

Characters and Characterization in *Dukun-Dukunan*, a Drama Script by Puthut Buchori

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Abstract

This study aims to describe the characters and characterization in *Dukun-Dukunan*, a drama script written by Puthut Buchori. The data were collected using the reading and note-taking techniques through content analysis. The data were analyzed using the interactive data analysis model, which consists of three stages: (1) data reduction, (2) data display, and (3) conclusion drawing. The findings reveal that the main character in *Dukun-Dukunan* is the Husband, while the supporting characters are the Wife, Parji, the Nurse, Putri, Mrs. Martabat, and Mr. Martabat. The Husband, as the main character, is characterized as lazy, lacking self-confidence, stubborn, humorous, cowardly, wise, and open-minded. The supporting characters exhibit various traits: (a) the Wife is hardworking, responsible, assertive, and resourceful; (b) Parji is loyal, trusting, and persistent; (c) the Nurse is responsible, optimistic, and professional; (d) Putri is timid, intelligent, and enthusiastic about learning; (e) Mrs. Martabat is caring yet assertive, impatient, and wise; and (f) Mr. Martabat is patient and positive-minded.

Keywords: drama; characters; characterization;

1 INTRODUCTION

Drama originates from the Greek word *Draomal*, which means "action." During the Japanese occupation, the term *drama* was no longer used and was replaced by the word *sandiwara*. The term *sandiwara* is derived from the Javanese words *sandi*, meaning "hidden" or "symbolic," and *warah* or *wewarah*, meaning "teaching" or "lesson" (Haryaman, as cited in Melani, 2024). The term "serious" does not imply that drama excludes elements of humor; rather, it generally refers to its artistic presentation and composition. Drama is one of the literary genres that reflects human life through various dynamics and everyday events presented in the form of dialogue. It portrays the realities of life, human character, and behavior through interactions and conversations among the characters. The narrative in drama contains meanings and lessons, particularly those related to ethical values for readers. These values can be understood indirectly through the development of the plot. Drama is constructed through several intrinsic elements, one of the most important being characters and characterization. A character is a fictional individual who experiences events or performs actions throughout the story, whereas characterization refers to the traits, personalities, and characteristics attributed to the characters as portrayed in the narrative.

According to Nurgiyantoro (2013), characters are individuals who appear in a narrative work or drama and are perceived by readers as possessing particular moral values and attitudes, as reflected in their speech and actions. Based on their roles and significance within the story, some characters play a central role and appear frequently, thereby dominating most of the narrative. In contrast, other characters appear only once or a few times throughout the story. Characters are generally classified into two categories: main characters and supporting characters. The main character is the one who receives the greatest emphasis in the narrative and appears most frequently throughout the story. Meanwhile, supporting characters appear primarily in relation to the main character and contribute to the development of the plot.

Furthermore, characterization in drama refers to the portrayal of a character's personality and attributes. Characterization encompasses a character's traits, disposition, and personality, which serve to enrich and develop the storyline. These characteristics can be identified through the characters' behavior, habits, activities, and interactions throughout the story. The term *character* itself, as used in English literary studies, has two distinct meanings. First, it refers to the fictional individuals who appear in a story. Second, it refers to the attitudes, desires, emotions, and moral principles possessed by those individuals (Stanton, as cited in Pratiwi, 2023). Based on this view, it can be concluded that the term *character* may refer either to the individuals who play roles in a story or to the personal qualities and characteristics they possess. One

of the drama scripts that is particularly interesting to examine in terms of its characters and characterization is *Dukun-Dukunan* by Puthut Buchori. Therefore, this study aims to provide a detailed analysis of the characters and their characterization in *Dukun-Dukunan*, a drama script written by Puthut Buchori.

