Creation of a Surreal Dramatic Text Based on the Myth of Kramat Bedil from Kedotan

Ikhsan Satria Irianto[1]*, Dinda Assalia Avero Pramasheilla[2], Lusi Handayani[3], Tofan Gustyawan[4], Syielvi Dwi Febrianti[5]

[1,2,3,4] Drama, Dance, and Music Study Programs, Faculty of Teacher Training and Education, Universitas Jambi, Indonesia.
[5] Vocational Education in Makeup, Institut Seni Indonesia Padangpanjang, Indonesia.
*Corresponding Author
 Email : ikhsan.irianto@unja.ac.id

ABSTRACT

The myth of Kramat Bedil is a local genius of the Kedotan Village community who has a surreal vision. The creation of a surreal dramatic text based on the myth of Kramat Bedil is an effort to process the cultural wealth of Kedotan Village into a drama that can meet global aesthetic needs. This research is an ethnodramaturgical research oriented towards processing cultural products. The data collection techniques used consist of interviews, observations and literature studies. The data testing technique used is the source triangulation technique. The data analysis techniques used are data reduction techniques, data presentation techniques and conclusion drawing techniques. The drama writing technique used is the writing mechanism of Lajos Agri. The results achieved from this study are surrealistic dramatic texts with a dramatic vision of "subconscious chaos". The drama writing style used is a combination of poetic and realistic styles. Conflict is formulated through subconscious chaos as a symptom of psychological degradation in a gloomy and restless atmosphere. The writing of this surreal dramatic text is an effort to utilize local genius into a dramatic text that is able to reach global aesthetics. This surreal dramatic text based on the Kramat Bedil myth is entitled "La Dalu: Dark Terror in the Circle of Anxiety".

INTRODUCTION

Kramat Bedil is an old cannon believed to be a relic of the ancestors of Kedotan Village. The *Kramat Bedil* site located on Jl. *Kramat Bedil* RT. 02, Kedotan Village, Sekernan District, Muaro Jambi Regency, Jambi Province has become a cultural heritage that is guarded and protected by the people of Kedotan Village. As a sacred heirloom, *Kramat Bedil* must not be touched, moved and must be left as is. Only descendants of the village ancestors who receive messages through dreams can move *Kramat Bedil*. The Kedotan community believes that ordinary humans will not be able to lift and move *Kramat Bedil* (Azmi, Interview, February 3, 2024).

Kramat Bedil has played an important role in the culture of the Kedotan Village community. The function of *Kramat Bedil* in the cultural system in Kedotan Village is as a marker and a requirement for the *Ngandum Kampung* ritual. *Ngandum Kampung* is a ritual to cleanse the village to avoid disaster. This ceremony is carried out if there has been a violation of customs which is marked by the sound of *Kramat Bedil*. *Kramat Bedil* will sound if the sanctity of the village has been polluted and the *Ngandum Kampung* ceremony must be carried out immediately (Martini, Interview, February 5, 2024). The Ngandum Kampung

tradition is the same as the Cuci Kampung tradition which is a ritual to ward off disaster carried out to avoid disaster due to immoral acts (Munir, 2023: 138).

Figure 1. *Kramat Bedil* in Kedotan Village (Doc. Tofan Gustyawan, 2024)

Despite its low level of rationality, Kramat Bedil has influenced the belief system and become a tool of social control from generation to generation. The sound of Kramat Bedil has become a specter that can disturb the peace of the village. However, the magical sound of Kramat Bedil is difficult to prove its truth. As a cannon, Kramat Bedil no longer has bullets and explosives, making it impossible for it to sound. Apart from being sourced from the collective memory of the community, no data can be found that can prove the truth of Kramat Bedil which can sound. So Kramat Bedil can be categorized as a myth. Myth is a mandate from ancestors that is applied by society and if violated can cause problems (Nasrimi, 2021: 211). Myths cannot be reached by reason, because the goal of myths is not truth but wisdom (Suryani, 2017: 883).

There are two essential elements in the *Kramat Bedil* myth, namely the sound of *Kramat Bedil* and the dreams of the village ancestors. The sound of *Kramat Bedil* as a marker for the *Ngandum Kampung* ceremony and the dreams of the village ancestors as instructions for the procedures for carrying out the ritual. Both elements have the same characteristic, namely unseen (supernatural). The two essential elements of the *Kramat Bedil* myth have a wide imaginative reach, making them interesting to be used as artistic material in creating dramatic texts.

