



Analysis of the Drama 'Orang-Orang Setia' by Iswadi Pratama as the Initial Work of an Actor

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ABSTRACT

The presentation of Rahman's character in Iswadi Pratama's drama Orang Setia uses Stanislavsky's acting method which he calls the system. Stanislavsky's system is an acting method created to understand characters scientifically so that they can be presented by actors on stage. In Stanislavsky's acting method, there are three parts that he calls the "triad" of musicians, namely the first creative work of the actor centered on the mind (brain), the second creative work of the actor with his emotions (heart), and the third work of the actor with his body (action). The triad becomes the center of the presenter's creative work to realize the character of Rahman in the drama Orang Setia by Iswadi Pratama so that the acting presented can give a natural impression, not contrived. More than that, the behavior presented can be measured as in everyday life, especially by ordinary audiences.

KEYWORDS

*Orang-orang Setia
Rahman's character
Stanislavsky's
acting method*

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INTRODUCTION

The performance is an act or action carried out in a certain place to attract attention, provide entertainment, and involve others, namely the audience. Theater tells the story of human life, which is then presented on stage to convey information to the audience. Theater performances are an artistic work that requires the presence of artists such as actors, directors, and production teams.

Actors are the most important element in a performance; without an actor, the performance will not proceed smoothly because an actor conveys the meaning and implied information in a played script. (Pratama & Hutabarat, 2012). Capable of temporarily altering his thoughts, feelings, character, and physicality, adopting the thoughts, feelings, character, and physicality of the role he plays. Therefore, it is essential for an actor to carefully study the role he is portraying.

Yudiaryani (Yudiaryani, 2002) States that the principle of actor training with the Stanislavsky method is that actors must have well-developed primary, flexible, and well-trained vocal principles in order to play various roles. Actors should be able to observe life so that they can bring acting to life, enrich gestures, and create a vocal that is not artificial (C. Stanislavsky, 2008). Observation is necessary for an actor to be able to build their role. Actors must master their psychological strength to bring forth their imagination. Imagination is essential for actors to envision themselves within the character and situations they are

portraying (Sitorus, 2003). The ability to imagine is the ability to recall a sense of memory, past experiences that can be used to infuse the emotions of the character. Actors must be aware of and understand the script (Saptaria, 2006). Characterization, themes, dramatic plot development, and character motivation (spine) should be developed by the actor and woven into a cohesive character integrity. Actors should concentrate on imagination, atmosphere, and stage intensity (Susandro & H., 2023). Actors must be willing to work continuously and seriously delve into training for self-improvement and the perfection of their performance. Based on these principles, it is apparent that Stanislavsky emphasizes the issues of the actor's body and mind to accommodate the psychological aspects of both the actor and the character in the script.

The script of the play "Orang-Orang Setia" by Iswadi Pratama is a work written on May 5, 2010, and revised on September 15, 2015. This play tells the story of two middle-aged men who live together in a simple house. The two characters are named Sarmin and Rahman. Sarmin is an honorary teacher who has been teaching for 40 years and has taught in a remote village. Rahman is a morgue attendant at a city hospital. Both struggle in the same city, wandering, leaving their families in the village to earn a living. Despite their old age and physical condition, they remain spirited in their struggle for survival. They try to maintain the jobs they have held for decades, hoping the government will acknowledge or provide assistance to

them. However, instead of acknowledgment or assistance, their homes are actually demolished.

The conflict in the play "Orang-Orang Setia" by Iswadi Pratama arises when Sarmin recalls the children he taught to read the Quran, and Sarmin expects the government to acknowledge his dedication as an honorary teacher. On the other hand, Rahman does not want to remember his children and wife because his family does not care about him. Rahman only hopes for financial aid from the government. The climax of the conflict in this story is when Rahman accuses Sarmin of secretly considering himself a hero to himself and others.

Choosing the script of "Orang-Orang Setia" by Iswadi Pratama is quite relevant when related to the current social conditions. Many promises from leaders to uplift the poor in society, but in reality, these are just hopes given to gain sympathy. In reality, the poor are only promised aid and recognition for their sacrifices in building the nation through positive actions and achievements that bring glory to the nation. The attention of the government to ordinary working-class poor people is still minimal. Iswadi Pratama wrote this script to raise awareness that people like Rahman and Sarmin should receive more attention, especially from the government or the state responsible for providing protection and justice to those who have contributed like them. This prompted the performer to choose this script and delve deeper into the social messages and meanings in "Orang-Orang Setia" by Iswadi Pratama, portraying Rahman as the main character in the play.

