| **RESEARCH ARTICLE**

Needs Analysis for Drama Scripts Based on The *Syair Perang Menteng*

Noviyanti[1] ✉ Mulyadi Eko Purnomo[2] and Nurhayati[3]
[123]Master of Language Education Study Program, Sriwijaya University, Palembang, Indonesia
Corresponding Author: Noviyanti, **E-mail**: noviyantigunawan2@gmail.com

| **ABSTRACT**

This research aimed to analyze the needs of lecturers and students regarding the need to do drama scripts transformation based on Menteng Battle Verse, which was conducted at Sriwijaya University. The data collection of the needs analysis used interviews and questionnaires, and the respondents were 1 lecturer teaching a Palembang Malay Traditional Theatre course and 57 students of Indonesian Language and Literature Education Sriwijaya University. This research applied qualitative and quantitative research. Data analysis was carried out by reviewing the results of interviews and questionnaires. The components of the needs analysis included (1) students' knowledge of Menteng Battle Verse, (2) Students' knowledge of the content of Menteng Battle Verse, (3) students' perspectives on the preservation of Menteng Battle Verse, and (4) drama script transformation based on Menteng Battle Verse. In conclusion, the result of the needs analysis showed that the lecturer and students needed to do a drama scripts transformation based on Menteng Battle Verse. The transformation was used as a pilot project for students to write a drama script based on the Menteng Battle Verse in the Palembang Malay Traditional Theatre course.

1. Introduction

Verse is an old type of poetry that originates from Persia. Verse began to enter Indonesia in the 15th century. When it was in Indonesia, the content of the poetry had integrated or assimilated with Indonesian culture. However, in terms of characteristics, poetry has a universal convention; namely, it is characterized by rhyme or the ending a-a-a-a, and each line contains 9,10, up to 12 syllables (Fang, 2016; Firmansyah et al., 2021; Jaya et al., 2019; Huda et al., 2018). When studied from an axiological perspective, verse contains many moral values in life.

Ironically, nowadays, verse is no longer paid much attention by the younger generation. The basic reason is that the verse is considered ancient and out of date, and the language is difficult to understand (Andani & Hasanuddin, 2019; Arfani, 2019; Wulandari & Purwanto, 2020). This opinion is based on an initial survey of verse. As a result of respondents, data was obtained that 95.8% of students knew the verse, and 60% of students had never read the verse. Thus, the verse has never been read by the younger generation.

Various efforts have been made to maintain the existence of verse among the younger generation. One of them is the effort made by transferring *Cendawan Putih verse* to children's stories (Oktovianny, 2005). Another effort is to include verse content in the higher education curriculum. Igama (cited by Nurhayati et al., 2015) stated that the most effective way to preserve local culture, including verse, is through education. Thus, the Indonesian Language Education Study Program, FKIP, Sriwijaya University, presented verse in Palembang Malay Traditional Theater Course. The aim of this course was for students to be able to write drama scripts based on Menteng Battle Verse (MBV). MBV itself was a type of verse which was currently known to be on the verge of extinction because it was not known by people where the verse is known.

The MBV was written by the secretary of Sultan Mahmud Badaruddin II named, RM Rasip in Palembang. In terms of content, the MBV addresses the events of the Menteng Battle, which occurred in 1819-1821. The battle involved the Palembang Sultanate and Dutch troops led by Edelheer Herman Warner Muntinghe (Idris, 2017). The original text of this verse was written in Malay Arabic script, then in 1967, it was transcribed by Drs. Atja. The manuscript was originally published by the Jakarta National Museum and republished by the State Museum of South Sumatera Province in 1994.

The theoretical device used to transform or, in simple terms, change a verse genre into a drama script is the theory of transformation. The transformation theory is a change from one type of work to another (Damono, 2018). The changes can be from one genre to another. Transformation involves how to translate, adapt, and transform a work into another work. Transformation is used to express, achieve, or initiate other forms of media or work. Changes in genre adapt to the needs and desires of society and the demands of the times. These changes also have characteristics and strengths for each genre (Meinati & Rahmah, 2021). The new genre will experience changes in context and go through updates (Haryanto et al., 2022). The transformation of many literary works into works that are in another form attracts attention because they provide variations or adapt to audiences of other genres (Faisal et al., 2018; Nurhasanah, 2022; Raden et al., 2020).

In Indonesia and abroad, many artistic activists have attempted to change genre forms, especially in the film industry. For example, one of the world-famous novels entitled The Mortal Instruments City of Bones, published in 2007, was made into a film in 2013 by adapting it.

Conceptually needs analysis can be interpreted as an effort to see the extent of the subject's needs, shortcomings and wants for the object in question (Nation & Macalister, 2010). Similarly, Dick et al. (2015) assert that needs analysis is a series of activities to see the gap between expectations and reality. Need analysis is very important to group knowledge and initial goals related to the learning process. The results of the needs analysis obtained become material for knowing the right way to choose and fulfill the needs expected by students (Tanjung, 2019).

Various studies on needs analysis for drama scripts in learning have been carried out by Onas et al., 2021 Simbolon et al., 2021 Oktarina et al. 2022 Nurhayati et al., 2022 Ratnawati et al., 2018 Ismail & Winarni, 2019. From these researches, it was concluded that needs analysis was needed or important in designing and developing drama scripts through writing skills.

Research related to MBV done by Putri et al. (2022) showed that it was necessary to develop teaching materials in the form of E-Modules using HTML 5 in the process of writing MBV-based drama scripts. Besides, Agustina et al. (2022) found that there was an influence of the use of Macromedia Flash learning media on student learning outcomes in MBV-based drama performance material. Moreover, Nurhayati et al. (2022) showed that students and lecturers needed learning media for performance based on MBV by balancing the content that will be used. Furthermore, Masri (2014) asserted that with the results of the use of Malay as the official language, the use of vocabulary tends to die out because it is no longer used by current speakers within the chronolect framework, in addition to the use of local dialects which are adopted from local vocabulary in several cases, and the use of Malay greeting words appearing in greeting or mentioning the figure of the king or Sultan of Palembang.

In general, this research is different from previous research. This research was conducted to look at the needs of students who take part in the Palembang Malay Traditional Theater Course regarding the transformation of MBV into drama scripts. Apart from that, if the MBV is transformed into drama scripts, things must be maintained, and what things must be retained, added, and removed from the drama script based on MBV?

Thus, MBV has an urgency to do the transformation into a drama script. Once again, this urgency was based on the fact that the current MBV has begun to be forgotten and eroded by the times. From this background, this research aimed to determine the needs of lecturers and students for drama scripts according to their knowledge and skills. The data from this needs analysis was very useful in further studies on the development of drama scripts based on MBV. Information regarding the needs of this research subject could be used as a reference for whether further studies would be continued or not. Moreover, the information from the results of this research could be used as a reference in the process of developing drama scripts based on verse by looking at what things are needed in the activity of transforming MBV into drama scripts.