The non-sensory characteristics of the *Kramat Bedil* myth influence the chosen drama writing style. The writing style focuses more on the issue of the subconscious, dreams and fantasies. The logical consequence is that the script is directed towards a surreal theater style. Surreal theater is a theater that makes the subconscious an artistic material to create real beauty in an unreal world (Soedjono, 2019: 3). The choice of this dramatic text style is expected to be able to provide dramatic and imaginative appeal.

Kramat Bedil, the sacralized story myth originating of Kedotan Village. This myth reflecting a unique local belief, ritual practice, and become a tool of social control. A few researchers has explored various forms of local myth and their relationship cultural, ritual, traditions, and social. Some of them has written about the process creative from local myth to drama writing too. There is no researcher concerned on creation of surreal dramatic from a myth. This research focuses on *Kramat Bedil* and surreal dramatic text. Therefore, this

research is aimed to show the mechanism of creation a surreal dramatic text based on the myth of *Kramat Bedil* fron Kedotan.

METHOD
Type of Research
The type of research to be conducted is descriptive analysis research using qualitative research methods. Qualitative research is research that aims to find information in the field to then be analyzed in order to prevent misinterpretation (Irianto, 2023: 27). The achievement of this type of research is a description which is a conclusion from the analysis process of field data. This research is an ethnodramaturgical research that is oriented towards processing traditions or cultural products to obtain in-depth analysis quality. Descriptive analysis is an analysis method that can provide a detailed description of a problem by drawing conclusions through the analysis stages (Jafar, 2018: 21).

Unit of Analysis
The unit of analysis is the area of analysis work that is adjusted to the topic and research problem (Rozali, 2022:70). The unit of analysis in this study is the *Kramat Bedil* myth that developed among the people of Kedotan Village, Muaro Jambi. This study tries to find dramatic aspects in the *Kramat Bedil* myth to be managed as artistic material in the creation of surreal theater texts. The location chosen in the research to be carried out is Kedotan Village, Sekernan District, Muaro Jambi Regency, Jambi Province. The selection of this research location is based on the scope of the *Kramat Bedil* myth growing and developing. The research location will focus on the area around the *Kramat Bedil* cultural heritage site.

Data Collection Techniques
The first technique is the interview technique. Interviews are used to explore data owned by informants through conversation. The interview technique is focused on obtaining subjective data from informants (Hansen, 2020: 283). The type of interview chosen is an informal interview, which is an interview conducted in a familiar manner such as everyday conversation. The selection of this type of interview is carried out so that informants remain comfortable with the conversation situation and can explore more in-depth information.

The second technique is the observation technique. Observation is a data collection technique by conducting direct observations in the field. Observation is the process of involving researchers in the natural flow of the object being studied (Hasanah, 2016: 23). The selection of this technique aims to obtain data directly and can complete research data. The type of observation carried out is unstructured observation, where the observation process is carried out freely to record some data available in the field.

The third technique is literature study. Literature study is a data collection technique through various scientific writings to be used as references. The work area of literature study is the classification of various references to separate primary data and secondary data (Darmalaksana, 2020: 3). The selection of this data collection technique is done to complement field data with data taken from various scientific references. The purpose of the literature study is to maintain the validity of the data through the relationship between formal objects and material objects.

Data Testing Technique
The data testing technique used is the source triangulation technique. Source triangulation is testing data from informants by comparing them with other informants

(Alfansyur, 2020: 148). This technique is used to select accurate and biased data. This technique helps research become more effective because it does not need to analyze unnecessary data. Direct analysis can focus on the data that is the subject of the research.

Data Analysis Techniques

The data analysis technique in this study uses a continuous interactive analysis model or the Miles and Huberman model. Miles and Huberman stated that interactive analysis consists of data reduction, data presentation and drawing conclusions (Sakiah, 2021:42). The application of this analysis technique consists of three stages, namely:

The first technique is data reduction. Data reduction is a continuation process from the data testing stage through source triangulation techniques. Data reduction techniques are used to carry out strict selection so that irrelevant data can be eliminated. Data reduction is the process of abstracting data from a rough form to a simpler form (Rijali, 2018: 83). The data reduction process is used so that the analysis process is not biased because it is trapped by the large amount of data and data sources. In addition to simplifying the research process, this technique is used to sharpen the results of data analysis.

