

Analysis of Torodov's Narrative Structure and Intrinsic Elements of the Play Bisma Gugur (The Fall of Bisma) by Ki Seno Nugroho

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ABSTRACT

Baratayuda War as the peak of the biggest war in wayang stories has various important plays, one of which is the fall of Resi Bisma by Worosrikandi marking the turning point of the Pandawa's victory. This study aims to describe the narrative structure contained in a shadow puppet show video entitled "Gugurnya Sang Resi Bismo, Di Tangan Worosrikandi" performed by Ki Seno Nugroho. The show video uploaded on the YouTube channel "Bagong Trend" at the 31:04 to 53:56 time span was studied using a descriptive qualitative approach, based on Tzvetan Torodov's narrative structure theory and structural method. The findings reveal that the narrative does not begin from the equilibrium phase but rather from an initial disequilibrium phase, marked by the horrific conditions of Tegal Kurusetra. Ultimately, the new equilibrium phase is achieved through Bisma's death at the hands of Srikandi. This episode portrays the conflict between goodness and justice, embodied by characters such as Resi Bisma, Srikandi, and Prabu. Set against the backdrop of Tegal Kurusetra with its tense, tragic, and sorrowful atmosphere, Ki Seno Nugroho employs metaphorical, personification, and hyperbolic figures of speech to create a dramatic impression. The conclusion of this research indicates that the Torodov narrative structure can be applied to traditional wayang plays (lakon wayang), and the performance conveys a strong moral message about justice and the law of karma as its main values.

KEYWORDS

Narrative structure
Shadow Puppet
Bisma Gugur
Ki Seno Nugroho

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INTRODUCTION

Wayang as a cultural heritage is deeply rooted in Indonesian society, especially Java. Wayang has crossed the span of historical time, from generation to generation, proving that wayang culture is deeply embedded in the soul of the Indonesian people (Mukhlisin, 2021). More than just entertainment, wayang has a deep philosophical meaning. Wayang has the concept of "wewayangane ngaurip" which implies that wayang is a reflection or shadow of life and the concept of "sangkan paraning dumadi" implies that humans come from God and return to Him (Yulianti & Marhaeni, 2021).

The puppet story is notable for its depiction of four wars: the Pamoksa War, the Guntarayana War, the Gojali War, and the Baratayuda War at Kurusetra, which is regarded as the most iconic war story (Widyaswoko, 2018). The Baratayuda War chronicles a fierce battle between two prominent families, the Pandavas and the Kuravas, replete with deceit, heroism, and enduring life values that resonate with contemporary society (Ilham et al., 2022). Etymologically, "Barata" is derived from the term "Abiyasa," signifying the dynasty or descendants of Abiyasa. The Barata lineage is

traditionally divided into two primary branches: the Kuravas, who are believed to be descended from Raden Destarasta, and the Pandavas, who are thought to be descended from Raden Pandu Dewanata. The term "yuda" is derived from the Sanskrit term for "war." The combination of these two words literally indicates a major conflict involving a lineage, or, in other words, a civil war. The Baratayuda war can be conceptualized as an internal metaphor of human life that perpetually engages in a constant struggle with dharma (goodness) and adidharma (unrighteousness). The Civil War serves to illustrate the notion of karma, as demonstrated by the actions of the human actors involved. Within the broader context of Indian history and culture, the Baratayuda War is regarded as the denouement of the Mahabharata War.

The Baratayuda War lasted for 18 days in Kurusetra which is a sacred place for Hindus, where every knight who dies in the battlefield in Kurusetra will reach nirvana. One of the scenes/acts in the story of the Baratayuda War is the Fall of Bisma by Srikandi entitled Bisma Gugur or Srikandi Madeg Senopati. Srikandi is the central character in Srikandi Madeg Senopati.

Each puppeteer has a different performance style in processing the story to be performed. Although the play performed in each shadow puppet show is the same, each puppeteer has a different way of presenting it (Dwi, 2021) and Ki Seno Nugroho is no exception. Ki Seno Nugroho is one of the young puppeteers who has successfully adapted to the times, especially in the Yogyakarta Style (*Gagrak*) of shadow puppetry. He is famous for deconstructing traditional Yogyakarta puppetry by integrating elements from outside, such as Sundanese Jaipong drums (Saepudin & Setiawan, 2019). Ki Seno Nugroho comes from a family of traditional artists, the son of a well-known Yogyakarta puppeteer, Ki Suparman Cermowiyoto. Ki Manteb Soedharsono's influence has been a major driving force in his career development. Despite not having a permanent studio, Ki Seno Nugroho remains active in puppetry learning activities with international students.

