

CREATIVE PROCESS OF WRITING THE DRAMA SCRIPT *KABAYAN NGALANGLANG JAMAN* BY ROSYID E. ABBY

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ABSTRACT

This research aims to gain a profound understanding of the creative process in writing the *Kabayan Ngalanglang Jaman* drama script by Rosyid E. Abby, using Rhodes' creativity theory, which consists of the 4P framework (person, press, process, and product). The study aims to explore the author's social background and ideology. This study is a qualitative research conducted through content analysis. The research instruments employed for this study were interviews and documentation, designed to collect research data. Data analysis techniques included data reduction, data presentation, and drawing conclusions. The findings of this research reveal that the author fulfills all 14 criteria for being a creative person. The author is motivated by both internal and external factors when writing the script. The creative process employed by the author can be divided into three stages: activities before writing, activities during writing, and activities after writing, resulting in the creative steps taken by the author in writing the drama script. The creative product generated by the author also meets three criteria for creative products. Through the creative process, social-cultural background and the author's ideology in writing the *Kabayan Ngalanglang Jaman* script are identified.

KEYWORDS:

creative process, writing, drama script

INTRODUCTION

Every author goes through creative stages to produce a good work. This process begins with the collection of ideas, development of ideas, and refinement of ideas. Pamusuk Eneste (2009) states that the work of an author is lengthy because literary works produced are the result of the creative process experienced by the author. According to Koentjaraningrat (in Siswanto, 2008), there are differences in the soul of each author that arise due to natural impulses within each author. These differences align with the individual needs of each author in creating their work. Therefore, it is not surprising that the creative process of each author differs from one another and has its own distinctive characteristics in each produced work. It can be interpreted that the creative process of a literary work is a stage experienced and carried out by the author in producing a work through their instinctual drive (Dafa, 2019).

One form of literary work that involves a creative process in providing lessons to readers is drama or a drama script. Drama is a literary work that aims to depict life by conveying conflicts and emotions through actions and dialogues (Kosasih, 2012: 132). The actions and dialogues present in drama are not much different from those that occur in real life. Drama is a recreation of real life (Amanda et al., 2017: 2). Therefore, in understanding and evaluating a drama script, it is important to recognize and appreciate the complexity of the creative process that involves a profound understanding of life as well as skill in crafting actions and dialogues.

A drama script, in the context of writing, belongs to the reproductive level characterized by the beginning involvement in producing literary works, either professionally or amateurishly. The

difficulty in writing arises from the challenge of communicating ideas through written language, which is not as straightforward as expressing ideas through spoken language (Oktarina et al., 2019: 101). A drama script is a genre in literature that differs in form from other literary works, as it consists of a collection of dialogues between characters. Drama is a form of literary work presented on stage as a variety of literature characterized by dialogues. According to Herman J. Waluyo, drama is a projection of life onto the stage. Essentially, writing a drama script can be based on events in life presented in dialogue form. Writing a drama script is considered more challenging compared to other literary works because it attempts to depict life with the movement inherent in the conflicts of human stories in the form of dialogue, then projected onto the stage using a script format (Waluyo, 2007).

In the context of the creative process, creative thinking and creativity become essential elements for an author. The author's creative process involves motivation, perception, learning, thinking, and communication. All of these can be taught and provided with relevant experiences to enhance creativity in a specific environment. Consequently, an author can produce original and innovative works through the development of their creative thinking abilities. Rhodes (in Munandar, 2016) defines creativity as always consisting of 4P (person, process, press, and product). This forms the basis that an author, in their creative process, possesses creativity supported by these 4Ps. With these creativity indicators, it will be determined that a drama script is a creative product created by an author who fulfills the creative person aspect through the creative process of writing.

Every playwright of a drama script has their own creative process, and one of which is found in the drama script *Kabayan Ngalanglang Jaman* written by Rosyid E. Abby. This drama script is a Sundanese comedic play consisting of five acts. The uniqueness of this drama script lies in the introduction of characters from folklore, namely Kabayan, Sangkuriang, Nyai Dasimah, along with other supporting characters that correspond to the folklore of each character. The author maintains the characteristics and personalities of these characters in accordance with their original folk stories. The format of this drama script is almost similar to the drama script *Jaka Tarub* by Akhudiat, which presents characters from the Jaka Tarub folklore and makes the story more interesting with a contemporary setting. However, what sets the drama script *Kabayan Ngalanglang Jaman* apart is the presence of numerous characters from three different folk stories, whereas the drama script *Jaka Tarub* involves characters from only one folk story. Therefore, the uniqueness that emerges in the drama script "Kabayan Ngalanglang Jaman" warrants an understanding of its creative process.

Furthermore, this research is associated with the social-cultural background and ideology of the author. The analysis of an author's social-cultural background is conducted by connecting the author's life with the societal and cultural context in which they were born, live, and create their works (Wiyatmi, 2013: 35). Meanwhile, the analysis of ideology is carried out to understand the consciousness, beliefs, ideas, and concepts held by the society, and how these are related to the material activities expressed in the author's work as the creator (Kurniawan, 2012: 44-46). The author's creative process becomes more contextual and linked to social-cultural reality, allowing the literary work produced to have a greater impact on readers and society as a whole. Therefore, the analysis of social-cultural background and ideology is a crucial step in unlocking the door to the author's creative process and connecting it with the literary works they produce.

RESEARCH METHODS

This research is a qualitative study, meaning that the research process and understanding are based on a methodology that investigates a social phenomenon and human issues. In this research, the researcher creates a complex description, examines words, detailed reports from respondents' perspectives, and studies natural situations. To support qualitative research, a text study method is employed. According to Rahardjo (2018), text studies fundamentally involve data analysis that deeply examines the text, including its content and meaning, as well as its structure and discourse. The meaning of the text extends beyond what is written; text analysts focus on how the text is constructed, how meaning is produced, and the nature of that meaning. Text studies in this research are used to examine the structural aspects of the text and relate them to the creative writing process under investigation.

