

# Artistic Negotiation of Emma and Lucy Annual Drama The Musical Jekyll & Hyde: A Performance Quadrilogue View

Rachel Mediana Untung<sup>1\*</sup> and Purwanti Kusumaningtyas<sup>2</sup>

<sup>1</sup>Music Study Program, Faculty of Language and Art, Universitas Kristen Satya Wacana Salatiga,

<sup>2</sup>English Literature Study Program, Faculty of Language and Art, Universitas Kristen Satya Wacana Salatiga

<sup>1</sup>ORCID ID 0000-0002-1492-1367, Sinta ID 6690776

<sup>2</sup>SCOPUS ID 57212759717, ORCID ID 0000-0003-4320-8728, Sinta ID 6665446

[mediana.untung@uksw.edu](mailto:mediana.untung@uksw.edu)

The main focus is on the artistic aspects of the two female characters, Emma Carew and Lucy Harris, in the production of “The Musical Jekyll & Hyde” by the Annual Drama team of the Faculty of Language and Arts, Satya Wacana Christian University Salatiga, in 2023. The study focused on the process and artistic decision-making within management, musicology, dramaturgy, and literary studies. The study highlights how Emma and Lucy are constructed in feminist artistic analysis in contemporary drama. The characters represented female with their domestic and private roles. Observation, interviews, documentation, and library studies were conducted to gather the data. Using a performance-centered approach, the study thoroughly observed the artistic decision process of the three performance quadrille actors: the source, producer, and performer. As a college theater, the students made all the artistic decisions. The four artistic elements of theater production, comprising the verbal text, song, movement, and scenery, portrayed the story’s setting in the 1800s in England. Emma’s verbal text depicted the English women of the elite with their domestic orientation. On the contrary, Lucy portrayed liberal English women. The four artistic elements in a theater production are referred to as Broadway theaters with the same title. This study positioned artistic elements as its study object instead of drama as a medium of English learning. These two domains are discussed to sharpen the construction of the female figure in the artistic perspective of feminist analysis. Post-production studies are also conducted to examine how students gain experience in an artistic decision-making process when producing a performance. It was conducted through the management’s delegating mechanism in the chart of the structured organization.

**Keywords:** *feminism artistic, Emma Carew, Lucy Harris, musical drama*

*Received: May 28, 2024; Accepted July 12, 2024; Published October 30, 2024*

*<https://doi.org/10.31091/mudra.v39i4.2890>*

*© 2024 The Author(s). Published by Pusat Penerbitan LP2MPP Institut Seni Indonesia Denpasar.*

*This is an open-access article under the CC BY-NC-SA license*

## INTRODUCTION

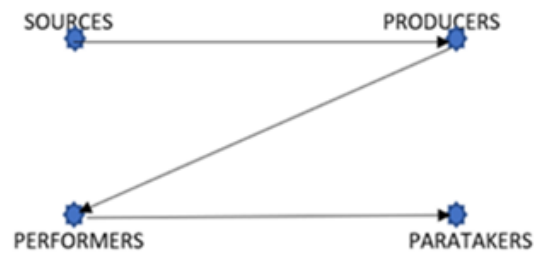
Drama performance has been a meaningful media for appreciation and learning processes at schools and higher education (Kuswaty, 2019; Smith, 2020; Thorkelsdóttir, 2023; Ulbricht, Natasha Janzen; Kruger, 2024; Water, 2021). According to Stephen Langley (1974: 143-145), the trend was to enhance the practices of theater productions, improve literary and historical knowledge, and even understand individual characteristics. Drama productions, such as musical dramas organized by an Asian school, have a tendency to import and adapt structures from Western drama productions while at the same time being artistically creative and hybrid, adapting to local needs (Gallagher et al., 2017).

This study was conducted to look further at a drama performance conducted by a higher education institution. Drama performance in English has been produced by the Faculty of Language and Arts, Satya Wacana Christian University, Salatiga Indonesia, which used to be known as the Faculty of Language and Literature, since 1995. There have been 30 drama productions since then. Some productions were classics like those by William Shakespeare and Anton Checkhov. More performances were Broadway-based musicals. One of the performances was "The Musical Jekyll & Hyde," performed in 2023.

The college production study has its characteristics compared with the other theater productions. Stephen Langley (1974:10) categorizes the organizational types of performances. They are commercial theater, stock and resident theater, college theater, and community theater. In college theater, artistic decisions depend on the power relations among the students instead of the faculty or the institution (Langley, 1974: 149). Therefore, students, as the actors in the production, often face tensions and negotiations regarding the organization's artistic mechanism. In addition to that, they need to negotiate the script to meet the circumstances around the production processes. The negotiation process would resemble the artistic displays of the stage performance (Untung, 2020).

According to Richard Schechner, the artistic decision is inseparable from a production process, which, according to Richard Schechner (2020: 60), is called a performance quadrilogue. The production process happened as the relations of the four agents, comprising the sources, producers, performers, and partakers. Schechner arranged the relations of the four agents diachronically in a Z-route of performance quadrilogue. It works initially with the

source, the drama script, or the drama text. The producer functions as the initiator of the performance process and production. Producer with their production team formulates the initial concepts of how the drama would be performed and continue the work until the play performance happens. The performers play the acting roles, following the script. The audience, as the fourth agent, enjoys the performance. Schechner's Z-route of the performance quadrilogue is shown in the following diagram.