The second technique is the data presentation technique. This technique is a stage after the data has been selected. This technique is carried out to present data explicitly through various media, such as narratives, images and tables. Data presentation is done in a structured manner so that the results of the analysis obtained do not confuse researchers. This technique also helps the analysis process to see the main topics that need to be revised or added.

The third technique is the conclusion drawing technique. This technique is the final analysis process after data reduction and presentation. This stage is the last stage because conclusions can be drawn after the data has been analyzed accurately and reliably. The conclusion drawing process also involves formal objects as research scalpels.

Drama Writing Technique

The drama writing technique uses a writing mechanism by Lajos Agri. Agri compiled a drama writing method through dialectical analysis. This technique is suitable for writing drama in various styles (Agri, 1960: xvii). The writing stages consist of formulating a dramatic vision through explaining the premise, compiling conflicts through a dialectical approach, and forming an atmosphere through experimenting with drama styles.

RESULT AND DISCUSSION
The Myth of *Kramat Bedil*

Kramat Bedil is present in the midst of the Kedotan community through the village ancestors. The founders of Kedotan Village brought a cannon with them when they first set foot on Kedotan land. Since it was first discovered, the old cannon has not been moved at all. The Kedotan community believes that only the village ancestors and their descendants can lift and move *Kramat Bedil*. If anyone wants to move it, it is considered a violation of custom. To appreciate *Kramat Bedil* which has been considered a village heirloom, the road where the *Kramat Bedil* site is located is named Jalan *Kramat Bedil* (Martini, Interview, February 5, 2024).

As the founders of the village, the ancestors are considered to be the people who understand the situation and conditions in Kedotan Village the most. So that the customary law and social system of the Kedotan village are regulated through rules that have been passed down from ancestors from generation to generation. If a problem occurs in the future that the community is unable to resolve, the ancestors who are believed to be the protectors

of the village will communicate with the community through dreams. Descendants of village ancestors will have dreams containing explanations of the source of the problem and solutions to its resolution (Martini, Interview, February 5, 2024).

Figure 2. Interview with Martini the Kedotan village elder (Photo: Tofan Gustyawan, 2024)

One of the rituals that has been carried out for generations in Kedotan Village is the *Ngandum Kampung* ritual. The *Ngandum Kampung* ritual is a sacred ritual that aims to protect the village from disaster. This ritual is carried out if there is a violation of customs. *Kramat Bedil* plays a vital role in the *Ngandum Kampung* ritual procession, namely as a marker for the ritual to be carried out. *Kramat Bedil* will sound magically if there has been a violation of customs in the village. After *Kramat Bedil* sounds, the *Ngandum Kampung* ceremony must be carried out immediately.

The *Ngandum Kampung* ritual procession consists of two stages, namely bathing with flowers and offerings. The stage of bathing with flowers is the re-purification of the village through *aek kembang tuju rupo* (seven-shaped flower water) which is drunk and bathed by all members of the community, especially those who violate customs. The remaining flower water will be sprinkled on several places that are considered sacred. The stage of offering offerings is to provide agricultural products to ancestors who are on land (forest) and at sea (river). These two places are believed to be the places where the village ancestors reside (Azmi, Interview, February 3, 2024).

Surreal Vision

The orientation of drama writing is influenced by the underlying dramatic vision. Dramatic vision is a combination of aesthetic taste and the purpose of writing drama (Irianto, 2021: 158). The formulation of a dramatic vision aims to maintain the originality of the vision and avoid counterproductive processes in drama writing (Hartati et al., 2024: 191). The dramatic vision in writing this drama is based on the desire not to clearly present historical events, but to compose a fictional story that has a complex dramatic weight. However, the idiom and cultural richness of Kedotan Village (Jambi Malay) are maintained as dramatic material.