The data source for this research is the creative writing process of the drama script *Kabayan Ngalanglang Jaman* by Rosyid E. Therefore, this study employs a case study method, utilizing in-depth interviews and documentation as data collection techniques. The data analysis in this research follows Miles & Huberman's (1992) approach, involving three simultaneous activities: data reduction, data display, and conclusion drawing/verification.

RESULTS AND DISCUSSION

Creative Process of Writing The Drama Script *Kabayan Ngalanglang Jaman*

a. Person

Munandar (2002) highlights creativity indicators for those referred to as creative individuals, including a strong curiosity, frequently asking insightful questions, providing numerous ideas or suggestions on a problem, and being open in expressing opinions. These qualities are evident in Rosyid E. Abby as he acknowledges their importance for a writer. His works are grounded in fundamental aspects that can be directly or indirectly realized, such as a strong desire for knowledge. This is demonstrated when he wrote the drama script "Kabayan Ngalanglang Jaman" by researching the history of ancient lakes in Bandung to enrich his writing and convey a message in his work. The ability to ask insightful questions is often unconsciously directed toward others in the form of surveys related to the accuracy of the information he wants to include in his work.

Moreover, the author provides many ideas or suggestions on a problem through his involvement in organizational activities, which he continues to do. He is also open in expressing opinions in his works, including the drama script "Kabayan Ngalanglang Jaman," which includes political, social, cultural, and environmental opinions.

Munandar (2002) also indicates creativity indicators, such as having a sense of beauty and excelling in one of the art fields. This is evident in Rosyid E. Abby's works. In the drama script "Kabayan Ngalanglang Jaman," there is an artistic touch conveyed through the character Sangkuriang, showcasing the author's sense of beauty. This artistic touch creates beautiful dialogues conveying the emotions and feelings of the characters. The author also excels in the field of literature, evident in the multitude of literary works he has created.

Munandar (2002) suggests creativity indicators, such as having one's own opinions and being able to express them without being easily influenced by others. Rosyid E. Abby expresses his own opinion in the drama script "Kabayan Ngalanglang Jaman" regarding the future condition

of Bandung's environment, subtly conveyed through the work. His opinions in the drama script are reflections of what he wants to express, and he is not easily influenced by others. For instance, he believes that contemporary theater drama scripts do not necessarily have to follow the conventional modern drama writing format, confidently expressing his desire to combine modern and traditional drama in his own way.

Additionally, Munandar (2002) suggests creativity indicators like having a high sense of humor, a strong imagination, high originality, the ability to work independently, enjoyment of trying new things, and the ability to develop or elaborate on an idea. All these qualities are demonstrated by Rosyid E. Abby through his works. In the drama script "Kabayan Ngalanglang Jaman," the author's sense of humor is evident in various scenes, especially with the character Kabayan. The strong imagination is reflected in the script as the author adapts existing stories and modernizes them. High originality is displayed in the drama script, where the author introduces unique plotlines and conflicts based on existing ideas.

b. Press

The writing of the "Kabayan Ngalanglang Jaman" has a background rooted in its writing process. The drama script originated from a script initially written for the needs of a longser lenong performance, crafted by Rosyid E. Abby, who is both the writer and director. The initial drama script was titled "Mesin Waktu" and was staged by Teater K-282 Bandung at Gedung Kesenian (GK) Rumentang Siang Bandung. According to interview data, the author mentioned that the original script covered three languages: Sundanese, Betawi, and common Indonesian. It was first performed by Teater K282 in 1998. The motivation to write this drama script was an external factor coming from outside the author—specifically, the need for a performance. Meanwhile, another motivation or background that led the author to write the "Kabayan Ngalanglang Jaman" was the author's desire to portray Kabayan as an intelligent character. The author aimed to dispel the common misconception that Kabayan is a foolish and lazy character. This aligns with interview data, where the author had several goals through the "Kabayan Ngalanglang Jaman". One of them was to introduce Kabayan as a clever and smart character, challenging the stereotype that Kabayan is foolish, as often assumed by the public. To achieve this goal, the author bestowed the title of professor upon Kabayan, usually associated with intelligence. This indicates an internal factor originating from the author's own desire in writing this drama script. Therefore, it can be understood that the motivation behind writing the "Kabayan Ngalanglang Jaman" was influenced by both internal and external factors—introducing Kabayan as intelligent and the need for a performance.

Moreover, the "Kabayan Ngalanglang Jaman" was written by Rosyid E. Abby after going through a reading phase. Gie (2002) also revealed that ideas or elements that will become compositions can be obtained from reading books, magazines, or any reading sources. Rosyid E. Abby wrote the drama script after reading Achidiat K. Mihardja's book titled "Si Kabayan Manusia Lucu" and Utuy Tatang Sontani's work titled "Si Kabayan." In both drama scripts, the character Kabayan was modernized to fit the contemporary era, making the character more interesting. This served as inspiration for writing the Kabayan Ngalanglang Jaman drama script. According to interview data, one of the main sources of inspiration was the book "Si Kabayan Orang Lucu" by Akhdiat Kartamiharja. Akhdiat Kartamiharja was a literary figure from the 1945 generation who created the character Kabayan in his work. This book, published by Grasindo, became a crucial reference in the creation process of this drama script. The author also referred to the works of other literary figures, such as Utuy Tatang Sontani, who also explored themes around Kabayan. Based on the author's reading of books, the drama script written shares similarities in terms of the selection of the main character, Kabayan.

c. Process

The creative process of writing the Kabayan Ngalanglang Jaman drama script involved several creative activities undertaken by Rosyid E. Abby. First, the author initiated the process by finding ideas. The idea for writing the drama script stemmed from the author's experience in teaching folk stories, where many students lacked knowledge of West Javanese folk tales. This prompted the author to write the drama script with the goal of introducing Sundanese characters from folk stories, thus serving as educational literature. This aligns with Krullik and Rudnick's opinion (in Aprilia et al., 2019) that a creative process is synonymous with a creative thinking level, including synthesizing ideas.