2. Literature Review
2.1 Needs Analysis
Needs analysis is directed at the goals and processes of learning. It is carried out to find out what students need to learn and what they want to learn, and it contains things that are relevant and useful for learning. Besides, it also uses the right questions and the most effective answer choices. The results of the needs analysis are taken before the learning process is carried out. Hutchinson

and Waters (Nation & Macalister, 2010) divide needs into two, namely target needs and learning needs. Target needs concern what students need to do in the target situation. Learning needs concern what students need in the learning process.

Nation and Macalister use another way to look at needs, namely by grouping current knowledge and required knowledge, supported by objective needs and subjective needs. Objective needs are obtained through questionnaires, personal interviews, data collection (collected from exam papers or textbooks and then analyzed), observation (looking at students' behavior and abilities in the learning process), informal consultations between educators and students, and tests. Subjective needs are obtained through the needs of individual students with lists or scales, questionnaires, and interviews (Defina, 2018; Nurohmah et al., 2020).

2.2 The Concept of Transformation
Transformation (*Alih Wahana*) concept in Indonesian is from the word "*Alih (*Transform)"*, which means to change, move, replace or exchange." The word "*Wahana*" is a driving tool or, also known as a medium, to convey certain goals. Transformation is a medium used as a way of expressing, achieving or demonstrating ideas or feelings (Ardiansyah et al., 2020). Changes in the form of literary works can be done from poetry, short stories, dance, drama, film, music or fine art. This change is the form of the transformation that is being carried out (Nurhasanah, 2022). The process of transformation can be changed according to the elements of the transformation being studied (Intan & Wardiani, 2020). Transformation in the learning process is included in literary appreciation (Fadila, 2021). The process of transferring literary can be enjoyed by people to think in other forms (Anggraini & Dewi, 2022).

The principle of transformation from a drama script will become a theater if it has experienced a transformation. A drama script will undergo one step of transformation before it is fully performed. The second stage can be done by changing the drama script to be different from what was written. The power of theater is not only the script but the director, actors or actresses, and other teams for the purposes of the performance. The director can cut, add, or change the drama script to make things easier for the players and other teams (Damono, 2018)

2.3 Verse
Verse from the Arabic word *"Syi'ir or Syu'ur"* means a feeling of awareness. The word *Syu'ur* developed into Syi'ru, which means poetry in general knowledge. The development of verse has changes or modifications to become characteristically Malay and no longer refers to verse literary traditions of Arab countries (Yulita & Ardiansyah, 2017; Hasan et al., 2022; Haries et al., 2023; Fitri & Budianto, 2022; Gafar & Ulfa, 2019). The verse is called story poetry because the poetry tells stories but in poetic form. The verse is similar to the poem but does not have an ending; the four lines are content, and the verse does not have enough of one line because it tells something (Wulandari & Winda, 2019). The verse describes long things, for example, a story, advice, religion, or love. The story is what makes the verse so numerous and long. The physical structure is closely related to the number of lines in each stanza, the number of syllables in each line, the number of stanzas and the rules regarding rhyme and rhythm (Bahri, 2019). There are five types of poetry based on content, namely banner poetry describing the situation in the palace, romantic poetry describing love, figurative poetry depicting love allegory or satire, historical poetry describing history with its values, and religious poetry describing Islamic teachings, prophets and advice (Fahmy et al., 2020).

One of the verses that developed in Indonesia is MBV. The MBV was motivated by the Dutch wanting to seize the Sultanate of Palembang Darussalam and the struggle of the people of Palembang who opposed Dutch efforts, resulting in the Menteng Battle or Palembang Battle (Sepriady, 2019). The battle occurred in 1819-1821, involving the Sultanate of Palembang and the Netherlands. This battle was one of the largest maritime battles in Indonesia because it took many victims from Palembang and the Netherlands. The means of battle in the form of weapons were exhausted, and they were devastated financially. The battle was led by Sultan Mahmud Badaruddin II from the Palembang Sultanate and from the Dutch side led by Edelheer Herman Warner Muntinghe (Roshazli & Razali, 2023). This battle is a jihad battle in defending territory with the blessing of Allah SWT, assisted by the Hajj.

2.4 Drama Script Writing
Writing a drama script is the writer's way of saying something to the reader. The writer creates a play or drama script with the aim of depicting a problem in human life, externally or internally, with reason, feelings and desires (Salsabilla et al., 2022; Suryani, 2017). Ideas for writing drama scripts can be adapted from literary works, including literary works in the form of prose and poetry.

There are three structures in a drama script, namely: 1) the prologue contains the opening words, introduction, or background to the story, which can be discussed by the puppeteer or certain characters. 2) Dialogue contains conversations between players in a drama. 3) The epilogue contains closing words or conclusions that contain a message regarding the overall content (Suherli et al., 2017).

There are eight steps in writing a drama/screenplay, namely, 1) extracting ideas from a plan in the form of an idea. 2) Research is used to describe the setting that will be included in the manuscript. 3) Determining story conflict is used to explain a problem. 4) Making a synopsis to describe the course of the story. 5) Determine the story characters, including main, supporting and supporting

characters. 6) The most important determination of the plot is events, conflict, and climax. 7) Determining the setting of the story is very important to build the audience's imagination. 8) The writer prepares the drama script/scenario to express an idea (Yonny, 2014).

There are eight elements in a drama script, namely, 1) characters and characterization; characters are fictional characters whose aim is to portray a character, while characterization is the way the author describes the character of the character. 2) The message is the author's way of conveying a message indirectly to the audience. 3) The language chosen in the drama script is communicative to make it easier for the actors. 4) Dialogue is an imitation of what is depicted in everyday life. 5) The plot is a series of events in a drama that emphasizes cause and effect. 6) Setting is information that refers to the time, place or atmosphere of a story. 7) The theme is something that becomes the course of the story. 8) Technical instructions are signs given by the author to interpret in a performance (Rokhmansyah, 2014).

3. Methodology

This research is qualitative and quantitative research. This research involved Indonesian Language and Literature Education students at Sriwijaya University for the 2023/2024 academic year and lecturers teaching the Palembang Malay Traditional Theater Course. There were 57 students involved who took part in it.

Data was collected through interviews. The first interview was conducted with the lecturer teaching the Palembang Malay Traditional Theater Course. The interview contains 5 questions. The questions asked were regarding (1) students' understanding of the material for writing drama scripts based on verse, (2) students' difficulties in writing drama scripts based on verse, (3) whether or not there are examples of drama scripts, (4) the efforts made for the learning process of Palembang Malay Traditional Theater and (5) lecturers' expectations for drama scripts based on MBV.