2 METHOD

This study employed a qualitative research approach, which is based on existing data and follows a flexible research design that is adapted to the research context. The data were collected using the reading and note-taking techniques. The data collection process was conducted through a library study, which involved the following steps: (1) reading and examining the drama script thoroughly, and (2) recording words, phrases, and sentences that describe the characters and their characterization. The data were analyzed using the interactive data analysis model proposed by Miles and Huberman (as cited in Qomarrudin, 2024), which consists of three stages: (1) data reduction, (2) data display, and (3) conclusion drawing.

3 RESULT

3.1 Results and Discussion

Based on the analysis of *Dukun-Dukunan*, a drama script written by Puthut Buchori, the findings revealed that the script contains one main character and six supporting characters. The main character is the Husband, while the supporting characters consist of the Wife, Parji (the housemaid), the Nurse, Putri, Mrs. Martabat, and Mr. Martabat.

In addition to identifying the characters, this study also identified the character traits exhibited by each character. The Husband possesses seven dominant traits: laziness, lack of self-confidence, harshness, cowardice, a sense of humor, wisdom, and open-mindedness. The Wife is characterized by four traits: hardworking, responsible, assertive, and resourceful. Parji, the housemaid, is portrayed as loyal, trusting, and persistent. The Nurse demonstrates three traits: responsibility, optimism, and professionalism. Putri is characterized as timid, intelligent, and enthusiastic about learning. Mrs. Martabat is portrayed as caring yet assertive, anxious and impatient, as well as wise. Meanwhile, Mr. Martabat is characterized as patient, wise, and positive-minded.

Overall, the findings indicate that each character possesses distinct characteristics that correspond to their respective roles and functions within the story. A summary of the

identified characters and their characterization is presented in Tables 1 and 2.

Main Character	Supporting Characters
Husband	Wife
	Parji
	Nurse
	Putri
	Bu Martabat
	Pak Martabat

Character	Character Traits
Husband	Lazy, lacking self-confidence, harsh, cowardly, humorous, wise, open-minded
Wife	Hardworking, responsible, assertive, resourceful
Parji	Loyal, trusting, persistent
Nurse	Responsible, optimistic, professional
Putri	Timid, intelligent, enthusiastic about learning
Bu Martabat	Assertive, impatient, and open to others' opinions.
Pak Martabat	Patient, wise, positive-minded

3.2 Discussion

According to Nurgiyantoro (2013), characters are individuals who appear in a narrative work or drama and are perceived by readers as possessing particular moral values and attitudes, as reflected in their speech and actions. Based on their roles and significance within the story, some characters play a central role and appear frequently, thereby dominating most of the narrative. In contrast, other characters appear only once or a few times throughout the story. Characters are generally classified into two categories: main

characters and supporting characters. The main character is the one who receives the greatest emphasis in the narrative and appears most frequently throughout the story. Meanwhile, supporting characters appear only when their presence is related to the main character.

This discussion reveals that the main character in *Dukun-Dukunan*, a drama script by Puthut Buchori, is the Husband, as he appears most frequently and plays the central role throughout the story. Meanwhile, the supporting characters include the Wife, Parji, the Nurse, Putri, Mrs. Martabat, and Mr. Martabat. These characters receive less narrative emphasis and appear primarily in relation to the main character. This finding is consistent with Nurgiyantoro's (2013) theory, which classifies characters into main and supporting characters based on their roles and significance within the narrative.

Characterization

Characterization in a drama script refers to the portrayal of a character, including their traits, disposition, personality, and characteristics, which serve to enrich and develop the storyline. In *Dukun-Dukunan*, there are seven characters consisting of one main character and six supporting characters, each possessing distinct character traits that contribute to the development and completeness of the story.

a. Main Character

The main character in *Dukun-Dukunan*, a drama script by Puthut Buchori, is the Husband, as he is the character who appears most frequently and dominates the narrative. The following section discusses the characterization of the main character, namely the Husband.