**Figure 1.** The Schechner's Z-route of the Performance Quadrilogue (Schechner, 2020: 62)

The musical "Jekyll and Hyde" was first released in 1990 by Frank Wildhorn and Steve Cuden, based on Robert Louis Stevenson's novel "The Strange Case of Dr Jekyll and Mr Hyde" (1886). The music was composed by Frank Wildhorn, the scenario was by Leslie Bricusse, and both wrote the lyrics. The story's main characters are Henry Jekyll with his alter ego, Edward Hyde, Emma Carew - Henry Jekyll's fiancée, and Lucy Harris - Edward Hyde's lover. It is set in the Victorian era, in the 19th century. Jekyll, a physician, found a formula for a substance to split good human emotions from bad ones. He used himself as the guinea pig for the experiment. He split himself into another character, Edward Hyde. Jekyll's fiancée, Emma Carew, struggled to preserve her love for him.

On the other hand, Lucy Harris became Edward Hyde's lover after they met at "The Red Rat," the tea house. In Judith Butler's view, Emma and Lucy are female because they do what women do. Judith Butler, as a feminist, pays attention to gender identity as expressed in words, actions, dress, and manner (Auslander, 2007: 74). Gender is not being but doing. This study investigates how the two female figures are artistically analyzed from the feminist perspective of Judith Butler's method to corroborate the performance analysis.

The success of a performance, be it organized and run by educational institutions or professional ones, relies on the organizer's cultural entrepreneurship capabilities. They include the artistic, strategic positioning and brand identity, arts marketing and

audience development, management, raising funds and financing, and organizational forms. This study emphasized the artistic aspect, which concerns the technical arts or aesthetics (Untung et al., 2022). A musical performance was based on the artistic decision formulated by the production team, following the text source, either the script or non-script (video). When the production team planned and designed the artistic form, they negotiated to make the script suit the other agents' contexts, for example, in deciding a character's characterization portrayal in the play. The production team would thoroughly read and study the script as the source and make their artistic decision to direct the actor and the supporting elements for building the actor's characterization. For the actor, the directions would be for their acting and singing. The emphasis was on the acting performance on the stage, as drama is a kind of literary work that is most meaningful when performed (Padmodarmaya, 1988). In a musical, all actors and actresses act out the text, utter the dialog, dance, and sing.

Millie Taylor (2012) mentioned that a musical like "Jekyll and Hyde" required an artistic aspect. A musical's musical artistic has to be understood as a stage performance that combines speech, song, and dance (Taylor, 2012: 6). It also requires relevant props to visualize the story on stage (Taylor, 2012: 74). Thus, there are four aspects to pay attention to verbal text, song, movement, and scenery. These four aspects are artistically analyzed, given Judith Butler's feminist model, which refers to the expression of identity: words, actions, dress, and manners.

Studies of "Jekyll and Hyde" and its productions mainly focused on the main characters, Henry Jekyll and Edward Hyde (Cutolo, 2017; Suggs, 2013) with limited studies on the female characters. This study aimed to contribute to the gap by emphasizing the artistic process of characterizing the female characters in the musical's on-stage performance. The characters represented females with their domestic and private roles. Continuing Judith Butler's view, Julia Kristeva's view will explain women whose identities are slightly confused due to social and political conditions (Auslander, 2007).

This study, thus, was conducted to answer these two questions: (a) how did the artistic decision process take place following the Z-route of the performance quadrilogue in realizing the characterization of Emma and Lucy? (b) How are the characters Emma and Lucy conveyed in the female identity of the play? (c) how do artistic decisions influence students' experience in producing musical drama

performances?

## RESEARCH METHODOLOGY

Descriptive analysis investigates the artistic matters of producing and evaluating an art performance. Art studies, as well as cultural studies, aim to understand social construction. Data were gathered through observation, interviews, documentation, and literary studies. Observation was conducted by attending the musical performance. Both structured and unstructured interviews were done with the production team, specifically the artistic team members. The documents related to the drama productions before 2023 were collected to support the analysis. The video of the 2023 drama helped me recall the parts of the drama performed live in May. All data was collected, identified, and categorized into units for the production process and artistic decisions. The units are verbal text, songs, movement, and scenery. Data analysis was conducted using content analysis, both latent content and communication content (Jaeni, 2015). Data analysis was carried out by interpreting the latent content and communication content, especially related to artistic form decisions and the meaning of artistic forms from a feminist perspective.

A multidisciplinary approach was employed to study a musical performance with many elements. The analytical framework of this study involved management, musicology, dramaturgy, and literary approaches. With a performance-centered approach, this study was centered on the performance and the artistic decision-making made by the three actors of the performance quadrilogue (source, producer, and performer). The theoretical and methodological frame was designed to describe the negotiation of the performance and sources (including the video) with the production agents' actions. Those three elements were analyzed dialogical and reciprocal to find the meanings behind the artistic processes and eventually to explain every phenomenon of the processes (Simatupang, 2013: 10). After constructing the artistic decisions of the two female characters, the concept of womanhood in this contemporary drama was interpreted.