According to Siswanto (2008), a writer's creative process involves four aspects, one of which is the reasons and motivations for becoming an author. The Kabayan Ngalanglang Jaman drama script was created for a theater performance organized by the author. This became the primary reason and motivation for the author to write this drama script. In the initial stage, before the script was finalized, it was created for the needs of a theater performance, and the script was previously titled "*Mesin Waktu*." This motivational aspect has been further discussed in the section on "press" or motivators.

The second aspect in Siswanto's creative process is activities before writing. Writers typically engage in activities such as walking, reading, listening, or gaining experiences before writing. Rosyid E. Abby engaged in reading activities while writing the Kabayan Ngalanglang Jaman drama script. The author wrote this drama script after reading Achidiat K. Mihardja's book titled "*Si Kabayan Manusia Lucu*" and Utuy Tatang Sontani's work titled "*Si Kabayan*." In both drama scripts, the character Kabayan was modernized to fit the era of each writer's composition. The inspiration from these readings led Rosyid E. Abby to have ideas and the desire to write the Kabayan Ngalanglang Jaman drama script.

Next, the third aspect in Siswanto's creative process is activities during writing. In preparing the script, the author engaged in thinking. The author's initial writing technique did not involve concrete theories or structures; instead, the author chose to pour thoughts directly into developing the story. In the thought process, the author determined the theme related to the drama script, emphasizing that fate cannot be altered by anyone. The initial idea for this drama script was based on folklore, including the story of Sangkuriang and Dayang Sumbi. The core of this folklore has its own ending, which the author views as an unchangeable destiny. This mission forms the foundation of the drama script, conveying the author's intention to establish a consistent theme related to an unchangeable destiny.

Furthermore, the author determined the characters based on the existing folklore. The author selected characters that could continue from the foundations of each folklore. The choice of Kabayan as a character in this drama script reflects the author's intention to showcase Kabayan as an intelligent character, contrary to the common perception in society. The author also selected characters with romantic nuances, such as Nyai Dasimah, who has relationships with Tuan Kawasa and Bang Mi'un (delman driver). The author's choice of Sangkuriang as a character was also influenced by the romantic aspect. The character selection was based on their distinct personalities and conflicts. The author aimed to demonstrate that characters from different eras could be united and continuous in the story. The author also highlighted the linguistic differences in each character's dialogue to signify the different eras originating from their original folklore.

Subsequently, the author determined the story's setting, combining contemporary times for Kabayan's origin and adding elements from the original times of Sangkuriang and Nyai Dasimah. For the final setting, the author placed the characters in the future, specifically in Bandung in the year 2750. The author created a futuristic Bandung in 2750 where the city had submerged and turned into a lake. This setting was chosen to convey a message to readers or the public about the changing climate, signifying that nature and urban structures must be well-preserved to prevent destruction. The author drew inspiration from the theory and history stating that Bandung is likened to a *wajan* (traditional frying pan) with the lower part being the city and the upper part represented by surrounding mountains. Thus, the author's choice of setting had a purpose—to convey a message to society.

Moving forward, the fourth aspect in Siswanto's creative process is activities after writing. This can involve revision, contemplation, or deciding whether to write a new work or stop writing altogether. After writing the *Kabayan Ngalanglang Jaman* drama script, Rosyid E. Abby engaged in the revision process. Initially, the script exceeded three hours when performed, indicating its length. However, when there was a need for it to be performed in a theater festival with a maximum duration of one and a half hours, the author had to adapt the script by reducing certain parts. The reduction involved identifying irrelevant sections that did not alter the core of the story. Before being published, the drama script was refined to ensure it could be enjoyed as written material.

d. Product

Before being produced as a book and published, the *Kabayan Ngalanglang Jaman* drama script has its own background. This comedic drama script is the second version derived from the longer-lenong (Longleng) script "*Mesin Waktu*," previously performed by the K-282 Theater Group at Gedung Kesenian (GK) Rumentang Siang Bandung and GK Sunan Ambu – Indonesia Institute of the Arts (STSI) Bandung in 1998, directed by the author, Rosyid E. Abby. In 2004, the Senapati Theater of SMA Pasundan 3 Bandung (trained and guided by Rosyid E. Abby) revisited this story, still based on the "*Mesin Waktu*" narrative, performed at GK Rumentang Siang Bandung. The Language and Sundanese Literature Institute (LBSS) organized the "Kongres Bahasa Sunda VIII" in Subang, where the Senapati Theater, led by Drs. H. Taufiq Faturachman (then LBSS chairman), was requested to perform the Long-Lenong "*Mesin Waktu*." At that time, the title was extended to "*Prof. Kabayan dan Mesin Waktu*," and an additional scene was introduced with a theme relevant to the contemporary context—women demonstrating to fight for women's rights. In 2006, during the "Festival Drama Bahasa Sunda" (FDBS), organized by Teater Sunda Kiwari every two years, Rosyid E. Abby submitted this script to R. Dadi P. Danusubrata, the chairman of Teater Sunda Kiwari, to participate as one of the selected scripts that could be performed (among four other scripts). The characters were adapted to fit the "Sundanese drama" style, and the new title became "*Kabayan Langlang Jaman*" (but for the purpose of book publishing, the title was changed to "*Kabayan Ngalanglang Jaman*").

