
RESEARCH ARTICLE

Voicing the Past, Scripting the Future: Folklore Adaptation in Teacher Education

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ABSTRACT

This study aimed to analyze the transformation of a South Sumatran folktale into a drama script as a pedagogical model in teacher education. Amidst the challenges of globalization that threaten the survival of oral traditions, higher education plays a critical role in reviving cultural heritage and ensuring its relevance to the younger generations. This study employed a qualitative approach with a case study design. Data collection took place in two stages: a focus group discussion (FGD) with cultural stakeholders to obtain the cultural mandate, and a comparative textual analysis of the folktale *Putri Berambut Putih* or White-Haired Princess (hypogram) and a drama script written by student teachers in the Indonesian Language and Literature Education Study Program, Faculty of Teacher Training and Education, Universitas Sriwijaya. Data analysis used an intertextual framework that combines Riffaterre's theories (expansion and conversion) with Pradotokusumo's (modification and excerption). According to the findings, expansion and modification processes dominate the transformation of drama scripts. Students enrich the plot by incorporating elements of humor and social critique (such as corruption and social media), as well as changing the language and characters to make them more relevant to modern audiences. Conversion is used to adapt the narrative to the technical constraints of theatrical performances. The excerption maintains the original story's conflict structure and moral values. The primary conclusion of this study is that literary transformation in teacher education is more than just a creative writing exercise; it is an active cultural preservation strategy in accordance with the cultural mandate of South Sumatran cultural stakeholders. This process enables prospective teachers to "voicing the past" and "scripting the future" by bridging traditional values into contextual and innovative media.

KEYWORDS

Folklore, literary transformation, drama script, teacher education, intertextuality, White-Haired Princess, cultural preservation, South Sumatra, Riffaterre, Pradotokusumo

ARTICLE INFORMATION

ACCEPTED: 15 November 2024

PUBLISHED: 09 December 2025

DOI: 10.32996/ijllt.2025.8.12.18

1. Introduction

Indonesia has tremendous cultural richness (Devi et al., 2023; Ilabakho & Rasmita, 2025; Setiyono et al., 2024). Folklore is one of its most common manifestations, and it varies by region (Karim et al., 2023; Novianti, 2022; Stefani et al., 2024). Folklore not only entertains but also transmits moral values, records informal history, and shapes a community's cultural identity (Ngo & Lương, 2023; Rahman, 2024; Youpika et al., 2024). Canonical stories, such as *Malin Kundang* from West Sumatra or *Timun Mas* from Central Java, demonstrate how local wisdom is passed down, primarily through oral traditions from generation to generation (Aini & Sarian, 2025; Kom, 2024; Paschal-Mbakwe & Okoronkwo, 2024; Xue, 2022). In this context, folklore serves an important role in efforts to advance national culture, not only as a cultural expression but also as an intangible heritage that represents collective identity (Lubis et al., 2024; Nuriddinovna, 2025; Sawita et al., 2024; Setiyanto et al., 2024; Xu et al., 2024). However, in the midst of globalization and the dominance of digital media, the greatest difficulty is to keep this oral tradition alive, relevant, and important for future generations (Asamoah-Poku, 2024; Ruslan et al., 2022).

Among the various regions with a rich oral literature, South Sumatra (Sumsel) is known for its diversified treasure trove of folktales, including *Sangsi Puru Parang* from Lahat Regency and *Putri Berambut Putih* from Kayu Agung, Ogan Komering Ilir

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Regency (Subadiyono et al., 2000). These stories convey important moral principles (Hidajati & Saputri, 2023). However, merely keeping or documenting these stories is insufficient to ensure their continuity. Therefore, strong revitalization initiatives are required. The education sector is one of the most promising areas for this. Formal education, particularly teacher training, plays an important role in preserving this cultural history into relevant and accessible pedagogical materials for future students (König et al., 2020; Metsäpelto et al., 2022; Saad & Zolkifli, 2025).

One strategy to preserve folklore through higher education is to transform folktales into drama scripts (Kokhan & Kokhan, 2024). This connects to the role of drama scripts as textual guides for pupils to visualize folktales (Portnova, 2022). This transformation is important because the use of folklore elements in literary or dramatic works is not merely a passive reflection but rather a dynamic bridge that ensures that cultural values and local wisdom remain alive and are passed on to future generations (Bolarinwa, 2023; Yakubova, 2025). Furthermore, drama performances are an efficient way to preserve and shape cultural identity (Gulkhara & Farzaliyeva, 2025). This enables the public to interact critically with social concerns while also recording cultural shifts in society. Students of Indonesian Language and Literature Education at Universitas Sriwijaya, who use drama scripts for drama performance practice in the Palembang Malay Traditional Theater course, see regional literature as important to preserve and study in higher education (Noviyanti et al., 2023). Thus, this transformation endeavor is a critical step in preventing the nation's rich heritage from extinction or being forgotten by students as the future generation in the face of contemporary issues (Ilabakho & Rasmita, 2025).

Thus far, academic studies on folklore have focused on analyzing social values (Claudia et al., 2021; Firdaus, 2025; Setyowati et al., 2020; Stefani et al., 2024), moral values (Nanda et al., 2021; Silalahi et al., 2021; Solissa, 2022; Wedawati et al., 2022; Yaacob et al., 2024), and gender roles contained in folklore (Chingiz, 2024; Febriani et al., 2023; Vučković, 2023; Wiyatmi, 2023). Furthermore, studies of folktales tend to focus on structural analysis (Abildaeva & Aimukhambet, 2025; Qasim & Qasim, 2022; Rustam, 2023) and on uncovering cultural patterns (Lubis et al., 2024; Nensilanti et al., 2025; Niez, 2024). While such analyses are critical for understanding the story's structure, there is a huge research deficit in studies of the pedagogical approaches used to transform folktales (Dhyaningrum & Pascarina, 2020; Inderawati et al., 2024; Marajaya & Widyastuti, 2025; Santosa et al., 2021; Setyaningrum et al., 2022; Yanti et al., 2019), but there are still few studies that explore the creative process of transforming a folktale text into a drama script for pre-service teachers (Portnova, 2022). Nurhayati et al. (2024) modified Riffatere and Pradotokusumo's theory to adapt a poetic work into a children's story. Meanwhile, this study examines the process of transforming a folktale text into a theater script utilizing a modified version of Riffatere and Pradotokusumo's theory developed by Nurhayati et al. Thus, the purpose of the research distinguishes this study from that of Nurhayati et al. (2024). Furthermore, this transformation process is not only a creative writing exercise, but also functions as an act of meaning-making, requiring prospective teachers to actively engage in what is called **voicing the past** and **scripting the future** for character education and cultural preservation in school.

Therefore, this article aims to fill this gap by analyzing the transformation process of South Sumatran folklore as a pedagogical model in teacher education. Departing from the cultural mandate obtained through discussions with cultural stakeholders, this research focuses on two main things, (1) examining how student teachers creatively transform folklore texts into drama scripts and (2) discussing the implications of this process in preparing student teachers in the Indonesian Language and Literature Education Study Program, Faculty of Teacher Training and Education, Universitas Sriwijaya as agents of South Sumatran cultural preservation. By using the folktale of the *Putri Berambut Putih* from Kayu Agung, Ogan Komering Ilir Regency as a case study, this article dissects the intertextual changes that occur and offers insights into how higher education can actively bridge the gap between cultural heritage preservation and innovative and contemporary literature teaching practices.

