

Turn Of The Short Story Malim Pesong Into Drama Manuscript As Teaching Material

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Abstract

Adapting the short story Malim Pesong is considered as a process to create new activities that can then be used as a reference for new creative processes in learning while introducing local writers to students. The purpose of this study focuses on the creative process of creating the adaptation of the short story Malim Pesong into a drama script and to explain the process of adapting the Malim Pesong drama script into teaching materials in drama texts for grade 8 junior high school. This study uses a qualitative research method with a qualitative descriptive approach. The results of this study found that there were several processes of adaptation from short stories to drama scripts so that they could be used as teaching materials, going through stages such as: 1) Understanding the intrinsic elements of short stories; 2) Classifying parts of short stories into scenes; 3) Writing drama scripts; 4) Classifying changes that occur in the adaptation process; and 5) The process of adjusting the results of the adaptation as teaching materials. The findings in this study indicate that the phenomenon of adapting a literary work into a drama script is very good if it is carried out massively in the learning process. Adapting a work as teaching material is important to increase students' knowledge in the process of creating drama scripts. This creation can have an impact on increasing knowledge and become a new way for the community to develop drama scripts with new stories through short stories chosen by the community.

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INTRODUCTION

Content about learning must always be developed in accordance with how the era develops and is run by society today. Developments in teaching materials will certainly be related to the initiative and creativity of a teacher. However, the problem that is often faced is how to develop and foster creativity to find teaching materials that suit the needs and desires of students. This problem is a problem that is rarely considered properly by educators, resulting in teaching materials that are just like that –following previous teaching.

Jayanti (2015) stated that books, especially for Indonesian language subjects, still need to be improved in several components. These components, such as the completeness of theories and assignment instructions, the use of language and sentence structure adjusted to the readability of junior high school students, and there are still few textbooks that integrate character values in them. Teaching materials are interpreted as important components used by educators in learning activities. Good teaching materials can help students in achieving competence (Hadi, 2015).

Different from other studies, this study focuses on how the creative process of transforming a short story into a drama script that can be used as good teaching material, especially for drama text material for 8th grade junior high school. Relevant research related to this study is then explained in the following sections:

First, the research of Ginting, et al. (2022) entitled *Parafrasa Legenda “Guru Penawar Reme” Menjadi Naskah Drama Sebagai Bahan Ajar di SMA*. This study aims to describe systematically and easily understood by using words or sentences in the paraphrase results produced.

Second, the research of Setiawan, et al. (2023) entitled *Alih Wahana Cerpen Tio Na Tonggi Karya Hasan Al Banna Menjadi Naskah Drama Sebagai Bahan Ajar Apresiasi Sastra Di Sekolah*. This study aims to adapt the short story as an object of research to become a drama script

as teaching material for literary appreciation in schools.

Third, the research of Yudono and Daya (2023) entitled *Alih Wahana Cerpen “Sambutan Di Pemakaman Ayah” Karya Jujur Prananto Menjadi Naskah Drama*. This study aims to describe the various additions, reductions, and changes in variations in the drama script resulting from the adaptation of the short story "Sambutan di Jaksa Ayah" by Jujur Prananto.

Fourth, the research of Eka and Nurhasanah (2019) entitled *Alih Wahana Cerpen “Seorang Rekan Di Kampus Menyarankan Agar Aku Mengusut Apa Sebab Orang Memilih Menjadi Gila” Menjadi Naskah Drama Karya Sapardi Djoko Damono*. The study aims to analyze the process of transforming the short story using a sociological literary approach into a drama script by Sapardi Djoko Damono and the process of ecranization of the short story into a script.

Media transfer includes the activities of translating, adapting, and transferring from one type of art to another (Damono, 2018). According to Teeuw through Pradopo (2021), new literary works will have meaning so that they can be understood and become aesthetic objects after being interpreted by humans as readers of literary works, because literary works are artifacts, inanimate objects. In this research process, the media that was previously in the form of a short story will then be transferred into a drama script to be used as a reference material in learning drama texts.