## RESULTS AND DISCUSSION

This study observed and analyzed two domains: the artistic decision-making process and the decision's results. These two domains are discussed to sharpen the construction of the female figure in the artistic perspective of feminist analysis. Post-production studies are also conducted to examine how students gain experience in an artistic decision-making

process when producing a performance.

It focused on the artistic aspects of the two main female characters, Emma Carew and Lucy Harris. Emma, Henry Jekyll's fiancée, supported his works and dreams. She had a pleasant personality, was full of understanding, and loved Jekyll. Even though people doubted their relationship, Emma confidently loved him. Jekyll was a notable physician and had good connections with the elites. He experimented with his own body, so the research made his other personality emerge as Edward Hyde. The second female character is Lucy, who works as a prostitute at a prostitution house named The Red Rat. Jekyll, with his friends, visited The Red Rat and met Lucy. The first meeting was followed by the next meeting at Jekyll's house. Lucy saw Jekyll to get medication after Hyde beat her. The dialog was entirely in English, and both actresses, Emma and Lucy, sang the songs solo or with the crowd.

### Artistic Decision-Making Processes

The first mechanism observed was the structure of the organization. From the management perspective, the Annual Drama 2023 production team's purpose was to prepare the pre-production matters, do the production, and deal with the post-production necessities of "The Musical Jekyll and Hyde." The team comprised the supervisor, producer, assistant producer, director, assistant director, music director, assistant music director, choreographer, assistant choreographer, cast, crowd, musicians, choir, secretary, treasurer, scriptwriter, prompter, assistant prompter, art set designer, property provider, sound officer, food provider, transportation officer, light officer, costume provider, security, house usher, make-up artist, as well as promotion & documentation (promdoc) officer and fundraiser.

"Since 2014, we had what is called core team. Core team consists of the producer and director, and in 2016, music director has become a significant part of the core team. So, there are three main agents". (Erio Rahadian Pamungkas FanggidaE, supervisor, September 11<sup>th</sup>, 2023)

The supervisor explained that the production team's organization revolved around three positions: producer, director, and music director. The three positions were all occupied by students. There were three supervisors, all lecturers. In this case, the lecturer-supervisors played as the faculty's representatives.

It must be understood that a production team's artistic decision-making process is based on the authority mechanism, so the production team requires an authority mechanism. Referring to the study of the available documentation, the production team of Annual Drama 2023 did not make their structure organization.

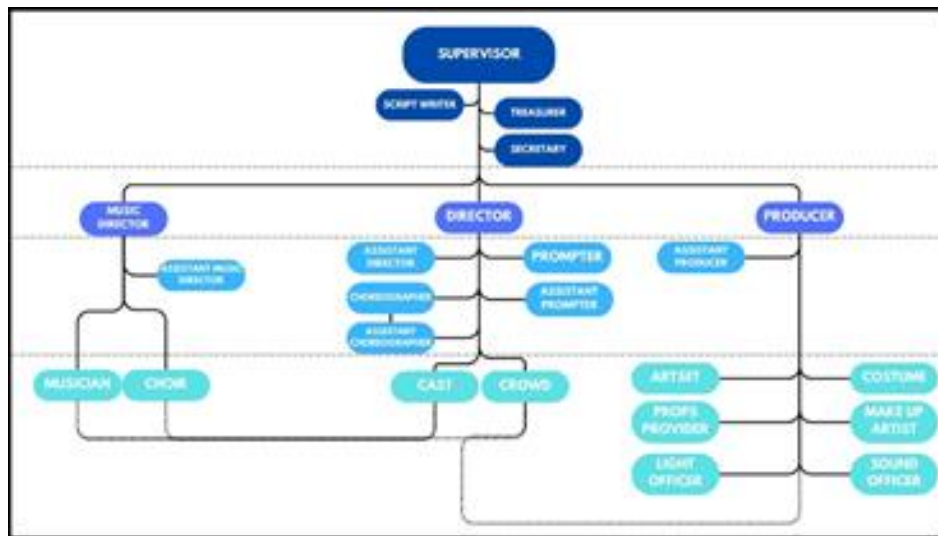
This study then attempted to draw a diagram of the structure of the organization in order to make sense of the artistic decision-making process. The structure of an organization generally provides the roles and positions of the individuals in a team. The structure of an organization is commonly arranged following the organization's criteria and is adjusted with the business process or the project activities (Altin, 2022). Therefore, it was necessary to provide a chart of the structure of the production team that could show the chains of command or coordination among the team members. The chain of command was shown with a long line from the top to the bottom line. It indicated who should be responsible to whom. The coordination chain showed the coordination dash-lines between and among the units.

**Table 1.** Jobs and Responsibilities with the Chains of Command and / or Coordination

(Source : Primary Data)

From	To	Authority
Supervisor	Producer	Command
Supervisor	Scriptwriter	Command
Producer	Assistant Producer	Command
Director	Assistant Director	Command
Director	Music Director	Coordination
Music Director	Assistant Music Director	Command
Director	Assistant Director	Command
Director	Choreographer	Command
Choreographer	Assistant Choreographer	Command
Director	Cast	Command
Director	Musician	Command
Music Director	Cast	Coordination
Music Director	Musician	Command
Director	Prompter	Command
Prompter	Assistant Prompter	Coordination
Director	Art Set Designer	Command
Art Set Designer	Property Provider	Command
Director	Sound Officer	Command
Director	Light Officer	Command
Director	Costume Provider	Command
Director	Make Up Artist	Command
Supervisor	Treasure	Command

Based on the above table, a structure of organization for the production team of Annual Drama 2023 was created as follows:



**Figure 2.** The Organization Chart of the Production Team

(Source : Primary Data)

The organization chart of the production team above was formulated after following the primary data from the interviews with the production team members. The Annual Drama 2023 scriptwriters did not create the script themselves; instead, they adjusted the plot from Broadway's *The Musical Jekyll and Hyde* to suit the student production of FLA.