2. Literature Review

2.1 Literary Transformation as a Pedagogical Practice and Cultural Preservation

Efforts to revive oral traditions in the modern period frequently rely on the process of transforming them into new media. Transformation is a self-contained interpretive process, not a subsidiary or inferior work (Hossain, 2025). This transformation process has great educational relevance in school settings (Jin, 2024). Pre-service teachers participate in both creative and hermeneutic change, reinterpreting the source text's values for new audiences (Barré, 2024; Gadban & Ghanim, 2024). Transforming folktales in the classroom involves active cultural preservation rather than passive transfer of teaching materials (Afridi et al., 2025; Budakova, 2024; Kopnický, 2022).

2.2 Intertextual Analysis Framework: Riffatere and Pradotokusumo

This study takes an intertextual approach to analyzing the textual transformation process. Intertextuality theory regards each text as a mosaic of quotes from other texts. In the context of transformation, a hypogram is a previous literary work that serves as a reference point. To examine the link between the hypogram (the folktale of *Putri Berambut Putih*) and its changed text (the drama script), this study employs and integrates the Riffatere and Pradotokusumo frameworks.

Riffaterre (1978) defines transformation as having two basic processes: **expansion** (extending or developing the narrative) and **conversion** (reversing the meaning of the hypogram). This framework is also useful for understanding how scriptwriters strengthen the original narrative structure, such as expanding a character's psychological motivations (expansion) or changing the conclusion to express a different moral message (conversion).

Riffaterre's framework was further expanded by Pradotokusumo's (1986) approach, which emphasizes linguistics and plot structure. Pradotokusumo established the concepts of **modification** (linguistic modifications, such as dialogue or story sequence) and **excerption** (the elimination of a hypogram's essence). The combination of these four principles (expansion, conversion, modification, and excerption) creates a comprehensive analytical toolbox capable of dissecting changes at the macro (storyline) and micro levels (word choice in dialogue).

2.3 Community Response as a Research Foundation

While intertextual analysis is powerful in analyzing texts, the act of transforming cultural heritage requires justification beyond mere textual analysis (Liang et al., 2022). Therefore, this research is also grounded in the principle of **community response** to enhance ownership and the effectiveness of cultural preservation (Nam & Thanh, 2024; Usmaedi et al., 2024). This approach emphasizes the importance of stakeholder involvement in processes related to their cultural artifacts (Ibrahim et al., 2025). In this research, community response is not used to assess the final product, but rather as an **initial validation step** to provide a mandate or cultural justification that the transformation of folklore is necessary and supported by the community that owns the culture (Mekonnen et al., 2022). This approach ensures that research is not only conducted in the academic realm but is also rooted in the needs and consent of the cultural community itself (Rosetti et al., 2022; Tsintskiladze, 2024).

3. Methodology

3.1 Research Design

This research used a **qualitative** approach with a **case study** design based on the theories of Creswell & Creswell (2018) and Yin (2018). Case studies were chosen because they allow researchers to conduct an in-depth and holistic investigation of a contemporary phenomenon in a real-life context (Annamalah, 2024; Creswell & Creswell, 2018; Verma & Verma, 2023). The case study examines the transformation of the folktale *Putri Berambut Putih* from Kayu Agung, Ogan Komering Ilir Regency, into a drama script performed by student teachers in the Indonesian Language and Literature Education Study Program, Faculty of Teacher Training and Education, Universitas Sriwijaya.

3.2 Data Sources

This research used the following three main data sources.

1. Qualitative Primary Data
Transcripts from a focus group discussion conducted with cultural stakeholders in South Sumatra, including cultural figures, academics, and theater artists. This data serves as the basis for cultural validation.
2. Hypogram Text
The text of the folktale *Putri Berambut Putih* from Kayu Agung, Ogan Komering Ilir Regency, is sourced from the book *Sembesat Sembesit: Kumpulan Cerita Rakyat Sumatera Selatan* (Sembesat Sembesit: A Collection of South Sumatera Folk Tales) published by the Palembang Language Center in 2000.
3. Transformation Text
A drama script entitled *Putri Berambut Putih* was written by students of the Indonesian Language and Literature Education Study Program, Faculty of Teacher Training and Education, Universitas Sriwijaya, as part of an assignment for the Palembang Malay Traditional Theater course.

3.3 Data Collection Procedure

The data collection process was carried out sequentially in the following two stages.

1. Community Response Stage
The first stage was to conduct focus group discussions (FGDs) with stakeholders. These discussions were audio-recorded and aimed to obtain a mandate or justification that transforming folktales into drama scripts is permissible and even encouraged for preservation and educational purposes.
2. Text Collection Stage
After obtaining this cultural justification, the second stage was to collect hypogram texts (folktales) and transformation texts (student drama scripts) to serve as the objects of comparative analysis.

3.4 Data Analysis Procedure

Data analysis was also conducted in stages and systematically:

1. Focus Group Discussion Data Analysis

Thematic analysis was applied to the transcripts of the focus group conversation recordings. The researchers found major themes relating to stakeholders' agreements, worries, and expectations for the folktale transformation process.

2. Textual Data Analysis

Both texts (the folktale and the drama script) were analyzed comparatively using an intertextual analysis framework. The process was as follows.

- a. The two texts were placed side by side to identify any differences in narrative, character, and dialogue.
- b. Each difference was then classified into one of four categories of transformation: expansion (Riffaterre), conversion (Riffaterre), modification (Pradotokusumo), or excerption (Pradotokusumo).
- c. The classification results were then interpreted to understand the creative choices made by the students and their implications for the meaning of the story.

4. Results and Discussion

4.1 Results of Focused Group Discussion Data Analysis

This section shows the findings of community validation collected through a focus group discussion (FGD) with stakeholders. The focus group discussion (FGD) took place on September 13, 2025, to establish a "cultural mandate" that will serve as the foundation for this research technique. FGD participants included cultural figures, traditional leaders, the Palembang Arts Council, representatives from the education office, academics, and teacher practitioners. The primary objective was to establish a "cultural mandate" by answering two fundamental questions: (1) Is it permissible to transform South Sumatran folktales into new genres (e.g., drama scripts)? and (2) What are the opportunities and challenges of using digital media for revitalization in the modern era?

The findings reveal a unanimous consensus among all stakeholders, fully supporting the transformation of South Sumatran folktales. Transformation is not merely viewed as permissible but framed as an urgent necessity to ensure cultural relevance and preservation for the younger generation.

A critical insight emerged that the primary fear among cultural guardians was not the potential for misinterpretation, accepted as a natural part of the creative process, but rather the very real risk that the stories would disappear altogether without active revitalization efforts. This cultural mandate was powerfully conveyed by a Palembang cultural figure who dismissed academic doubts about the text's purity and encouraged the creative process.

"There is no sin, no matter how incorrect it is in society or history. Except for what is prescribed in religion ... However, when it comes to artistic elements, ideas are always generated." ... "I gladly agree and even support the ideas that arise from fellow researchers."

This support was reinforced by the Chairman of the Palembang Arts Council, who viewed transformation as a legitimate and commonplace preservation strategy in literary development.

"This means that anything done to preserve, maintain, and develop existing traditions is actually a positive thing."