The *Kabayan Ngalanglang Jaman* drama script, authored by Rosyid E. Abby, was published in 2004 by the Bandung publisher Putra Pajajaran Mandiri. This book falls under the category of comedic drama scripts, comprising 79 pages entirely in Sundanese. To date, this drama script is still used for theater performances by various theater communities in West Java. The story revolves around Professor Kabayan, who successfully invents a time machine. With this time machine, he can traverse different eras and live in any time period. Professor Kabayan can visit centuries before civilization existed or times that have passed in history. Consequently, Professor Kabayan encounters Sangkuriang, deeply infatuated with his love

for Nyi Dayang Sumbi. Through Professor Kabayan's time machine, Sangkuriang embarks on a quest to find Nyi Dayang Sumbi across various eras and places. He travels to Batavia during the Dutch East Indies Company era (18th century), encountering Meneer Wilem, known as Tuan Kuasa, who owns Nyai Dasimah as a mistress. Tuan Kuasa suspects Nyai Dasimah of infidelity with Sami'un, a delman driver who often escorts her to the market. Misunderstanding Sami'un as Sangkuriang, Tuan Kuasa hires Bang Puasa, a Kwitang champion, to confront him. In the year 2750 AD, Professor Kabayan and Sangkuriang end up in a wilderness. Within this forest lies a lake, once a thriving city that used to be Bandung. The city vanished due to the La Niña catastrophe centuries ago, now turned into a lake, reverting to its original state when Sangkuriang dammed the lake thousands of years ago. In this year, Sangkuriang reunites with his beloved Nyi Dayang Sumbi, who is also his biological mother.

Besemer and Treffinger (in Munandar, 2002) suggest that creative products can be categorized into three types: (1) novelty, (2) resolution, and (3) elaboration and synthesis. First, in the Kabayan Ngalanglang Jaman drama script, there is novelty in adapting and combining three existing stories. According to Munandar (2002), a product is considered original when its ideas are rare among products created by individuals with similar experiences and training. This drama script is an original product with a rare storyline not commonly created by other authors. Second, this drama script provides a resolution by conveying a message about environmental concerns and the potential consequences in the future if society does not take care of nature. Third, elaboration refers to the degree to which a product combines dissimilar/similar elements into a sophisticated and coherent whole (logically sustainable). According to Munandar (2002), there are five criteria for evaluating this: meaningfulness, having value beyond what is apparent; complexity, combining various elements at one or more levels; comprehensibility, presenting clearly; and demonstrating good skills or expertise.

Social-Cultural Background and Author's Ideology

a. Author's Social-Cultural Background

According to Wiyatmi (2013), the social-cultural background of a literary creator is related to the life of the community and the socio-cultural conditions where the author was born, lives, and works. This background can be directly or indirectly connected to the literary works produced by the author. The author is shaped by their society because they are human and social. A literary figure will witness, understand, and learn from their societal environment. In the script of Kabayan Ngalanglang Jaman, the author's social-cultural background can be seen through the structure of the story, namely the characters and setting.

The selection of Sundanese characters, namely Kabayan and Sangkuriang, in the script of Kabayan Ngalanglang Jaman is influenced by the author's life, which has been in the land of Sunda (Bandung, West Java) since birth. Kabayan and Sangkuriang are characters in West Javanese folklore. In the drama script, they are the main characters determining the course of the story, making their roles crucial. Thus, the author chose these characters because they are related to the cultural background of characters who already understand the local folklore and introduce these characters in their story.

Based on the research findings of the creative process of this drama script, the selection of Kabayan as a character was made by the author to introduce that Kabayan is an intelligent character in Sundanese stories, not foolish as others might think. This aligns with William's opinion in Barker (2013), stating that communities and individuals in a group can create new ways of doing things, which also becomes part of culture. The author created a new way to

introduce their culture by portraying the intelligent character of Kabayan in their drama script. This is evident in the following text.

PROF. KABAYAN NENGETAN DEUI MESIN WAKTU JIEUNANANA. DITENGET-TENGET, DITELEK-TELEK, DITILIK-TILIK. BEUNGEUTNA NÉMBONGKEUN RIUK NU PIKABUNGAHEUN. BUNGAH TUR NGARASA REUEUS. (Abby, 2014: 10)

Meanwhile, the selection of the character Sangkuriang is also related to the core concept of a time machine in the drama script. The author chose a character from the Sundanese cultural background who could eventually bring together the characters Kabayan and Sangkuriang. Therefore, the script of Kabayan Ngalanglang Jaman not only features the Sundanese character Kabayan but also introduces another Sundanese character, Sangkuriang. The presence of the character Sangkuriang enriches the Sundanese cultural elements in this drama script. Unlike the deconstructed character of Kabayan, the character of Sangkuriang is created based on the original story of the love affair between Sangkuriang and Dayang Sumbi. In this drama script, it is portrayed as a continuation of the existing folk tale about Sangkuriang, who loses Dayang Sumbi, leading to a quest for Dayang Sumbi.

SANGKURIANG

(NOROWÉCO DEUI, SEMU NU NGAGERENTES, ANGGER TEU ENGEUHEUN AYA GULANG-GULANG DI TUKANGEUNANA)

Emh, Nyi Dayang Sumbi... na ka mana waé atuh salira téh. Kirang kumaha kuring usaha satekah polah. Kuring geus nitahan gulang-gulang sangkan néangan salira. Tapi weléh teu hasil. Cék paripaosna mah, gulang-gulang téh geus ngubek ka ditu-ka dieu, ngitung lembur milangan kori... Demi nu ditéangan, kapan salira. Tapi naha atuh salira bet teu némbongan waé? Bujeng-bujeng sumping ka dieu ngadon nyacapkeun kasono, dalah dipilari gé salira mah mani sesah... (NGARÉNGHAP DEUI JERO NAKER) (Abby, 2014: 19)

Thus, the selection of characters from West Javanese folklore by the author in crafting the drama script serves to introduce West Javanese folk tales and their characters to the readers. This choice is also influenced by the author's socio-cultural background, as they were born and reside in the West Java region, specifically Bandung. The author maintains their identity as a member of the West Javanese community by featuring characters from West Javanese folklore in the script of Kabayan Ngalanglang Jaman.