The formula for dramatic vision used in writing drama is "visualization of the chaos of the subconscious". The problem raised is the condition of psychological degradation and the various symptoms it produces. Psychological degradation is a drastic decline in mental condition that results in various mental problems (Jahroh and Sutarna, 2016: 396). The psychological degradation in question is the conflict between desires and reality that is continuously buried in the subconscious, thus creating delusions and hallucinations. The background of the story takes place entirely in the subconscious and the dialogue between the characters is the result of delusions from the psychological chaos of the main character. To realize this vision, the main character is designed to have a psychological illness, namely schizophrenia. The logical consequence of choosing this dramatic vision is that the drama created has a surrealist style. Surrealism is a school of thought influenced by the science of psychoanalysis that explores the human subconscious (Kusumawardhani, 2021: 81).

Drama Style

Drama style is drama writing that is influenced by the aesthetic flow and spirit of the times (Irianto, 2023: 71). To realize a dramatic vision into a drama, it requires a process of transforming the dramatic vision into writing. This transformation process requires a writing style so that the dramatic vision can be realized optimally. Choosing the wrong writing style can reduce the dramatic vision and the ideals of the drama fail to be realized. Therefore, to realize the dramatic vision of "visualizing the chaos of the subconscious", the most relevant writing style is the surreal theater style. Surrealism is a theater style that presents reality through the power of dreams. Dreams provide a rich imaginative space to be explored by creators and spectators (Yudiaryani, 2022: 188).

Efforts to realize the surreal theater style into a drama text cannot be separated from the style of language used. The style of language chosen in writing this drama is divided into two styles, namely poetic and realistic. The poetic style is a style of language that is relevant to realizing the surreal theater style. Poetic style that has imaginative power can be used as a medium to describe the atmosphere in the subconscious. Poetic style also offers a much wider space for exploration of the spectacle. Poetic style is a writing style that reflects the psyche through metaphorical language (Hartanu, 2024: 211). Here is an example of a poetic dialogue used in the script:

> **DATUK**
>
> *The night became so cold. I just wanted to fall asleep quickly, without dreaming anything and hoping that everything would end soon. But fear repeatedly hit the back of my head. The disaster had trapped me in a dilemma.*

Meanwhile, the realistic style is chosen so that the dramatic flow can be maintained through dialogue between characters. Character debates with high emotional intensity cannot be presented through a poetic style. The solution is to utilize a realistic dialogue style as an alternative in an effort to maintain the emotional intensity of the story. Realistic style is a writing style that departs from everyday life with natural emotions (Gunawan et al., 2024: 54). Although the events presented are surreal events (character dialogue and illusions), the debates that are built depart from various anxieties based on reality. Realistic dialogue is expected to be able to maintain the dramatic flow from exposition to climax. The following is an example of a realistic dialogue used in the script:

NASIR

Yes, then what should I do, sir? What should I do!

DATUK

It's too late and all of this is your fault! But I'm the one who has to take responsibility! And you won't understand anything!

NASIR

Enough! I'm fed up with your attitude, sir! I knew from the start, that you didn't like me! That's why I'm always wrong in your eyes!

DATUK

You'll never understand, Nasir. I've been haunted by the same dream every night! All these nightmares are always about your daughter who has violated the customary norms of this village!

NASIR

What?

DATUK

Your negligence as a father has caused the sacred gun to continue ringing! Your daughter has dirtied this village! She's pregnant without a legal marriage bond!

To realize two styles of language in one drama, the consequence is that the events become divided and not fully interwoven. The artistic strategy used is that each scene is arranged with a strong correlation and causal relationship. However, these two writing styles are deliberately arranged intersecting and overlapping to make each scene fully interwoven. This strategy is also a manifestation of schizophrenia symptoms.

Conflict Formulation

Conflict is a confrontation between two camps that have conflicting desires (Anita, 2022: 138). Conflict is formulated through subconscious chaos as a symptom of psychological degradation. This psychological condition is caused by the conflict between expectations and reality that is buried in the subconscious. The conflict is based on the problem of customary violations that have been committed by family members and this problem must be hidden for the sake of the family's authority. The conflict between expectations and reality causes moral anxiety that creates illusions that interfere with the mental health of the main character.