Understanding the "*lakon*" or performance involves deconstructing two key elements, namely narrative and character. The term *lakon* is understood as the equivalent of the word "title", so people ask "*lakone apa?*" (what is the title) and "*lakone sapa?*" which refers to the main character of the story presented (Aryanto & Widiyono, 2023). This study aims to analyze Torodov's narrative structure and the intrinsic elements of the play of Baratayuda War by limiting the study to the scene of the Fall of Resi Bisma at the hands of Srikandi presented by Ki Seno Nugroho in the minute 31:04 to minute 53:56 range of the entire duration of the performance uploaded on the "Bagong Trend" channel.

Previous studies on wayang kulit (shadow puppetry) have predominantly focused on its philosophical and cultural aspects, while narrative structural analysis using Torodov's approach remains underexplored. The absence of research examining wayang's narrative transformation pattern through Torodov's theoretical lens creates a significant academic gap. In this study, the analysis of intrinsic elements of wayang kulit performance – including theme, characterization, setting, language style, and moral message – employs structural methods and a qualitative descriptive approach. Torodov's narrative structure theory is applied to analyze the balance transformation in the "The Fall of Bisma" narrative. Therefore, this research aims not only to: (1) deconstruct the intrinsic elements of the performance, but also (2) identify narrative transformation stages based on Torodov's theory. The findings are expected to provide a systematic perspective on the dynamics of "The Fall of Bisma" while revealing how Ki Seno Nugroho's innovation blends tradition with universal narrative structures.

METHOD

This research uses a descriptive qualitative approach to gather information, with data collection techniques including observation and literature study, both from print and electronic media. This approach is relevant to the phenomenon of YouTube's popularity as a video-sharing platform that triggers the creation of diverse content, including cultural preservation and documentation efforts. For example, the YouTube channel "Bagong Trend" presents various stories of puppet shows performed by Ki Seno Nugroho.

Observations were directly conducted on a recording of a shadow puppet show entitled "Gugurnya Sang Resi Bismo, Di Tangan Worosrikandi" by Ki Seno Nugroho, which was uploaded

by the “Bagong Trend” channel on December 25, 2021. This research limits observation to the part of the performance that takes place in the minute 31:04 to minute 53:56 range. The selection of this range is based on preliminary analysis that shows that the section contains important elements relevant to the focus of the research, that is the fall of Resi Bisma by Worosrikandi..

RESULT AND DISCUSSION

1. Tzvetan Torodov's Narrative Structure

Torodov stated that narrative has a linear structure, starting from the beginning to the end with chronological order, motifs and plots, and causal relationships (Azizaty & Putri, 2018). The Tzvetan Torodov encompasses into 3 phases, there are *equilibrium* (initial balance), *disequilibrium* (imbalance) in which there is disruption/conflict and repair, and *new equilibrium* (new balance) (Cherise et al., 2023).

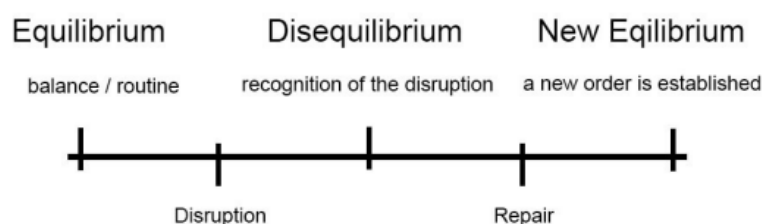


Figure 3. Tzvetan Torodov's Narrative Structure (Source: Cherise et al., 2023)

Based on the results of the analysis of the duration of the performance, it appears that *the equilibrium* part does not materialize in the narrative structure displayed. The shadow puppet show immediately enters into the initial phase of *disequilibrium*. *Disequilibrium* is identified at 31:04-32:05 with an explicit statement about the start of the fourth great war. The description of the battle between the Kurawa and Pandawa troops at Tegal Kurusetra with gruesome images of a flood of blood, hair, pebbles and teeth.