Furthermore, the choice of setting is related to the socio-cultural background of the author. Starting from the first act, the setting depicted in the script of Kabayan Ngalanglang Jaman is the land of Sunda. According to the *Kamus Besar Bahasa Indonesia* (KBBI), Sunda refers to 'an ethnic group inhabiting the West Java region'. Therefore, it can be inferred that the setting in the first act is in West Java. In the first act, there is no specific location indicating a city; it is only mentioned that it is in the province of West Java.

TANAH SUNDA, JAMAN AYEUNA. (Abby, 2014: 7)

In addition to the first act, the settings that reflect the socio-cultural background of the author are the second and sixth acts in this story, which depict the location in Bandung. Bandung is the birthplace of the author, so it can be said that the choice of this setting is aligned with the author's life.

JAMAN BANDUNG PURBA, SABABARAH TAUN SANGGEUSNA SANGKURIANG NYÉPAK PARAHU LANTARAN KUCIWA RÉK NGARANGKEP KA NYI DAYANG SUMBI TEU TINEKANAN. (Abby, 2014: 17)

SUASANA BANDUNG KALÉR TAUN 2750 MASÉHI. (Abby, 2014: 62)

The author of the drama script *Kabayan Ngalanglang Jaman* clearly draws inspiration from the setting and socio-cultural conditions of the place where they were born, live, and work. The author selects Sundanese characters, such as Kabayan and Sangkuriang, because their lives are deeply rooted in the land of Sunda (Bandung, West Java). This reflects the author's commitment to portraying the life and culture of their region in the drama script. Additionally, the choice of settings related to Bandung also reflects the socio-cultural identity of the author, who was born and resides in that area. The author carefully uses the setting and time to immerse the readers in a story that depicts the life of the community and the socio-cultural conditions of the place. Thus, this drama script not only becomes a work of art but also serves as a means to introduce and celebrate the cultural heritage and history of the region.

b. Author's Ideology

From the sociological perspective of the author, the ideology held by the author will influence their understanding and assessment of social issues in their environment (Wiyatmi, 2013: 33-34). The author's ideology in literary works is also linked to the social reality existing in society as a representation of life. Social reality refers to events that can be found in the life of the community in the real world. Social reality can be referred to as social facts (Ritzer & Goodman, 2008: 132). Thus, the author's ideology can be understood as one of the factors shaping the construction of social reality in the author's literary works.

1) Political

The author wishes to express their concerns about the city of Bandung through satire. This is related to politics as the satire is subtly directed towards individuals perceived as cunning by the author.

PROF. KABAYAN

Enya, cék pangrasa, éta téh. Kungsi saenyana mah Dano Bandung téh jadi kota nu dilingkung ku gunung-gunung. Kotana éstu maju. Industri jeung perniagaannana, kungsi sohor ka mancanagara. Ngan hanjakal, di antara pangeusina nu jalujur téh, aya ogé anu julig. Nepi ka pangbuian ogé pinuh ku jalma sakitan wungkul. (Abby, 2014: 64)

In the drama script *Kabayan Ngalanglang Jaman*, the author's ideology encompasses an expression of concern about the city of Bandung, as reflected through the character Prof. Kabayan's dialogues. The author uses these dialogues to convey implicit satire regarding the political and social situation in Bandung, targeting individuals perceived as cunning. The dialogues depict the author's hope that Bandung, with all its potential and progress, should be a more advanced and clean city. However, they also express disappointment with the reality that dishonest and cunning individuals influence the city's dynamics. Thus, the author's ideology reflects dissatisfaction and a critical message about the social and political conditions in Bandung.

The author also reveals their political ideology concerning leadership in the 18th century Batavia. At that time, there is a character named Tuan Kawasa, a respected Dutch figure among the locals. The drama script portrays how Tuan Kawasa uses his power to manipulate situations according to his desires. The dialogue illustrates Tuan Kawasa's ability to influence others through coercion, emphasizing the power dynamics and manipulation in the social relationships of the time.

TUAN KAWASA

Kowé sanggup maténi itu Si Sami'un jeung Si Nyai?

BANG PUASA

Nyai, Menir? Nyai Dasimé?

TUAN KAWASA

Bener!

BANG PUASA

Naha teu salah, Menir?

TUAN KAWASA

Kowé daék atawa henteu, hah? Lamun kowé embung, ik bakal masrahkeun ik boga gawé keur jawara-jawara séjénna di ieu Batavia. Tapi, tong salahkeun ik lamun engké kowé ngarasa kaduhung.

Naha kowé teu hayang meunangkeun hadiah nu saabreg-abreg ti Kompeni, hah?

BANG PUASA

(SANGGEUS MIKIR SAJONGJONGAN)

Tong hariwang, Menir. Ayé tarima. Demi Menir ayé siap makalangan. Bakal ayé bacok tuh Si Mi'un jeung Nyai, supaya Menir ngarasa senang! (Abby, 2014: 55)

The dialogue states that Tuan Kawasa uses his power to threaten Bang Puasa with possible undesirable consequences if Bang Puasa refuses the task. This action reflects the manipulation of power to achieve his political goals. Bang Puasa could become a pawn of Tuan Kawasa due to the leadership and power held by Tuan Kawasa. The social reality depicted in this discussion is the imbalance of power and manipulation in social relationships. There is an illustration of how Tuan Kawasa, with a specific position or power, utilizes it to threaten and manipulate Bang Puasa to comply with his desires. In this context, the social reality reflected is the existence of power imbalance where individuals or groups with higher power can exploit it to manipulate or control those with lower power. This reflects the power dynamics that may occur in society, organizations, or political systems, where some individuals or groups have significant control over others.

The figure of the leader in the entire story is represented by the character of the Director (Sutradara), who plays a role as the leader directing the storyline. In the drama script, the Director consistently corrects the plot altered by the characters.

