</i>	Scene 6	9	<i>husomba ho ale God singular second person</i> <i>ompung/ I obeisance</i>
			10	<i>adat na parjolo ihut People plural second person</i> <i>hami naparpudij) / The law should straighten up</i>
			11	<i>unang tinggalhon People plural second person</i> <i>hami/ Do not leave us</i>
			12	<i>Asa borhat ma hami People plural second person</i> <i>on/We will fight</i>
			13	<i>Sai musu dipatalu ma People plural third person</i> <i>ompung/ To beat enemy</i>
			14	<i>Tiroi hami da People plural second person</i> <i>ompuuuuung/ Save us</i>
			15	<i>Siminik na malilung People plural third person</i> <i>di si ulu balang ari on/ The creation hunger upon you</i>
			16	<i>Makkorasi ma People singular second person</i> <i>ompung sahalam / Come and lead us</i>
			17	<i>tu hami People plural second person</i> <i>pinopparmon / We are, your creature</i>
			18	<i>ale ompung mulajadi God singular second person</i> <i>nabolon./ God Almighty</i>
			19	<i>hupasahat bangso hu People plural first person</i> <i>dohot nasa pangisina / I concede us as your creation for shelter</i>
			20	<i>parrohahon ma ale God singular second person</i> <i>ompung / Take care and protect us</i>
			21	<i>hami na diportibion / People plural first person</i> <i>We are, this world</i>
			22	<i>tangihon tamiang King singular first person</i> <i>hon.../ To answer our pray</i>

**Setting**

The setting is the environment in which the character lives or the character's internal state. In general, the setting of atmosphere, place, time, and social context in a short story text is explained descriptively. *Tonggo Raja's* video takes place on the island of *Samosir*, precisely in the *Pusuk Buhit* region, with the atmosphere of sunrise on the hill. There is a beautiful green space surrounded by shady trees, located on a hill far from residential areas. In the setting, the audience can only hear the sounds of nature, i.e., the sound of water, birds, and the wind blowing.

**Point of View**

Simply put, the point of view is how the author tells the story. Usually, dramas use a third-person omniscient point of view. This is characterized by the use of pronouns he, she, they, and character names.

Table 4. The Point of View of the *Tonggo Raja* Performance

No	Scene	Association	Reason
1	<i>Ompung mulajadi nabolon / God Almighty</i>	<i>God</i>	<i>God is singular second person</i>
2	<i>Ro do au tu adopanMu / In front of you I fall down my knees</i>	<i>God</i>	<i>God is the singular second-person</i>
3	<i>Marsomba ujung au / I obeisance</i>	<i>King</i>	<i>singular first person</i>
4	<i>dison do rajai martonggo / The king prays</i>	<i>King</i>	<i>singular third person</i>

**Conflict**

This dramatic element causes a problem or conflict in the story. Conflict is divided into two types: internal conflict and external

conflict. An internal conflict is the character's conflict with himself. Meanwhile, an external conflict is a conflict between a character and another character or something outside of them. In this video, the conflict occurs from the minute of the scene to the minute the singer sings with his voice rising and falling as this shows that the request was made at that time. Likewise, the king conveys his request with hope, as evidenced by the expression of deliverance and the language used. The soundtrack truly supports the moment of conflict, accompanied by adrenaline-pumping music mixed with the roaring sounds of nature. The visualization is also dramatized, showing that a real conflict has been conveyed. The *Gordang* instrument with its basic rhythm pattern, the lute carries the melody of the guru Batara, the lute carries the continuous rhythm, followed by the melodic variations of the *garantung*. The fife *hetel* carry the melody in the continuous glissando.