The interest in portraying the character Rahman in the script "Orang-Orang Setia" by Iswadi Pratama involves building events. Rahman's character has strength in the performance on stage, bringing Rahman's character to life requires acting training to make changes in gestures, vocals, and emotions according to the character in the script. Rahman's character is portrayed as humble, caring, and not highly educated, as evidenced by Rahman frequently asking Sarmin about anything and always feeling inferior when Sarmin mocks and ridicules his work.

Stanislavsky's "The System" acting method is a technique created by Stanislavsky to help actors bring their characters to life on stage (K. Stanislavsky, 2006). The character, initially presented as a vague description within the text, is then brought to life on stage by the actor, transforming into a tangible, authentic, and believable persona.

Stanislavsky (Pratama & Hutabarat, 2012) The system is divided into two: the internal and external work of the actor on oneself and the internal and external work of the actor on the play or the role. First: the internal and external work of the actor on oneself (Work on in self). The internal work of the actor is seen in the techniques of psychological refinement that enable the actor's inner state to always be in a creative and inspired condition, ready to be manifested when needed. Second: the internal and external work of the actor on the character he portrays (Work on the Role). Working on the character to be portrayed is a process of

learning about the dramatic work (script) by delving into the inner dimensions of the script as well as the character. This means that external work and internal work involve the preparation of the performer's body to express the portrayal physically and translate the character's inner life onto the stage. All of this is realized by the performer as a totality, so that the essence of the character and the play becomes present and visible clearly and realistically.

To bring the character Rahman to life in the script "Orang-Orang Setia" by Iswadi Pratama, the performer utilizes Stanislavsky's theory of the "Threefold Musician." The three elements referred to are, firstly, the creative work of the actor centered on the mind (brain), secondly, the creative work of the actor with his emotions (heart), and thirdly, the actor's work with his body (action). The selection of these three components becomes the focal point of the performer's creative work to bring the character Rahman to life. Suyatna Anirun is likely the name of the individual providing or discussing this information (Anirun, 1998) Statement: Actors must 'become' the character they portray. Actors need to think as their character thinks, and they must feel as their character feels (Mitter, 2002). To create conditions where actors can achieve a state of creativity, it is crucial to understand that the acting process is a form of creation aimed at bringing characters to life, making them truly vibrant and authentic individuals (Egri, 2020).

Overall, the theme of the script "Orang-Orang Setia" by Iswadi Pratama is "the struggle of life." The

theme is the main idea in a drama. This means that understanding the theme in a theatrical performance is crucial for an actor.

Themes can be divided into two categories: major themes and minor themes (Dewojati, 2012). The major theme is the core meaning of the story that serves as the foundation or general idea of a literary work. On the other hand, the minor theme refers to meanings found in specific parts of the story, defined as the meaning of sections or additional meanings. The script of "Orang-Orang Setia" by Iswadi Pratama has a major (minor) theme, which is "loyalty among friends."

Based on the background above, the performer portrays the character Rahman in the script "Orang-Orang Setia" by Iswadi Pratama using Stanislavsky's acting method. This approach allows the performer to bring the character to life and present the character of Rahman in the script "Orang-Orang Setia" by Iswadi Pratama effectively.

METHOD

The main approach in this study is the study of theater, specifically intra-disciplinary theater studies, or within the discipline of theater itself, which is certainly different from interdisciplinary studies that view theater from perspectives of other disciplines (Pramayoza, 2023). One important topic in theater studies is the matter of actors and their acting (Leach, 2009).

As mentioned above, the purpose of this article is to illustrate how the performer (actor) portrays the character Rahman in the play "Orang-

"Orang Setia" by Iswadi Pratama, using the Stanislavsky acting method referred to as "the system" (Pratama & Hutabarat, 2012). The emphasized part for the performer is the concept known as the "threefold musician"; mind, emotion, and body. All three play a crucial role in how an actor should portray a character.