SUTRADARA

Éta mah urusan nu nulis naskah, siah. Lain urusan sutradara. Si Kabayan rék jadi naon-jadi naon gé, éta mah urusan nu nulis naskah. Tarimakeun wé da pancén pamaén mah kitu kuduna, kudu bisa ngigelan kahayang nu nulis naskah. Geus, montong loba catur deui, geura ékting kainyah. (Abby, 2014: 9)

SUTRADARA

Meunggeus, meunggeus! Tong ngagegedékeun teuing paséa, éra siah! Meunggeus, ayeuna mah geura tuluykeun kana babak satuluyna. (Abby, 2014: 60)

SUTRADARA

Beu, aing mah! Euweuh dina naskahna atuh euy, adegan éta mah! Hayoh deuih Nyi Dayang Sumbi daék dikawin ku Sangkuriang...! Atuh ngaruksak moral, euy...! Tadi geus alus, puitis, jeung aya pesan moralna... ieu kalah diruksak ku adegan panutup modél kieu. Abong kéna jeung kabogohna, siah! Rék bobogohan mah luareun panggung wé atuh, euy! Teu profésional, siah! Uyuhan wé teu éra ku nu lalajo! Geus, ka ituh, geura bubar, éra tuh ku batur! (Abby, 2014: 75)

The political ideology portrayed in this drama script revolves around the figure of a leader in addressing or handling a problem. The author offers political criticism of leadership through dialogues depicting cunning individuals who contribute to the neglect of Bandung, turning it into a lake, and a leader who uses his power to command others to engage in negative actions, such as murder. The author redirects the focus on leadership by introducing the character of the Director. The Director is portrayed as a righteous leader capable of guiding others in the right direction, specifically in the context of orchestrating characters to follow the plot. The author aims to convey the political ideology that embraces fair, transparent leadership oriented toward the well-being of the community.

This perspective aligns with the understanding that political ideology can be interpreted as a combination of various ideas and principles that explain how societal structures should function, providing a brief concept of a particular society. The emergence of political ideology is driven by human motivations for achieving status, power, and victory in the political realm (Romadhiah & Abdul, 2021: 5). The human drive to attain status, power, and success in politics serves as a catalyst for the development of political ideologies. In this context, the author's ideology reflects a desire for responsible leadership that prioritizes the common good.

2) Environment

The author's ideology is discovered through the creative process of writing the script *Kabayan Ngalanglang Jaman*, specifically during the determination of the setting by the author. The writer aims to convey a message about environmental conservation.

*SUASANA BANDUNG KALÉR TAUN 2750 MASÉHI.
CAI CAAH TINA MUSIBAT LA NINA RATUSAN TAUN KALARUNG GEUS NILEMKEUN
KOTA BANDUNG, TEPI KA KOTA BANDUNG TÉH—UTAMANA NU AYA DI WEWENGKON-
WEWENGKON NU AYA DI PADATARAN RENDAH— GEUS ROBAH JADI DANO; DANO
BANDUNG NGARANNA.
DI HIJI PADATARAN NU LUHUR, NU TEU KAKEUEUM KU CAI, NYAÉTA DI PONCLOT
GUNUNG TANGKUBANPARAHU, SANGKURIANG DIUK DINA BATU LAMPAR,
PASEMONNA ALUM NGUNGUN. PIKIRANANA KEUR EUWEUH DI
DINYA: NGAWANG-NGAWANG TEUING KA MANA.
TEU JAUH TI SANGKURIANG, DINA AMPARAN JUKUT RIUT, PROF. KABAYAN
NANGKARAK BENGKANG NGAREUREUHKEUN KACAPÉ, BARI PIKIRANNANA MAH
SARUA JEUNG SANGKURIANG: NGAWANG-NGAWANG.
DUANANA PAHENENG-HENENG. (Abby, 2014: 62)*

The technical instructions explain the Bandung of the year 2750 created by the author, which is portrayed as a submerged city turned into a lake. The author chose this setting to convey a message to readers or the audience about the changing climate, indicating that nature and urban structures must be well-maintained to prevent destruction. The continuous rain, as described in the script, poses a threat to submerging Bandung. This choice is grounded in the author's interpretation of the theory and history of Bandung, which suggests that Bandung is akin to a "wajan" or cooking pot. In this metaphor, Bandung is depicted as the bottom of the pot, with the surrounding mountains forming the pot's rim.

The setting created by the author in this drama script is influenced by a natural disaster referred to as La Nina. The script cites this natural calamity as the reason for the transformation of the city of Bandung, reminiscent of ancient times, even though the characters have supposedly reached a future era.

PROF. KABAYAN

Kapan éta téh situ nu ku andika dibendung téa. Ku lantaran ku andika dibendung, nya dingaranan wé Bandung. Tah, mun ayeuna mah itu, tuh, Dano Bandung téh... (*NUDUHKEUN KA HIJI TEMPAT DI JAUHNA*)... nu geus nilemkeun Kota Bandung.

SANGKURIANG

Tapi ku naon atuh, nya, kota téh bet jadi dano deui?

PROF. KABAYAN

Kapan kungsi aya La Nina ka dieu... (Abby, 2014: 64)

In the dialogue, Prof. Kabayan responds to Sangkuriang's confusion about Bandung transforming into a lake. The cause is attributed to a natural disaster, namely La Niña. According to Safitri (2015), La Niña occurs due to the movement of warm ocean water towards

the west, particularly in the Indonesian region. Consequently, the air pressure in Indonesia becomes low, and winds around the South Pacific and Indian Ocean move towards Indonesia. These winds carry a significant amount of water vapor, leading to heavy rainfall in Indonesia. The public is advised to be vigilant against the potential for floods resulting from high rainfall. Thus, the transformation of Bandung into a lake in the story is attributed to the occurrence of heavy rainfall in Indonesia as a consequence of the La Niña phenomenon.

The conversation regarding Bandung turning into a lake continues between Prof. Kabayan and Sangkuriang because it is not yet entirely clear. Prof. Kabayan merely describes that the impact of La Niña is similar to the conditions in Sangkuriang's time when there was already a large lake.

SANGKURIANG

La Nina? Saha, atawa naon La Nina téh? Buta, atawa siluman?

