

## TRANSFORMATION OF THE SHORT STORY BLOKENG BY AHMAD TOHARI INTO A DRAMA PERFORMANCE AND ITS IMPLICATIONS FOR DRAMA APPRECIATION LECTURES

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Article Info	Abstract
<b>Article History</b> Received: November 2023 Revised: December 2023 Published: January 2024	<i>Transformation occurs when one type of art is replaced by another. Literary works can not only be translated, or transmitted from one language of work to another, but can also be translated into other forms of art. This research aims to describe the transformation of the short story Blokeng by Ahmad Tohari into a drama performance. The theory used is Rifaterre and Pradotokusumo's transformation theory. This research method is descriptive qualitative. The research results show that there are two transformation processes that occur. First, five data were found in the form of expansion or additions to the plot and characters of the short story Blokeng by Ahmad Tohari in drama performances. Second, two modified data were found from the short story Blokeng by Ahmad Tohari for drama performances. Third, there are seven things from the research results regarding the transformation of short stories into drama performances that can be applied to the Drama Appreciation course. The creation of an adapted drama performance as a form of change in a literary work may result in several differences from the work that is the reference. Thus, in the process of adapting a literary work into a drama performance, one should still pay attention to the meaning of the story, so that the audience still gets a thorough understanding of the essence of the literary work when the transformation process occurs from what was originally a textual media then converted into an audio-visual media. or vice versa. Theoretically, this research contributes to providing knowledge to readers about the transformation of the short story Blokeng by Ahmad tohari into the drama performance. Furthermore, it is hoped that teaching materials will be produced that is useful for the Drama Appreciation course.</i>
<b>Keywords</b> Transformation; Short story; Drama performance; Indonesian Drama; Appreciation course;	
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### INTRODUCTION

Through the study of various human behaviors, literature creates a picture of reality. Therefore, any allusion in a literary work can be related to events in real life (Abrams, 2016). According to Teeuw (2013) literary works are also considered social documents. Ardianto (2014) stated that all creative works, both literary and artistic, originate from previous works and cannot be considered completely original. Several works of Indonesian literature have been translated into other languages, rewritten from other points of view by other authors, presented as folk tales or legends, often staged by traditional and contemporary theater groups, and transcribed into scripts or manuscripts. Damono (2018) explains that the study of vehicle transfer carries a multidimensional perspective in understanding forms undergoing transformation due to intermediality. This opens up the possibility for vehicle transfer studies to become a kind of "third way" as well as bridging cultural studies and aesthetic studies, which often seem to be in conflict. The study of vehicle transfer can still be a critical arena for

discussing how ideologies penetrate forms, especially in intermedial situations when one form undergoes transformation into another form, or when a form is internally awakened by multimodality.

The transformation actually began when Goethe's text was translated into English by Anna Swanwick, and continued when it was translated into Indonesian by R.S. Hartono. Next, said Riffandi, "The third stage, the longest and most difficult, was adapting the Egmont story to the Indonesian context" (Damono, 2018, p. 149). An important case that also needs to be discussed is the performance of War Horse by Bandung Theater Studies led by Suyatna Anirun (Riffandi, 2012). The text on which the performance is based is Goethe's work, Egmont 1788. It is important to reveal the implementation process to explain how a completely foreign text is attempted to be translated into a situation that is expected to suit the time and audience. The original manuscript was written in German, which was later translated into English. Riffandi labels this performance as transformation, 'a change in one thing or situation' (Damono, 2018).

An important transformation takes place when the script is translated into performance. The transformation at this stage concerns the medium of expression, namely from written language to the demonstration of human behavior in space, time and the material context that surrounds it (Damono, 2018, p. 150). The ideas expressed in written language in the performance are transferred to the human body of the characters specified in the text. Thus, everything on the stage becomes part of the transformation effort: the performer's body, equipment, music, and speech. According to Damono (2018), in several performances in 1982 in Bandung and Jakarta, the performance of the War Horse by Bandung Theater Studies led by Suyatna Anirun, what was experienced by very experienced theater groups in Bandung was more or less the main problem for most theater groups. The problem that arises: maintaining the 'original' or adapting it.