“We were not the actual scriptwriters because we did not make the original texts. We were just the transcribers of the Broadway's “*The Musical Jekyll and Hyde*.” (Aninda Cakrawarti and Axel Willy Kansil\_Scriptwriter, August 11<sup>th</sup>, 2023)

The scriptwriters worked on the pre-production part before the casts were selected. The script was read by the scriptwriters and the supervisors but without the core team.

“So, we only helped making the text available. When the text was ready and they started to practice and prepare for the necessary things, all was handled by the director. (Aninda Cakrawarti and Axel Willy Kansil\_Scriptwriter, August 11<sup>th</sup>, 2023)

The text of the Annual Drama 2023 production was not fully imitated. However, it was strongly referred to as the video source or production of the Broadway theater version of “*The Musical Jekyll and Hyde*.” The directors and assistant directors divided their roles in directing the actors and actresses' acting, except the crowd. The director directed Jekyll/Hyde and Emma. The assistant director directed Lucy. The

division made the director and assistant director focus on particular characters.

### **Artistic Forms of Emma Carew and Lucy Harris**

The two female characters portrayed the womanliness that suited Jekyll / Hyde's masculinities. Emma was characterized as a Victorian woman who patiently waited for her holy matrimony with a man from a respectable social position. Emma was an ideal woman with her gracefulness, careful thought, and consideration of ethical standards of social relations. While waiting for her holy matrimony, Emma recognized Jekyll's behavior changes related to his experiment of his invented formula. Jekyll's personality appeared as another figure named Hyde, whose personality is the opposite of Jekyll's. Hyde was rebellious and fierce. Lucy was a lowly woman whose profession was to please men's sexual desire. Jekyll, as Hyde, became Lucy's customer and friend. Lucy, with her inferiority for her indecent profession, befriended Hyde. As a coquettish and seductive woman who did not bother with ethics became a friendly and pleasant figure for Hyde.

Musicals are understood as performances characterized by a stage situation that combines verbal text, song, movement, and scenery. These characteristics helped describe the artistic forms of the characters Emma and Lucy.

### **Verbal Text**

Emma and Lucy, in “*The Musical Jekyll and Hyde*,” became the representative figures with domestic and private roles. The roles appeared in their verbal dialogs in the musical. As a graceful character,

Emma is always concerned about the ethics of social relations. She was a portrayal of women in the 1820s – 1860s whose social status resembled her piety, purity, submissiveness, and domesticity (Welter, 1966). Emma's lines showed such characteristics.

*“Comments on style should never be made by those who have none.” (Scene 4 Act 1)* Here Emma was portrayed to be cynical towards Lady Beaconsfield in a graceful way.

*“Oh, Mr. Utterson. Thank you so much for being here.” (Scene 4 Act 1)* Emma remained friendly and graceful.

*“I cannot believe it that either one of us has become so off that we're unable to have a civil conversation. I understand your work is unprecedented and painful.” (Scene 4 Act 2)* Emma showed her maturity and gracefulness as she dealt her conflict with Jekyll.

In Judith Butler's view, the two aspects of feminism are words and manners. The sentence Emma said refers to noble-class women who speak words in good language and are full of politeness. During the era, women were considered true if they behaved according to the standards.

On the contrary, Lucy was portrayed as the opposite of Emma. She was from the lower class, and she was a prostitute. It was considered private because she had no freedom to express herself.

*“Lucy Harris? I'm the one that you and your friend met that night”. (Scene 8 Act 1.)* She expressed her irritability to Jekyll because he forgot who she was.

*“Some men are really skillful when it comes to causing pain”. (Scene 8 Act 1)* Lucy was cynical when she talked about her bruises that were caused by a man.

*“The police? A girl like me making a complaint about a man like him? a rich man”. (Scene 8 Act 1)* Lucy expressed her doubt if the police would consider her as being honest about what she experienced.

*“I feel like a lady” (Scene 8 Act 1)* Lucy commented about how she felt respected as Jekyll treated her well, just like the other women of the high social strata.

The choice of words for Emma's lines was more

complex than for Lucy's frank lines. Lucy's words are more open, straightforward, and even satirical of how men treat her. As Judith Butler points out in her words and manner, Lucy's sentences go against the standards of a true woman of the time. She had a non-domestic role yet remained private.

### Song

The characteristic of Henry Jekyll's voice was that it was one of the baritones, while Edward Hyde's was that of a tenor. Emma's voice was a soprano, while Lucy's was a mezzo-soprano. Songs of Emma's parts included "The Engagement Party" (which was sung together with Sir Danvers, Stride, and Jekyll), "Emma's Reasons," "Before Take Me As I Am" (sung with Jekyll), "Take Me As I Am" (with Jekyll), "Letting Go" (with Sir Danvers), "Once upon a Dream", "In His Eyes" (with Lucy), and "The Wedding" (with Jekyll). Lucy's songs included "Bring On the Men," "Lucy & Jekyll at the Dregs" (with Jekyll), "Sympathy Tenderness," "Someone Like You," "Dangerous Game" (with Hyde), "A New Life," and "In His Eyes" (with Emma).