The *disruption* phase began with the Fall of three Pandawa's Generals, Raden Wratsangka, Raden Utara, and Raden Seta by Resi Bisma. Bisma's prowess on the battlefield became the main conflict that caused panic for the Pandawa. The *repair* phase was marked by a deliberation between the Pandawa family and Prabu Kresna. The deliberation discussed the senapati who would lead the Pandawa. Arjuna and Werkudara offered themselves, but the offer was rejected by Prabu Kresna. Prabu Kresna appointed Srikandi. With full courage, Srikandi agreed to the decision. Arjuna had doubted Srikandi, because Bisma had extraordinary powers. Prabu Kresna told Arjuna not to doubt Srikandi, and asked Arjuna to give his blessing to Srikandi.

Srikandi's courage surpassed all of the men in the battlefield. Any warriors who approached were shot by Srikandi. Srikandi then challenged Bisma, her soul was possessed by Dewi Amba. Bisma who understood that Srikandi was the incarnation of Dewi Amba, the fetcher of his destiny. Bisma, who had been waiting for that moment for a long time, asked Srikandi to release her arrow, so that his debt would be paid off and Bisma could enter heaven.

The *new equilibrium* phase was marked by the fall of Bisma by Srikandi, which became a turning point in the Baratayuda War. Although an arrow pierced Bisma's chest and blood soaked Tegal Kurusetra, he stood his ground. After Dewi Amba's spirit left, Srikandi was overcome with grief and embraced Bisma's feet. Resi Bisma then gave a message to the Pandawa to remain faithful to dharma and defeat the Kurawa for a peaceful world. Based on Torodov's narrative structure analysis, Ki Seno Nugroho has an efficient and to the point style. Ki Seno Nugroho tends to organize the rhythm in a fast, dense manner, without losing the depth of the story.

2. Theme

The story of the Baratayuda War, which tells the story of the conflict between the Pandawa and Kurawa families, has become one of the main plays in various important events in Central Java. This is due to the myths that have developed from generation to generation. Javanese people use myths as a self-protection mechanism by reviving past events, such as the Baratayuda story in

ruwatan events to ward off future threats such as natural disasters (Subagya, 2020). This is in line with the sacred assumption of wayang performances with the Baratayuda play, people often use offerings as an offering to ask for blessings and respect for gods and ancestral spirits.

The play “*Gugurnya Sang Resi Bisma, Di Tangan Worosrikandi*” is full of themes of goodness and justice. Bisma, with his loyalty to Hastinapura, is in a dilemma. Bisma realizes that the Kurawa are on the wrong side but is bound by the obligation to defend his country. Meanwhile, Srikandi, loyal to the Pandawa family, was on the right side. Srikandi, through his courage in facing Bisma, symbolizes the struggle against injustice and oppression.

3. Character and Characterization

Character and characterization are fundamental elements of a play or puppet show that answer the questions “*lakone sapa?*” (“who is the actor?”) and “*watake kepiye?*” (how is the character?). The character refers to the entity of the story actor, while characterization includes the representation of characteristics and traits that are interpreted by the audience.

a. Main Character

1) *Resi Bisma*

Resi Bisma or Dewabrata is the son of Prabu Sentanu and Dewi Gangga and is also the crown prince of Astina Kingdom. As the crown prince, Resi Bisma is willing to sacrifice his personal life for the sake of dharma and serve his country. Resi Bisma represents the inner conflict between individual desires and social obligations. This inner conflict is evidenced by Resi Bisma's position as a warrior who thirsts for war, but his pledge requires him to be a neutral party in the Baratayuda War. Resi Bisma's pledge is known as the wadat oath. Resi Bisma's wadat oath symbolizes extraordinary self-sacrifice, as well as a profound question about the limits of morality and human life. The wadat oath was based on Resi Bisma's determination to protect Astina for life, even willing not to marry and have offspring. Despite his advanced age, Bisma was known for his strong charisma and impressive authority, which stemmed from his expertise in war tactics and his wisdom as a Kuru elder (Subagia & Giri, 2020).

“E.e.e ladalah. E lha... Wis dadi perang Bratayudha jayabinangun. Mangka aku wis saguh mbelani karo putu-putuku Kurawa. E. wong Pendhawa, sapa ingkang bakal dadi Senapati. Ayo iki Pandhitaing saka Talkandha, sirnakna. Leganing atiku.” (32:48-33.10)

Resi Bisma's speech above illustrates Resi Bisma's character who faithfully defends the Kurawa family and his devotion to the country. In addition, the dialog or *ginem* reflects Resi Bisma's strong self-confidence.