According to Shapira's (2022) assessment, the narrative of a drama performance is a prime example of a historical work produced in response to an individual's experience. Drama performances have the unique property of moving between vehicles because they have to interact with the audience directly at the same time and place. Whatever the "message" of the play (whether original or modified), it must be adapted to the audience's stage, which is its new platform. Instead of using short stories that describe the storyline using words, phrases, clauses, and sentences, drama performances use audiovisual content.

Many admirers of short stories are stories that are skillfully told. When a literary short story effectively captures the reader's interest, it becomes a transformed work. It is similar to the short story Layonsari by Kadek Sonia Piscayanti from the collection Women Without a Name which was adapted for theater in 2016. Because of its popularity, this book can only be read in libraries and can no longer be bought because it has sold out on the market. 439 viewers of the YouTube performance based on the short story were successful. Several short stories that have been transformed into drama performances, films or drama scripts and have been researched include the text of Kidung Sudamala for the theater performance of Kidung Sudamala (Andini, 2022). The short story Madre by Dewi Lestari to the film Madre by director Beni Setiawan (Efendi, R., Hayati, Y., & Zulfadhli, 2017). Jamarun folklore to the Light Through the Night performance (Mujtaba, 2019). The short story Goyang Penasaran by Intan Paramadhita into a drama performance (Septiari, 2021). And the short story Above the Sajadah of Love by Habiburrahman became a stage drama script (Watni, 2014).

The short story Blokeng by Ahmad Tohari is very popular with art lovers. The short stories published in the Karyamin Smile Short Story Collection book have been produced 11 times, meaning the book has reached its 11th printing. This 11th printing was published by PT Gramedia, Jakarta in 2019. The first printing of the book was published in 1989. This means that for 30 years Blokeng short stories have continued to be in demand by the public. The large

number of enthusiasts attracted the attention of writers to transform this work into a drama script so that it could later be staged. Agustav Triono is a writer who transformed the short story *Blokeng* into a drama script. The manuscript was finally transformed into a drama performance by several theater actors, one of which was by a theater group called *Arundaya* from the Department of Indonesian Language and Literature Education, Muhammadiyah University of Malang in 2017. The performance was uploaded to the YouTube channel "*Arundaya Channel*" and was watched by 1,701 audiences. .

The short story *Blokeng* tells the story of a mentally disturbed woman living in an old hut next to a pile of rubbish under a bridge. This woman named *Blokeng* is reportedly pregnant without anyone knowing who the baby's father is. Village residents, especially men, did not want to admit it and were afraid of being accused of impregnating a crazy woman. They did everything they could to avoid being accused by *Blokeng*. Until finally it was the village head who had good intentions to raise the *Blokeng* children so they could have a decent life (Tohari, 2019, pp. 33–37).

As said at the beginning, transformation theory is the theory applied in this research. One example of change resulting from a change in media is rearranging, adding, or eliminating parts of a previous work to create a new work (Raden, A. Z. M., 2019). Because newly created work will always be modified according to needs. The word "hypogram" and the transformation results are both included in this transformation process (Riffaterre in Endraswara, 2013). Older innovations known as hypograms serve as parents or models for newer innovations. Although the author's innovations in new media are reflected in transformational works, these works are the result of transformation or movement of vehicles. These structural changes are the result of intrinsic and external factors. Kusnaini, S.H., and Pujiastuti (2021), argue that transformation studies cannot ignore the elements inherent in the workforce. The two works have different stories and settings (Ramadhanti & Yanda, 2018). This space shows how hypogrammatic to transformational works are in a state of transition. The most obvious change in the transformation process is the addition or removal of intrinsic components. We conclude that, in accordance with Riffaterre, transformations take the form of hypogram expansion or addition, subtraction, conversion, or reversal (Sarief et al., 2021). To support this view, Pradotokusumo in Harini (2015) introduces two types of transformation processes: modification and quotation or reduction.