One of Emma's songs that she sang alone was "Once Upon a Dream." It was sung as Emma was with Jekyll on stage. Jekyll sat helplessly while Emma knelt on her knees as her hand was holding Jekyll's hand. The song talked about how she felt peaceful with Jekyll and was sure he was her perfect love forever. She would always be with him, but she felt alone because Jekyll did not feel the same way as she did. Emma wanted Jekyll to own the same feeling. The song was in E major and modulated into F#. The composition was in A-A' followed by the chorus, and then to A (the stanza). This song's tempo was extensive and sung softly. The music was melodious. The music director did not find any difficulties in directing Emma to sing.

*“In the first meeting, the cast of Emma managed to sing the song. According to the song that she is singing, Emma has lyrical characteristic. The cast's type of voice was also lyrical. Eventually, she could execute the singing technique very well and was able to sing the high tones”. (Putri Yohana Talita Welhemina\_Music Director, August 16<sup>th</sup>, 2023)*

Putri Yohana Talita Welhemina, the music director, directed the singing technique to help realize Emma's characterization as a woman from a noble and elite strata. In the music director's interpretation, Emma, as a noblewoman, would sing softly; she did not need to give a lot of energy when she sang melodious songs.

The song that Lucy sang alone was “Someone Like You”. It was sung when Lucy just received medical treatment from Jekyll. Lucy got into Jekyll’s house and was amazed at his house. When he treated her wound, they had a conversation, and it seemed they fell in love. At the end of the conversation, they kissed each other. That was when Lucy sang the song “Someone Like You”. It talked about Lucy’s longing for someone who loved her. As a prostitute, Lucy had a lot of male friends, but Jekyll was Lucy’s ideal man. Lucy felt she had found a new life with Jekyll. The song was in F major and modulated into Gb. The form of the song was A-B-A’. The second part (B) was different from the first part (A), but it was repeated (A’) with different musical words.

“The cast of Lucy did not have adequate vocal skill and did not have confidence to perform in public. The song “Someone Like You” itself had a range of high vocal in some parts, and the cast was not able to reach them. I tried to recognize her voice characteristics, so I set my own target for her”. (Putri Yohana Talita Welhemina\_ Music Director, August 16<sup>th</sup>, 2023)

Even though her vocal technique was limited, Lucy's cast sang her songs well.

This musical was dominated by songs throughout the performance. The cast of Emma and Lucy sang many songs. The casts had their own ways of reaching the expected artistic forms under the direction of the music director and the assistant music director.

Even though her vocal technique was limited, Lucy's cast sang her songs well.

This musical was dominated by songs throughout the performance. The cast of Emma and Lucy sang many songs. The casts had their own ways of reaching the expected artistic forms under the direction of the music director and the assistant music director.

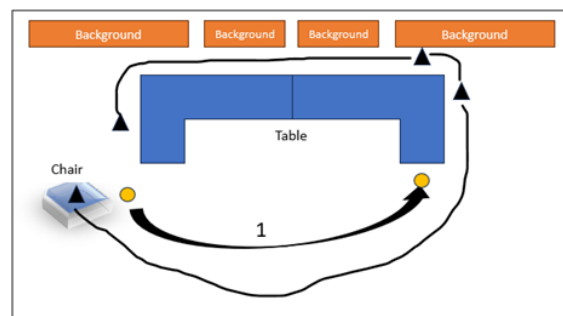
Both casts of Emma and Lucy had managed to sing all the songs well and with ease. None of them were canceled or skipped to sing. The cast of Emma did not have any problem singing on stage after being mentored and directed by the Music Director. The cast of Lucy in the song "In His Eyes" was out of tone in some parts of the song. However, it did not become a problem as the cast of Lucy managed to sing well. It was important to note that concerning the musical quality, it was essential to internalize the roles of Emma and Lucy's characterization so that it

could relate the vocal technique to the songs they sang. All musical works of performance, such as musical dramas, contain specific messages, and the main character is the foremost musical object (Raharja, 2019). For this reason, the cast needed to research the characters' characterization further so that the interpretation of the characters could be realized musically well.

### **Movement**

The cast of Emma and Lucy in the musical did not dance, but they moved, and their moves could be recognized through their blocking patterns. Dance emphasizes artistic value more than its purpose (Kartika et al., 2024), so the characters' movements present the actor's profile in musical dramas. The choreographer in the production team of the Annual Drama 2023 did not fully arrange Emma and Lucy's moves, but they imitated the moves in the Broadway theater.

Emma and Lucy’s blocking patterns showed interrelations with the songs they sang. Emma sang the song “Once Upon a Dream” when she was very close to Jekyll. Jekyll sat on the chair, and Emma knelt on her knees facing him. Jekyll kissed Emma’s hand when Emma was singing, and Jekyll moved to the corner of the table where he put his experiment tools. Emma was still singing as she moved closer to him. Below is the diagram of the blocking moves of Emma’s movement on the stage.