Table 5. The Conflict of the *Tonggo Raja* Performance

No	Expression	Scene
1	Heeeiiiiiii.....hami da ompuuuuung Siminik na malilung di si ulu balang ari on...Makkorasi ma ompuuung sahalam tu hami pinopparmon Uuuueeeeeeeee..... eeee...../ The creation hunger upon you, your soul covers and leads us	Scene 5
2	(ooooo.....ale ompung mulajadi nabolon..... hupasahat bangso hu dohot nasa pangisina..... parrohaon ma ale ompung.....hami na diportibion..... oooooo..... ale ompung mulajadi nabolon..... tangihon tamiang hon.....) I concede us as your creation for shelter. Take care and answer our pray	Scene 6

### Messages

The moral lesson that the play aims to convey to readers and audiences is the meaning of the message. Throughout the play, the message is carefully hidden by adapting the dramatic content of the story. In the story of the play, some words contain elements of with moral messages as analyzed below. A theatrical story often contains elements of a moral message conveyed to the audience. In this video, the moral message conveyed is that all struggles of human life must be entrusted to God, the Creator. This is because it is the Creator who can protect and save the live of human beings and their descendants from all the trials of life's journey until the end. In the

story of the play, some words contain elements of a moral message as in the analysis below:

Table 6. The Messages of the *Tonggo Raja* Performance

No	Expression	Scene
1	mangido parhorasan anggiat dihorasi hita sude, maralohon, parmaraan / Hoping for salvation to face the truth	Scene 2
2	(Hooo...do...sitoppa langit dohot tano dohot nasa pangisinaaaaa)/ You, the father of creation	Scene 3
3	(ooooo.....ale ompung mulajadi nabolon..... unang tinggalhon hami...husomba ho ale ompung) / God Almighty. Do not leave us	Scene 4
4	Asa borhat ma hami on....Sahat tu paraloan i. Sai musu dipatalu ma ompuuuuuuung. Hami na ripe monang on. Tiroi hami da ompuuuuung. Makkorasi ma ompuuung sahalam tu hami pinopparmon / We fight now till the end of time. Enemy defeated. Live in victory. Take care and lead us, and you soul cover us.	Scene 5
5	hupasahat bangso hu dohot nasa pangisina..... parrohaon ma ale ompung.....hami na diportibion..... .ooooo.....ale ompung mulajadi nabolon.. .tangihon tamiang hon.../ I concede us as your creation for shelter. Take care and protect us, answer our pray	Scene 6

### Symbol

A symbol is a sign that shows that there is no natural relationship between the signifier and the signified. The relationship is arbitrary. The meaning of the sign is determined by convention.

Table 7. The Symbols of the *Tonggo Raja* Performance

No	Object/ Property	Color	Sounds	Atmosphere
1	Trees, hill, village, field, Ulos, stick, sortali, shrub, trees, stone, cup	Light, red, dark, black, white and green	Wind blow, fife, garantung, gordang, lute	Tense
2	Trees, hill, Ulos, stick, sortali, shrub, trees, stone, cup, leaf, banana, cigarettes, egg, flower,	Light, red, dark, black, white and green	Wind blowing, fife, garantung, gordang, lute	Tense



	well, water, flag, douche			
3	Trees, hill, Ulos, stick, sortali, shrub, trees, stone, cup, leaf, well, water, douche	Red, dark, black, white and green	Wind blowing, fife, garantung, gordang, lute	Tense
4	Trees, hill, village, Ulos, stick, sortali, shrub, trees, stone	Red, dark, black, white and green	Wind blow	Tense, sad
5	Trees, hill, village, field, Ulos, stick, sortali, shrub, trees, stone, smoke	Red, dark, black, white and green	Wind blow	Tense, sad
6	Tree, hill, village, field, Ulos, stick, sortali, shrub, trees, stone, smoke	Dusk, dark, light, black	Music instruments, namely garantung, gordang, and lute	Tense, sad

A symbol is a sign that shows that there is no natural relationship between the signifier and the signified, the relationship is arbitrary. The meaning of the sign is determined by convention. In each scene, there are mostly the same objects, such as trees, hills, *ulos*, rice fields, *Sortali*, stones, and cups. It is a sacred ceremonial symbol often used in traditional ceremonies in the villages surrounding Lake Toba (Marbun et al., 2018). Rocks, trees, rice fields, and villages serve as the backdrop for the filming of the video that tells the story of this work. This shows that the context is an expression of the natural nature of God's creation. *Ulos*, *Sortali*, water, and bowls are ceremonial tools in the culture of the Toba Batak tribe.