(1) Husband

The character of Suami in the drama script *Dukun-Dukunan* is known as a character who has the traits of being lazy, insecure, rude, wise, and open-minded. In the drama script, Husband is portrayed as a lazy character. This can be seen from the following quotations:

"Kerja apa tho bu..., jaman sekarang itu, cari kerja sulit, angel banget, lha wong yang sarjana saja yang nganggur sak bajeg kere, apa lagi saya yang sama sekali belum pernah mambu sekolahan..." (Buchori, 2004:1).

"Nah itulah bune. Ini.. ini... yang harus aku jelaskan sejelas-jelasnya kepada kamu istriku yang cerigis. Orang bisa leha leha, asyik asyik, santai santai, itu adalah anugerah terindah bagi umat manusia bune, jarang lho ada orang yang bisa seperti itu, hanya satu berbanding seratus ribu. Jadi itu bukan aib, bukan perbuatan cela. Jangan di hina...." (Buchori, 2004:1).

The dialogue quotations show that Husband tends to be pessimistic and uses the difficulty of finding a job as an excuse for not making an effort. He prefers to complain rather than seek solutions to his problems.

Besides being lazy, the character of Suami is also portrayed as having an insecure personality. The insecure trait of Husband is clearly shown in the drama script through the following quotation:

"Kerja apa tho bu..., jaman sekarang itu, cari kerja sulit, angel banget, lha wong yang sarjana saja yang nganggur sak bajeg kere, apa lagi saya yang sama sekali belum pernah mambu sekolahan..." (Buchori, 2004:1).

The dialogue quotation shows that Husband tends to be pessimistic and lacks self-confidence.

Not only lazy and insecure, the character of Husband in the drama script is also portrayed as having a rude personality. This can be seen in the following quotation:

"Apa bune, mau ngelawan suami, berani sama suami. Wong wedok, yen di nengke kok saya ndodro, bajigur tenan iki, yen wong kaya ngene ingi kudu di thuthuki."

(Ambil sebatang kayu dan memukuli istrinya)

"Ayo mau ngelawan suami ya, mau berani sama suami. Pemimpin rumah tangga je! dilawan" (Buchori, 2004:3).

Through his words and actions, Husband is portrayed as a rude, authoritarian, and temperamental figure. He uses violence to maintain his power and dominance within the household. His behavior reflects an attitude that considers himself superior and justifies physical aggression as a way to control his wife.

Besides being insecure, the character of Husband in the drama script is also portrayed as having a cowardly personality. This can be seen in the following quotation:

"Ya ngaku... ngaku... Dukun !"

(Bicara Sendiri)

“Yah daripada dipukuli, jadi dukun ya tak apalah, iseng-iseng berhadiah.” (Buchori, 2004:8)

The dialogue above shows that Husband chooses to admit that he is a shaman not because he has the ability or confidence in that profession, but because he is afraid of being beaten again. This reflects his cowardly attitude, as he makes decisions based on fear and pressure rather than personal conviction.

“Tolonglah saya nona, plis banget, saya sebenarnya bukan dukun, saya bukan super star, saya hanya bohong bohongan, sebab kalau saya tidak mengaku dukun, saya bakal dipukuli, tolonglah saya nona, tolong, saya sesungguhnya tidak 100% oke deh punya, saya sebenarnya minus 100% payah lah boleh. Tolong nona.” (Buchori, 2004:15)

The dialogue above shows that Husband finally admits that he is not a real shaman. He is forced to do so because he is afraid of being beaten again by Parji. At that moment, Suami begs for forgiveness and asks for help from his patient, Putri. This situation indicates that Suami has a cowardly personality, as he chooses to surrender and reveal the truth due to fear and pressure rather than facing the consequences bravely.

Despite his rude, lazy, and fearful traits, the character of Husband is also portrayed as having a humorous personality. This can be seen in the following quotation:

“Saya kalau ketakutan berlebihan, memang suka kentut, bau lagi....” (Buchori, 2004:15)

The dialogue shows that Suami has a humorous and funny personality because, even in a serious situation, he is still able to express his sense of humor in front of Putri. His statement creates a comedic effect and shows that he uses humor to respond to tense situations.