The discussion then switched from whether transformation is permissible to how to carry it out effectively. According to one cultural stakeholder, textual transformation is not new and has long been part of the Indonesian literary canon. He proposed that this study concentrate on transformation tactics to enrich the story, such as expansion (adding conflicts/characters) or changes to make the folktale "more fleshy and fleshier" for a modern audience.

Cultural specialists and Palembang Arts Council representatives agreed, viewing digitalization as a necessary step to enable local folktales to compete with global popular culture narratives (e.g., superheroes) that are prevalent among Generation Z.

Overall, the results of this FGD provide validation and a strong cultural mandate for this research. These findings confirm that the transformation of folklore carried out by student teachers in the Indonesian Language and Literature Education Study Program, Faculty of Teacher Training and Education, Universitas Sriwijaya, is not only academically relevant but also responds to the community of cultural owners' urgent need to meet the demands of the future.

4.2 Results of Data Analysis of the Transformation of Folktale Texts and Drama Scripts

The following is the result of data analysis between the folktale text of the *Putri Berambut Putih* from Kayu Agung, Ogan Komering Ilir Regency, and the drama script with the same title by prospective teacher students in the Indonesian Language and Literature Education Study Program, Faculty of Teacher Training and Education, Universitas Sriwijaya.

4.2.1 Expansion (Development)

Expansion transformation occurs when a drama script adds or develops material beyond that contained in the original folktale. The drama script for The White-Haired Princess (*Putri Berambut Putih*) undergoes various expansions to enrich the plot, clarify the characters, and adapt the story for the stage. The following table shows some examples of these expansions.

Original (Hypogram)	Transformation Results (Drama Script)
<i>Putri itu sombong karena ia mempunyai kakak yang sakti, yaitu Langkuse itu.</i>	PUTRI: "Memang kalian siapa? Jangan samakan aku dengan kalian! Aku ini Putri, tak sudi ikut menari dengan kalian!"
<i>The princess was arrogant because she had a powerful older brother named Langkuse.</i>	PRINCESS: "Who are you? Do not compare me to you! "I am a princess; I do not want to dance with you!"
<i>Terkabar kepada Sunan tentang kecantikan adik Langkuse itu. Ingin Sunan meminangnya. Diutusny anak buahnya untuk melamar Putri Rambut Putih itu. Mereka membawa barang-barang yang berisikan berlian, intan, dan emas.</i>	UTUSAN 1: (Melihat bongkahan emas yang berkilau) "Wahh... lihat. Berkilau sekali emas yang kubawa ini. Rasanya ingin aku korupsi." UTUSAN 2: "Hei! Jangan seperti itu. Tapi, andai saja emas itu dibagi ke rakyat. Jalanan pasti sudah tidak berlubang." UTUSAN 1: (Tertawa kecil) "Ada benarnya ucapanmu itu. Tapi, jangan sampai rakyat melihat emas, berlian, dan permata ini. Nanti rakyat protes di media sosial! Bisa viral kita." UTUSAN 2: "Waduh, viral itu bahaya. Nanti kita masuk kabar berita ..." UTUSAN 1: (Menaruh emas yang dia bawa, kemudian mengambil sebuah benda yang dipegang oleh Utusan 2) UTUSAN 2: "Breaking News! Emas kerajaan lenyap dipakai untuk kepentingan pribadi. Utusan Sunan Palembang resmi menjadi buronan internasional!" (Lalu mereka tertawa dan cepat-cepat pergi meninggalkan hutan tersebut)
Sunan was informed about the beauty of Langkuse's sister. Sunan intends to propose to her. He dispatched his warriors to propose to the White-Haired Princess. They brought goods with diamonds, diamonds, and gold. (There is no dialogue or other events narrated during the envoy's journey.)	ENVOY 1: (Noting the dazzling gold nugget) "Wow... look! This gold I'm carrying is incredibly shiny. I am tempted to indulge in corruption." ENVOY 2: "Hey! Do not be like that. However, if the gold were distributed to the people, the roads would not be so potholed." ENVOY 1: (laughs) "There is some truth to what you say. But don't let anyone see the gold, diamonds, and gemstones. They will protest on social media! We may get viral!" ENVOY 2: "Oh gosh, going viral is risky. We'll be on the news ..." ENVOY 1: (Puts down the gold he's carrying, then takes an object held by Envoy 2) ENVOY 2: "Breaking News! The royal gold has disappeared and been used for personal gain. The envoy of the Sunan of Palembang is officially an international fugitive!" (Then they laugh and quickly leave the forest.)

The drama's script **expands** on this scene by including a humorous dialogue between Envoys 1 and 2 as they deliver the proposal gifts (Scene 3). In the original story, there is no such conversation, and the messengers are instantly dismissed and spat on. The conversation of corruption and social media is a recent expansion that introduces a layer of social criticism and humor not contained in the original text. This is a form of transformation of expression that leads to social commentary through humor (Ravshanova, 2025).

Di zaman kekuasaan Sunan Palembang, di Desa Perigi. Marga Kayu Agung, Kabupaten OKI, hiduplah seorang putri yang cantik, yang tidak ada bandingnya pada waktu itu. Dia bernama Putri Rambut Putih yang sakti.	DAYANG 1: "Wahai tuan Putri, rambutmu benar-benar lembut bagai sutra ..." DAYANG 2: "... bahkan sinar matahari pun seolah iri karena kilaunya rambutmu ini." PUTRI: "Tentu saja ... Rambutku ini mahkota kedua setelah wajahku...."
During the reign of Sunan Palembang, in Perigi Village, Kayu Agung clan, OKI Regency, there lived a beautiful princess, unrivaled at that time. Her name was White-Haired Princess, the powerful princess. (The narrative describes the beauty of the Princess in general.)	MAID 1: "Oh, Princess, your hair is truly soft like silk..." MAID 2: "... even the sun seems envious of your hair's shine." PRINCESS: "Of course ... My hair is my second crowning glory after my face ..."

The brief depiction of the Princess's beauty in the original text is **expanded** upon in the drama script (Scene 6), with the maids praising the Princess's hair and beauty in detail. This additional dialogue reveals the Princess's vanity, which revels in the flattery, thus developing an aspect that is only revealed by the narrator in the folktale into a more vivid scene in its own right.

(The original story did not feature any meta humor scenes or direct interaction with the audience.)	(Bertanya dengan nada lawak) UTUSAN 1: "Aku percaya, kali ini rencana kita pasti berhasil. Tapi aku masih penasaran, ini sebenarnya kita lagi menjalankan perintah Sunan, atau lagi pentas drama buat dapet nilai A?" (Berbicara dengan nada lawak) UTUSAN 2: "Kau ini lucu. Ya jelas perintah Sunan lah! Lagian, kalau ini pentas drama sudah pasti dapat nilai A+. Iya kan prof?"
	(Asking in a humorous tone) ENVOY 1: "I'm confident our plan will work this time. But I'm still curious, are we genuinely following Sunan's commands, or are we staging a drama to get an A?" (Asking in a humorous tone) ENVOY 2: "You are amusing. Of course, these are Sunan's commands! Furthermore, if this were a drama, we would absolutely get an A+. Right, Professor?"