The short story *Malim Pesong* is a short story that is included in the best-selling book category among books published by Obelia Publisher. The selection of the short story was based on the existence of educational content that can invite students to think critically and creatively. As one of the writers known in the North Sumatra environment, this study aims to explain the media transfer process carried out on the short story *Malim Pesong* and produce teaching materials produced by local writers such as Hasan Al Banna. With regard to this research, it is also hoped that the works of local writers will

receive more attention so that they can be taught as examples in Indonesian language learning.

Transposing the short story *Malim Pesong* is considered as a process for creating new activities which can then be used as a reference for new creative processes in learning. This creative process can then be used as continuous teaching material so that it can produce new works from students, so that students can also work actively in learning. Through this connection, the author focuses on converting the short story *Malim Pesong* into a drama script so that it can then be used as teaching material in drama teaching in junior high schools, especially in grade 8 drama text material.

Karlina (2017) stated that writing a drama script is pouring out ideas and thoughts in the mind into a writing from an object that is seen or observed. Waluyo (Anwar, 2019) also added that a drama script is one of the genres of literary works that is on par with prose and poetry. Regarding this opinion, it can be concluded that a drama script can be created by the process of transferring media from short stories.

The term transfer of media can be juxtaposed with ecranization. However, the term transfer of media is more dominantly used for the transition between artistic or literary disciplines, for example poetry to short stories or vice versa. While ecranization focuses on transferring oral or written forms into visuals such as series or films such as from short stories to short films (Adetea & Suseno, 2022). In broader terms, the variety of transfers is divided into several forms, including ecranization, musicalization, dramatization, and novelization (Nurhasanah, 2019). The four categories of transfers refer to one function, namely changing the form of literary works. This kind of cross-genre transformation of literary works has been done a lot.

METHODOLOGY

This research is in the form of qualitative descriptive research. Qualitative research aims to understand the phenomenon of changes in the elements of the short story to be studied. Moleong (2008) defines qualitative research as a research

procedure that processes and produces descriptive data in the form of written and/or spoken words from people and actors that can be observed.

Data and data sources are the main supporters in a study. Data is a source of information that will be selected as analysis material. Data is divided into two, namely primary data and secondary data. 1) Primary data obtained by the researcher are the setting, characters, and plot in the short story *Malim Pesong*. 2) Secondary data obtained by the researcher in the form of articles about short stories, adaptations, and drama scripts which are then connected to teaching materials for drama texts in schools.

Data Source is the research subject from which the data is obtained. Data sources can be objects, movements, people, places, and so on. In this research, the data source was obtained from the short story *Malim Pesong* in the short story collection book "*Malim Pesong, 10 Short Stories Selected by Hasan Al Banna*".

The data collection technique used by the researcher is by using a careful reading technique on the short story "*Malim Pesong*" which aims to find the depiction of the plot, the emergence of characters, and the use of settings. The research instrument used is a validation questionnaire from experts to strengthen the adjustment of the teaching materials created in this research process. The questionnaire is then used as a data collection technique which is carried out by giving a set of questions both verbally and in writing to respondents to answer the needs of research (Sugiyono, 2016).

RESULTS AND DISCUSSION

This research focuses on the process of creating the drama script *Malim Pesong* which is based on the short story *Malim Pesong* by Hasan Al Banna in his book "*Malim Pesong, 10 Short Stories by Hasan Al Banna*". The results of this research will then explain the translation process so that it becomes a good drama script.

1. Creation of the Malim Pesong Drama Script

After conducting research on the translation of short stories into drama scripts, the researchers then classified the creative process that occurred in the translation carried out. These processes are explained as follows.

a. Understanding the Intrinsic Elements of Short Stories

Before moving on to efforts to change the form of a short story into a drama script, it is important to be able to understand the elements that make up a short story as a data source. Understanding the elements that make up a short story is focused on the internal (intrinsic) elements of the short story so that the results of the translation created are not far from the data source.