PROF. KABAYAN

Is, lain. Bakal panjang, lah, mun dicaritakeun mah. Pondokna mah, musibat alam wé!

Tah, ratusan taun ka tukang, La Nina téh nilemkeun Kota Bandung nepi ka jadi kieu. Jadi balik deui ka asal, sakumaha jaman andika rébuan taun ka tukang.

Andika nyaho, teu, taun sabaraha ari ieu?

(SANGKURIANG GIDEUG)

Taun 2750 maséhi, Ki Sangkuriang! (DITEGESKEUN, KAWAS DIÉJAH) Ta-un du-a ré-bu tujuh ra-tus li-ma pu-luh maséhi! Bayangkeun ku andika! (Abby, 2014: 65)

The dialogue revolves around the city of Bandung experiencing a natural disaster caused by the La Niña phenomenon that occurred hundreds of years ago. La Niña led to the submersion of Bandung, resembling the conditions at that time. Prof. Kabayan explains that this calamity dates back to the era of Ki Sangkuriang thousands of years ago. Consequently, the dialogue provides insight into the origins and significant events that occurred in Bandung's past. The environmental conditions of Bandung conveyed by the author in the script *Kabayan Ngalanglang Jaman* reflect the author's ideology concerning the message of environmental conservation, particularly in the context of nature and climate. The author expresses this ideology through the choice of the story setting, depicting Bandung in the year 2750 AD as a city submerged by flash floods due to climate change and environmental degradation. In this way, the author aims to convey a message about the importance of preserving nature and urban planning to prevent environmental disasters and city destruction. This ideology mirrors the author's concern for environmental issues and the impacts of climate change, as well as their intention to raise awareness among readers about the significance of conservation and environmental preservation actions.

In the script, the author's environmental ideology revolves around the belief in the extreme consequences of insufficient awareness and actions in safeguarding the environment. This aligns with the concept of environmental ideology, representing a crystallized thought process from various resource management practices implemented in various nations worldwide (Bakri et al., 2016). The author's ideology can be seen as the author's perspective or belief in the importance of preserving the environment, especially in the context of natural resource management and responses to climate change.

3) Social

The author's ideology is reflected through an emphasis on moral values that govern social relationships and conflicts between individual desires and the norms existing in society. Nyi Dayang Sumbi stresses the difference between lustful love and true love. In the drama script

Kabayan Ngalanglang Jaman, Sangkuriang excessively loves Nyi Dayang Sumbi, unaware that she is his biological mother. This goes against fate.

SANGKURIANG

Nyai..., jadi sanggeus mangrébu-rébu taun, urang téh moal baé ngajodo, nya?

NYI DAYANG SUMBI

Sing inget, Sangkuriang, cinta nu aya di diri anjeun téh cinta napsu. Lain cinta sajati. Nu matak, anjeun panasaran baé hayang ngawin kuring.

SANGKURIANG

Cék saha cinta napsu? Lamun cinta napsu mah, meureun geus pareum ti baheula gé! Mun angger cangcaya kénéh ka kuring, mangga, geura beulah ieu dada. Di dinya Nyai bakal manggihan cinta sajati, cinta nu saenyana.

NYI DAYANG SUMBI

Lamun cinta anjeun lain cinta napsu, moal mungkin anjeun neugtreug baé hayang ngawin kuring. Kapan geus nyaho kuring téh indung teges anjeun.

Lamun cinta anjeun lain cinta napsu, moal mungkin anjeun teu bisa mopohokeun kuring.

Lamun cinta anjeun lain cinta napsu, moal mungkin anjeun teu pasrah kana kadar. (Abby, 2014: 71)

The dialogue between Sangkuriang and Nyi Dayang Sumbi explains that Sangkuriang expresses his disappointment because he cannot marry Nyi Dayang Sumbi after a long wait. Nyi Dayang Sumbi reminds him that Sangkuriang's love may be more lustful, and as his biological mother, marriage is morally unacceptable. Sangkuriang asserts that his love is not lust but true love. This dialogue creates an emotional and moral conflict between Sangkuriang, who fights for his love, and Nyi Dayang Sumbi, who rejects him based on family values. Thus, the author aims to illustrate Sangkuriang's violation of moral values. This reflects the societal values related to family relationships and ethical norms that govern behavior.

The author's ideology in the text emerges from the selection of themes and messages the author wants to convey in the drama script "Kabayan Ngalanglang Jaman." In the creative process of writing this drama script, the author determines the theme first, which revolves around destiny. The author attempts to convey that destiny cannot be altered by anyone. This theme also becomes the determinant of the story's conclusion.

NYI DAYANG SUMBI

Sangkuriang... !

REG DEUI SANGKURIANG NGARANDEG. MALIK. NEUTEUP SEUKEUT KA NYI DAYANG SUMBI.

NYI DAYANG SUMBI GEUWAT MURU KA MANÉHNA, BARI TULUY NGAGABRUG. NGAGUKGUK CEURIK DINA DADA SANGKURIANG.

NYI DAYANG SUMBI

Sangkuriang, ulah indit. Naha anjeun téga ninggalkeun kuring?

Teu nanaon kuring dikawin ku anjeun, asal anjeun sadia marengan kuring nepi ka puput umur... NYAKSIAN ADEGAN KITU, SUTRADARA SUP KA PANGGUNG, NYAMPEURKEUN PAMAÉN SANGKURIANG JEUNG NYI DAYANG SUMBI NU KEUR SILIRANGKUL. PASEMONNA NGEMU AMARAH.

SUTRADARA

Beu, aing mah! Euweuh dina naskahna atuh euy, adegan éta mah! Hayoh deuih Nyi Dayang Sumbi daék dikawin ku Sangkuriang...! Atuh ngaruksak moral, euy...! Tadi geus alus, puitis, jeung aya pesan moralna... ieu kalah diruksak ku adegan panutup modél kieu. Abong kéna jeung kabogohna, siah! Rék bobogohan mah luareun panggung wé atuh, euy! Teu profésional, siah! Uyuhan wé teu éra ku nu lalajo! Geus, ka ituh, geura bubar, éra tuh ku batur! (Abby, 2014: 75)

The conversation revolves around Sangkuriang and Nyi Dayang Sumbi, who are on the verge of uniting or getting married because Nyi Dayang Sumbi finally agrees to accept Sangkuriang.