Although the character of Husband has many negative traits as mentioned above, he is still able to think clearly and act wisely. This shows that the character of Husband has a wise personality. The following quotation demonstrates this:

“Baik, baik itu mau neruskan sekolah, tidak seperti saya, tidak pernah sekolah sama sekali.” (Buchori, 2004:16)

The quotation shows that Husband agrees with and supports Putri’s desire to continue her education. Despite having never received formal education himself, Husband is able to understand the importance of education and encourage Putri to pursue her aspirations. This reflects the wise attitude of Husband in appreciating and supporting someone else’s goals.

Similar to his wise personality mentioned above, the character of Husband is also portrayed as an open-minded person. This shows that Husband has an open-minded personality. The following quotation demonstrates this:

“Nah itulah ibu yang baik dan benar, memberi keluasaan berpikir bagi anaknya, anak itu amanah. Tidak memaksakan kehendak. Anak kita sesungguhnya bukan anak kita, dia adalah anak jaman yang terus mengalir sesuai jamannya. Kita hanya membimbingnya, tidak mencetaknya.” (Buchori, 2004:18)

The dialogue shows that Husband has a wise understanding of the role of parents toward their children as a trust that must be cared for and guided properly. He believes that parents should provide freedom of thought and guidance rather than impose their own wishes on their children. This reflects Husband’s open-minded attitude in accepting and respecting the development of children according to their era.

(b) Supporting Characters

Additional characters are characters who support the main character. Almost all characters in the drama script are related to the main character, namely Wife, Parji, Putri, Bu Martabat, and Pak Martabat. The following is the discussion.

(1) Wife

The character of Wife in the drama script *Dukun-Dukunan* by Puthut Buchori is known as a character who has the traits of being hardworking, responsible, firm, and clever. These characteristics are shown through the dialogue and actions performed by Wife throughout the story. In the drama script, Wife is portrayed as a hardworking character. This can be seen in the following quotation:

“Lha bagus apanya, cakep apanya, tampan apanya? Bapak ini jadi suami betul betul ra urus, kesetnya minta ampun. Pagi-pagi saat orang-orang giat bekerja, bapak enak saja masih leha leha, apa itu namanya suami ? saat istrinya bekerja membanting tulang, kerja mati-matian

jadi tukang cuci, kalau masih ada waktu cari kayu bakar untuk di jual, sesekali jadi tukang bersih bersih rumah, kadang-kadang kepala untuk kaki, kaki untuk tangan, tangan untuk kepala. Bapak kok masik asyik asyik saja duduk di pinggir kali, mancing cethul, santai santai. Apa itu bukan suami imitasi, suami palsu. Mbok insap pak, sadar pak, eling pak. Sebel aku, mangkel aku. Rasanya pingin aku kruwes-kruwes raimu pak.” (Buchori, 2004:2)

The dialogue quotation shows that Wife has a high work ethic. In order to fulfill the needs of her family, she is willing to work as a washerwoman, collect firewood to sell, and work as a house cleaner. She carries out various jobs without giving up, while her husband does not make any effort to earn a living. This demonstrates that Wife has a hardworking personality.

Besides being hardworking, the character of Wife is also portrayed as someone who is responsible for her family. The following quotation demonstrates this:

“Habisnya bapak tidak mau kerja. Gak mau cari uang. Kita butuh beras pak. Kita butuh perabot rumah pak, kita butuh sabun, odol, butuh kasur, gelas, piring, dll. Rumah tangga kok hanya punya satu kasur tanpa ranjang, hanya punya dua gelas, satu piring, hingga kalau mau makan harus gantian.” (Buchori, 2004:3)

The dialogue shows that Wife is aware of the various basic needs that must be fulfilled in a household. She continuously reminds her husband to take responsibility for earning a living because the family's needs are increasing. Wife's concern for the welfare of her family demonstrates that she has a responsible personality.