The problems in this research are: (1) What is the form of transformation from the short story *Blokeng* by Ahmad Toharid to a drama performance? (2) How are research results used in drama appreciation lectures? This research was conducted with the aim of further analyzing the problem representation in the hope of contributing to other research with similar topics or sources or related to this research, taking into account that most research analyzes the transfer of novels to films or what is called *ecranization*, whereas this research analyzing the transformation of short stories into drama performances. Such as research by Setiawati (2017) entitled "*Alih Wahana Novel Supernova Karya Dewi Lestari menjadi Film Supernova Karya Rizal Mantovani Kajian Model Pamusuk Eneste*". The focus of this research is to examine the form of intertextual relationships between the novel and the film *Supernova* and the process of translating the novel into the film *Supernova*.

## **RESEARCH METHOD**

### **Research Design**

Sugiyono (2015) believes that research techniques are simply efforts or procedures used in science to collect data for certain uses and purposes. Literary studies, like research in other fields, are based on a systematic methodology. The approach is also classified as a descriptive methodology because literary research is often descriptive (Siswantoro, 2011, p. 56). This

research uses qualitative descriptive techniques because the data collected and analyzed are more qualitative in nature. A qualitative approach is defined by Bogdan and Taylor Moleong (2007) as a research methodology that produces descriptive data in the form of written or spoken words from people and observed behavior, according to Sugiyono (2013, pp. 7–8). This method is also called an artistic method because the research process is more artistic (less patterned), and is known as an interpretive method because research findings are more focused on interpreting data collected in the field.

Sentences indicating the relevance of the topic and data content are created from the data obtained. To highlight important details or information in the short story that are relevant to the research, the author read, among other things, short stories and drama scripts as part of the data collection process. Notes from short stories are contained in short story collection books in the form of narratives, words, or sentences that describe how the short story was transformed into a drama performance. After the data collected from notes made from manuscripts and short stories are categorized according to research objectives, Rifattere and Pradotokusumo's transformation theory will be used to evaluate the changes found in these terms.

Because this research will further compare the results of fact checking on the two works, this research uses an intertextuality approach. Intertextuality is the relationship between a text and a text that precedes it (hypotext) which is used as a basis, but which is revised and improved in the form of parody, satire, development or translation (Damon, 2018, p. 204). Ratih said that Teeuw proved that the principle of intertextuality (hereinafter referred to as the intertextual approach) could be applied effectively to Indonesian literary works. For example, *Modern Indonesian Poems* by Amir Hamzah (Pujangga Baru) and poems by Chairil Anwar (Angkatan '45) such as "Berdiri Aku" with "Senja di Pelabuhan Kecil" (Ratih et al., 2003, p. 126)

### **Research Subject**

The study topic with the data obtained is connected to the data source. Novels, novels, short stories, drama and poetry are the themes of literary studies (Siswantoro, 2011, p. 72). The data for this research are words, clauses, phrases, sentences and paragraphs which describe the transformation of the Blokeng short story into a drama performance. The first data source in this research is the text of the short story Blokeng by Ahmad Tohari. This short story is in the short story collection book entitled *Karyamin's Smile*, written by Ahmad Tohari. This book was published by PT Gramedia, Jakarta, in 2019. The second data source in this research is a video of the Blokeng drama performance by a theater group called Arundaya from the Department of Indonesian Language and Literature Education, Muhammadiyah University of Malang in 2017. The performance was uploaded to the YouTube channel "Arundaya Channel" and has been watched by 1,701 viewers (Channel, 2017).