b. Classification of Short Story Parts into Scenes

After understanding the intrinsic elements of the short story Malim Pesong by Hasan Al Banna, the next process in media transfer that can be done is classifying the parts of the short story into scenes in the drama script. The classification of the parts in question is the selection parts of the short story that can be made into scenes can then describe the entire contents of the short story more interestingly but without eliminating the main purpose of telling the short story.

c. Writing Drama Scripts

The core process of this research is in the process of creating a new work from the media transfer process that has been done. Based on this statement, it is important to be able to produce a drama script as the final form of the media transfer process that has been designed since the beginning of this research.

d. Classification of Changes that Occur in the Media Transfer Process

Research Results This research found that there were changes made by researchers in the process of media transfer of short stories into drama scripts by Malim Pesong by Hasan Al Banna. The changes obtained in the process are then classified into two forms, namely: 1) Additions; and 2) Subtractions. The additions and subtractions referred to are a form of

adjustment in the form of the researcher's interpretation of the resulting vehicle displacement form.

2. The Process of Adjusting the Results of the Vehicle Transfer as Teaching Materials

In the process of adjustment as teaching material, the researcher designed teaching materials to be applied to learning drama texts for class 8, specifically focusing on the material on writing drama scripts, namely on KD. 4.16 Presenting drama in the form of a stage or script with special indicators in KD 4.16.1 writing drama texts. The design of the teaching materials is contained as follows.

Read the following drama text!

SCRIPTURE OF THE DRAMA "MALIM PESONG"

Adaptation of the short story Malim Pesong by Hasan Al Banna by Muhammad Tommy LT

Prologue:

Moving from village to village to find a place to live is no longer a challenge for him. Because he was evicted in different ways and for different reasons. However, he still did the same thing because he knew that everyone was different in judging, it was not his way that was wrong, maybe his fate was just bad.

Scene 1:

From a distance, a voice was heard coming closer towards Malim Esa's house, a figure moving from village to village.

Residents : "Drive them away! Just drive them away! Just get out of this village, you heretic!"

Malim Esa, who was confused by the situation, remained silent seeing the situation.

Malim Esa : "What is going on, sir? What happened?" With his eyes fixed on the figure at the front of the group of people.

Village Head : "Look, Malim, I can't resist the people's desire to take you out of this village."

Malim Esa : "But why, sir? What did I do wrong?"

Village Head : "The community complains about the way you dress as a religious figure. They also often complain about your teachings which are different from the general public."

Listening to the statement certainly no longer has power, Malim Esa is unable to answer, because he knows very well that opinions can never be wrong. But what worries him is the way society can expel him as if the way of discussion can no longer be done.

Residents : "Never mind, just drag Malim Pesong! Throw him out!"

The impatient residents immediately dragged him and threw stones at Malim Esa's head to get him out of the village. Since that incident, Malim Esa no longer has a place to take shelter. This is the umpteenth time he has been evicted from the village where he lives.

Scene 2:

His full name is Malim Esa, a newcomer to a village. With the permission of Amang Leo - the Village Head, Malim Esa opened land for farming and lived on the hillside. At first, the residents welcomed him with open hearts. Moreover, he was often called a malim, a religious person. However, because of the dislike of some people in the village, his figure began to be isolated by the residents.

During the Friday sermon, Ustaz Tohir, who was the preacher, focused on someone in the front row with a different gaze.

Ustaz Tohir : "Facing Allah doesn't have to be in new clothes, but in the best and clean ones. Don't enter the mosque wearing a football uniform, ah..." with a satisfied face judging Malim Esa with his words.

(Malim Esa glanced at his clothes, his face turned red but he still tried to focus on listening to the sermon.)

Ustaz Tohir : "Come on, wear your football uniform, first team too. Yes, the congregation at the back was disturbed. Manalah solemnly prayed while imagining Maradona..."

with a cynical gaze directed at all corners of the mosque.

(Malim Esa felt that the gaze of the entire Friday prayer congregation was currently focused on his bright red shirt with the number 10 and the word Rooney written on it.)

After delivering his sermon and completing Friday prayers in congregation, Malim Esa immediately left the mosque with a bright red face.