The background colors of this video are red, black, white, and green, in silent darkness.

In Toba Batak's belief, there are three very sacred colors: red symbolizes blood, strength, and courage, and is the symbol of the continent of Tonga or the Middle World (Sibarani, 2018). Black represents darkness or the underworld. White symbolizes purity. The blue color on the background is natural. Each scene is presented with a very diverse sound, namely natural silk and music in which the first, second, and third scenes are accompanied by the sound of wind and musical instruments, such as *gordang*, *garantung*, and *fife*. They are played simultaneously at a slow tempo, signaling the beginning of a story. Meanwhile, the fourth and fifth scenes are accompanied by only wind sounds. This shows that the prayers were heard by God the Creator. Meanwhile, in the sixth scene, people hear the sound of wind and musical accompaniment. Here the sounds are continuously played very quickly. This shows that the story has reached its climax.

The atmosphere of the video is calm, tense, and sad. The cool morning weather symbolizes people's feelings about their activities. Then, the dark atmosphere on the tree represents the stillness of nature as if pointing the way towards meeting the Creator. From the middle of the video to the end, the atmosphere is sad and tense, covered by the scorching sun, making the atmosphere even hotter until the king's body falls.

All of the stories in the video have one or more different themes. With different dramatic stories, the themes are also different. Based on the results of the analysis carried out above, it was found that there are 6 types of themes that support the story, namely divinity, supplication, rescue, sacrifice, deliverance, struggle, and disaster. This shows how complicated the life experiences of the actors in the story are. It is also noticed that the plot of this story is not the same as what readers usually read, such as forward, backwards, or mixed. In this story, from the beginning, there is no sign of progress or retreat but is supported by language that can persuade the reader. Readers often find antagonists or protagonists in a story. The actors in this story can only be called trustworthy. In a story, one will find some characteristics of the actors, such as good people, bad people rich people, poor people, occupations, etc. In this video, there is only the story of a male king who was sad and conveyed a prayer for the survival of

his subjects and descendants. Dramatic stories often feature two-way communication, so actions and reactions occur between the speaker and the interlocutor.

In this video, the dialogue only shows a one-way conversation of a king praying to God. However, the video only shows an entire, non-moving background, which consists of mountains, villages, hilltops, grass, trees, and water. At the end of the story, a conflict, marking the end of the video's plot. Meanwhile, the symbols in the plot of this video are almost similar to those used in other dramas, plays, or movies, which is the use of natural resources such as trees, hills mountains, water, rice fields, and villages.

This section usually contains a main description of the discussed issue or topic. The theme will also be different with different dramatic stories. Based on the results of the analysis carried out above, it is seen that there are several thematic elements such as divinity, renunciation, supplication, salvation, struggle, and disaster. The discovery of this theme shows that there is more than one theme in a story to form a unit that supports the story from the beginning to the end of the dramatic conflict. Only the climactic plot is found, where the climactic plot is the type of plot that reaches a climax of conflict or crisis at the end of the story. Because with a small introduction and straight to the climax, this video story is classified as a climactic plot.

The main character of this video is just a king who surrenders to God. The main character of this video is a wise king who is willing to sacrifice himself for his country and people. From the video, it can be said that the king is the person assigned to represent the people to convey requests to God. However, the video only shows a man with a royal position who truly cares about the future of his people. The character's characteristics in this video are those of a very wise king who transmits prayers to God, the Creator of heaven and earth, to preserve nature, protect his descendants, and seek victory over his enemies. Judging from the dialogue element, there is no two-way communication, as the king only sends a prayer to the Creator. The analysis shows that the king's words and declarations are just prayers, supplications, and hopes. That was just the king's prayer and

request conveyed to God in a sincere and meaningful way.