### **Research Instruments**

In literary research, the researcher assumes a pivotal role as the primary instrument, employing a data collection format to facilitate the investigation. The researcher's engagement is integral to the comprehension and evaluation of the transformation of literary works, exemplified in the study's focus on the Blokeng short story evolving into a dramatic performance. This immersive involvement encompasses activities such as reading, viewing, note-taking, understanding, appreciation, and identification of narrative metamorphoses. Siswantoro (2011) posits that the researcher's role as an instrument is intrinsically linked to the distinctive characteristics of literary research, which predominantly directs its attention towards textual analysis rather than the examination of a cohort subject to specific interventions. The data acquisition process unfolds organically within the realm of text, adhering to predefined parameters or criteria, such as those delineated by structural elements, including language style, rhyme, rhythm, imagery, assonance, and alliteration. This methodological approach

underscores the inherent nature of literary research, which precludes the application of conventional evaluative measures such as tests, observations, or interviews. Consequently, the authenticity and quality of the obtained data rely singularly upon the researcher functioning as the instrument. This underscores the unique nature of literary research, wherein the researcher's interpretative skills, perceptiveness, and analytical acumen become paramount in elucidating the intricacies of the subject matter.

### Data Analysis

The data analysis technique employed in this study encompasses a systematic sequence of steps aimed at comprehensively exploring the transformation of the short story "Blokeng" by Ahmad Tohari into a dramatic performance. Firstly, a dual-stage inventory process is initiated, involving (1a) the reading of the short story and the observation of the corresponding drama performance. Subsequently, in stage (1b), the emphasis is on understanding, identifying, and meticulously recording sequential events within the narrative. This initial step ensures a thorough and structured compilation of data. The second step involves the classification of data, with a specific focus on elements pertinent to the research problem—the transformation of the "Blokeng" short story into a dramatic presentation. This categorization facilitates a nuanced examination of key aspects related to the narrative evolution. Following data classification, the third step necessitates a detailed description and discussion of the similarities and differences discerned between the "Blokeng" short story and its corresponding dramatic rendition. This comparative analysis serves to illuminate the nuances of the transformation process, shedding light on aspects of fidelity, interpretation, and creative adaptation. The final step involves the interpretation of data emanating from the comprehensive analysis of the short story's transformation into a dramatic performance. This interpretive phase delves into the underlying implications, artistic choices, and thematic resonances that emerge from the dynamic interplay between the literary narrative and its theatrical interpretation. In essence, these analytical steps collectively contribute to a rigorous exploration of the intricate process of transforming literary works into performance art, fostering a deeper understanding of the narrative evolution undertaken in the context of the "Blokeng" short story.

## RESEARCH FINDINGS AND DISCUSSION

### Research Findings

The findings of this research show that there is an expansion or addition to the plot of five acts, the addition of five characters. Next, there are two plot modifications. The results of these findings will be presented as follows.

Table 1  
Penambahan (Ekspansi) Cerpen Blokeng ke Pementasan Drama

No.	Flow Expansion	Screenshot Proof
1.	Mrs Carik told Blokeng that the Regent had come to inspect the village so Blokeng had to move first.	 <p><i>“Bu Carik: Saya sedang menjalankan tugas dari Pak Lurah Hadi. Besok mau ada rombongan Bupati mau meninjau desa kita. Nah, Pak Lurah khawatir kalau Bupati juga</i></p>

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lewat sini makanya saya disuruh Pak Lurah untuk membujuk Blokeng supaya minggir dulu sebentar. Gubuk dan sampah-sampah ini harus dibersihkan” (Arundaya, 2017, menit ke 4:25).

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2. Blokeng said Parmin once peeked at him taking a shower.



“Blokeng: *Loh Bu Carik, ini Parmin toh?*”  
 “Bu Carik: *Kok kamu tahu itu Parmin?*”  
 “Blokeng: *loh dia sering ngintipi aku kalau aku lagi mandi di kali loh.*”  
 (Arundaya, 2017, menit ke 6:38).

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3. A resident came to Parmin that he had stolen gold.



“*Saya abis dijambret, bu, dompet perhiasan semuanya diambil kang huhuhu.*” (Arundaya, 2017, menit ke 8:40).

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4. Two wives complained to Mrs. Carik that their husbands were accused of impregnating Blokeng.



“*Masa suami saya dituduh menghamili blokeng, iya suami saya juga bu.*” (Arundaya, 2017, menit ke 9:52).

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5. There was an argument between Sarmin and Karsun, who accused each other of impregnating Blokeng.