The second interview was conducted with 5 students as respondents. The purpose of interviews with students was to obtain in-depth information that could not be obtained from questionnaire data. This information related to (1) knowledge of MBV before the Palembang Malay Traditional Theater Course, (2) the relationship between MBV and the history of the Palembang/Menteng Battle, (3) difficulties in understanding MBV apart from the use of Malay, (4) MBV was suitable to be used as a script drama and performed, and (5) how to preserve MBV.

Data was also collected through questionnaires. The questionnaire was addressed to Indonesian Language and Literature Education students as respondents. The questionnaire was distributed via Google Forms. The questionnaire was carried out to obtain data related to needs analysis regarding Traditional Theater Courses of Palembang Malay. The questionnaire was divided into two categories. First, a questionnaire contained 5 statements with the answer choice Yes or No. The five statements related to knowledge of MBV, the experience of reading MBV, the experience of writing drama scripts, difficulty understanding verse, and the need for drama scripts based on MBV. Second, the questionnaire contained 20 Likert scale statements with choices of strongly disagree (SD), disagree (D), agree (A), and strongly agree (SA). The twenty statements related to students' knowledge of MBV content, preservation of MBV, and needs analysis for transformation of drama scripts based on MBV. The needs analysis for transformation of drama scripts based on MBV was related to (1) forms of appreciation for transformation of other MBV, (2) MBV-based drama scripts, (3) MBV-based drama scripts performed, (4) MBV-based drama scripts retain their history, (5) funny characters need to be added, (6) MBV-based drama script plots need to be expanded, (7) MBV-based drama script plots need to be converted, (8) MBV-based drama script plots can be modified, (9) The main idea of an MBV-based drama script can be from the scriptwriter's point of view, (10) the acts and scenes of an MBV-based drama script need to be paid attention to, (11) instructions in an MBV-based drama script are very necessary, and (12) the message needs to be conveyed well.

The data obtained from the questionnaire was then analyzed using descriptive analysis based on the results of the answers. Respondents' answers were converted using percentages with the following formula.

$$\text{Percentage of answer choices} = \frac{\text{Total students who chose the answer}}{\text{Total of all students}} \times 100\%$$

After the data was analyzed from the results of interviews and questionnaires, it was concluded to see the needs of lecturers and students regarding drama script writing based on MBV.

4. Results and Discussion

4.1 Results of Needs Analysis for Lecturers

Based on the results of the researcher's interview with the lecturer who taught the Palembang Malay Traditional Theater Course, with the initials NR at the Language and Literature Education Study Program, Sriwijaya University, it is known that students' understanding of the material for writing a drama script from a verse is still not fully understood because of the use of Malay and is still foreign to understand. These results proved that many students needed a deeper understanding, and of course, it took a relatively long time to understand it. Students still had difficulty in writing a drama script from verse because they didn't know the content of the verse. Students also did not understand the elements of a drama script regarding characters, characterization, setting, theme, and plot, which were used as a conflict, dialogue, point of view, message, and treatment instructions in writing which were made into a drama script from verse, and there was still a lack of knowledge or awareness in schools regarding how to write good drama scripts based on verse.

In essence, several drama scripts based on verse, for example, were already available, such as Siti Zubaidah's drama scripts based on verse, but MBV-based drama scripts were not yet available because there were no people who wanted to create or adapt the drama scripts. The efforts made by lecturers in learning to write drama scripts based on MBV were by inviting students to read verse heuristically and hermeneutically. Heuristic reading was by understanding the linguistic meaning of the MBV, and hermeneutic reading was by interpreting the meaning behind each stanza in the MBV as a whole. The lecturer expected the transformation of drama scripts based on MBV could help, guide and provide examples to the students in the process of writing a drama script from verse. The lecturer also hoped that the drama script based on MBV could be used as a pilot project in the Palembang Malay Traditional Theater Course. Therefore, it was necessary to do a transformation to drama scripts based on MBV.

4.2 Results of Needs Analysis for Students

Based on interviews conducted by the researchers with five students of the Indonesian Language and Literature Education study program in the Palembang Malay Traditional Theater Course, it was known that the students knew about MBV reading stories from the content in MBV by Palembang writers in YouTube content and there were students who searched for themselves on the web or other internet sites about MBV.

> "*Yes, in my opinion, the MBV is related to the history of the Palembang Battle, but it doesn't describe the defeat of the Palembang side in the MBV*," said the student with the initials RBA.

Based on researchers' interviews with students, students knew that the contents of the MBV related to the history of the Menteng Battle or the Palembang Battle, but the MBV did not tell or describe the defeat of Palembang because the Palembang Sultanate did not want to vilify or bring down power at that time. This was what made students not know in depth about the history of the Palembang Battle/Menteng Battle.

> "*In my opinion, the plot is complicated and difficult to understand because I am not used to hearing it,*" said the student with the initials SP
> "*Our difficulty in understanding MBV is the Malay language used and the lack of a glossary for difficult words,*" said the student with the initials N.
> "*The difficulty in writing a script from MBV is that there are many prince characters, and you have to read them repeatedly to know which prince is very important to include in the drama script dialogue,*" said the student with the initials YM.

The difficulty experienced by students in reading and writing MBV-based drama scripts was that the storyline was complicated because one stanza and the other stanza sometimes did not match, making it difficult. Malay language was used in the verse, causing students to search first for the meaning so that it could be understood, and It took quite a long time; there were so many characters in verse, like princes, that these characters were not even important to include and add to the confusion for readers, especially students.

> "*Yes, it is necessary to do transformation of drama scripts based on MBV to introduce the younger generation, especially students, to MBV,*" said the student with the initials RW

The students thought that MBV was worthy of being converted into drama scripts based on MBV by adding characters, adding settings, subtracting which plots would be included or not important in a drama script, modifications could be made by the script writer without leaving out the history or content of MBV itself. A way to preserve MBV for students could be done by staging theater from a drama script based on MBV by inviting school students, the general public, or arts activists. Another way was to introduce it to the younger generation through seminars that highlight local culture, especially MBV. MBV-based drama scripts

could be preserved with moving animation to depict the characters or plot of each act and scene according to the times that utilized technology. This preservation through animation also made it very easy for the audience to see it anywhere and anytime.