Conflict can be formulated through characters that trigger conflict. The character who triggers conflict is present as a character who brings and complicates the problem (Gunawan et al., 2024: 153). The anxieties of the main character are manifested into imaginary characters that are present in the subconscious. These characters are divided into two camps, namely the camp that is pressing from outside (external camp) and the camp that is pressing from within (internal camp). The first camp urges the main character to make a decision immediately while the second camp urges the main character to be honest and reveal everything that has been hidden. Both camps get resistance from the desire to maintain self-esteem by the main character. The strength of determination of the main character is manifested in the dialogue:

DATUK

The sound of the Kramat Bedil won't stop ringing! Even so, it won't break my stance! Who is louder, the sound of a Kramat Bedil or my determination to defend my honor!

The conflict formulation is arranged based on the development flow of the main character which is divided into three phases, namely the harboring phase, the blaming phase and the opposing phase. The harboring phase is the phase where the main character still keeps problems alone and feels capable of finding solutions to each problem. The character of the character in this phase develops thanks to the support of external pressure and suspicion from the internal camp. This character development phase is part of the story's exposition.

The blaming phase is the phase where the main character looks for a scapegoat to run away from the problem. The main character's efforts are a self-defense mechanism when under pressure from various parties. The character of the character develops thanks to increasing pressure from the internal and external camps. This character development phase is part of the story's complication.

While the opposing phase is the phase where the main character has let out everything he has kept hidden and made all the secrets. This is done by the main character because of the increasingly massive pressure from the internal and external camps. Even though the truth has been revealed, the main character's choice is to survive and oppose. This choice makes the main character's character increasingly plunge into psychological chaos. This character development phase is part of the peak of the problem (climax) of the story.
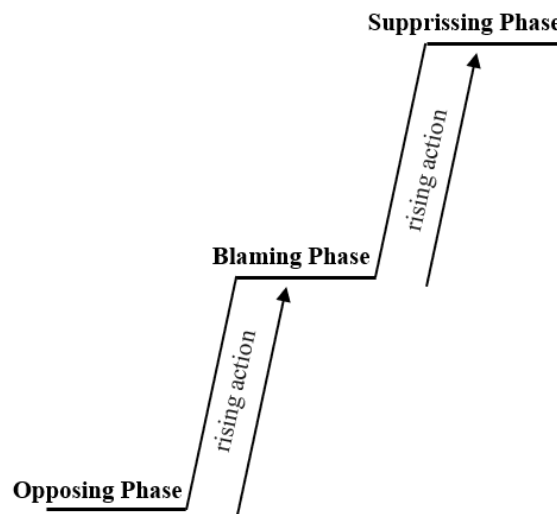
Figure 3. Character development phase (Design: Tofan Gustyawan, 2024)

Creating Atmosphere

Atmosphere is a depiction of the atmosphere contained in a dramatic text. The atmosphere element is depicted through the nebentext and hauptext (Chandra, 2023:157). As an effort to realize the dramatic vision, all scenes are arranged in the same atmosphere, namely a gloomy and anxious atmosphere. A gloomy and anxious atmosphere is an interpretation of the atmosphere of the main character's subconscious behavior. A gloomy and anxious atmosphere is a manifestation of a problem abyss that has no bright spot. This atmosphere is created and maintained throughout the story to give a gloomy impression to strengthen the terror of the drama. The gloomy and anxious atmosphere is also in accordance with the tendency of the atmosphere of surrealist art. The dominant atmosphere of surrealist works is a fantastic aura, dream reality, an anxious and gloomy atmosphere (Sulastianto, 2000: 3-17).

The atmosphere of the drama is strengthened by the dialogue of the illusory character who describes the atmosphere of the event. This atmosphere is created through poetic language which describes that the problem is getting more complicated and the solution has not been found. This dialogue is used by the illusory character to describe the feelings of the main character who is being terrorized by anxiety. Here is a dialogue that strengthens the atmosphere of the drama:

The fog makes the darkness even thicker
Silence glows in the darkness
Slowly killing the moon
The night is getting colder

Synopsis

The *Kramat Bedil* has sounded many times in Datuk's head. It is a sign that someone has violated the customs. The perpetrators of the customary violations will appear in Datuk's dreams as a sign from the ancestors and the *Ngandum Kampung* ceremony must be carried out immediately. Various anxieties have transformed into anxious residents after hearing the sound of the *Kramat Bedil*. However, Datuk remains adamant that he did not have any dreams. In fact, the sound of the *Kramat Bedil* is increasingly heard.