The dialogue scene above (Scene 5) is a **creative, metatheatrical expansion**: the Messengers seem to recognize themselves as characters in the play and joke about the audience/lecturer. This part is **not found in the folktale** and was added for comedic effect and to interact with the audience. The addition of such meta elements expands the narrative context far beyond the original, serious framework.

4.2.2 Conversion (Hypogram Inversion)

Conversion is defined as a reverse, a reversal in perspective, or a change in form from the original text. Transforming *Putri Berambut Putih* into a drama script entails simplifying or replacing certain sections of the original story with other forms that serve a similar purpose. The table below lists several important conversions.

Original (Hypogram)	Transformation Results (Drama Script)
Kata Langkuse kepada Sunan. "Hai Langkuse, di belakang desa itu ada seekor kerbau yang ganas yang suka menghabisannya kebun, rumah orang, sehingga berbidang-bidang rumah dihabiskannya . Oleh karena itu, coba tangkap atau bunuh kerbau yang ganas itu!" "Baiklah Gusti, kalau demikian perintahmu", jawab Langkuse.	(Then stood up and pointed out the window.) SUNAN: "Di tepi sungai besar sebelah timur, ada pohon tua yang sangat besar . Akar-akarnya menjalar kuat ke dalam tanah dan sungai mengalir deras di sekitarnya. Aku ingin kau mencabut pohon itu dari akar-akarnya ... dan membawanya ke hadapanku"
Langkuse told Sunan, "Hey, Langkuse, there is a fierce buffalo behind that village that likes to damage people's gardens and houses, as well as large plots of land . So, try to catch or kill that ferocious buffalo!" "Very well, Lord, if that is your command," Langkuse answered.	SUNAN: "On the banks of the great river to the east, there is a very large, ancient tree . Its roots extend deep into the ground, and the river flows swiftly around it. I want you to uproot that tree ... and bring it to me."

The drama script **converts** Sunan's first challenge. In the original story, Langkuse is tested by facing a wild buffalo, but in the drama script (Scene 5), the test is reversed to uprooting a giant tree. The buffalo, as a life obstacle, is replaced by the tree, as a natural obstacle. This change reflects the *reversal* of the physical element (animal to plant), but retains the narrative function of testing Langkuse's supernatural powers.

"Aah, mampu orang ini. Langkuse. Cincinku jatuh di sumur itu, coba ambilkan!" Kata Sunan kepada Langkuse. Rupanya dalam sumur itu sudah dipasang tombak-tombak tajam yang mengarah ke atas . "Baiklah Gusti" jawab Langkuse. Tanpa berpikir, Langkuse terjun ke sumur langsung menyelam memenuhi perintah Sunan. Kedengaranlah bunyi kemeretak rupa yang tombak-tombak itu patah-mematah. Ketika timbul kembali, Langkuse berkata. "Nah Gusti, inilah cincinmu." Langkuse menyerahkan cincin itu kepada Sunan.	SUNAN: "Luar biasa! ... Sangat hebat ... Aku mulai kagum akan kesaktian yang dibicarakan oleh rakyat. Tapi, aku belum selesai mengujimu. Di belakang kerajaan ini ada sumur tua yang dalam sekali, penuh ular berbisa dan lendir . Di dasar sumur itu, ada cincin warisan leluhurku. Ambil cincin itu ... dan bawakan ke hadapanku."
"Aah, this man is capable. Langkuse. My ring fell into that well; try to find it!" Sunan addressed Langkuse. The well appeared to have been furnished with sharp spears pointing upwards . "Okay, Lord," Langkuse responded. Langkuse dived into the well without hesitation, following Sunan's directions. The cracking noise of the spears breaking could be heard. Langkuse reappeared and replied, "Well, Lord, here is your ring." Langkuse handed Sunan the ring. (Sunan ordered Langkuse to enter a well that was fitted with sharp spears as a trap.)	SUNAN: "Amazing! Very good ... I'm beginning to be fascinated by the supernatural abilities that people talk about. However, I have not finished testing you yet. Behind this realm is an ancient well that is very deep and filled with venomous snakes and filth . A ring passed down from my forefathers can be found at the bottom of the well. "Take that ring and bring it before me."

The second challenge also undergoes a **conversion** in its details. In the original text, Sunan prepares a well with spears (a man-made trap) to destroy Langkuse. The drama script (Scene 5) changes this trap to a well filled with poisonous snakes and slime, a natural danger. **The reversal** from spears to snakes changes the threat from an inanimate object to a living creature, but the essence of the scene—that Langkuse must enter the dangerous well to retrieve Sunan's ring—remains the same.

Setelah diterima Sunan cincinnya, pulanglah Sunan untuk mengadakan sidang. Semua hulubalang berkumpul. Sunan membuka sidang. "Siapa di antara kalian yang sanggup mengambil Putri Rambut Putih itu?" Rupanya semua hulubalang tidak ada yang menjawab. Hening, sepi, seperti sampah jatuhnya tidak kedengaran. "kalau demikian, tidak ada yang sanggup," kata Sunan. "Bagaimana juga kita buat sungai pintasan dari sini, dari Teloko sampai Tanjung Agung, Gali, Kita buat sungai!" setelah itu berkerjalah semua rakyat, semua hulubalang. Akhirnya, sungai pintasan itu selesai. Berangkatlah Sunan beserta hulubalang melalui sungai pintasan yang digali orang itu. Sampai di batas Tanjung Agung, Sunan mendarat, berjalan kaki. Jaraknya kira-kira dua kilometer dari desa Perigi.

SUNAN: (tertawa) "Aku adalah Sunan Palembang! Sunan bijaksana. Galilah sungai untukku! Yang airnya mengalir dari Palembang sampai Kayu Agung. Kemudian, buatlah sebuah kapal yang sangat besar agar aku bisa menyusuri daerah Kayu Agung dan menculik Putri sombong! Dan (tertawa licik) menenggelamkan Langkuse!"

After receiving his ring, Sunan returned home to hold court. The commanders gathered. Sunan opened the trial. "Which one of you can take the White-Haired Princess?" Apparently, not all of the commanders responded. Silent, quiet, like trash falling unnoticed. "If that's the case, no one can afford it," Sunan declared. "How about we make a shortcut river from here, from Teloko to Tanjung Agung, Dig, We make a river!" Following that, all of the people, even the commanders, worked. Finally, the shortcut river was constructed. Sunan and his captain departed along a river shortcut built by the man. Sunan arrived at Tanjung Agung's boundary and landed on foot. The distance from Perigi village is around two kilometers.

SUNAN: (laughing) "I am the Sunan of Palembang! The wise Sunan. Dig a river for me! One whose water flows from Palembang to Kayu Agung. Then, build a very large ship so that I can sail along the Kayu Agung area and kidnap the arrogant Princess! And (laughing slyly) sink Langkuse!"

(All was silent; finally, Sunan planned to make a **shortcut river** to kidnap the Princess)

In the folktale, Sunan requires a council of warriors to seek volunteers to kidnap the Princess, but **none respond** until he himself proposes the plan to dig a river. In the drama script (Scene 5), this process is **converted** into a direct order from Sunan to his two envoys without open deliberation. Sunan's dialogue in the drama script explicitly covers the entire plan (digging the river, bringing the ship, kidnapping the Princess, and sinking Langkuse). A simplification occurs, with the meeting of warriors being transformed into a commanding monologue. This is a form of conversion that *reduces* the presentation pattern (from collegial consultation to direct instruction) for dramatic effectiveness.