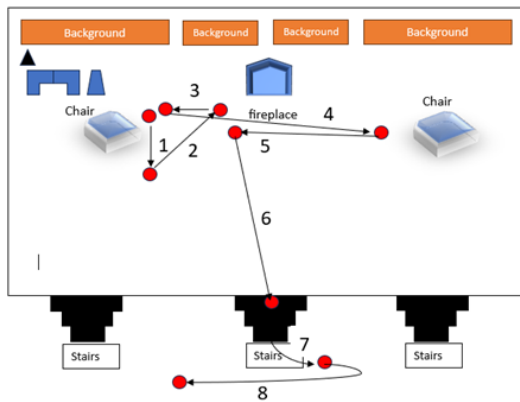


**Figure 3.** Stage and Blocking Pattern of Emma Carew “Once Upon a Dream”

(Source : Primary Data)

The picture above shows the stage properties: a chair on the left, a table with experiment tools, and a background. The triangle symbolizes Jekyll and Emma with the circle. The song starts when Jekyll is on the chair, and Emma knelt down as they hold hands. Then, Jekyll stands up from the chair and moves to the corner of his experiment table. Emma follows to the point across from Jekyll. Jekyll moves again and stands at the left outside the experiment table.

Lucy sang “Someone Like You” after receiving medical treatment in Jekyll’s house. Jekyll was around Lucy but did not touch her. There were many movement points, so the blocking was portrayed as follows.

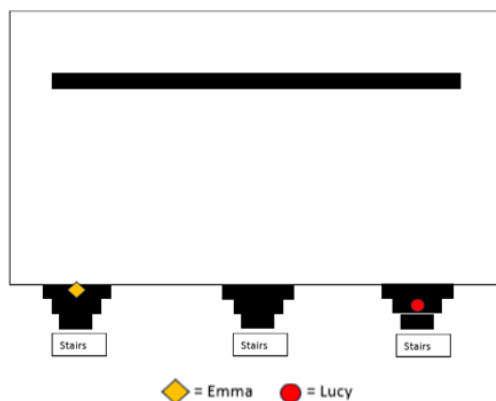


**Figure 4.** Stage and Blocking Pattern of Lucy for the Song “Someone Like You”

(Source: Primary Data)

Besides the background as the stage property, there were some properties like a table, a chair, and a fireplace. When singing “Someone Like You,” Lucy moved from point to point. The stage pattern showed Lucy with her agile and expressive moves in delivering her message through the song she sang.

Besides the songs that the characters sang individually, there was one song that Emma and Lucy sang as a duet, “In His Eyes.” The song was sung in the second act after Jekyll sang “Obsession.” The stage set in the song “In His Eyes” was minimalistic. The background was dark, and the two characters were each spotlighted with follow lamps. Emma was on the left, and Lucy was on the right side of the stage.



**Figure 5.** Stage Pattern for Emma and Lucy in the Song “In His Eyes”

(Source : Primary Data)

As they sang “In His Eyes,” Emma and Lucy did not

move from the points, and the stage was dark. There was no light behind Emma and Lucy. Emma was standing at the corner of the stairs on the left wing, and Lucy sat in the middle of the suitable stairs. This scene tells the story that in their position, Emma and Lucy were contemplating their relationship with Jekyll. The minimalistic stage pattern showed that the audience’s attention was directed to see the two characters.

The director gave Emma limited movement and expressions of affection for her male idol, such as when Emma knelt on her knees facing Jekyll. On the other hand, Lucy is active and lively when she meets her idol Hyde. These two movements show action in both domestic and private roles.

**Scenery**

A stage set, or the visual look of the musical environment, was arranged to locate, strengthen, and decorate the characters' moves following their acting (Padmodarmaya, 1988: 119). The stage setting became a part of the property or visual elements that surrounded the characters on stage (Padmodarmaya, 1988:111). The visual element relates to the elements supporting the stage setting, such as costume, make-up, furniture, equipment, decoration, etc. The stage setting was designed by the Art Set Designer of the Annual Drama 2023 based on the stage set of the Broadway theater.



**Figure 6.** Stage Setting “Once Upon a Dream” FLA Annual Drama 2023

(Source: Data Primer)



**Figure 7.** Stage Setting “Once Upon a Dream” Broadway Theater

(Source: Video Broadway Production)



There was a big chair on the left side and a table where Jekyll did his experiment. On the table, there was medical equipment. The costume for Emma in FLA Annual Drama 2023 was a dark gown like what Emma put on in the Broadway theater. The stage was designed according to what was produced by the Broadway theater.



**Figure 8.** Stage setting in “Someone Like You” Annual Drama 2023

(Source: Primary Data)



**Figure 9.** Stage Setting in “Someone Like You” Broadway Theater

(Source: Video Broadway Production)

The stage set when Lucy sang "Someone Like You" was the working room of a physician for Jekyll. There were two chairs on the left and a fireplace in the middle. It was the same as the Broadway theater. They were not the same, but they were alike. Lucy's costume in FLA Annual Drama 2023 was also similar in color and design to the Broadway theater's.