Datuk who is haunted by the same dream every night creates anxiety in Siti. Datuk vents his anger on Siti who is unable to protect her daughter. However, Siti considers Datuk to be too rigid because he restrains her, her daughter so tightly. Datuk is unable to hold back his anger, making Siti suspicious that Datuk is hiding something.

Another anxiety has transformed into Nasir who informs Datuk that he heard the sound of the *Kramat Bedil*. Datuk considers the sound of the *Kramat Bedil* to be just a myth that cannot be proven true. Datuk stopped the discussion about *Kramat Bedil* by scolding Nasir for being too busy working and not looking after his daughter. The issue of educating and looking after children was more important to Datuk than the sound of *Kramat Bedil*.

Other anxieties had also become increasingly anxious villagers because *Kramat Bedil* would not stop ringing. The villagers urged Datuk to immediately make a decision to ease the villagers' anxiety. However, Datuk remained firm in his position that *Kramat Bedil* could not be trusted. Datuk hoped that the villagers did not need to worry because the sound of *Kramat Bedil* was a product of baseless fear.

The increasing anxiety became Imah who came home late at night. Datuk's anger exploded at Imah who did not obey his prohibition not to come home late. But Imah came home with a scared face. Imah believed that Datuk had had a dream about her. This was because Datuk was a descendant of the village ancestors. However, Datuk ordered Imah not to think about it anymore. Datuk's anxiety became increasingly uncontrollable.

In the midst of the terror of anxiety, Datuk's anger became increasingly uncontrollable. Siti and Nasir became the target of Datuk's anger. Datuk emphasized that Siti and Nasir were failed parents because they were unable to take care of their child. Siti and Nasir, who did not know the main issue, strongly denied Datuk. A dispute with high emotional intensity between Datuk, Siti and Nasir could not be avoided. At the peak of his anger, Datuk finally revealed a secret. That he had had the same dream every night. The dream contained that Imah, his granddaughter, had violated the customary rules in the village. Imah had become pregnant outside of a legal marriage.

After the bitter truth that Datuk had kept hidden was finally revealed, Siti and Nasir panicked and urged Datuk to immediately admit his mistake so that the village would be spared from disaster. Datuk maintained his pride and did not want to destroy the family's authority. Siti and Nasir, who had given up, begged Datuk to end all the madness he had created. Datuk's subconscious atmosphere transformed into a chaotic and anxious village condition. The uncontrolled fear of the residents became more massive in pressuring Datuk. All the pressure that came to Datuk did not make Datuk give up.

The terror of anxiety transformed into the *Ngandum Kampung* ritual carried out by the villagers. Datuk tried his best to stop the ritual that was spinning above his head. However, the ritual continued and spun faster in Datuk's head. Datuk's madness was increasingly uncontrollable, he screamed because he was unable to bear the suffering. Datuk was increasingly dragged into the darkness of his mind. The night was getting colder.

CONCLUSIONS

The Kramat Bedil myth is a local genius belonging to the Kedotan Village community that offers a wide imaginative exploration space. The presence of the Kramat Bedil myth in the midst of the Kedotan Village community not only influences the social system, but also influences the belief system. Two essential elements of the Kramat Bedil myth, namely supernatural sounds and dreams, have a dramatic power that is in accordance with surreal vision. This dramatic vision has great potential in creating surrealist-style dramatic texts. The writing of this surreal dramatic text is an effort to utilize local genius into a dramatic text that is able to reach global aesthetics.

The dramatic vision in the creation of this surreal dramatic text is a visualization of the chaos of the subconscious. The writing style chosen is the surreal theater style by utilizing two styles of language, namely poetic style and realistic style. Conflict is formulated through the conflict of hope and reality that causes chaos in the subconscious. The atmosphere of the dramatic text is composed in the same tone, namely a gloomy and restless atmosphere. This atmosphere is a symbol of the darkness of the problem that does not find a bright spot. This surreal dramatic text based on the Kramat Bedil myth is entitled "La Dalu: Dark Terror in the Circle of Anxiety".

REFERENCES

Anita, A., Putri, A., Harahap, N., & Murtafiah, N. H. (2022). Manajemen Konflik Dalam Meningkatkan Produktivitas Organisasi Lembaga Pendidikan Islam. *At-Tajdid: Jurnal Pendidikan Dan Pemikiran Islam, 6(2)*, 135-147.