4.3 The Results of Student Need Analysis Questionnaire
The following were the results obtained from the analysis of student needs.
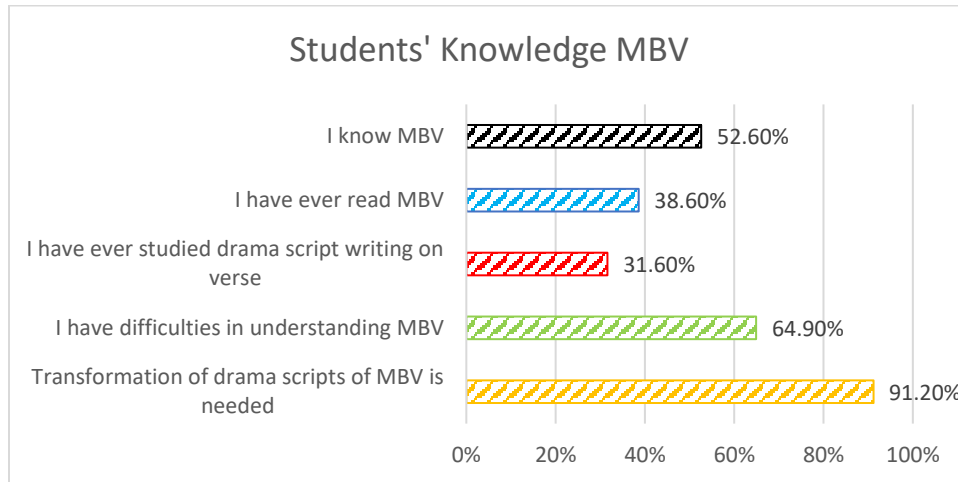

Graph 1 Students Knowledge MBV

In graph 1 it relates to students' knowledge of MBV. 52.60% (30 students) of students knew the MBV, but only 38.60% (22 students) had read the MBV. Students had also never studied the material for writing drama scripts from verse. This was proven by the percentage of students who chose the **yes** option, as much as 31.60% (18 students). Besides, 64.90% (37 students) had difficulty in understanding the MBV. Finally, students felt the need to transform MBV-based drama scripts. This could be seen from the percentage of 91.20% (53 students) choosing the **yes** option.
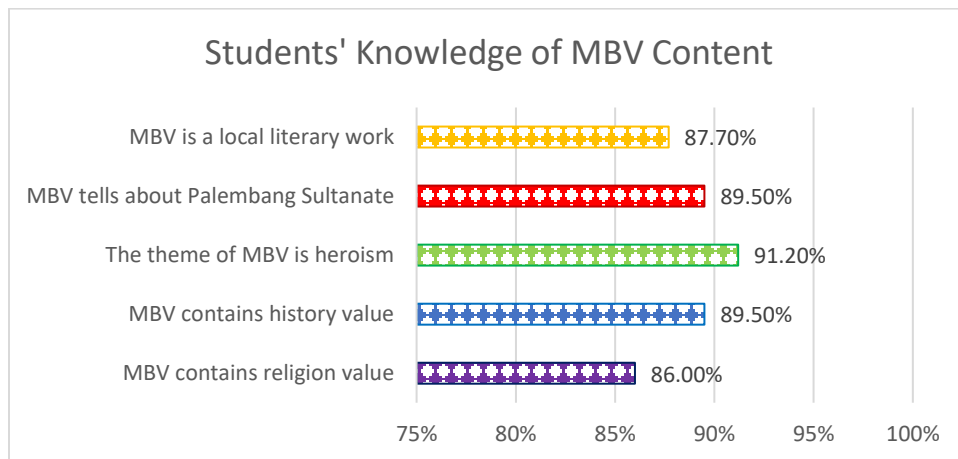

Graph 2: Students' Knowledge of MBV Content

In graph 2 it relates to students' knowledge of the contents of the MBV. The results stated that 87.70% of students agreed that MBV was a local literary work (50 students). Students agreed that MBV told about the Palembang Sultanate as much as 89.50% (51 students). The MBV theme was heroism. This was proven by the percentage of students who agreed, as much as 91.20% (52 students). Students agreed that MBV contained a historical value of as much as 89.50% (51 students). Finally, from the content, MBV contained religious values, as proven by 86.00% of students agreeing (49 students).
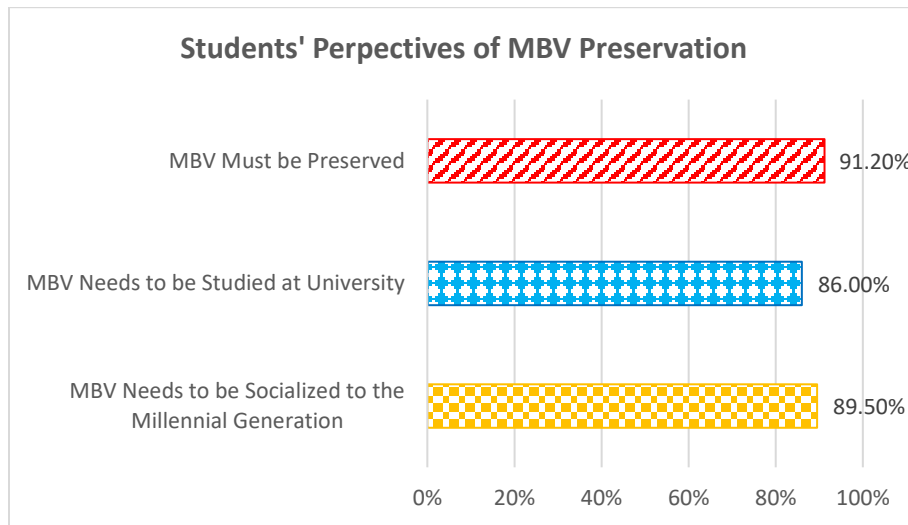
Graph 3 Students' Perspectives on MBV Preservation

Graph 3 shows the students' perspective data on MBV preservation. The results stated that 91.20% (52 students) agreed that MBV should be maintained. 86.00% (49 students) of students agreed on the need for MBV to be studied at universities and included in the learning curriculum. MBV was socialized to the millennial generation, and 89.50% (51 students) of students chose the agree option. It could be concluded that MBV needs to be preserved so that it does not become extinct.
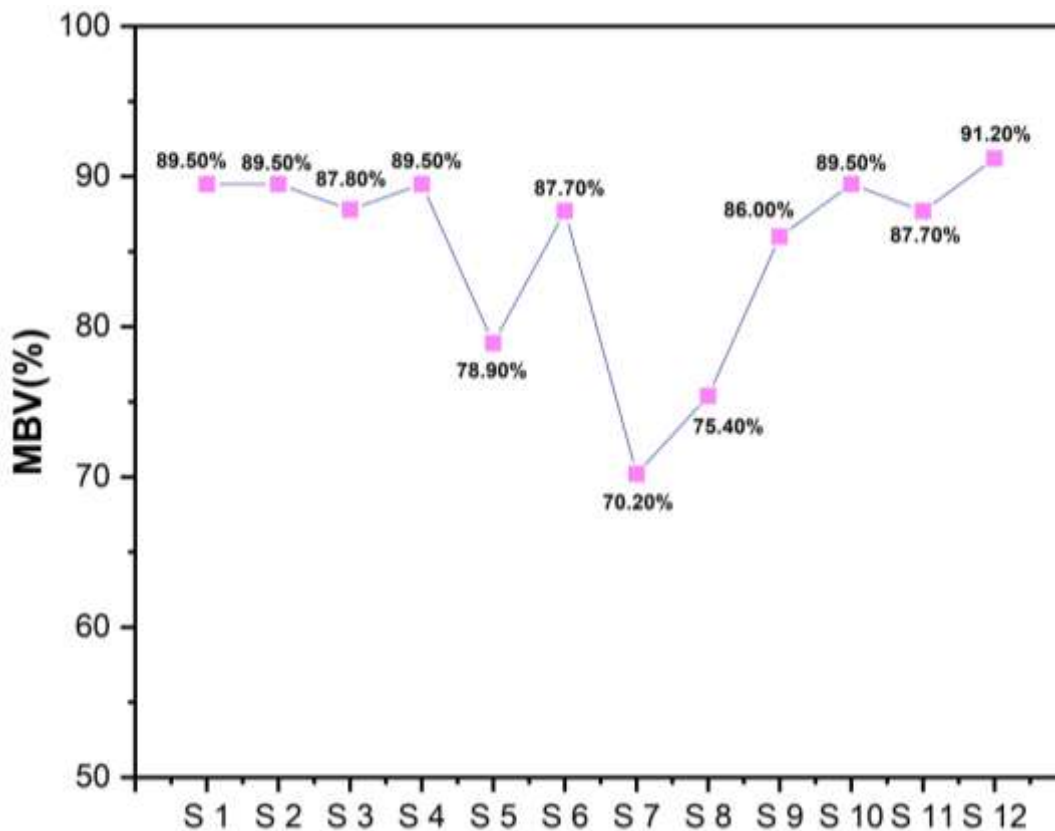
Graph 4 Needs Analysis of Transformation of MBV Based Drama Script