**Figure 10.** Stage Setting for “In His Eyes” Annual Drama 2023

(Source : Primary Data)



**Figure 11.** Stage Setting for “In His Eyes” Broadway Theater

(Source: Video Broadway Production)

The stage setting for the song "In His Eyes" was dominated by a dark background. Emma's costume was white, while Lucy's was a dark shirt in the FLA Annual Drama 2023. The costumes were similar to those of a Broadway theater production. In the FLA Annual Drama, only Emma and Lucy were on the stage when the song was sung. On the other hand, in the Broadway theater, Jekyll stood in the middle of the stage.

According to Judith Butler, women's reflection is in the form of real action, namely doing something. Emma and Lucy show through their clothes and behavior that they are emotional and loving women. Emma dresses and behaves like a classy woman, while Lucy dresses in a low-class style and is accessible in her behavior and language. These two female characters strengthen women in patriarchal construction.

### **Influence of Artistic Decisions in Producing Musical Dramas**

The entire production team of Annual Drama 2023 are students, so student decisions dominate all artistic decisions. There have been artistic negotiations related to embodying the characters of Emma and Lucy within the lines of command and coordination within the production team that still refer to the production of the same title by the Broadway theater.

“There is an adjustment in the figures of Emma and Lucy in terms of age. The script shows both characters as mature adults. Annual Drama 2023 will be watched by young adults such as university students, so the figures of Emma and Lucy are placed in the age of around 17-19 years old.”. (Aninda Cakrawarti and Axel Willy Kansil\_Scriptwriter, August 11th, 2023)

The age adjustment will impact Emma and Lucy's make-up and clothing. The same goes for language adjustments, as English in the 1800s was

quite complicated. The scriptwriter digs up word equivalents that have the same meaning and are more readily accepted by the Salatiga public.

The song "Murder Murder" was adjusted at the end of Act 1. The script stated that the song was long enough and would be boring, so it was split in two, presented at the end of Act 1 and the beginning of Act 2. Audience boredom was not the only concern for the production team; it was also the reason for prop traffic in scenes in the song.

The actress's stage mastery in dialog, singing, and acting challenged the artistic team. Actor Emma had no difficulty dialoguing, singing, and acting as a classy woman. Actor Lucy was intensively guided in singing and acting. Dialoguing in English was not a difficulty for her. Mastering as an actor for the actress has several advantages and will help the production team perform effectively.

Even though the Broadway theater production was the primary source to refer to for the props, the props division had some problems.

"We had to imagine how to make a lantern that was like the Broadway theater production for Emma and at the same time, we have to adjust with the budget. Some materials were able to be modified from the previous Annual Drama and then painted to be made suitable for what we needed now". (Yosefa Johan Magandi\_ Property Provider, August 8<sup>th</sup>, 2023)

The stage set and costume for Emma and Lucy had been maximally attempted to make by the property provider of the FLA Annual Drama 2023. They even provided the various properties during the practices so that the cast could internalize their roles well. Props, art set, sound, costume, and make-up for Emma and Lucy were adjusted in many ways, including the ideas for making them, financial consideration, props material availability, and the process of stage characteristics.

## CONCLUSION

This paper has answered the purpose of the study by describing the artistic process. It results in the decisions of the two female characters in "The Musical Jekyll and Hyde," Emma Carew and Lucy Harris. The analytical study focuses on the role and

identity of female characters by referring to Judith Butler's concept of feminism and Julia Kristeva. A limited post-production study shows the artistic negotiations faced by the production team. The production of "The Musical Jekyll and Hyde" in 2023 was produced according to the college theater standard. This means that the students of the Faculty of Language and Arts, Satya Wacana Christian University, made all the artistic decisions. It was conducted through the management's delegating mechanism in the chart of the structured organization. The final artistic result of Emma and Lucy referred to the Broadway theater production of the same title. The four artistic elements of theater production, comprising the verbal text, music, movement, and scenery, portrayed the story's setting in the 1800s in England.

The artistic decisions for Emma and Lucy emphasized the female characters in the patrilineal construction of social life in 1800s England. Emma's verbal text depicted the English women of the elite with their domestic orientation. Her singing songs expressed her determination to preserve her sincere love for her fiancé. On the contrary, Lucy portrayed liberal English women. Lucy's song lyrics talk about how she feels marginalized in society. Emma acts gracefully as the elite. Lucy's movements were spontaneous and free. Lucy's marginalized situation in society puts her in a situation of abjection. Her existence shows behavior that is at odds with the elites in the social system. Female characters' embodiment in acting demonstrates the conduct of elite and low-class women. Through an artistic negotiation process, the production team could display the characters of liberal English women for Lucy and elite English women with a domestic orientation for Emma. This allowed the team to alter verbal text, song, movement, and scenery. Although the production made artistic negotiation in the case of details, it generally referred to Broadway theater production. This study focuses on the artistic process and result of the two female characters and is not a study on teaching English through the medium of drama.

## REFERENCES

- Altin, D. (2022). Struktur Organisasi. In H. F. Ningrum (Ed.), *Bunga Rampai Organisasi dan Manajemen*. Media Sains Indonesia.
- Auslander, P. (2007). *Theory For Performance Studies A Student's Guide*. Routledge.
- Cutolo, R. (2017). Health and Medicine in the Victorian Age: Jekyll & Hyde the musical.