However, the presence of the Director disrupts the story because in the dialogue, the Director states that the scene does not align with the original script, especially the marriage between Nyi Dayang Sumbi and Sangkuriang, which is deemed to undermine morality and diminish the poetic quality and moral message that was already good. The author clearly intends to convey the message that destiny is a powerful force that cannot be altered by anyone. This is reflected in the story development where Sangkuriang and Nyi Dayang Sumbi are on the brink of uniting but are eventually stopped by the Director, who reminds that the scene does not align with the moral message intended in the script.

Furthermore, the author aims to depict the struggle for validation. In the drama script *Kabayan Ngalanglang Jaman*, the character Kabayan is portrayed as an intelligent figure by the author for creating a time machine. However, Nyi Iteung, Kabayan's wife, never acknowledges the intelligence and effort put forth by Kabayan, refusing to grant him the title of Prof. Kabayan. In the drama script, Kabayan continues to prove to Nyi Iteung that he is not as described by her.

PROF. KABAYAN

Lah, Jikan, sia mah gawé téh ngarasula jeung ngarasula baé atuh. Di mata sia mah, kawasna nu dipigawé ku aing téh euweuh hadéna. Hayoh wé dicawad, siah! Jadi profésor ku jadi profésorna, angger wé kutuk gendeng. Jadi naon atuh kahayang sia téh, Jikan?

NYI ITEUNG

Lah, salaki jadi profésor gé geuning keur kami mah euweuh untungna. Teu ngahasilkeun duit. Kalah hayoh méakkeun duit ngadon nyieun nu kitu. Bari jeung duitna gé duit Si Abah, siah.

PROF. KABAYAN

Yeuh, Jikan... nu kitu tah nu ngaranna pangorbanan téh. Pangorbanan Si Abah dina ngaluarkeun duit, tangtu mangrupa amal. Amal keur kamekaran élmu pangaweruh.

NYI ITEUNG

Lah, pangorbanan! Amal! Pangorbanan nanahaon?! Amal nanahaon?! Pira gé mesin...

PROF. KABAYAN

Éh, mesin gé ieu mah lain mesin samanéa, deuleu. Ieu mesin bisa dipaké ngalanglang abad.

NYI ITEUNG

Wuah, ngalanglang abad kumaha! (JEBI)(Abby, 2014: 15)

The conversation revolves around the debate between Prof. Kabayan and Nyi Iteung regarding Prof. Kabayan's desire to be recognized as a professor. The author's ideology is also reflected in the theme of the struggle for validation. The author portrays Prof. Kabayan as an intelligent individual who fights for recognition of his intelligence, especially in creating an extraordinary time machine. However, his wife, Nyi Iteung, never acknowledges Prof. Kabayan's achievements and intelligence, creating conflict in the story where Prof. Kabayan continues to struggle to prove his worth to Nyi Iteung, even though it is not always appreciated. This can be related to the social reality that occurs in society. The theme of the struggle for validation can be connected to specific values or perspectives that the author wants to convey. The author's ideology in this script reflects a view of disagreement or misunderstanding towards individual achievements, even when someone has extraordinary intelligence.

In the drama script *Kabayan Ngalanglang Jaman*, the author aims to explore and highlight the complexity of social relationships by emphasizing moral values, conflicts between individual desires, and the norms that govern society. Particularly, through the moral conflict between Sangkuriang and Nyi Dayang Sumbi, the author conveys the difference between lustful love and true love, illustrating that one's life and destiny are often determined by the ethical and moral values held by society. Meanwhile, the theme of individual struggle, represented by Prof. Kabayan, reveals the social reality where achievements and intelligence are often not recognized or appreciated, highlighting inequality in social recognition. Thus, the author's

social ideology depicts the complexity of social relationships, moral dilemmas, and the challenges individuals face in gaining recognition within the existing values of society.

CONCLUSION

Rosyid E. Abby, a creative writer, produced the drama script "Kabayan Ngalanglang Jaman," reflecting his creativity in line with Munandar's creativity indicators. His work not only encompasses political, social, cultural, and environmental issues but also stands out in the courage to maintain integrity and personal perspectives. His creative process involves idea exploration, a creative approach through literary education, and overcoming various challenges in combining traditional and modern elements in the drama. External factors, such as the need for a theatrical performance, and internal factors, including the drive to change perceptions about the character Kabayan, are the main drivers in writing this script.

The drama script "Kabayan Ngalanglang Jaman" by Rosyid E. Abby successfully meets the criteria for creative products with novelty, resolution, elaboration, and synthesis. The adoption of stories from three different folk tales creates an original work with a profound message about the environment. The complexity of the storyline that combines three eras reflects the author's expertise in performing arts, while the careful selection of characters and settings reflects the socio-cultural background of the author from West Java. Overall, this drama script creates harmony between creativity, meaningful messages, and cultural representation, depicting Rosyid E. Abby's skill as a creative and broad-minded writer.

The creative process in writing this script is also influenced by the author's ideology, which is reflected in various aspects of the story. His political ideology, highlighting fair and transparent leadership, responds to the critique of cunning leaders in the narrative. The environmental ideology reflects concern for the extreme impacts of a lack of awareness in environmental conservation, creating a narrative that serves as a warning about the importance of preserving nature. Meanwhile, his social ideology emphasizes the complexity of social relationships, moral conflicts, and inequality in social recognition, depicting the author's views on society. Overall, the creative process of writing this drama script is not only an artistic creation but also a means of expressing the complexity and identity of the author, in line with his socio-cultural background and the ideologies he holds.

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