The video analyzed above is classified as a traditional play because it contains sacred and natural elements. The background of the video includes hills, rice fields, fields, and trees showing that the place is very natural. There is the atmosphere of sunrise on the hill with beautiful green space surrounded by shady trees. Located on a hill away from residential areas, all one can hear are the sounds of nature, water, birds, and the wind. Simply put, the point of view is how the author tells the story. Typically, television dramas use a third-person omniscient point of view. Usually, the point of view in a dramatic work will involve many people as actors, both in the first and third-person points of view. In this video, the conflict is at the end of the video. The conflict involves all elements, including singers, musicians, actors, and backgrounds, accompanied by continuous fast-tempo music. Don't miss the soundtrack that truly supports the moment of conflict, accompanied by adrenaline-pumping music mixed with the roaring sounds of nature. The visualization is also dramatized, showing that real conflict has been conveyed.

Compared to previously conducted research, Jefrizal (2019) concluded that almost all the elements of a performance work together, so stage drama is more than just a standard process or reference but also knows how to develop according to models of dialogue, behavior, singing, music, and situations. Later, similar research was conducted by Pramayoza (2018), who stated that the text of the theatrical performance *Under the Volcano* is a form of expression of the experiences of people living in volcanic environments, built by abstracting experience and about the natural disaster of Mount Krakatau eruption told in *Syair Lampung Karam*. It is the basis for taking the essence or abstraction of human experience when faced with natural disasters such as volcanic eruptions. Through the images of *Syair Lampung Karam*, the experience of terror and anxiety that one feels during a volcanic eruption is captured and later expressed in the stage play *Under the Volcano* in the event of a catastrophic volcanic eruption in *Under the Volcano*.

Likewise, research by the writer applied the concept of dramaturgy, but it has

differences with the research mentioned above, namely that the object of study in this paper does not describe any action and conversational interactions between actors except for a King who complained about what was happening to the people he leads. Each traditional theater has its characteristics, forms, and concepts according to the culture in which it is located. The forms and concepts that are owned form their structure as well. The structure in question is a series of elements as well as the totality as a complete unity of theatrical work. Theater performances are not tied to a standard dramaturgical structure, but the totality of activities carried out in the performance forms its elements for the performance.

## CONCLUSION

From the analysis and discussion of the dramatic element concept of *Tonggo Raja*, it can be concluded that each traditional play has its own characteristics, forms, and concepts according to the culture in which it exists. The forms and concepts create a structure of its own. Likewise, *Tonggo Raja* is not tied to a particular structure or element. It does not even follow the standard dramaturgical concepts, but the totality of activities that go through in the performance form its own elements for the performance.

Not all elements in the story of *Tonggo Raja* are related to each other. There are no clear characters, characterizations, or points of view because there is only one-way communication. However, it does not mean that *Tonggo Raja* does not have a clear concept. This proves that the incomplete concept of elements in a show still shows a complete performance and storyline.

The concepts contained in *Tonggo Raja* can be used as a reference for developing plays that are in accordance with the pattern of themes, settings, symbols, music, and situations. Indirectly, the play *Tonggo Raja* has created its own concept of elements that are different from other plays. However, there are still some similarities. The design referred to in this research forms scenes in the *Tonggo Raja* performance. Thus, the dramatic elements become clear, starting from the process, factors, and also the elements that form it.

The results of the analysis in this article show how important it is to pay attention to all the elements involved in a theater or performance. Even though the objects of study are different, when discussing conceptual elements in a drama, should be covered by theme, plot, character, characterization, dialogue, setting, point of view, conflict, messages, and symbols. All of the element points mentioned previously really support the development of science, especially in the field of drama and performance. Therefore, it is highly hoped that a researcher or lecturer can apply dramaturgical elements and concepts as a basis for developing courses in higher education and in developing further research, especially drama research and related matters.

Further researchers should be the ones who take a step out of the conventional analysis methodologies and consider the conceptualization and elements provided in the conceptual frameworks that this play, too, throws light upon. It may involve comparative studies of differences and similarities between two involved with various theatrical works of a given order. They surely contribute toward an enriching and varied understanding of the practices.

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