Scene 3

Malim Esa is indeed often involved in debates with other religious figures such as Ustaz Tohir and Haji Sangkot. However, it seems to be the nature of Malim Esa as someone who will not be silent as long as what he thinks is right. Likewise, the debate that once occurred regarding sincerity in giving alms.

Malim Esa : "Sincerity is here," while feeling his chest.

Ustaz Tohir : "If you give alms with your right hand, it is forbidden with your left hand, you know," with a calm but condescending gaze.

Malim Esa : "Mmh..." a confused look appeared on his face.

Ustaz Tohir : "Hide the amount of money you put in the donation tube. People on your left and right can't know."

Malim Esa : "Isn't it true that the more it is covered up, the more people will pay attention to it? It could be *riya*!"

Ustaz Tohir : "Then what do you think is best?" he replied in a testing tone.

Malim Esa : "It's natural. No need to hide it too much. Don't show it off either. That's for the best."

Ustaz Tohir : "In the end, it's the same as what I said earlier. What is clear is that charity must increase over time. Today it's a thousand, tomorrow it must be two thousand."

Malim Esa : "Increasing alms is not about the amount, but its sincerity. Yesterday donating one thousand silver but lacking sincerity is worse than today giving five hundred silver with perfect sincerity."

Ustaz Tohir : "Malim, you know that I graduated from a religious school, right?"

Malim Esa : "In the end, in this world, will everything be returned to school matters? If everything is returned to school matters, of course it will be difficult to have more faith and piety," finally ending all conversations and rushing to continue his activities.

Discussions about religious school graduates always ended their debates.

Scene 4

Citizen sentiment reached its peak at the beginning of the month of Ramadan. All of this happened thanks to Nael's arrival to meet Haji Sangkot and the Village Head.

Nael : "Excuse me, Amang Leo," in a polite tone and with a seductive attitude towards the Village Head who was with Haji Sangkot.

Amang Leo : "Yes, please, Nael."

Nael : "It's like this Amang, I want permission to open my palm wine stall."

Amang Leo : "Hey, isn't it usually a village agreement to tolerate each other? It's not that we don't allow it, but it will certainly disrupt religious harmony in this village, Nael. Isn't it usually closed during Ramadan?"

Nael : "Initially that was the case, Amang, but because of Malim Esa's suggestion, there was no harm in trying to get Amang's response."

Haji Sangkot : "You Malim Pesong!" Haji Sangkot couldn't hold back his anger.

Amang Leo : "Be patient, Mr. Haji, we haven't heard Malim Esa's response to this. For that matter, we'll discuss it later after getting information from Malim Esa."

Nael : "Okay Amang, waiting for the good news," he said hopefully.

Scene 5

At the same time as emotions were increasing, that day after the Haji Sangkot tarawih, Malim Esa was before the Haji Sangkot and Ustaz Tohir in the mosque.

Haji Sangkot : "Malim knows why we don't immediately retire tonight?"

(with a confused face, Malim Esa tried to look in another direction to find the answer)

Ustaz Tohir : "Malim, since long ago, the Christian and Muslim residents in this village have been in harmony. Don't make a scene!"

Malim Esa : "What do you mean?"

Haji Sangkot : "What does Malim mean by telling Nael to open his palm wine shop, huh?"

Malim Esa : "I didn't tell you, Haji. I just told Nael, 'You're not wrong to open a stall'. That's all," in a calm tone but still haunted by confusion about the direction of this conversation.

Haji Sangkot : "E-eh, isn't that what you call ordering? Just so you know, in this village, we respect each other. Even though we have different beliefs, many of us are still related to them because of *clan ties*. They *hold a horja*, we attend. Conversely, we hold a party, we invite them. They may open a palm wine stall, but outside the fasting month. Well, that's what mutual respect means. But don't Malim advise them not to respect us who are fasting."

Malim Esa : "Sorry, Haji. We also have to respect those who are not fasting."

Ustaz Tohir : "How is that?"

Malim Esa : "Not because we are fasting, people who are not fasting cannot eat and drink openly."