“Karsun: *Oh, jadi kamu menuduhku Ya?*  
 Parmin: *Loh siapa yang menuduh? kok kang Karsun tersinggung? Kalau tidak merasa ya tidak usah tersinggung.*”

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*Karsun: Cocotmu itu lho dijaga , Min! Kamu pikir saya sudah gila apa? metengi*  
(Arundaya, 2017, menit ke 18:10)

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Based on table 1 above, it is known that there are five short story acts that undergo a transformation process in the form of adding plot to the drama performance. The first data is the scene when the character Mrs. Carik comes to Blokeng's hut to persuade him to evacuate temporarily because of the regent's inspection. The second data is the addition of a story in the form of a dialogue between the Blokeng character and Mrs. Carik about Blokeng knowing about Parmin. The third data is in the form of additional stories about a resident who claimed to have experienced theft of valuables. The fourth data shows that there was an additional story in the drama performance when two residents came to complain that their husbands were accused of impregnating Blokeng. The fifth data shows additional dialogue regarding an argument between two men.

Table 2  
Addition (Expansion) Character of Blokeng Short Stories to Drama Performances

No.	Character Expansion
1.	Mrs Carik
2.	Karsun
3.	Three Civilian

Based on table 2 above, it can be seen that there are additional characters who play a role in the Blokeng drama performance. There are three additional characters in the drama performance, namely Mrs. Carik, a young man named Karsun, and three female residents. The total number of characters added is five people.

Table 3  
Modification of the Blokeng short story into a drama performance

No.	Blokeng Short Stories	Blokeng Drama Performance
1.	Hansip asked Blokeng who got her pregnant.	Mrs. Carik asked Blokeng who got her pregnant.
		
	<p><i>“Dulu ketika Blokeng baru diketahui hamil empat bulan ada seorang hansip yang bertanya kepadanya, siapa ayah si jabang bayi.”</i> (Tohari, 2019, p. 34)</p>	<p><i>“ Bu Carik: maaf yo sebelumnya, sebenarnya siapa yang menghamilimu?”</i> (Channel, 2017, pt. minute 11:45)</p>
2.	The village head gathered men in the village to make an announcement.	The village head made an announcement when all the residents came to the Blokeng hut to move it while the hut was cleaned.

“Semua laki-laki di kampungku disuruhnya berkumpul.” (Tohari, 2019, p. 36)



“Saudara-saudara malam ini kita telah mengangkat bayinya Blokeng ke tempat yang lebih layak. apapun bantuan kalian saya mengucapkan terima kasih.” (Saluran, 2017, menit 31:58)

Based on table 3 above, it can be seen that there are two acts that underwent modifications from the short story to the drama performance due to the transformation process of the Blokeng short story into the drama performance. The first is that while the story in the short story shows that a hansip asked questions regarding the man who impregnated the blockeng, the story in the drama performance shows that Mrs. Carik was the first person to ask this question. Second, in the short story it shows that the village head only makes an announcement to the men, but in the drama performance, the village head makes the announcement to the entire village population.

## Discussion

Based on the results of the research findings above, further explanations and examples of how these findings can be concluded will be included. This research includes quotes and explanations of why or how the transformation of short stories into drama performances occurred. This explanation will be presented as follows.

### *Penambahan (Ekspansi) Cerpen Blokeng ke Pementasan Drama*

Based on table (1), it can be seen that there were additional plots and additional characters in the Blokeng short story when it was transformed into a drama performance. There are five plot acts added from the short story to the drama performance. Then there are four characters added from the short story to the drama performance. Based on table (1), data (1), there is an additional plot when Mrs. Carik comes to the shabby hut where Blokeng lives to inform Blokeng to move to another place first because the Regent will come to the village to inspect the environment. The huts will be cleaned because the villagers are worried that Blokeng's shabby huts will become a problem in the future. This plot is not found in the short story but is added to the drama performance. Andini (2022) said that plot expansion is the expansion or addition of story plot elements in the transformed work. This means that the added plot was not previously in the hypogram, but later appeared in the new work. In line with that, Eneste (1991, p. 64) states that a director has certain reasons for making additions in his film because the additions are important from a filmic point of view.