“Raden. Aku nyuwun pangapura. Jejering Begawan Bisma kudu nglakoni lan mentala karo Senapati Pandhawa. Pancen dadi kewajibanku. Yen Raden Seta mau dakdhawuhi mundur, manut karo apa kang dadi ature Bisma, takkira ora kaya ngene lelakon ingkeng bakal mbok sandhang. Nanging mbok menawa wis pinesthi garising wanaha Sang Raden Seta. Takjurung donga pamuji, saka Begawan Bisma, muga-muga mengaa lawang kaswarganmu Raden Seta.” (39:35-40:18)

Bisma's words above show his nature as a wise warrior who carries out his obligations. Bisma emphasized that dealing with the Pandawas was his duty.

2) *Srikandi*

As a woman, Srikandi was not afraid to go into battle and lead the troops. Srikandi's attitude shows that women are capable of being tough and shows the equality between men and women.

“Matur sembah nuwun, bombing tanpa pepindhan, dene kula samangke sampun dados Senapati. Kula boten badhe ajrih pejah. Menawi kula mbelani dhateng pepundhen kula, Para Pandhawa,” (44.59-45:11)

Srikandi led the war not only to fight for her own interests, but also to defend righteousness and justice. Srikandi understood that the war between the Pandavas and Kuravas was not just about power and politics, but about noble values that must be defended. This attitude of justice makes Sri-kandi a symbol of justice and truth.

“Tobat, tobat. Napa menika ingkang kula gayuh saben rintun dalunipun. Benjang, menapa kula saged madeg Senapati, nglabuhi dhateng sesembahan kula Pangeran Arjuna menapa dene sesembahana kula Para Pandhawa? Kaka Prabu, kula sagah Kaka Prabu, kula sagah.” (43:15-43:30)

“Nadyan pawestri parandene mangke kekendelane ngungkuli marang para priya. Nenggih Sang Piyayi Wara Srikandhi kapatah dados Senapati sigra jumeneng madyaning tengah-tengahing Tegal Kurukasetra. Parandene mangke datan boten wonten ingkang wantun anyaket kaliyan Sang Wara Srikandhi. Pendhak-pendhak ana prajurit ingkeng nyaket, temtu tigas janggane, ketaman jemparing Sang Wara Srikandhi.” (45:56-46:22)

Srikandi showed great courage beyond the male warriors. When Srikandi stood in the middle of the Kurusetra field, no one dared to approach her. Any warrior who tried to get close was hit in the neck by Srikandi's sharp arrows.

3) Prabu Kresna

Prabu Kresna was the king of the Dwarawati Kingdom. Prabu Kresna is seen as the guardian and preserver of the universe in Hindu-Javanese belief.

In the Mahabharata epic, Prabu Kresna acts as a mediator for the Pandawa. Before the Baratayuda War broke out, Prabu Kresna sent Drupada to negotiate with the Kurawa who sent Sanjaya. The diplomatic efforts did not reach an agreement. Kresna then personally offered to negotiate with the Kurawa's side, but his peace proposal was flatly rejected. The failure of the negotiations shows the political deadlock and rising tensions between the two sides that eventually triggered a great war.

“Mangka ora ana ingkeng keduga lan bisa ngasorake kridhane Eyang Bisma, kejaba among Wara Srikandhi. Srikandhi, kowe tak dhapuk Senapati, gelem ora?” (43:06-43:15)

“Yen wis madhep mantep, dhak byawarakke mring sagung kang padha mapan ana ing pakuwon kene, yen ta Senapati dina iki ora ana kajaba ya mung Wara Sriakndhi, garwaning Janaka” (44.25-44:36)

Prabu Kresna is smart in reading the situation and making the right decision. Prabu Kresna has no doubts in deciding and announces the appointment of Srikandi as a general (*Senapati*). Prabu Kresna also emphasizes that his decision is final and cannot be undone.

“Ora usah ngegol-goli Wara Srikandhi. Pun Kakang ingkeng amatah Senapati Wara Srikandhi, kowe percaya karo aku apa ora?” (43:49-43:55)

Prabu Kresna also had strong faith. Prabu Kresna was confident in Srikandi's abilities and did not care about doubts or objections from other parties.