Haji Sangkot : " *Mmh* ... How many times has Malim gone on the Hajj, I mean, have you ever gone on the Hajj?"

Ustaz Tohir : "Malim, if they are allowed to eat and drink as they please, it could disrupt the solemnity of fasting."

Malim Esa : "If it damages the value of fasting, that's our business. It's not their fault. Unless they force us to break our fast, that's a different story."

Haji Sangkot : "Ah, you are lost, Malim! Fasts even require palm wine stalls to be opened!"

Malim Esa : "Drinking palm wine for them is like drinking coffee, Haji. Palm wine is a friend to talk to, not to get drunk. Besides, if we respect those who are not fasting, we are

actually the ones who are more honored?"
Malim's tone began to rise.

(Hearing this answer, Haji Sangkot's emotions began to increase as he threw his turban at Malim Esa.)

Haji Sangkot : "You are a disaster in this village! Get out! Your feet are forbidden to set foot in this mosque! Never enter here again!"

(Ustaz Tohir, who was also emotional, got up from his seat and hit Malim Esa's nose)

Ustaz Tohir : "I expected that he would continue to defend himself, it would be better to just drag him out of this mosque."

Epilogue:

Malim Esa's departure was followed by insults and howls of anger from people who did not agree with his answer. Since this incident, Malim Esa and the community who initially supported his treatment, have begun to become silent. Because this incident has poisoned all levels of society without exception. Now Malim Esa is no longer allowed to carry out religious activities, including teaching other people about religion. Even so, he is still referred to as Malim. But by that time, he had already found a nickname that would stick with him, Pesong (Crazy). Yes, this is the end, Sang Malim Pesong.

Activity 1

Based on the Drama Script, classify the script and answer the following exercises.

1. Drama Title :
2. Source (Short Story) :
3. Characters :
 - 1) ...
 - 2) ...
 - 3) etc.

4. Drama Text Structure

| STRUCTURE OF DRAMA TEXT | DIALOGUE QUOTE |
|-------------------------|----------------|
| 1) Prologue | |
| 2) Orientation | |
| 3) Complications | |
| 4) Resolution | |
| 5) Epilogue | |

Activity 2

1. In groups, create a drama script that comes from one of the short stories . The drama script created comes from the imagination of each group . Also pay attention to the structure and language rules .
2. Together, ask for responses and suggestions from other groups about the drama script, especially regarding the appeal of the story, the originality of the theme, the completeness of the structure, and the accuracy of the language rules .

| RESPONSE ASPECT | RESPONSE CONTENT |
|--|------------------|
| The Attraction of the Story | |
| Theme Originality | |
| Structural Completeness | |
| Accuracy According to Linguistic Rules | |

The adjustment to become good teaching materials is also adjusted to the validation objectives and instruments that have been agreed upon with experts. The adjustment of the resulting instruments is then adjusted by researchers and material experts with learning materials according to KI, KD, learning objectives, and activities that can be carried out in the learning process. The following is the validation instrument of material experts before adjusting the drama script as teaching material for drama texts for grade 8 junior high school.

Table 4.1. Expert Validation of Teaching Materials Before Revision

| No. | Indikator | V. 1 | V. 2 | Hasil Akhir |
|-----|--|------|------|-------------|
| 1 | Completeness of drama text material | 4 | 4 | 8 |
| 2 | The breadth of drama text material | 5 | 4 | 9 |
| 3 | Accuracy of material with the development of science | 4 | 4 | 8 |
| 4 | Accuracy of drama scripts with learning objectives | 5 | 4 | 9 |
| 5 | Compliance teaching materials with material | 4 | 5 | 9 |
| 6 | Accuracy of bibliographic references | 4 | 5 | 9 |
| 7 | The flow of material follows the flow of thinking from simple to complex. | 4 | 5 | 9 |
| 8 | Encourage students' curiosity | 4 | 5 | 9 |
| 9 | Systematics presentation teaching materials | 4 | 5 | 9 |
| 10 | Sequence of concept presentation | 4 | 4 | 8 |
| 11 | Student involvement | 4 | 5 | 9 |
| 12 | Student-centered | 4 | 5 | 9 |
| 13 | Stimulate students' ability to solve problems through the teaching materials presented | 4 | 5 | 9 |
| 14 | Compliance question exercise | 5 | 5 | 10 |
| 15 | Involvement drama text in every question exercise | 5 | 5 | 10 |
| 16 | Effectiveness of sentences | 4 | 4 | 8 |
| 17 | Message readability | 4 | 4 | 8 |
| 18 | Accuracy of language use | 5 | 5 | 10 |
| 19 | Stimulate motivation student | 4 | 5 | 9 |
| 20 | Stimulate ability think critical student | 4 | 4 | 8 |
| | Amount | 85 | 92 | 177 |
| | Percentage/Validator | 85% | 92% | 89% |