The finding is confirmed by research conducted by Harini (2015) “Transformasi Novel Dongeng “Nini Anteh” Karya A.S. Kesuma Untuk Menampilkan Opera Van Java Episode “Nyai Anteh Penjaga Bulan”, research conducted by Mujtaba (2019) title “Transformasi Cerita Rakyat Jamarun Menjadi Lakonan “The Light Within A Night”. Based on Harini's research findings, reduction, change, conversion and expansion were found. Because the OVJ storyline is simpler than the novel storyline, the expansion is not visible through characters, places or storylines. Furthermore, Mutjaba's research revealed growth and conversion. In CMM shows, conversion does not occur at the storyline or character level. Actually, the characters and storyline in CMM are more complicated than the Jamarun mythology. This research is different

from previous studies in general. The emphasis of this research is on where the differences lie. Textbooks and novels are modified by previous research. Meanwhile, this research focuses on how short stories are transformed into theater productions. This expansion of data flow (1) is proven by the following quotation from the transcript of the drama *Blokeng*.

(1)“*Bu Carik: Saya sedang menjalankan tugas dari Pak Lurah Hadi. Besok mau ada rombongan Bupati mau meninjau desa kita. Nah, Pak Lurah khawatir kalau Bupati juga lewat sini makanya saya disuruh Pak Lurah untuk membujuk Blokeng supaya minggir dulu sebentar. Gubuk dan sampah-sampah ini harus dibersihkan*” (Arundaya, 2017, menit ke 4:25).

Table (1), data (2) relate to the dialogue between *Blokeng* and Mrs. Carik who said that she knew Parmin because Parmin had peeked at her while bathing. This dialogue between *Blokeng* and Mrs. Carik is not in the novel but appears in the drama performance. In the short story, the character *Blokeng* is described as a crazy woman who is difficult to communicate with, the only word that often comes out of her mouth is "Mbh". However, in the drama performance, the *Blokeng* character has several dialogues with longer sentences. The results of this research are in line with the results of research by Dhyaningrum and Pasarina (2020) entitled “Transformasi Cerita Rakyat ke dalam Naskah Lakon Berbahasa Inggris dalam Pembelajaran Drama”. His research shows that in the transformation of the Banyumas folk tales *Babad Pasir Luhur* and *Djaka Mruyung* into an English play script, there are changes in terms of characters and characters, plot, setting and conflict. This is so that folk tales can be presented to the audience with a more modern and refreshing nuance.

This is proven by the following quote from the transcript of the *Blokeng* drama performance.

(2)“*Blokeng: Loh Bu Carik, ini Parmin toh?*”  
 “*Bu Carik: Kok kamu tahu itu Parmin?*”  
 “*Blokeng: loh dia sering ngintipi aku kalau aku lagi mandi di kali loh.*”  
 (Arundaya, 2017, menit ke 6:38).

Table (1), data (3) relates to the addition of the storyline when Parmin and Mrs. Carik finish asking *Blokeng* who got her pregnant. Suddenly a resident came in panic saying that he had just been mugged in a dark alley, his wallet and jewelry had been taken by the thief. The following is proof of the transcript of the *Blokeng* drama performance.

(3)“*Saya abis dijambret, bu, dompet perhiasan semuanya diambil kang huhuhu.*” (Arundaya, 2017, menit ke 8:40).

Based on table (1), data (4) and (5), there is an additional plot when Mrs. Carik and Parmin are talking about *Blokeng* and Parmin and Karsun's quarrel. It started with the arrival of two residents who admitted that their husband was accused of impregnating *Blokeng* to Mrs. Carik and Parmin who were on their way to *Blokeng*'s hut to find out information about the father of the child she was carrying. Then followed by a scene of Parmin and Karsun talking at the patrol post. They talked about things that were currently troubling residents, especially men. The man who impregnated *Blokeng* was characterized by carrying a flashlight and wearing flip-flops when he came to *Blokeng*. All the men in the village suddenly stopped wearing flashlights and flip-flops for fear of being accused of impregnating *Blokeng*. The conversation ended in mutual accusations between Parmin and Karsun. The quarrel scene was expanded in the drama performance. In the short story, it is only narrated that there were accusations that occurred in the village, but in the drama performance, these accusations were expanded to include quite a long argument between the two Hansip. This is in accordance with the theory according to Riffaterre (1978, p. 48) that expansion is the expansion or development of a previously existing