In the drama script, the character of Wife is also portrayed as a firm person. The following quotation demonstrates this:

“Ash. Sudah... sudah... nggak usah membantah, nggak usah ngeyel sekarang bapak harus kerja, kerja apa kek...” (Buchori, 2004:2)

The dialogue shows that Wife speaks firmly to her husband. She does not give her husband the opportunity to continue making excuses to avoid his responsibilities. Wife's firmness can be seen from her courage in urging her husband to immediately work and carry out his duties as the head of the family. Thus, the character of Wife has a firm personality.

Not only hardworking, responsible, and firm, the character of Wife is also portrayed as a clever person. The following quotation demonstrates this:

(Otak liciknya tiba-tiba muncul)

“Oh ada... sudah dekat... ibu sudah dekat, ibu sudah berada didekatnya.” (Buchori, 2004:5)

The quotation shows that Wife is able to think quickly when facing a situation. She immediately takes advantage of the circumstances to achieve her desired goal. Her ability to come up with spontaneous ideas and find solutions to problems demonstrates that the character of Wife has a clever personality.

(2) Parji

The character of Parji in the drama script *Dukun-Dukunan* by Puthut Buchori is known as a character who has the traits of being loyal, easily trusting, and persistent. In the drama script, Parji is portrayed as a loyal character. This can be seen in the following quotation:

“Oh bu tolonglah majikan saya bu, beliau sakit parah, hanya kepada ibu dia dapat di sembuhkan, sudah ratusan dokter, dukun, tabib, mencoba menyembuhkan tetapi gagal total. Majikan saya tidak sembuh sedikitpun, tolonglah lah saya bu, tolonglah majikan saya bu, tolonglah keluarga majikan saya bu...” (Buchori, 2004:5)

The dialogue quotation shows that Parji has a high level of loyalty toward his employer. He continues to seek help for Putri's recovery without giving up. His sincerity in helping and his willingness to stay with his employer during difficult situations demonstrate that the character of Parji has a loyal personality.

Besides having a loyal personality, the character of Parji is also portrayed as someone who is easily trusting. The following quotation demonstrates this:

“Nah ! Panjenengan pasti Eyang Progo, dukun ampuh sang super star.” (Buchori, 2004:7)

The dialogue shows that Parji immediately believes that the person he meets is Eyang Progo without first confirming the truth. He accepts the information he receives without questioning it because

he strongly hopes to find someone who can cure Putri. This indicates that the character of Parji has an easily trusting personality.

Not only loyal and easily trusting, the character of Parji is also portrayed as a persistent person. The following quotation demonstrates this:

“Apapun syaratnya akan saya penuhi, bu. Apapun, pokoknya beriiis.” (Buchori, 2004:6)

The dialogue shows that Parji has a strong determination to obtain a cure for Putri. He is willing to fulfill any requirements given without complaining or giving up. His perseverance and sincerity in fighting for his employer's recovery demonstrate that the character of Parji has a persistent personality.

(3) Nurse

The character of Nurse in the drama script *Dukun-Dukunan* by Puthut Buchori is known as a character who has the traits of being responsible, optimistic, and professional. In the drama script, Nurse is portrayed as a responsible character. This can be seen in the following quotation:

“Ayo sini nak, jangan takut, sebentar lagi kamu pasti sembuh. Ayo sini sebentar saja, ayo, kamu jangan menurunkan kredibilitasku sebagai suster, kamu jangan merendahkan kualitas namaku sebagai suster sakti. Ayolah nak, ayo.” (Buchori, 2004:9)

The dialogue quotation shows that Nurse continues to carry out her duties as a healthcare worker even though Putri refuses to be treated. She keeps persuading Putri with the hope that the treatment process can be completed. Her persistence in fulfilling her responsibility as a nurse demonstrates that the character of Nurse has a responsible personality.