Hingga kini, kisah Putri Rambut Putih menjadi pengingat bahwa kesombongan dan nafsu kekuasaan tak akan menang melawan keberanian dan kasih saudara.

SUNAN: (Berteriak dengan nada marah) "Langkuse! Kau sudah mempermalukan diriku. Aku bersumpah demi leluhur, tidak ada seorang pun dari garis keturunanku yang boleh menikah dengan siapapun dari Kayu Agung. Bila sumpah ini dilanggar, nasib buruk akan menimpa keturunanmu!"

To this day, the story of the Putri Berambut Putih serves as a reminder that arrogance and lust for power will not triumph over courage and brotherly love.

SUNAN: (Screaming angrily) "Langkuse! You've embarrassed me. I swear by my ancestors that no one from my bloodline will marry anyone from Kayu Agung. If you break this oath, your descendants will have bad luck!"

(The narrator's statement at the end of the folktale, summarizing the moral message.)

The original story concludes with an explicit **moral narrative** about the consequences of arrogance and lust for power. In the drama script, **no narrator** is delivering the final message; instead, the oath of the Sunan of Palembang (Scene 7) serves as an implicit conclusion. This demonstrates a **transformation in presentation**: the message originally delivered directly by the narrator is repackaged as the oath of the antagonist. This transformation reverses the delivery from telling (the narrator narrating) to showing (through action and dialogue), allowing the audience to absorb the moral message from the dramatic

consequences of the oath without a narrative epilogue.

4.2.3 Modification (Character/Plot Transformations)

Transformational modifications are evident through changes or adjustments to story elements between the hypogram and the drama script. The drama script for *Putri Berambut Putih* modifies several aspects of the folktale to deepen characterization, adapt the context, and enhance its stage appeal. The following are examples of these modifications.

Original (Hypogram)	Transformation Results (Drama Script)
<i>Kebehasilan pula, Langkuse tidak ada di rumah, dia sedang bekerja di sungai. Sedangkan adiknya, Putri Rambut Putih itu asik membuat periuk bolang, di bawah rumahnya.</i>	<i>(Suasana sore yang tenang. Putri sedang duduk di tangga depan rumah, dengan dayang 1 dan dayang 2 di sampingnya, menyisir dan merapikan rambut putri. Suasana tampak akrab meski penuh pujian untuk kecantikannya.)</i> DAYANG 1: "Wahai tuan Putri, rambutmu benar-benar lembut bagai sutra. Tak ada satu helai pun yang kusut" DAYANG 2: "Betul, tuan Putri. Bahkan sinar matahari pun seolah iri karena kilaunya rambutmu ini. Kalau aku jadi lelaki, aku pun ingin melamarmu" (Tertawa kecil) PUTRI: (Tersenyum tipis, sombong) "Tentu saja. Rambutku ini bukan sembarang rambut. Ini adalah mahkota kedua setelah wajahku. Dan kalian tahu, tidak semua wanita terlahir sepertiku"
The truth was, Langkuse wasn't home; he was working on the river. Meanwhile, his sister, the White-Haired Princess, was busy making a pot of bolang (a kind of pottery) under her house. (The princess is depicted doing crafts when she is kidnapped.)	(It was a quiet afternoon. The princess was sitting on the front steps of the house, with her maids 1 and 2 beside her, combing and tidying her hair. The atmosphere was friendly, even though they were full of praise for her beauty.) MAID 1: "Oh, my princess, your hair is truly soft like silk. Not a single strand is tangled." MAID 2: "That's right, Princess. Even the sun seems jealous of your shiny hair. If I were a man, I would propose to you too." (Laughs) PRINCESS: (With a slight, haughty smile) "Of course. My hair is not like any other hair. It's my second crown, after my face. And you know, not every woman is born like me."

The Princess's **setting and activities** were **modified**. When she was kidnapped, she was portrayed as a simple person creating pots (a customary domestic activity) beneath the home. In the drama script (Scene 6), the Princess is shown preening herself while being served by her ladies-in-waiting. This modification portrayed the Princess as a spoiled, adored aristocrat rather than a talented rural girl. The traditional element (making pots) was omitted in favor of a scenario emphasizing the Princess's opulence and vanity, as required by the stage.

(There are no scenes of reprimand or sad emotions from the Princess in the original story. The Princess is not explicitly described as regretting her actions.)

PUTRI: "Cinta? Apa itu cinta? Apakah kau yakin tuanmu mencintaiku? Haha. Banyak laki-laki yang mengaku mencintaiku! Jika tuanmu mencintaiku, untuk apa kalian datang mewakilinyamenjadikan diriku sebagai permaisuri! Dan kalian mengganggu suasana hatiku menjadi buruk!" (Putri meludah ke arah utusan-utusan Sunan. Keduanya ketakutan dan menjerit akan rambutnya yang perlahan menjadi warna putih)

(Langkuse yang baru saja pulang bertapa melihat utusan-utusan itu ketakutan langsung berlari menghampiri dan menenangkan mereka)

LANGKUSE: "Tenanglah! Tenang. Kalian tetap baik-baik saja"

UTUSAN 1: "Tuanku Sunan akan murka kalau tahu ini!"

LANGKUSE: "Sunan? Siapa kalian ini?"

UTUSAN 2: "Kami adalah utusan yang diperintahkan oleh Sunan Palembang, untuk menjadikan Putri sebagai permaisurinya. Namun, kehadiran kami disambut dengan kehancuran hati. Kehadiran yang kami bawa dengan tulus menjadi kemalangan untuk kami!"

LANGKUSE: "Adikku, mengapa engkau melakukan hal yang tidak baik? Engkau sama saja mempermalukan orang dengan kesaktianmu itu? Putri, tidakkah engkau ingat pesanku? Kesaktianmu menjadi senjata buruk bagi dirimu, parasmu yang mempesona diubah menjadi kesombongan hatimu. Ingatlah, Putri! Kesombongan adalah awal kehancuran!"

PUTRI: "Mereka tidak pantas mendapatkanku! Mereka hanya utusan! Bukan Sunan Palembang! Aku hanya menyingkirkan orang-orang lemah!" (Kedua utusan berlari karena Kesempatan)

LANGKUSE: *(Melihat utusan-utusan pergi berlari meninggalkan rumah)* "Hei! Mau kemana kalian?"

PUTRI: "Kakang tidak peduli dengan perasaanku!" (Putri meninggalkan Langkuse, kemudian disusul oleh Langkuse untuk menenangkan adiknya yang menangis)

PRINCESS: "Love? What is love? Are you certain your master loves me? Haha. Many claim to love me! If your master loves me, why did you come to represent him and declare me his empress? And you caused my mood to go awful!" (The princess spat at the Sunan envoys. Both of them were horrified and shouted as their hair gradually turned white.)
(*Langkuse, who had just returned from meditation, saw that the envoys were frightened and immediately ran over to them and calmed them down.*)

LANGKUSE: "Calm down! Calm down. You're still fine."

ENVOY 1: My lord Sunan will be furious if he finds out about this!"

LANGKUSE: "Sunan? Who are you guys?"

ENVOY 2: "We are envoys ordered by Sunan Palembang to make the Princess his empress. However, our presence was greeted with heartbreak. The presence we brought sincerely became a misfortune for us!"