Based on Graph 4, students agreed that MBV was appreciated in other forms of transformation. This was proven by the percentage of 89.50% (51 students) in statement 1. In statement 2, 89.50% (51 students) agreed that MBV could be used as a drama script. In statement 3, 87.80% (50 students) agreed that MBV-based drama scripts could be performed (theater). In statement 4, 89.50% (51 students) agreed that MBV-based drama scripts are needed to preserve the history of the Menteng Battle/Palembang Battle. In statement 5, 78.90% (45 students) agreed that the role of characters with funny characters needed to be added.

Regarding the plot in statement 6, 87.70% (50 students) agreed that the plot in MBV-based drama scripts could be developed/expanded. In statement 7, 70.20% (40 students) agreed that the plot in MBV-based drama scripts could be changed/converted. In statement 8, 75.40% (43 students) agreed that the plot of an MBV-based drama script could be modified in terms of storyline. In statement 9, 86.00% (49 students) agreed that the main idea in the plot of an MBV-based drama script could be taken from the perspective of the script writer.

Students agreed that acts and scenes in MBV-based drama scripts needed to be paid attention to. This was proven by statement 10, as many as 89.50% (51 students). In statement 11, 87.70% (50 students) agreed that the instructions in the MBV-based drama script helped the crew in the performance. In the last statement, 91.20% (52 students) agreed that the message must be conveyed well to readers and audiences.

4.4 Discussion

Based on the results of the needs analysis of lecturers and students at Sriwijaya University, which had been carried out by researchers, it was known that there were several urgencies that must be carried out; firstly, lecturers needed active student involvement in the transformation of verse into manuscript form. This was because, in the mandatory course, there was an assessment of the preparation of drama scripts, where learning to write scripts was included in pure literature learning apart from writing poetry and prose (short stories) (Effendi et al., 2022; Mahajani & Putri, 2021; Rizam et al., 2021). Second, there was evidence regarding students' lack of understanding of the material for writing drama scripts, especially when they were assigned to translate verse into a script that would be performed. They found it difficult to do, and they did not understand the elements of the drama script, which in this research used MBV. This was due to the cultural differences felt by students and the use of Malay in verse as a whole, so it was a practical reason (Anggraini & Dewi, 2022)

In line research conducted by Kurnia et al. (2018) and Nurhayati et al. (2017) showed that, in general, students did not understand how to write drama scripts from verse. This was because the use of Malay was difficult for Indonesians to understand, and it was difficult to convert verse into drama scripts, including the language in MBV. Verse certainly has its own characteristics in all forms, as MBV is the embodiment of traditional local wisdom and has an invaluable style and needs to be appreciated and preserved without forgetting its history (Dhony, 2018; Arfani, 2019; Salam, 2019). Third, the unavailability of examples of MBV transformations was the reason why it was difficult for students to prepare manuscripts. The unavailability of these examples was due to the lack of experience in writing scripts from verse, teaching materials that were less systematic, or learning models that did not stimulate students' abilities and were not yet optimal in utilizing them in learning to write drama scripts (Suryani & Rasdawita, 2019). Reflecting on this, the researchers felt that further enrichment had been carried out.

The findings obtained by the researchers provided an illustration for researchers to see students' interest in writing drama scripts as a form of transformation from MBV so that researchers ensured students involved with statements regarding student knowledge of the contents of MBV, preservation of MBV, and needs analysis for transformation of drama scripts based on MBV. This certainly provided an idea of what students needed to learn and what they wanted to learn. Especially in improving drama script writing skills, it was known that writing drama scripts was important for students to increase interest in reading literary works and increase students' imagination and creativity (Wulansari & Sumardi, 2020). From the questions that were given to students regarding the needs analysis of students' knowledge of MBV, half of them had not read or understood what MBV was. Then, almost all of them answered that it was necessary to do the transformation of the drama script based on MBV. Based on this, it could be seen that there is student motivation to know and understand MBV.

Based on the needs analysis of the contents of the MBV, from the figure, it could be seen that more than half knew the contents of the verse. However, the previous figure stated that students had never read or did not understand the contents of the MBV, so the researchers got the truth that there was a possibility that students did not read but only heard snippets of stories, whether in the form of performances or in the form of oral histories of the surrounding community. This means that it showed that, in essence, a person would give more meaning to something if it was packaged in an interactive form. In this case, students would better understand the contents of the MBV when it had been converted into an interesting form, so the researcher believed that this research could be a validation of the need to transfer media to work. Moreover, it was a form of appreciation for the author or the author himself. In line with the statement of appreciation for verse in a drama script, it was included in the way of fostering balance towards regional culture and was taught in the world of education (Wahyudi & Setyawati, 2017; Lazuardi & Nugroho, 2019)

A needs analysis of students' perspectives regarding MBV revealed the belief that students also felt that it was necessary to preserve the local wisdom of South Sumatra in the form of performances. Staging, also as a process of transforming, would give freedom to the writer to find and create a work of art with a different form, and it was important to do this (Asyariri & Latifah, 2020). The transformation would occur, which would result in shifts in the story and adjustments (Faidah, 2019; Meinati & Rahmah, 2021). The transformation of scripts based on MBV also experienced shifts or additions in terms of plot, characters, and conflict. Additions

were made if they were still relevant to the overall story, or additions were made for various other reasons (Nugroho, 2023). From the twelve questions given, more than 70% of the students involved supported the researchers' questions regarding the content, integrity and purpose of the transformation. Thus, researchers believe that all students of the Indonesian Language and Literature Education Study Program positively wanted to develop their personal skills and expand their knowledge in the literary creative process. The results of the lecturer's needs analysis expected that students in the Indonesian Language and Literature Education Study Program could improve their drama script writing skills in accordance with the goals and roles of the Indonesian Language Education Study Program, which was capable of forming a critical and superior generation. With this effort, researchers believed that making drama scripts could improve students' reading skills, both heuristically and hermeneutically. This was in accordance with the steps or processes that students would go through transformation for verse.