Al Munir, M. I. (2023). The Semiotic Exploring Of The Jambi Malay Cuci Kampung Tradition. *PERADA, 6(2)*.

Chandra, D., Birowo, P., & Afrizal, H. (2023). Resepsi Penonton Terhadap Pertunjukan Teater Termediasi Pandemi Produksi Teater Koma. *Bercadik: Jurnal Pengkajian dan Penciptaan Seni, 6(2)*, 149-164.

Darmalaksana, W. (2020). *Metode Penelitian Kualitatif Studi Pustaka Dan Studi Lapangan*. Pre-Print Digital Library UIN Sunan Gunung Djati Bandung.

Gunawan, I., Riswani, R., Irianto, I. S., Handayani, L., & Gustyawan, T. (2024). Meningkatkan Kepercayaan Diri Siswa SMAN 11 Muaro Jambi Melalui Pelatihan Akting Teater Modern. *Bataboh: Jurnal Pengabdian Pada Masyarakat, 9(1),* 51-60.

Hansen, S. (2020). Investigasi Teknik Wawancara Dalam Penelitian Kualitatif Manajemen Konstruksi. *Jurnal Teknik Sipil, 27(3),* 283.

Hartanu, A., & Utami, S. (2024). Desain Artistik Pada Puisi" Catullus" Dalam Buku Puisi-Puisi Pilihan Catullus. *NIVEDANA: Jurnal Komunikasi dan Bahasa, 5(2),* 207-212.

Hasanah, H. (2017). Teknik-Teknik Observasi (Sebuah Alternatif Metode Pengumpulan Data Kualitatif Ilmu-Ilmu Sosial). *At-Taqaddum, 8(1),* 21-46.

Irianto, Ikhsan Satria. "Visi Dramatik Soekarno dalam Drama Rainbow: Poetri Kentjana Boelan." *Melayu Arts and Performance Journal* 4.2 (2021): 141-159.

Irianto, I. S., Hartati, M., & Gustyawan, T. (2024). Dramaturgical Design Based on The Legend of Dideng Puti Dayang Ayu from Rantau Pandan. *Mudra Jurnal Seni Budaya, 39(2),* 185-196.

Irianto, I. S., Rifandi, I., Handayani, L., & Gustyawan, T. (2023, December). Arsitektur Drama Rainbow: Poetri Kentjana Boelan. *In Prosiding Seminar Nasional Humaniora (Vol. 3*, pp. 53-73).

Irianto, I. S. (2023). Rekonstruksi Dramaturgi Soekarno dalam Drama Rainbow: Poetri Kentjana Boelan. *Dance and Theatre Review, 6(1),* 26-42.

Jahroh, W. S., & Sutarna, N. (2016). Pendidikan Karakter Sebagai Upaya Mengatasi Degradasi Moral. *In Prosiding Seminar Nasional Inovasi Pendidikan* (pp. 395-402).

Kusumawardhani, M. I., & Daulay, M. C. M. (2021). Studi Literatur Surealisme di Indonesia. *Ultimart: Jurnal Komunikasi Visual, 14(1*), 78-88.

Rijali, A. (2018). Analisis data kualitatif. *Alhadharah: Jurnal Ilmu Dakwah, 17(33),* 81-95.

Rozali, Y. A. (2022, January). Penggunaan Analisis Konten Dan Analisis Tematik. *In Penggunaan Analisis Konten Dan Analisis Tematik Forum Ilmiah (Vol. 19*, p. 68).

Sakiah, N. A., & Effendi, K. N. S. (2021). Analisis Kebutuhan Multimedia Interaktif Berbasis PowerPoint Materi Aljabar Pada Pembelajaran Matematika SMP. *JP3M (Jurnal Penelitian Pendidikan Dan Pengajaran Matematika), 7(1)*, 39-48.

Sulastianto, H. (2000). *Surealisme: Dunia Khayal dan Otomatisme.* Bandung: Institut Teknologi Bandung.

Suryani, Y. (2017). Literasi Mengungkap Mitos dan Mensugesti Kebenaran. *The 1st International Conference on Language, Literature and Teaching.*