LANGKUSE: "My sister, what are you doing so wrong? Are you just embarrassing folks with your magical abilities? Don't you recall what I said? Your magical abilities have become a weapon against you, and your lovely appearance has been transformed into arrogance. Remember, Princess! Arrogance is the beginning of destruction."

PRINCESS: "They don't deserve me! They are just envoys! Not Sunan Palembang! I only get rid of weak people!" (The two envoys ran because of the opportunity)

LANGKUSE: (Seeing the envoys running away from the house) "Hey! Where are you guys going?"

PRINCESS: "You don't care about my feelings!" (The Princess leaves Langkuse, then Langkuse follows her to calm her crying sister.)

The drama script **modifies** the Princess's **character development** by introducing emotion and internal turmoil. In the original story, the Princess is continually haughty and never depicted sobbing or being insulted. However, there are instances in the drama's script where the Princess spits on Sunan's emissary (Scene 3), and when Langkuse severely criticizes her sister, the Princess **cries** because she believes her brother does not understand her sentiments. The insertion of these emotional events modifies the Princess's character, making her more human and vulnerable than the flat, self-reflective persona in the hypogram.

Mendengarkan laporan itu, Sunan berpikir, "Kalau demikian, bagaimana mencari akal. Bagaimana caranya membunuh Langkuse, Kakak putri itu?"

SUNAN: (tertawa kecil) "Ya, coba kau katakan. Jika itu kabar buruk, pergilah dari hadapanku! Tapi jika itu bongkahan emas, berlian, tanah rakyat-, maksudku permata. Tetaplah kau menunduk di hadapanku."

Hearing the report, Sunan thought, "If that's the case, how can we find a way? How can we kill Langkuse, the princess's older brother?"

SUNAN: (chuckles) "Yes, try saying it. If it's bad news, get out of my sight! But if it's gold nuggets, diamonds, people's land—, I mean jewels. You still have to bow before me."

(Sunan planned the cunning plan in a straight and formal tone.)

The tone and character of Sunan were modified. In the original text, Sunan Palembang is depicted as cruel and serious, and his dialogue and actions are formal and feudal, without humor. In contrast, the drama script gives Sunan a comedic-satirical touch, for example, the slip of the tongue "*land of the people—, I mean jewels*" when receiving the envoy's report (Scene 3), which implies hidden greed. This remark adds a dimension of social criticism and makes Sunan a more caricatured character. This **modification in tone** manipulates the character's impression from being merely a cruel antagonist to also being a source of irony and satire, a stylistic adjustment for a modern audience.

Langkuse berangkat, terus dia menghadap Sunan. " Gusti , saya sudah tiba, apakah perintah Gusti ". Kata Langkuse kepada Sunan.	UTUSAN 1: "Ada benarnya ucapanmu itu. Tapi, jangan sampai rakyat melihat emas, berlian, dan permata ini. Nanti rakyat protes di media sosial ! Bisa viral kita."
Langkuse left, then he went to Sunan. " My Lord , I have arrived. What are your orders?" Langkuse asked Sunan. ENVOY: (no modern terms, dialogue is in a traditional setting)	ENVOY 1: "You have some truth in what you say. But don't let the people see this gold, diamonds, and gemstones. They'll protest on social media ! We may go viral ."

The drama script modifies the **language style** by incorporating popular modern expressions. For example, the envoy's dialogue in the drama script uses terms like "*social media*" and "*viral*" (Scene 3), which are clearly **inconsistent** with the story's historical setting. In contrast, the original text uses classical regional/feudal language entirely (e.g., "*gusti*"). The use of contemporary diction in the drama script is a deliberate modification for humor and contemporary relevance. Although ahistorical, this mixed language strategy makes the drama more communicative to modern audiences, differing from the formal tone of the hypogram.

4.2.4 Excerption (Summary or Excerpt of Hypogram)

Excerption occurs when certain elements of the source story are taken and retained in the target text, sometimes with minimal adjustments. The drama script of *Putri Rambut Putih* adopts many of the story points from the original text, demonstrating a direct intertextual relationship. The following table outlines some of the important points excerpted from the hypogram to the drama script.

Original (Hypogram)	Transformation Results (Drama Script)
Dia bernama Putri Rambut Putih yang sakti. Kalau ia meludahi orang, maka rambut orang itu menjadi putih.	PUTRI: "Cinta? Apa itu cinta? Apakah kau yakin tuanmu mencintaiku? Haha. Banyak laki-laki yang mengaku mencintaiku! Jika tuanmu mencintaiku, untuk apa kalian datang mewakilinya menjadikan diriku sebagai permaisuri! Dan kalian mengganggu suasana hatiku menjadi buruk!" (Putri meludah ke arah utusan-utusan Sunan. Keduanya ketakutan dan menjerit akan rambutnya yang perlahan menjadi warna putih.)
Her name is the <i>White-Haired Princess</i> , and she has magical powers. If she spits on someone, their hair will turn white. (The magical powers of the Princess are explained by the narrator.)	PRINCESS: "Love? What is love? Are you certain your master loves me? Haha. Many claim to love me! If your master loves me, why did you come to represent him and declare me his empress? And you caused my mood to go awful!" (The princess spat at Sunan's envoys. Both of them were terrified and screamed as their hair slowly turned white.)

The White-Haired Princess's unique ability to spit until her victim's hair turns white is the **central theme** of the folktale, preserved intact in the drama script. The text explicitly depicts this action (for example, when the Princess spits on a young suitor or an envoy of the Sunan, turning their hair white). The envoy's dialogue above confirms the same event as the original version. This demonstrates an **excerptive** transformation, as the central aspect of the hypogram (the Princess's supernatural powers) is extracted and re-presented without any change in meaning.

Terkabar kepada Sunan tentang kecantikan adik Langkuse itu. Ingin Sunan meminangnya. Diutusnya anak buahnya untuk melamar Putri Rambut Putih itu. Mereka membawa barang-barang yang berisikan berlian, intan, dan emas. Tetapi usahakan mendapat sambutan, malah orang yang diutus itu diludahnya. Berubahlah rambut orang yang terkena ludah itu menjadi putih. Oleh karena tidak berhasil. Utusan itu pulang. Diceritakannya kepada Sunan kejadian yang dialaminya.	UTUSAN: "Maafkan hamba, tuanku. Maafkan hamba. Lamaran yang kami bawa untuk Putri, ditolak dengan kasar oleh dirinya. Hamba sudah datang dengan baik-baik namun, Putri itulah yang mengutuk rambut kami menjadi warna putih." SUNAN: "Tidak! Lamaranku tidak boleh ditolak oleh seorang Putri yang sombong! Tidak ada yang bisa mempermalukan Sunan Palembang!"
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Sunan was informed about the beauty of Langkuse's sister. Sunan intends to propose to her. He dispatched his warriors to propose to the White-Haired Princess. They brought goods with diamonds, diamonds, and gold. However, instead of receiving a warm welcome, the person who was sent was spat at. The spit-affected person's hair turns white. Because it did not work. The envoy went home. He explained to Sunan what had occurred to him.

ENVOY: "Forgive me, my lord. Forgive me. The proposal we brought to the Princess was rudely rejected by her. I have come in good faith, but it is the Princess who cursed our hair to turn white."