Referring to the discussion above, basically, researchers realized that transformation was an effort to develop written literature among the community (Yudono & Daya, 2023). This development process would actually reveal interesting things about the initial and final form of a work. Moreover, the results of the needs analysis regarding student approval for changing content, adding elements, and managing the aims and objectives of the story in MBV showed that the majority wanted modifications to the integrity of the story so that it made the story more interesting to perform. Jayadi (2023) states that additions, subtractions, changes and variations in drama texts were a practice for the reader's understanding of the work that would be conveyed. These things must also be adjusted to the characteristics of the literary work itself.

5. Conclusion

The aims of this research were to analyze and determine the needs of lecturers and students regarding the need for drama script transformation based on the Menteng Battle Verse. Therefore, the results of interviews with the lecturers showed that it was necessary and important to do the drama scripts transformation based on the Menteng Battle Verse to be used as the examples in the Palembang Malay Traditional Theater Course.

The needs analysis for drama scripts based on MBV were the analysis of MBV knowledge, students' knowledge of MBV contents, students' perspectives on the preservation of MBV, and the needs analysis of drama scripts transformation based on MBV. The results of the needs analysis for students showed that only a few students knew and read MBV, and the results of the needs analysis of MBV contents in depth showed that students agreed that a local work should contain historical value. Besides, the needs analysis results regarding the perspectives on MBV preservation found that students agreed that MBV needed to be preserved and studied at universities. Moreover, the needs analysis of drama script transformation based on MBV made the students agree that in drama scripts, there must be additions, deletions and modifications. In brief, the results obtained from the drama scripts transformation based on MBV helped the lecturers in the learning process and helped the students in developing drama scripts based on the verse, especially MBV.

References
[1] Agustina, A., Nurhayati, N., Suhendi, D., & Vianty, M. (2022). Effectiveness of learning media for drama performances based on Syair Perang Menteng using macromedia flash. *Indonesian Language Education and Literature*, *8*(1), 86. https://doi.org/10.24235/ileal.v8i1.11455
[2] Andani, R., & Hasanuddin. (2019). Alih aksara dan alih bahasa teks Syair Bintara Mahmud Setia Raja. *Jurnal Bahasa dan Sastra*, *7*(3). https://doi.org/10.24036/81088740
[3] Anggraini, D., & Dewi, T. U. (2022). Ekranisasi sastra terhadap alih wahana novel soe hok gie: Catatan seorang demonstran ke dalam film "Gie." *Jurnal Bahasa dan Sastra*, *10*(2), 143. https://doi.org/10.24036/jbs.v10i2.116627
[4] Ardiansyah, N., Chanafiah, Y., & Canrhas, A. (2020). Alih Wahana novel hujan bulan juni karya Sapardi Djoko Damono ke film hbj karya Reni Nurcahyo Hestu Saputra kajian ekranisasi. *Jurnal Ilmiah KORPUS*, *4*(3), 333–338. https://doi.org/10.33369/jik.v4i3.13163
[5] Arfani, M. (2019). Siti Rafiah sebagai tokoh perempuan pengemban peristiwa dalam karya Raja Ali Haji. *Jurnal Sitakara*, *4*(2), 84–93. https://doi.org/10.31851/sitakara.v4i2.3259
[6] Asyariri, I., & Latifah, E. (2020). Rekonstruksi gender dalam alih wahana true beauty (2020). *Nusa: Jurnal Ilmu Bahasa dan Sastra*, *16*(4), 312–324.
[7] Bahri. (2019). Analisis makna syair sayang-sayang suku Mandar Sulawesi Barat melalui pendekatan hermeneutika. *Jurnal Bahasa dan Sastra*, *4*(3), 58–69.
[8] Damono, S. D. (2018). *Alih wahana*. PT Gramedia Pustaka Utama.
[9] Defina. (2018). Needs analysis of the nation's character-filled texts in Indonesian teaching materials. *Komposisi: Jurnal Pendidikan Bahasa, Sastra, dan Seni*, *18*(2), 160–178. https://doi.org/10.24036/komposisi.v18i2.8090
[10]Dhony, N. N. A. (2018). Dramatik plot teater Dulmuluk naskah lakon Zahara Siti. *Besaung: Jurnal Seni Desain dan Budaya*, *3*(2), 75–81. https://doi.org/10.36982/jsdb.v3i2.489

[11] Dick, W., Carey, L., & Carey, J. O. (2015). *The systematic design of instruction* (8th ed.). PEARSON.

[12] Effendi, D. I., Hidayat, M. T., Suciani, A., Rizki, A., Nuriana, & Mustika, T. (2022). Pelatihan bahan ajar sastra berbasis multiplatform bagi guru mgmp bahasa Indonesia. *International Journal of Community Service Learning*, *6*(3), 270–278. https://doi.org/10.23887/ijcsl.v6i3.52091

[13] Fadila, F. N. (2021). Pengembangan bahan ajar menulis cerita pendek menggunakan metode alih wahana untuk siswa kelas xi. *JoLLA: Journal of Language, Literature, and Arts*, *1*(3), 416–425. https://doi.org/10.17977/um064v1i32021p416-425

[14] Fahmy, Z., Utomo, A. P. Y., Haryadi, H., & Nurmahanifah, A. (2020). Syair pesantren: Dakwah yang tak akan pernah usai. *Seminar Nasional Pengabdian Kepada Masyarakat UNDIP 2020*, *1*(1), 10–14.

[15] Faidah, C. N. (2019). Ekranisasi sastra sebagai bentuk apresiasi sastra penikmat alih wahana. *Hasta Wiyata*, *2*(2), 1–13. https://doi.org/10.21776/ub.hastawiyata.2019.002.02.01

[16] Faisal, D., Pramesti, U. D., & Rasyid, Y. (2018). Lingual to visual transformation of hujan bulan juni. *ASSEHR*, *148*(Icla 2017), 186–190. https://doi.org/10.2991/icla-17.2018.32

[17] Fang, L. Y. (2016). *Sejarah kesusastraan melayu klasik*. Yayasan Pustaka Obor Indonesia.