- International Journal of Comparative Literature and Arts*, IV(1).
- Dury, R. (2004). *The Collected Works of Robert Louis Stevenson*. Edinburgh University Press.
- Gallagher, K., Cardwell, N., Rhoades, R., & Bie, and S. (2017). Drama in Education and Applied Theater, from Morality and Socialization to Play and Postcolonialism. In *Oxford Research Encyclopedia of Education*. Oxford Research Encyclopedia of Education.  
<https://doi.org/https://doi.org/10.1093/acrefore/9780190264093.013.34>
- Jaeni. (2015). *Metode Penelitian Seni Subjektif-Interpretif Pengkajian dan Kekaryaannya Seni*. Sunan Ambu Press.
- Kartika, N., Reiza D. Dienaputra, Susi Machdalena, Awaludin Nugraha, Agus S. Suryadimulya, Susi Yuliawati, & Sriwardani, N. (2024). Sintren as a Traditional Performing Art in Mirat Village. *Mudra Jurnal Seni Budaya*, 39(2), 167–176.  
<https://doi.org/10.31091/mudra.v39i2.2551>
- Kuswaty, M. and I. C. (2019). Analysis of Musical Drama “Udin and the Magic Book.” *ISoLEC International Seminar on Language, Education, and Culture*.
- Langley, S. (1974). *Theater Management in America: Principle and Practice for the Commercial, Stock, Resident, College and Community Theatre*. Drama Book Specialists.
- Padmodarmaya, P. (1988). *Tata dan Teknik Pentas*. Balai Pustaka.
- Raharja, B. (2019). Musik Iringan Drama Tari Pengembaraan Panji Inukertapati Bermisi Perdamaian dan Toleransi. *Resital: Jurnal Seni Pertunjukan*, 20(1), 13–23.  
<https://doi.org/10.24821/resital.v20i1.3459>
- Reed, Thomas L., J. (2006). *The Transforming Draught: Jekyll and Hyde, Robert Louis Stevenson and the Victorian Alcohol Debate*. McFarland & Company Inc.
- Schechner, R. (2020). Performance studies. In *Writing Performance, Identity, and Everyday Life*.  
<https://doi.org/10.4324/9781351111751-10>
- Simatupang, G. R. L. L. (2013). *Pergelaran Sebuah Mozaik Penelitian Seni-Budaya*. Jalasutra.
- Smith, R. D. (2020). Let Your Students “Speak the Speech”: The Academic and Social Benefits of a Performance-Based Approach to Teaching Shakespeare’s Plays to Middle School and High School Students. *Teaching Artist Journal*, 18(3/4), p135-149.
- Suggs, C. L. (2013). *The Jekyll & Hyde Phenomenon: The Cultural Work of Class & Sexuality in Stevenson’s Strange Case*. The University of Arizona.
- Taylor, M. (2012). *Musical Theatre, Realism and Entertainment*. Ashgate Publishing Limited.
- Thorkelsdóttir, R. B. (2023). ‘In Drama You Can Be Anything ...’: Student Perspectives on Drama Teaching and School Performance in Icelandic Compulsory Education. *Research in Drama Education*, 28(2), p176-194.
- Ulbricht, Natasha Janzen; Kruger, M. (2024). A Theatre Experiment: A Research Paradigm with Applications for Second Language Learning? *Cogent Arts & Humanities*, 10(1).  
<https://doi.org/s://doi.org/10.1080/23311983.2023.2204625>
- Untung, R. M. (2020). Investigating the Indonesian Folk Song Arrangements in Six Choir Competition, 2019. *Resital*, 21(2), 85–98.  
<https://doi.org/https://doi.org/10.24821/resital.v21i2.4357>
- Untung, R. M., Nugraha, W., & Ganap, V. (2022). Hybrid Performance as The Behavior of Singing Folk Songs Chorally in Indonesia Choir Competition, 2019. *Kawistara The Journal of Social Sciences and Humanities*, 12(1), 33–48.  
<https://doi.org/10.22146/kawistara.68229>
- Water, M. van de. (2021). Drama in Education: Why Drama is Necessary. *Volume 98, The Third Annual International Symposium “Education and City: Education and Quality of Living in the City” (Education and City 2020)*.  
<https://doi.org/https://doi.org/10.1051/shsconf/20219802009>
- Welter, B. (1966). The Cult of True Womanhood: 1820-1860. *American Quarterly*, 18(2), 151.  
<https://doi.org/10.2307/2711179>

#### ACKNOWLEDGEMENT

Appreciation was given to Satya Wacana Christian University specifically for the Compulsory Research

Lecturer scheme to support this research. Thanks to both members of the study, namely Sebastian Cahyo Mardika and Eldyna I.M.G. Chrisna. Deepest thanks for the participation of FBS Annual Drama production team 2023, that is Gita Hastuti S.Pd., M.A., Erio Rahadian Pamungkas FanggidaE, S.Pd., M.Hum, Yohanes Ruswanto, M.Sn., Rosa Delima Ayuninda, Gracia Maryn Miesye S., Aninda Cakrawarti, Axel Willy Kansil, Putri Yohana Talita Welhemina, Anugradea Niesya Mutiara, Windah Anastasia, Kholifah Zalfa Nur A., Yosefa Johan Magandi, Lathif Febrian, Brigitta Dia Putri K.W., Vania Yosiana, Aurelia Ratna Erviyanti, Damarisa Adhyani, and Jessica Dina Dandra Riani.