SUNAN: "No! My proposal must not be rejected by an arrogant princess! No one can embarrass Sunan Palembang!"

The scene depicting the Sunan of Palembang's proposal through envoys and the Princess's rude refusal is practically identical. The folktale has the envoys delivering treasure, then being spat on by the Princess until their hair becomes white before returning to report to the Sunan. In the theater (Scene 4), this incident is carried out through conversation, with envoys reporting that the Sunan's proposition **was rejected** and humiliated by having their hair turned white, which enrages the Sunan. The narrative core (the rejection of the king's request and the king's rage as a result of the insult) is **taken directly** from the hypogram and presented correctly, demonstrating the process of the excerption without altering the plot.

Kata Langkuse kepada Sunan. "Hai Langkuse, di belakang desa itu ada seekor kerbau yang ganas yang suka menghabiskannya kebun, rumah orang, sehingga berbidang-bidang rumah dihabiskannya. Oleh karena itu, coba tangkap atau bunuh kerbau yang ganas itu!" "Baiklah Gusti, kalau demikian perintahmu", jawab Langkuse.

...
"Nah, dapat dikalahkan." Pikir Sunan lagi, "Aah, mampu orang ini. Langkuse. Cincinku jatuh di sumur itu, coba ambilkan!." Kata Sunan kepada Langkuse.

SUNAN: "Selamat datang, Langkuse. Katanya kau sakti mandraguna, kesaktianmu sudah terdengar dari ujung Sumatra, maka hari ini aku ingin menguji kebenaran itu."

LANGKUSE: "Silahkan, Sunan. Jika ujianmu adalah sebuah perintah, aku tidak akan menolak."

SUNAN: (Lalu berdiri dan menunjuk keluar jendela) "Di tepi sungai besar sebelah timur, ada pohon tua yang sangat besar. Akar-akarnya menjalar kuat ke dalam tanah dan sungai mengalir deras di sekitarnya. Aku ingin kau mencabut pohon itu dari akar-akarnya ... dan membawanya ke hadapanku!"

...
SUNAN: "Luar biasa! ... Sangat hebat ... Aku mulai kagum akan kesaktian yang dibicarakan oleh rakyat. Tapi, aku belum selesai mengujimu. Di belakang kerajaan ini ada sumur tua yang dalam sekali, penuh ular berbisa dan lendir. Di dasar sumur itu, ada cincin warisan leluhurku. Ambil cincin itu ... dan bawakan ke hadapanku."

Langkuse told Sunan, "Hey, Langkuse, there is a fierce buffalo behind that village that likes to damage people's gardens and houses, as well as large plots of land. So, try to catch or kill that ferocious buffalo!" "Very well, Lord, if that is your command," Langkuse answered.

...
 "Well, he can be defeated," Sunan thought again, "Aah, this guy is capable. Langkuse. My ring fell in that well, try to get it!" Sunan said to Langkuse.

(Sunan assigned Langkuse two difficult tasks: to overcome a wild buffalo and rescue a ring from a trap hole.)

SUNAN: "Welcome to Langkuse. They say you're magical, and your supernatural abilities have been heard from all over Sumatra, so I'd want to put that to the test today."

LANGKUSE: "Please, Sunan. If your test is an order, I will not refuse."

SUNAN: (Then stands up and points out the window) "On the bank of a large river to the east, there is a very large old tree. Its roots run deep into the ground, and the river flows fast around it. I want you to uproot the tree from its roots ... and bring it before me!"

...
SUNAN: "Amazing! Very good ... I'm beginning to be fascinated by the supernatural abilities that people talk about. However, I have not finished testing you yet. Behind this realm is an ancient well that is very deep and filled with venomous snakes and filth. A ring passed down from my forefathers can be found at the bottom of the well. Take that ring and bring it before me."

The sequence of scenes in which Sunan tricks Langkuse with difficult tasks is also included in the drama script (scene 5). Although the obstacles have been significantly adjusted (a buffalo against a huge tree and a spear in a well against a venomous snake), the framework of these two sequential tests remains unchanged from the original edition. Langkuse completes both tasks in the drama script. Thus, the central plot of "Sunan tests Langkuse's supernatural powers through two dangerous missions" remains intact. This stresses the usage of excerption, in which the drama script takes the hypogram's framework and re-presents it on stage without changing the order or outcome of each challenge.

<i>Tak lama kemudian, Langkuse berpakaian. Sekali lompat saja, dia sudah tiba di Tanjung Agung, tempat kapal Sunan berlabuh. "Gusti, tolong imbangi kapalmu ini, saya akan turun ke kapal," kata Langkuse. "Ha, mau turun, turunlah", jawab Sunan. "Nanti tenggelam kapalmu ini!" "Tidak!", kata Sunan. Langkuse melompat ke kapal diambilnya adiknya itu. Sunan dan hulubalang heran karena kapal itu miring dan terus tenggelam ketika dinaiki Langkuse itu. Karena bingung, Sunan tidak tau kapan Langkuse mengambil adiknya itu. Sedangkan Sunan merasa kecewa dan dendam. Dia pulang kembali ke Palembang. Dia berpesan kepada sanak keluarganya di Palembang, "Mulai saat ini, jangan mengambil keturunan orang Kayu Agung, tidak akan selamat. Kalau kalian langgar, apa boleh buat, kalian akan celaka!" Sampai sekarang ini, orang Palembang asli keturunan Sunan tidak ada yang berani menjodohkan keturunannya dengan orang Kayu Agung. Mereka takut dengan sumpah Sunan.</i>	<i>(Langkuse berlari dan melompat ke atas kapal, kemudian kapal tersebut kehilangan keseimbangan dan mulai tenggelam)</i> ... SUNAN: <i>(Berteriak dengan nada marah) "Langkuse! Kau sudah mempermalukan diriku. Aku bersumpah demi leluhur, tidak ada seorang pun dari garis keturunanku yang boleh menikah dengan siapapun dari Kayu Agung. Bila sumpah ini dilanggar, nasib buruk akan menimpa keturunanmu!"</i>
Langkuse then dressed. In a single jump, he arrived in Tanjung Agung, where Sunan's ship was anchored. "Lord, please balance your ship, or I'll go down," Langkuse pleaded. "Ha, if you want to get off, get off," Sunan answered. "Your ship will sink!" "No!" replied Sunan. Langkuse leaped onboard the ship and grabbed his younger sibling. Sunan and the commander were astonished when Langkuse boarded the ship, which slanted and continued to sink. Sunan was confused and had no idea when Langkuse had taken his younger sibling. Meanwhile, Sunan was dissatisfied and bitter. He returned to Palembang. He advised his relatives in Palembang, "From now on, do not take descendants of Kayu Agung people, they will not be safe. If you break this, what can you do? You will be doomed!" To this day, no Palembang native descendant of Sunan dares to match their descendants with the Kayu Agung people. They fear Sunan's oath.	<i>(Langkuse ran and jumped onto the ship, then the ship lost its balance and started to sink.)</i> ... SUNAN: <i>(Shouting in an angry tone) "Langkuse! You have humiliated me. I swear by my ancestors, no one from my lineage can marry anyone from Kayu Agung. If this oath is broken, bad luck will befall your descendants!"</i>

The climax of the story, the Princess's kidnapping and rescue by Langkuse, which causes the Sunan's ship to sink, followed by the Sunan of Palembang's curse, is **preserved** in the drama script. The original narrative has Langkuse jumping onto the ship until it sinks, and then the Sunan taking an oath barring marriage to the Kayu Agung tribe in retaliation. Scene 7 of the drama script depicts the same scenario, with Langkuse climbing aboard and saving his sister as the ship sinks, and the Sunan angrily pronouncing his curse onstage. This closing scene is a **direct excerpt** from the hypogram, with Sunan's oath dialogue almost identical to the original message. The plot's integrity at the end demonstrates that the moral qualities and repercussions of the folk story were intentionally preserved in the dramatic transformation.