[18] Firmansyah, H., Fitrah, F., Yosafat, K., & Novita, S. (2021). Syair gulung: Perkembangan dan fungsinya sebagai pendidikan moral. *Ganaya: Jurnal Ilmu Sosial dan Humaniora*, *4*(2), 491–503. https://doi.org/10.37329/ganaya.v4i2.1375

[19] Fitri, D. P., & Budianto, T. (2022). Terapi muhasabah dalam syair Jalaluddin Rumi. *EAIC: Esoterik Annual International Conferences*, *1*(1), 238–252. https://103.35.140.33/index.php/EAIC/article/view/311

[20] Gafar, A., & Ulfa, D. (2019). Pengaruh penerapan model pembelajaran card sort terhadap keterampilan menulis syair siswa kelas Vii c smp negeri 5 kota Jambi tahun ajaran 2017/2018. *Aksara: Jurnal Ilmiah Pendidikan Bahasa dan Sastra Indonesia*, *3*(1), 1. https://doi.org/10.33087/aksara.v3i1.92

[21] Haries, A., Dsuki, A., Hidayatullah, D., Yulianto, A., & Saefuddin. (2023). The image of the woman in the Banjar syair of ken tambuhan in South Kalimantan. *SAWERIGADING*, *29*(1), 124–136. https://doi.org/10.26499/sawer.v29i1.945

[22] Haryanto, M., Setyaningsih, N. H., & Nuryatin, A. (2022). Transformasi wajah riset puisi dari konvensional, alih wahana sampai multimodal. *Jurnal Sastra Indonesia*, *11*(2), 165–176. https://doi.org/10.15294/jsi.v10i3.47207

[23] Hasan, B., Rosmiati, A., & Marudut, J. (2022). Kemampuan menganalisis unsur instrinsik pada syair perahu karya Hamzah Fansuri oleh siswa kelas ix smp negeri 2 Kutacane tahun pembelajaran 2021/2022. *Tuwah Pande: Jurnal Ilmu Pendidikan dan Pengajaran*, *1*(2), 229–239. https://doi.org/10.55606/tuwahpande.v1i2.23

[24] Huda, M. N., Siswanto, W., & Sunoto. (2018). Unsur puitika dalam bahan ajar puisi berpola ktsp dan kurikulum 2013. *Jurnal Pendidikan: Teori, Penelitian, dan Pengembangan*, *3*(1), 330–333.

[25] Idris, Z. (2017). Ethnocentric: The authorship in the syair of perang melayu nusantara. *Jurnal Antarabangsa Persuratan Melayu (RUMPUN)*, *5*, 266–291.

[26] Intan, T., & Wardiani, R. (2020). Novel and comic jingga dan Senja by Esti Kinasih: Structure and transformation studies. *Gramatika*, *8*, 143–155.

[27] Ismail, M., & Winarni, R. (2019). Development of theater education textbook with character education and local wisdom through active learning to improve the students' script writing ability. *VNU Journal of Science: Education Research*, *35*(3), 1–12. https://doi.org/10.25073/2588-1159/vnuer.4205

[28] Jaya, H. F., Syam, C., & Seli, S. (2019). Peningkatan keterampilan menyimak syair menggunakan metode discovery learning dengan media audio visual. *Jurnal Pendidikan dan Pembelajaran Khatulistiwa*, *8*(10), 1–8. https://dx.doi.org/10.26418/jppk.v8i10.37011

[29] Jayadi, I. K. S. (2023). Memanggungkan kisah tantri alih wahana dalam pertunjukkan pragmentari tantri gong kebyar anak-anak duta kabupaten Klungkung, pesta kesenian Bali 2018. *Kalangwan Jurnal Pendidikan Agama, Bahasa dan Sastra*, *13*(1), 23–30. https://doi.org/10.25078/kalangwan.v13i1.2334

[30] Kurnia, R. R., Nurizzati, & Ismail, M. (2018). Alih aksara dan alih bahasa teks ini Syair Lampung Karam Adanya. *Jurnal Bahasa dan Sastra*, *5*(2). https://doi.org/10.24036/896090

[31] Lazuardi, D. R., & Nugroho, A. (2019). Mengoptimalkan kearifan lokal pada mata kuliah apresiasi drama. *Prosiding Seminar Nasional Bulan Bahasa (Semiba)*, 78–92. https://doi.org/10.17509/EH.V8I2.5141

[32] Mahajani, T., & Putri, A. M. (2021). Hubungan keterampilan memparafrasakan puisi dengan keterampilan menulis naskah drama pada siswa kelas xi sman 9 kota Bogor. *Triangulasi: Jurnal Pendidikan Kebahasaan, Kesastraan, dan Pembelajaran*, *1*(1), 29–40.

[33] Masri, R. M. A. (2014). Kajian sosiolinguistik Syair Perang Palembang: Upaya menggali data kebahasaan dalam teks sastra sejarah. *Criksetra: Jurnal Pendidikan Sejarah*, *3*(2), 123–131. https://doi.org/10.36706/jc.v3i2.4765

[34] Meinati, D., & Rahmah, Y. (2021). Rampo noir: Proses alih wahana cerpen "Kagami jikoku" karya Edogawa Rampo. *Kiryoku: Jurnal Studi Kejepangan*, *5*(1), 54–62. https://doi.org/10.14710/kiryoku.v5i1.54-62

[35] Nation, I. S. P., & Macalister, J. (2010). *Language curriculum design*. Routledge.

[36] Nugroho, A. (2023). Alih wahana novel ke film cinta laki-laki biasa karya Asma Nadia dan Guntur Soeharjanto. *Jurnal Penelitian Pendidikan Bahasa dan Sastra*, *8*(1), 10–17. https://doi.org/10.32696/jp2bs.v8i1.1847

[37] Nurhasanah, E. (2022). The transformation study "Kedai kopi odyssey" story by Leopold A. Surya Indrawan into drama script. *Diglosia: Jurnal Kajian Bahasa, Sastra, dan Pengajarannya*, *5*(1), 175–194. https://doi.org/10.30872/diglosia.v5i1.355

[38] Nurhayati, Purnomo, M. E., & Subadiyono. (2017). Pengaruh online peer editing berbasis e-learning terhadap kemampuan menulis naskah drama Dulmuluk. *Prosiding Semnas KBSP V*, 20–28.

[39] Nurhayati, Subadiyono, & Suhendi, D. (2015). Seni pertunjukan tradisional Dulmuluk: Revitalisasi dan apresiasi mahasiswa. *Litera*, *14*(2), 229–238. https://doi.org/10.21831/ltr.v14i2.7200

[40] Nurhayati, Suhendi, D., Mirizon, S., Vianty, M., Agustina, A., & Putri, A. I. (2022). Analisis kebutuhan media pembelajaran pementasan Syair Perang Menteng menggunakan aplikasi digital. *Bahasa dan Sastra dalam Perspektif Interdisipliner*, 1–18.