Besides being responsible, the character of Nurse is also portrayed as an optimistic person. The following quotation demonstrates this:

“Sudah pasti obat ini, jaminan sembuh.” (Buchori, 2004:9)

The dialogue shows that Nurse has strong confidence in the medicine and treatment methods she uses. She believes that the treatment provided will be able to cure Putri. Her strong belief in the results of her efforts demonstrates that the character of Nurse has an optimistic personality.

Not only responsible and optimistic, the character of Nurse is also portrayed as a professional person. The following quotation demonstrates this:

“Saya sungguh sungguh demi pengobatan bu, sesuai yang saya pelajari di yuniversitas kesusteran sekolah saya bu. Dan menurut penelitian para ahli, cara ini memang cara yang paling manjur untuk penyakit anak ibu.” (Buchori, 2004:10)

The dialogue quotation shows that Nurse carries out her work based on the knowledge and skills she has learned. She also strengthens her actions by referring to the results of expert research as the basis for the treatment she provides. This demonstrates that Nurse works according to her competence and upholds professionalism in carrying out her duties. Therefore, the character of Nurse has a professional personality.

(4) Putri

The character of Putri in the drama script *Dukun-Dukunan* by Puthut Buchori is known as a character who has the traits of being fearful, intelligent, and enthusiastic about learning. In the drama script, Putri is portrayed as a fearful character. This can be seen in the following quotation:

“Kredabeg gup lgu gigu kali hila tara ystgerdfe bdgdrfvb nhytrs.!” (Buchori, 2004:10)

The dialogue illustrates that Putri refuses the treatment performed by Nurse because she is afraid of being injected. Although her words cannot be clearly understood, her actions and reactions show fear that causes her to continue avoiding the treatment process. This indicates that the character of Putri has a fearful personality due to her fear of the medical procedure she is about to receive.

Besides having a fearful personality, **Putri** is also portrayed as an intelligent person and someone who is enthusiastic about learning. The following quotation demonstrates this:

“Habisnya saya akan di jodohkan, di jodohkan dengan mas Turah Wojo. Padahal saya masih ingin melanjutkan sekolah sampai perguruan tinggi.” (Buchori, 2004:15)

The dialogue shows that Putri is able to express the real reason behind the condition she experiences. She explains that she pretends to be mute as a way to avoid an arranged marriage that she does not want. Her

desire reflects that she prioritizes her education and future rather than accepting the marriage arrangement planned by her parents. This attitude demonstrates that the character of Putri has a strong enthusiasm for learning.

(5) Bu Martabat

The character of Bu Martabat in the drama script *Dukun-Dukunan* by Puthut Buchori is known as a character who has the traits of being caring but firm, panicked and impatient, and wise. In the drama script, Bu Martabat is portrayed as a firm character. This can be seen in the following quotation:

“Oh, jadi begitu ya cara mengobatinya, pakai maksa maksa, anarkis ya, pakai kekerasan ya, orang sudah tahu ketakutan, malah di takut takuti ya, sudah tahu putriku lari kesana kesini kesitu masih di kejar saja. Sudah jelas jelas takut di suntik, mau di coblos saja. Suster macam apa kamu ini, mal praktek ya, illegal ya, palsu ya, apus-apusan ya, dasar... dasar.... Dasar.... Benci aku, pokoknya akan aku tuntutan, ke meja hijau, karena sudah mengancam dan menakut-nakuti anak. Itu juga bias masuk pasal tindakan tidak menyenangkan, kalau caranya begitu anakku tidak semakin sembuh tapi malah tambah parah sakitnya. Dasar... dasar.. dasar..... huh !” (Buchori, 2004:9)

The dialogue quotation shows that Bu Martabat deeply cares for Putri. Her affection can be seen from her concern for Putri's condition when she is afraid of undergoing treatment. On the other hand, Bu Martabat also acts firmly by reprimanding and even threatening to report Nurse because she believes that the treatment method used has made her daughter's condition worse. This attitude demonstrates that the character of Bu Martabat has a caring yet firm personality.