form into a more complex form. The addition of stories to literary works as a result of transformation also occurred in research by Mujtaba and Dian Hartati (2019) entitled "Transformasi Cerita Rakyat Jamarun Ke Pertunjukan "Cahaya Memintas Malam/the Light Within a Night." The results of Mutjaba and Dian's research show that there is an expansion of the Jamarun folklore into the CMM performance which can be seen through the development of the plot, characters and setting. The development of the plot is marked by the emergence of new scenes. The following is evidence from the transcript of the Blokeng drama performance.

(4) "Masa suami saya dituduh menghamili blokeng, iya suami saya juga bu." (Arundaya, 2017, menit ke 9:52).

(5) "Karsun: Oh, jadi kamu menuduhku Ya?"

*Parmin: Loh siapa yang menuduh? kok kang Karsun tersinggung? Kalau tidak merasa ya tidak usah tersinggung.*

*Karsun: Cocotmu itu lho dijaga, Min! Kamu pikir saya sudah gila apa? metengi Blokeng? saya itu sudah punya istri. Apa barangkali kamu yang mbuntingi Blokeng? makanya kamu tidak bawa senter mbok dituduh. iya mbok?*

*Parmin: Enak saja nuduh-nuduh! Meskipun saya bujang lapuk, saya waras. Ora kolu sama Blokeng." (Arundaya, 2017, menit ke 18:10).*

Furthermore, based on table (2) data (1) to (3) it is known that there is an expansion of five characters, namely: Mrs. Carik; Karsun; ; and three residents. The addition of the character Mrs. Carik to the performance is quite extensive, because Mrs. Carik is the one who appears most often in drama performances. The addition of Karsun's character is in line with the additional plot regarding his argument with Parmin at the patrol post. This is proven by the dialogue with these characters.

(1) "hayuuu....Bu Carik lagi ngapa?" (Arundaya, 2017, menit ke 3:34).

(2) "Loh siapa yang menuduh? kok kang Karsun tersinggung? Kalau tidak merasa ya tidak usah tersinggung." (Arundaya, 2017, menit ke 18:30).

(3) "Masa suami saya dituduh menghamili blokeng, iya suami saya juga bu." (Arundaya, 2017, menit ke 9:52)

#### *Modifikasi Cerpen Blokeng Karya Ahmad Tohari ke Pementasan Drama*

Based on table 3, it can be seen that two data were found that showed a modification from the Blokeng short story to the drama performance. In table (3) data (1) it can be seen that in the short story it is told when a guard officer is asking Blokeng questions about the father of the child she is carrying. The plot is modified by the drama staging director. In the drama performance, the characters who ask Blokeng questions are Mrs. Carik and Parmin. Furthermore, table (3) data (2) shows that there was a modification when the village head wanted to gather the men to make an announcement that he wanted to take responsibility and recognize the Blokeng children as his own so that there would be no commotion in the village. This was modified by the director of the drama performance. During the drama performance, "both men and women. Berikut adalah bukti kutipan dari cerpen dan pementasan drama.

Data (1)

Short Story Blokeng

"Dulu ketika Blokeng baru diketahui hamil empat bulan ada seorang hansip yang bertanya kepadanya, siapa ayah si jabang bayi." (Tohari, 2019, p. 34)

Drama Performance Blokeng

" Bu Carik: maaf yo sebelumnya, sebenarnya siapa yang menghamilimu?" (Channel, 2017, l. minute 11:45)

Data (2)

Short Story Blokeng

“Semua laki-laki di kampungku disuruhnya berkumpul.” (Tohari, 2019, hal.36)