4) Arjuna

Arjuna or Raden Janaka is part of the Pandawa Five and Srikandi's husband. As the youngest son of Prabu Dewanata and Dewi Kunthi, Arjuna became the leader of the Madukara kingdom. He is described as a virtuous knight with a clever, quiet, intelligent, polite, brave, and compassionate nature to protect the weak (Akbar & Basyir, 2016). Thanks to his noble character, he was loved by the gods and was awarded various magic libraries, such as the Pasupati Arrow, Gandiwa Bow, Sangkali Arrow, Baruna Dagger, and Dewadatta Trumpet.

"Srikandhi aja kaya ngono. Kanjeng Eyang Bisma kuwi kasekten kegila-gila. Aja waton saguh. Nanging petungen nganggo nalar sing ganep, digelar-digulung. Aja nganti kesusu dalam sing kleru Wara Srikandhi." (43:31-43:46)

"Ya wis. Sing ngati-ati. Aku ora bakal adoh-adoh klawan kowe. Aku ingkeng bakal njampangi lawan salaku jantramu, Wara Srikandhi." (44:11-44:19)

Arjuna showed his concern for Srikandi's safety. Arjuna reminded Srikandi not to be rash and to consider carefully before facing Bisma, considering Bisma's extraordinary powers. Arjuna also showed his loyalty and protective nature towards Srikandi. Arjuna promised to accompany and protect Srikandi in battle, as proof of his loyalty as a husband and his readiness to protect his beloved.

b. Additional Characters

1) Puntadewa

Puntadewa appears at the end, especially during the scene where Resi Bisma gives the last advice or will to the Pandawa family.

2) Werkudara

Werkudara faithfully accompanied Prabu Kresna in sending Srikandi as a warrior and witnessing Resi Bisma's last will and testament.

3) Raden Wratsangka

Raden Wratsangka was the youngest son of Wirata. Raden Wratsangka has a strong stance in defending the Pandawa side and is firm and brave.

"Etungane antaraning kowe karo aku. Aku ngadeg neng kene belani putu-putuku Pendhawa. Dewabrata mbelani putumu Ngestina. Kowe apa aku sing tekaning pati." (33:34-33:53)

4) Raden Utara

In Ki Seno Nugroho's wayang performances, Raden Wratsangka's role is minimal. Raden Utara continues the struggle of his younger brother, Raden Wratsangka, against Resi Bisma.

5) Raden Seta

As the eldest son of Wirata, Raden Seta represented his younger siblings in ending Bisma's resistance.

"Menungsa ra tatanan. Bisma, Dewabrata. Kowe ngamuk punggung, sura tan taha nirbaya nirwikala. Adhiku mboksampurnakake ing najroning pabaratan Tegal Kurukasetra. Hee... ayo, iki. Putra Wiratha sing tuwa dhewe, Seta, tandangana! Bisma leganing atiku." (36:55-37:14)

4. Setting

The setting refers to the spatial representation of the events contained in a narrative. The setting not only includes the physical location but also includes the temporal and atmospheric context in which the events take place. Thus, the setting includes the dimensions of place, time, and atmosphere that underlie the development of the story.

a. Place setting

The Baratayuda war only took place in one place called Tegal Kurusetra. Kurusetra is a sacred area that is believed to be the place where religious rituals are performed that produce multiple spiritual rewards and guarantee the transference of souls to heaven for those who die there (Arif, 2023).

"...Parandene Sang Prabu Duryudana cukeng anggondheli Praja ing Ngastina, satemah datan saged dinerat ingadi prang ageng, Pecah prang donya ingkang angka sekawan, Bratayudha Jayabinangun.

Wadya bala Kurawa campuh lan wadya bala Pandhawa madya ing Tegal Kurukasetra, satemah Tegal Kurukasetra katingal banjir getih, ganggeng rambut, krikil, untu. ...” (31:34-32:01)

b. Time Setting

Based on observations of Ki Seno Nugroho's wayang performances, the battle between Bisma and Srikandi took place after the Fall of the three Pandawa's generals (Senapati), which was confirmed by Prabu Kresna's words when he sent Srikandi as a warlord (senapati) to face Resi Bisma.