4.3 Discussion

The analysis of the above folktale's transformation into a drama script by student teachers in the Indonesian Language and Literature Education Study Program, Faculty of Teacher Training and Education, Universitas Sriwijaya, reveals numerous creative

changes carried out by the students. This may be seen in each of the theatrical script's transformations, which include enlargement, conversion, modification, and excerption. In the expansion transformation stage, students make an extension and development of the original folktale text into a sharper and more creative form. This is evident in the development of the dialogue between the characters in Envoy 1 and Envoy 2, which is more humorous and includes humor and societal criticism. Such transformations serve to maintain distance from the drama audience while also making them feel closer to the main plot, especially if the main story is set in a former kingdom that is less relevant to the present day. As a result, a newer and more comedic strategy is required. This is consistent with stakeholders' cultural mandate, which is to turn folktales into more relevant stories for the younger generation in order to conserve culture. On the other hand, this addition is consistent with Ravshanova's (2025) research, which found that societal criticism through humor is a type of expression transformation.

Aside from expansion transformations, there are also conversions and hypogram reversals. In the theater script *Putri Berambut Putih*, one of the elements transformed is a furious buffalo into an enormous old tree. This conversion does not affect the essence of the story, as long as the modified part has equal weight and makes sense inside the story. This conversion appears to have occurred because of the difficulties of imagining the buffalo in stage action, given that the drama script's outcome is a drama performance. As a result, students sought alternative elements that had the same weight as the preceding pieces but were easier to see on stage and understand by the audience. This is in line with research by Asante & Sam (2022) and Santosa et al. (2021). In both studies, transformations from folklore to drama script form are necessary to make it easier for the audience to understand when the drama script is visualized in the form of a drama performance.

The third transformation is modification. One of the most notable changes in this drama script is the use of more modern terminology, despite the fact that the story of the *Putri Berambut Putih* takes place in ancient times. This is evident in Envoy 1's dialogue, where he uses the terms social media and viral. When contrasted to other dialogues, such as Langkuse's dialogue with Sunan, the classical or archaic word "Gusti" appears. This signifies that the language in this drama script has been modernized. Furthermore, the language used in the dialogue in this folktale, especially Sunan's dialogue, uses Palembang Alus (*Bebaso*) and is usually only used in palace circles (Andriani & Attas, 2023), so the need for language modification here is necessary to better understand the content of the story. However, as with the previous expanding transformation, the purpose behind this change is most likely to keep the folktale relevant to the drama's target audience, which is the younger generation.

The final type of transformation is excerption, which involves preserving the core hypogram in the drama script. This transformation does not modify the original story into a new form, but rather paraphrases scenes or fundamental elements of the folktale into a form appropriate to the new media, in this case, the drama script. This is demonstrated by the White-Haired Princess's ability to turn people's hair color white by spitting. This essential premise is kept in student-written drama scripts, but the presenting style is changed to the drama script format, specifically through dialogue and actions that are immediately displayed (show) rather than explained (tell), as in the original text. This is in line with research conducted by Chilakamarri (2023), which states that rather than telling someone about a premise or concept, it is better to show it directly to provide a more complete context. On the other hand, adaptation is done to keep the drama script faithful to the original story and maintain creative boundaries so that students do not change the core folktale too much, even though it takes a different form.

The four types of transformation carried out by student teachers in the Indonesian Language and Literature Education Study Program, Faculty of Teacher Training and Education, Universitas Sriwijaya, above, show that students can creatively transform the folktale of the *Putri Berambut Putih* into a drama script with the same title to be used as a guide for performance practice in the Palembang Malay Traditional Theater course. The transformations carried out by these students were primarily intended to make the story more relevant to the audience, particularly the younger generation. In addition to this purpose, numerous types of transformation were carried out in order to place social critique that is relevant to current issues, such as corruption. The final goal of this transformation is to make it easier for the performance director to visualize the folktale from a drama script into a drama performance. This can be observed in the transformation of magical elements into elements that are easier to perform while retaining the same magical weight. This research demonstrates that prospective teacher students in the Indonesian Language and Literature Education Study Program at Universitas Sriwijaya's Faculty of Teacher Training and Education can be creative and innovative cultural agents in efforts to preserve regional literary culture, such as folklore, in South Sumatra.

The findings of this study are consistent with those of Nurhayati et al. (2024), who stated that regional literature can be changed into drama scripts for performance through the stages of expansion, conversion, modification, and excerption. This demonstrates that the findings of this study can complement other research that focuses on the transformation of poetry into children's literature. Furthermore, this research aligns with various studies on the transformation of literary works into other forms, demonstrating that each transformation involves a process of expansion, conversion, modification, and excerption (Febrianto, 2021; Hidayat, 2022; Juliana, 2025; Ruslan et al., 2022; Setiartin, 2018; Wijayanto & Suparta, 2023; Windari & Hayati, 2024). In

other words, this research reinforces the theories of Riffaterre (1978) and Pradotokusumo (1986) on the transformation of literary works into other forms and adds to the body of regional literary studies, particularly in South Sumatra.

5. Conclusion

The research into the transformation of the folktale *Putri Berambut Putih* from Kayu Agung, Ogan Komering Ilir Regency, into a drama script highlights the importance of expansion and modification processes. The drama script adds new scenes (e.g., villagers' interactions and current humor) and changes other features (such as more colorful characters and updated language) to satisfy the demands of contemporary staging and audience tastes. Conversion is typically confined to detail adjustments (replacing a buffalo with a tree, for example) and presentation changes (narration versus direct speech). Meanwhile, many key aspects are kept through exposition to ensure that the folktale framework (conflict, climax, resolution) is identifiable. Thus, the transformation of this drama respects the origins of the Kayu Agung folktale while adding a new, creative, and contextual nuance. All transformations were carried out in a targeted manner, in accordance with South Sumatra's cultural stakeholders' mandates. Expansion and modification enhance the plot; conversion adapts to the medium; and excerption ensures that the essence of the original story is conveyed in the drama performance.

Funding: This research was funded by the Directorate of Research and Community Service, Directorate General of Research and Development, Ministry of Higher Education, Science, and Technology in accordance with the Implementation Contract for the State University Operational Assistance Program for Research Program for Fiscal Year 2025 Number: 109/C3/DT.05.00/PL/2025.

Conflicts of Interest: The authors declare no conflict of interest.

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Acknowledgments: We would like to thank the Directorate of Research and Community Service, Directorate General of Research and Development, Ministry of Higher Education, Science, and Technology, for providing funding in accordance with the Implementation Contract for the State University Operational Assistance Program for Research Program for Fiscal Year 2025 Number: 109/C3/DT.05.00/PL/2025, as well as all colleagues who assisted in making this research possible and completed.

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