Drama Performance Blokeng

“ Saudara-saudara malam ini kita telah mengangkat bayinya Blokeng ke tempat yang lebih layak. apapun bantuan kalian saya mengucapkan terima kasih.”(Channel, 2017, 1. minute 31:58)

This is in accordance with the theory by Napiah in Rokhani and Haryanto (2020) that in general, adjustments or changes can apply to other thoughts, plots or styles built into the work. Previous research that examined transformation also found plot modifications in the works studied, one of which was research by Harini (2015) entitled *Transformasi Novel Dongeng “Nini Anteh” Karya a.S. Kesuma Ke Tayangan Opera Van Java Episode “Nyai Anteh Penjaga Bulan.”* The results of the research show that there are recurring patterns in the novel, and there is the same pattern in the story of obtaining a position as a lady-in-waiting (for Dadap and Anteh) and as a retainer (Doni). The Blokeng drama performance is an absorption of the short story Blokeng by Ahmad Tohari because the meaning of the drama performance can be fully understood in relation to the short story as a hypogram. Drama performances are relatively easy to convey messages because they can be seen and heard by the audience. Just by showing a smile on the character, it can be concluded that the character is in a happy mood. In short stories, to symbolize something, you have to use words or long sentences to support it. In a drama stage, it takes time to convey everything that you want to convey, whereas in a short story it takes several pages to convey the author's intentions and goals (Efendi, R., Hayati, Y., & Zulfadhli, 2017).

#### *Implikasi Transformasi Cerpen Blokeng dalam Mata Kuliah Apresiasi Drama Indonesia*

Studying literary works can help students gain insight into literature, have the ability to appreciate literature, have a positive attitude towards literature, and can improve their acting skills through a play (Marantika, 2014). Drama as a multidisciplinary art form offers a unique perspective on understanding society and culture. The use of research results in Drama Appreciation courses also opens up opportunities to debate social, cultural and historical aspects that can be revealed through drama. This can help students see drama as a mirror of society and a marker of social development. The use of research in drama learning helps students to link theory with practice. It helps strengthen theoretical understanding by presenting real-world examples and practical applications in the world of performing arts. Thus, integrating research results in the Drama Appreciation course helps students deepen their appreciation of the creativity, expression and complexity of dramatic art. Using research results as teaching materials can enable active learning and practical experience. Students can engage in discussion, analysis and direct understanding of the performing arts works they study. This can help them develop critical skills and a deeper appreciation of dramatic arts. Teaching materials are a set of subject matter that refers to the curriculum that is used (in this case the lecture syllabus, subject syllabus, and/or training subject syllabus depending on the type of education provided) in order to achieve predetermined basic competence and competence standards (Yuberti, 2014, p. 186).

In literary appreciation, especially drama, it is an activity of studying the elements contained in a drama by experiencing it with all your heart and mind. As explained by Endraswara (2011) that, drama appreciation, is an effort to understand drama from various sides. Appreciation means responding to the drama. To respond, you have to be able to enter, fully appreciate the drama. The aim of drama appreciation should refer to four learning

concepts, namely; 1) learning drama is coaching, increasing the ability to appreciate drama, not a process of forming mastery of knowledge about drama, 2) learning drama appreciation is carried out by providing the widest possible opportunity for students to interact directly in creating situations that encourage students to benefit from drama, 3) teachers should stimulate the creation of situations where students gain pleasure and benefits from drama themselves, 4) prevent students from mechanical processes, such as being trapped in the activity of memorizing dialogue. The most important thing is how students gain inner satisfaction in performing dramatic arts and ultimately recognize, understand, appreciate, assess and appreciate drama as a literary work (Astiti, 2021).

## CONCLUSION

Based on the results of the research and discussion, the following can be concluded. First, five data were found in the form of expansion or addition of the plot and five characters from the short story *Blokeng* by Ahmad Tohari to the drama performance. Two modified data were found from the short story *Blokeng* by Ahmad Tohari for drama performances. Second, the implications of the research results for drama appreciation lectures are in the form of teaching materials that help students understand theories regarding the transformation of literary works, help students link theory and practice, and help students understand the purpose of drama appreciation itself.

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