“Paprangan geger. Putra Wiratha, katelune, Kanjeng Eyang Seta, Kanjeng Eyang Utara, Kanjeng Eyang Wratsangka padha gugur, merga ora bisa ngimbangi marang kridaning Senapati Ngestina, yakuwi Kanjeng Eyang Bisma. Mangka ora ana ingkang keduga lan bisa ngasorake kridhane Eyang Bisma, kejaba among Wara Srikandhi. Srikandhi, kowe takdhapak Senapati, gelem ora?” (42:50-43:15)

Apart from the words of Prabu Kresna, the time of the battle was not explicitly explained. However, various sources indicate that the battle in the Baratayuda War should only be carried out during the day, from sunrise to sunset. Any form of fighting that takes place at night or outside of that time is considered illegal (Arif, 2023; Alfirdaus, 2020). Any form of fighting that takes place at night or outside of that time is considered illegal.

c. Ambience

In the shadow puppet show “*Gugurnya Sang Resi Bismo, Di Tangan Worosrikandi*”, Ki Seno Nugroho as the puppeteer stated the gripping and devastating conditions of Kurusetra.

“...Wadya bala Kurawa campuh lan wadya bala Pandhawa madya ing Tegal Kurukasetra, satemah Tegal Kurukasetra katingal banjir getih, ganggeng rambut, krikil, untu. Madeg Senapati Sang Mahatma Resi Wara Bisma wau.” (31:49-32:00)

Ki Seno Nugroho's use of hyperbolic imagery “a flood of blood to the hair, pebbles and teeth” emphasizes the scale and brutality of the conflict in the War of Baratayuda. This imagery presents not only images of bloodshed, but also gruesome details of physical destruction, where fragments of human bodies and elements of the landscape merge in the chaos of war.

“Mancep mungguhing dhadha. Parandene Sang bagawan Bisma taksih katingal jumeneng. Datan mobah datan mosik, nadyan ludira mumembur, nelesi madyaning Tegal Kurukasetra. Kocap kacarita, nalika semanten Sang Wara Srikandhi ingkeng wus koncatan Sang Dewi Amba, dupi mulat jemparing ingkang tumanduk wonten dhadhane Sang Begawan Bisma, dadi anjele kepati angrungkepi padanipun Ingkang Talkandha” (50:06-50:41)

“Kowe ora salah. Kowe, Sira, Wara Srikandhi mung dadi lantaran nggenipun eyang bisa nyaur kaluputaning pun Eyang, Klawan Garwaku, yayi Dewi Amba” (51:56-52:09)

“...Mula Pandhawa ingkang wis pinercaya dening para dewa, minangka dadi utusaning adil, dina samengko kudu mangrurah satru murka Duryudana lan sak kurawane. Aja kendho, aja kendhat. Rampungna perang suci iki. Yen kurawa sak Duryudanane sirna jroning Bratayudha, sayekti bakal kababar jagad anyar ingkang kebak katentreman lan kebak karukunan. Kresna,” (52:48-53:22)

The fall of Bisma and his final messages to the Pandawas create a tragic, sad and sacred atmosphere. With his severe wounds and blood spurting down his body from Srikandi's arrow in his chest, Bisma delivers the message that he has made amends to Dewi Amba. He also delivered his final message to the Pandawas not to give up, to finish the Baratayuda War, and to defeat Duryudana and the Kurawas in order to create a peaceful and harmonious world.

5. Language Style

Language style refers to the way a person uses language to express thoughts that show his characteristics and personality. (Keraf dalam Martani et al., 2019). Comparative language style has various forms, including *metaphor*, *personification*, *simile*, *allegory*, *synesthesia*, *anthropomorphism*, *anthonomasia*, *hypocorism*, *allusion*, *litotes*, *synecdoche*, *metonymy*, *hyperbole*, *euphemism*, *paraphrase*, *ciasmus*, and *symbolic* (Waridah in Andriyani et al., 2023).

a. Metafora

The quote “*Meh rahina semu bang Hyang Aruna, kadi Netra ogha rapuh, sabdaning kukila ring kanigara, sageter kekidunganing kung, lir wuwusing winipanca*”, menunjukkan kepiawaiaan Ki Seno Nugroho menggunakan majas metafora untuk melukiskan suasana di Tegal Kurusetra. Ki Seno Nugroho membandingkan fajar yang mulai merekah dengan mata yang rapuh, seolah-olah fajar sedang terluka. Selain itu, membandingkan suara burung di hutan Kanigara dengan kidung kesedihan, menambahkan nuansa melankolis.

b. Personifikasi

Through the quote “*Wus tetaunan lumampahing wanci etanganing candra, etange surya sengkala*”. Ki Seno Nugroho describes the moon and sun as being able to count like humans. This personification depicts the long and agonizing passage of time, so that the audience feels the heavy and long burden of time in the Baratayuda War.