Based on the validation results by material experts, Dr. Muharrina Harahap, M.Hum as validator 1 and Arianto, S.Pd., M.Hum. as validator 2. in table 4.1. from the validator's assessment it is known that the final percentage of the teaching materials is 83% and 80% before making revisions. In the process of testing the feasibility of the material, the researcher also

received suggestions from material experts. Suggestions and improvements from material experts are: 1) Completing teaching materials with linguistic characteristics in writing drama; 2) Completing the presentation of the concept of explaining the transfer of vehicles more systematically and completely; and 3) adding learning objectives.

Discussions on the distribution of these materials and concepts to Indonesian language

subject teachers were also carried out in order to achieve the objectives of this study. Specifically in this study, the study was conducted at SMP Negeri 3 Percut Sei Tuan. The application of learning in class and discussions on the use of these teaching materials then received good responses from the teachers. The results of the discussion are explained in the following response table.

Table 4.2. Teacher Responses

| No. | Indicators | Response | |
|-----|---|----------|----|
| | | Yes | No |
| 1 | The material presented is appropriate | √ | |
| 2 | The material discussed is quite broad | √ | |
| 3 | The material presented in the teaching material broadens understanding | √ | |
| 4 | The drama script is in accordance with the learning objectives | √ | |
| 5 | The teaching material is in accordance with the drama text material | √ | |
| 6 | The drama script is in accordance with the short story that was adapted | √ | |
| 7 | The flow of the material starts from simple to complex | √ | |
| 8 | The teaching material encourages students' curiosity | √ | |
| 9 | The systematic presentation of the teaching material is good | √ | |
| 10 | The concept of the teaching material is clear | √ | |
| 11 | The teaching material involves students to be active | √ | |
| 12 | The teaching material is student-centered | √ | |
| 13 | The teaching material stimulates students' ability to solve problems | √ | |
| 14 | The practice questions presented are in accordance with the teaching material presented | √ | |
| 15 | The teaching material places the drama text into each practice question | √ | |
| 16 | The sentences used are easy to understand | √ | |
| 17 | The message conveyed in the teaching material is conveyed well | √ | |
| 18 | The language in the drama script is in accordance with linguistic rules | √ | |
| 19 | The teaching material stimulates student motivation | √ | |
| 20 | The teaching material stimulates students' critical thinking skills | √ | |

Based on the table, it is explained that in the discussion conducted with several Indonesian language teachers at the research location, the teaching materials presented were concluded as one of the good alternatives to be able to improve students' understanding in accordance with the expected learning objectives. Dra. Ratna Linda as one of the school teachers also provided her support for the implementation of this research.

She was then motivated to be able to apply the transfer of media in the next drama text learning.

CONCLUSION

The processes of transferring media from short stories to drama scripts will go through stages such as: 1) Understanding the Intrinsic Elements of Short Stories; 2) Classifying Parts of Short Stories into Scenes; 3) Writing Drama

Scripts; 4) Classifying Changes that Occur in the Media Transfer Process; and 5) The Process of Adjusting the Results of the Media Transfer as Teaching Materials.

In the process of adjusting drama scripts that have been translated into teaching materials, it begins with validation from material experts on the teaching materials created. The next important process is adjusting the teaching materials through discussions with teachers and educational units.

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