Besides being caring and firm, the character of Bu Martabat is also portrayed as a panicked and impatient person. The following quotation demonstrates this:

“Sabar sing kepiye pak, saya ini sedang panik, sedang sok, anak kita ini sedang sakit serius, kok disuruh sabar, nggak bisa, kita harus terus berusaha keras sekeras kerasnya agar anak kita ini sembuh. Bapak malah nyuruh sabar, nanti kalau anak kita tidak sembuh bagaimana, jadi gagu seumur umur pigimana, jadi cacat. Apa bapak tega.” (Buchori, 2004:11)

The dialogue shows that Bu Martabat is unable to hide her anxiety about Putri's condition. The panic she experiences makes it difficult for her to remain calm and patient in waiting for the progress of her daughter's treatment. Her excessive worry about the possibility of bad outcomes that may happen to Putri demonstrates that the character of Bu Martabat has a panicked and impatient personality.

Although easily panicked, the character of Bu Martabat is also portrayed as a wise person. The following quotation demonstrates this:

“Baik , baik, aku hanya akan menanyakan keinginannya,” (Buchori, 2004:18)

The dialogue quotation shows that Bu Martabat is willing to listen to and consider Putri's wishes before making a decision. She no longer imposes her own desires but chooses to give her daughter the opportunity to express her opinion. Her attitude of respecting her child's wishes demonstrates that the character of Bu Martabat has a wise personality.

(6) Pak Martabat

The character of Pak Martabat in the drama script *Dukun-Dukunan* by Puthut Buchori is known as a character who has the traits of being patient and positive-minded. In the drama script, the character of Pak Martabat is portrayed as a patient character. This can be seen in the following quotation:

“Sabarlah bune, jangan mencit mencit begitu omangannya, nggak usah lancip lancip begitu nerocosnya, nanti darah tingginya naik lagi. Jadi orang itu mbok iyao sobar, orang sabar itu disayang Gusti Allah.” (Buchori, 2004:10)

The dialogue quotation shows that Pak Martabat always tries to calm his wife when she is emotional. He encourages Bu Martabat to remain patient and think calmly in facing Putri's illness. In addition, Pak Martabat also reminds his wife not to become easily angry because it may worsen the situation. His ability to control emotions and provide calming advice demonstrates that the character of Pak Martabat has a patient personality.

Besides being patient, the character of Pak Martabat is also portrayed as a positive-minded person. The following quotations demonstrate this:

"Jangan menuduh yang bukan bukan, siapa tahu itu cara yang paling canggih, paling baru..."(Buchori, 2004:10)

"Oh silahkan, monggo silahken masuk. Memang dari ambunya, dari prejengannya, bapak ini memang sudah tampak seperti dukun ampuh..."(Buchori, 2004:12)

The dialogue quotations show that Pak Martabat does not immediately give negative judgments toward others. He chooses to think positively about the treatment method used by Nurse and remains open to the possibility of new medical methods. In addition, he welcomes the arrival of someone who is considered capable of helping Putri's recovery with a kind and hopeful attitude. This attitude demonstrates that the character of Pak Martabat has a positive-minded personality.

4 CONCLUSION

Based on the results of the research above, it can be concluded that the main character in the drama script *Dukun-Dukunan* by Puthut Buchori is Husband, while the additional characters are Wife, Parji, Nurse, Putri, Bu Martabat, and Pak Martabat. The main character, Husband, is portrayed as having the traits of being lazy, insecure, rude, humorous, and cowardly. However, throughout the story, his character develops into a wiser and more open-minded person. Meanwhile, the additional characters have various characteristics, namely Wife as a hardworking, responsible, firm, and clever character; Parji as a loyal, easily trusting, and persistent character; Nurse as a responsible, optimistic, and professional character; Putri as a fearful, intelligent, and enthusiastic learner; Bu Martabat as a caring yet firm, impatient, and wise character; and Pak Martabat as a patient and positive-minded character. These characterizations show the different personalities of each character and their roles in supporting the development of the conflicts and events in the drama script *Dukun-Dukunan*.

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