[41] Nurhayati, Suwartono, T., Saripudin, A., & Juwita, N. (2022). Applying web-based technology in developing student worksheets on writing local culture content drama script. *Theory and Practice in Language Studies*, *12*(2), 263–273. https://doi.org/10.17507/tpls.1202.07

[42] Nurohmah, E., Rafli, Z., & Hutubessy, E. D. (2020). Analisis kebutuhan pengembangan bahan ajar berbicara bahasa Jerman berbasis mobile

smartphone di era 4.0. *Paedagoria: Jurnal Kajian, Penelitian dan Pengembangan Kependidikan*, *11*(2), 156. https://doi.org/10.31764/PAEDAGORIA.V11I2.2480

[43] Oktarina, Y., Inderawati, R., & Petrus, I. (2022). Needs analysis of Palembang-tourist-destination recount text reading materials in the 21st century learning. *English Review: Journal of English Education*, *10*(2), 381–392. https://doi.org/10.25134/erjee.v10i2.6239

[44] Oktovianny, L. (2005). *Petualangan cendawan putih*. Pusat Bahasa Departemen Pendidikan Nasional.

[45] Onas, F., Nurhayati, & Mukmin, S. (2021). The lecturer's and college students' need toward schoology-based student worksheet. *JPI (Jurnal Pendidikan Indonesia)*, *11*(2), 183–191. https://doi.org/10.23887/jpiundiksha.v11i2.30111

[46] Putri, A. I., Nurhayati, N., Saripudin, A., Mirizon, S., & Makmun, R. Bin. (2022). E-module development of writing the Syair Perang Menteng verse-based drama script using flip html 5. *Gramatika: Jurnal Pendidikan Bahasa dan Sastra Indonesia*, *8*(2), 213–229.

[47] Raden, A. Z. M., Rustopo, R., & Haryono, T. (2020). Transformation tradition: Incorporating technology and local culture in sundanese script. *Cultural Syndrome*, *1*(2), 133–140. https://doi.org/10.30998/cs.v1i2.238

[48] Ratnawati, L., Idi, A., & Nurhayati. (2018). Writing Dulmuluk script in Siti Zubaidah version: Defense efforts of Dulmuluk in the global era. *KnE Social Sciences*, *3*(9), 177. https://doi.org/10.18502/kss.v3i9.2625

[49] Rizam, M. M., Ayuanita, K., & Kusumawati, H. (2021). Strategi multitalenta untuk mengaktifkan siswa dalam pembelajaran menulis naskah drama. *GHANCARAN: Jurnal Pendidikan Bahasa dan Sastra Indonesia*, 142–152. https://doi.org/10.19105/ghancaran.vi.5619

[50] Rokhmansyah, A. (2014). *Studi dan pengkajian sastra: Perkenalan awal terhadap ilmu sastra*. Graha Ilmu.

[51] Roshazli, W., & Razali, W. (2023). War as conflict resolution in Syair Perang Menteng. *Melayu: Jurnal Antarabangsa Dunia Melayu*, *16*(1), 57–78. http://doi.org.10.37052/jm.16(1)no3

[52] Salam, A. (2019). The effort of madihin art preservation through poetry learning. *UNDAS: Jurnal Hasil Penelitian Bahasa dan Sastra*, *15*(1), 33. https://doi.org/10.26499/und.v15i1.1443

[53] Salsabilla, N., Bahar, M., & Karim, M. (2022). Penulisan naskah titik koma berdasarkan aspek morfologi teater Abdul Muluk Jambi. *Prabung Seni: Jurnal Pengkajian dan Penciptaan Seni*, *1*(1), 82–96. https://doi.org/10.22437/jpps.v1i01.20930

[54] Sepriady, J. (2019). Fundamentalisme dalam syair Perang Palembang 1819. *Kalpataru: Jurnal Sejarah dan Pembelajaran Sejarah*, *5*(1), 19–24. https://doi.org/10.31851/kalpataru.v5i1.2936

[55] Simbolon, D. E., Indrawati, S., & Ernalida, E. (2021). The need analysis of student worksheet for writing drama script of seventh grade student. *Jurnal Pendidikan dan Pengajaran*, *54*(1), 120. https://doi.org/10.23887/jpp.v54i1.33230

[56] Suherli, Suryaman, M., Septiaji, A., & Istiqomah. (2017). Bahasa Indonesia sma/ma/smk/mak/kelas xi. In *Kementerian Pendidikan dan Kebudayaan* (Vol. 1, Issue 1). Kementerian Pendidikan dan Kebudayaan.

[57] Suryani, I. (2017). Desain model pembelajaran menulis naskah drama berdasarkan analisis kemampuan menulis naskah drama mahasiswa fkip unja. *Jurnal Ilmiah Universitas Batanghari Jambi*, *17*(1), 82–94. https://doi.org/http://dx.doi.org/10.33087/jiubj.v17i1.105

[58] Suryani, I., & Rasdawita. (2019). Pengembangan bahan ajar menulis naskah drama berbasis pendekatan kontekstual di fkip universitas Jambi. *Pena : Jurnal Pendidikan Bahasa dan Sastra*, *8*(1), 80–92. https://doi.org/10.22437/pena.v8i1.6565

[59] Tanjung, K. S. (2019). Need analysis on development of teaching writing materials 'genre' based on Gayo local culture. *Journal Educative : Journal of Educational Studies*, *4*(2), 189. https://doi.org/10.30983/educative.v4i2.2368

[60] Wahyudi, S. A., & Setyawati, R. E. (2017). Pembelajaran macapat sebagai upaya melestarikan kearifan lokal Madura. *Jurnal Seminar Nasional PS PBSI FKIP Universitas Jember*, 365–374.

[61] Wulandari, N. I., & Winda, N. (2019). Citra fisik tokoh Siti Zubaidah dalam syair Siti Zubaidah. *STILISTIKA: Jurnal Bahasa, Sastra, dan Pengajarannya*, *4*(1), 48–57. https://doi.org/10.33654/sti.v4i1.967

[62] Wulandari, Y., & Purwanto, W. E. (2020). Mencipta teks syair sebagai bahan ajar di smp. *Jurnal Pemberdayaan: Publikasi Hasil Pengabdian Kepada Masyarakat*, *4*(2), 119–124. https://doi.org/10.12928/jp.v4i2.1246

[63] Wulansari, N., & Sumardi, A. (2020). Pengaruh penggunaan aplikasi wattpad terhadap kemampuan menulis naskah drama. *Prosiding Samasta: Seminar Nasional Bahasa dan Sastra Indonesia*, 103–109.

[64] Yonny, A. (2014). *Mahir menulis naskah drama*. Suaka Media.

[65] Yudono, K. D. A., & Daya, F. P. (2023). Alih wahana cerpen "Sambutan di pemakaman ayah" karya Jujur Prananto menjadi naskah drama. *Prasi*, *18*(01), 96–111. https://doi.org/https://10.23887/18i01.61131

[66] Yulita, N. L., & Ardiansyah, A. (2017). Struktur fisik verifikasi dalam syair Cendawan Putih. *Seminar Bahasa dan Sastra Indonesia*, *1*(1), 28–42.