c. Hiperbola

In the quote “*Wadya bala Kurawa campuh lan wadya bala Pandhawa madya ing Tegal Kurukasetra, satemah Tegal Kurukasetra ketingal banjir getih, ganggeng hair, krikil, untu*” Ki Seno Nugroho describes how devastating and terrible the battle at Tegal Kurusetra was with the depiction of blood like a flood to create the impression that blood flowed very fast and in large quantities, more than in reality. The depiction of Tegal Kurusetra filled with hair, gravel and teeth everywhere emphasizes the brutality and cruelty of the battle.

“*Jumangkah hanggro sru sumbar lindhu bumi. Lindhu bumi gonjing, gumaludhug guntur ketug*” depicts the strength and power of the character's angry footsteps. His footsteps shook the earth like an earthquake and his voice boomed like thunder.

Quote “*Mancep mungguhing dhadha. Parandene Sang bagawan Bisma still katingal jumeneng. Datan mobah datan mosik, nadyan ludira mumembur, nelesi madyaning Tegal Kurukasetra.*”, describes the extraordinary resilience of Resi Bisma. Even though an arrow was stuck in his chest and blood soaked the Tegal Kurusetra, Bisma stood upright without moving. This depiction exaggerates the ability of ordinary people, because the wound should make someone Fall down and become helpless. This hyperbole creates a dramatic impression and admiration for Bisma as an almost invincible hero.

6. Mandate

The moral values contained in the events of the Baratayuda War, especially on the tenth day when Srikandi confronts Resi Bisma, further strengthens people's belief that the story has spiritual power.

In the 52:21 timeframe, Resi Bisma delivers a message to the Pandawa family:

“*Tetapna pangesthimu Ngger. Aja nganti kendho, aja nganti nglokro. Bratayudha iki perang suci. Bratayudha iki dadi pratandha, sapa ingkang nyilih bakal mbalekake, ingkang ngutang bakal nyaur. Ya ana ing perang gedhe iki bakal katandha, sapa ingkang nandur ala wahyune bakal sirna.*” (52:21-52:46)

Resi Bisma's message contained an order to the Pandawas to remain steadfast to the truth. The Baratayuda War is a sign of the law of karma. This concept is in accordance with the Javanese proverb “*Sopo Nandur Bakal Ngunduh*”(He who plans will reap), which means that every action has

consequences. The story of Resi Bisma's fall illustrates the application of the Karma-Phala concept, where life choices bring inevitable consequences, as believed in Balinese Hindu culture (Majaya et al., 2024). The Bisma's Fall play also implies that good and justice will eventually triumph over evil.

CONCLUSION

Analysis of Tzvetan Torodov's narrative structure in the shadow puppet show video entitled "Gugurnya Sang Resi Bismo, Di Tangan Worosrikandi" performed by Ki Seno Nugroho in the time span of 31:04 to 53:56 minutes does not begin in the equilibrium phase but begins in the initial phase of disequilibrium marked by a terrible picture of Tegal Kurusetra due to the ongoing war. The disruption phase begins with the death of three Pandawa's Generals (Senapati). The repair phase is marked by the appointment of Srikandi as Senapati Pandawa by Prabu Kresna. Followed by the new equilibrium phase with the fall of Bisma by Srikandi which became a turning point in the Baratayuda War.

In the performance of the play Bisma Gugur there are values of goodness and justice. The play features the following characters: Resi Bisma who faithfully defends the Kurawa family and wisely serves the country; Srikandi who is brave and fair in defending the truth; Prabu Kresna who is wise and intelligent; Arjuna who is loyal; Puntadewa; Werkudara; Raden Wratsangka who has a strong stance to defend the Pandawa side; Raden Utara; and Raden Seta.

The story of Gugurnya Resi Bisma is set in Tegal Kurusetra with an unspecified time setting, but it can be concluded to occur after the Fall of the three Pandawa generals or during the day based on several sources with a tense, tragic and sad atmosphere. Ki Seno Nugroho uses metaphor, personification and hyperbole to create a dramatic impression. The mandate in the play Bisma Gugur is closely related to the law of karma or Karma-Phala which contains the clausal concept of cause and effect, namely good will be rewarded with good, evil will be rewarded with evil, and good will eventually win over evil.

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