Firstly, in the stage of mental work, the performer is required to comprehend the text, especially the subtext of the script; both the content/dialogue and the side text, based on Kernodle's concept of structure and texture in the theatrical creation process (Dewojati, 2012). Work at this initial stage is carried out by referring to various possible relevant sources comprehensively. Thus, it is not solely focused on the script or drama text alone (Lutters, 2018). Secondly, the work involves the heart or emotions. Stanislavsky firmly states that if an actor cannot sufficiently or truly feel the character's emotions (about what they are experiencing), it means the actor also does not sufficiently or truly know the character as best as they could. In this stage, the performer is required to feel what the character feels as effectively as understanding the character.

Thirdly, the work involves the body. Understanding the character and the ability to feel what the character feels are essential assets for an actor in expressing what is understood and felt. This expression is conveyed through facial expressions, gestures, movements, body positions, and even the tone and rhythm of the voice (Boleslavsky, 1960). An expression that is natural, not artificially created, of

course

RESULT AND DISCUSSION

The analysis of the play "Orang-Orang Setia" by Iswadi Pratama is presented with the concept offered by Kernodle, namely structure and texture. The further exposition is as follows:

A. Analysis Of The Structure

Analysis of the play's structure involves the elements that are organized within a unity (Harymawan, 1993). So, to analyze the structure of a play, one must start with the most basic unit, which is the scene. The supporting elements of the play's structure include the storyline or plot, characters or characterization, setting or environment, as well as themes and messages

1. Setting

Setting involves issues related to the circumstances (events), the place where events occur, and the time of the events in the script of a play (Handayani et al., 2022). The setting in a story not only indicates the location of events but also describes the background of the place, the time, and the atmosphere. In the script of the play "Orang-Orang Setia" by Iswadi Pratama, the setting can be explained through the approach of the three unity of the play: spatial setting, temporal setting, and the setting of the atmosphere (events).

1.1 Place Setting

The place setting in the script of the play "Orang-Orang Setia" by Iswadi Pratama takes place on the outskirts of a city on the island of Java. The specific place setting in the script can be found in the introduction,

describing a very simple house located on the outskirts of the city. It is a very simple house, a room that functions as a living room, kitchen, and bedroom. The room is equipped with items such as a mini bed, wardrobe, chair, table, shelf, and more. This can be observed in the script as follows:

"The house is very simple. A room that functions as a living room, kitchen, bedroom. Items such as a mini bed, table, chair, wardrobe, shelf, etc. are crowded together. There is almost no empty space except for moving/walking. And the small room is still separated by a partition because it is inhabited by two people. On each wall of the room, there are several framed certificates of appreciation. Also, some plaques on the table. One side of the room belongs to Rahman, the other belongs to Sarmin."

Based on the information above, it can be concluded that the place setting in the script "Orang-Orang Setia" is in a house on the outskirts of a large city.

1.2 Temporal Setting

The temporal setting in the script of the play "Orang-Orang Setia" by Iswadi Pratama takes place in the evening and morning of the year 2015. This can be observed in the script on pages 1 and 21:

"Evening. The rain has just stopped. Rahman and Sarmin are still diligently sorting through the clothes in their respective baskets. Both are looking for suitable clothes to wear for an official ceremony they will attend tomorrow morning. The stack of clothes in Sarmin's basket is more organized because she always folds her clothes neatly. Meanwhile, Rahman's

clothes in the basket are mixed with other things, and he never folds them neatly, just casually. The sun is on the horizon. The morning bustle in the narrow alley where they live begins to be heard. Sarmin stretches and wakes up. Then she wakes up Rahman. Both then hurry to clean themselves and put on the clothes they prepared since the night before to attend the award ceremony."

Based on the dialogue above, it can be concluded that the temporal setting of the play "Orang-Orang Setia" occurs in the evening and morning of the year 2015.

1.3 Atmosphere Setting

The context of the atmosphere is related to the feelings or ambiance of an event in a text (Haikal et al., 2021). The overall atmosphere in the script of the play "Orang-Orang Setia" by Iswadi Pratama is tragic and sad. However, there are some scenes with a joyful atmosphere, as evidenced by the dialogue between Sarmin and Rahman from page 151 to 159 (pages 17 to 18)

In the provided dialogue from the play "Orang-Orang Setia" by Iswadi Pratama:

Sarmin: Can't someone feel moved...?
Rahman: Yes. Absolutely. But forgive me, I can't accompany you this time. My mind keeps wandering to my son.... Besides, that sense of deep emotion is just a feeling that easily fades, Sarmin. You won't gain anything except tears...(Leaving Sarmin and sitting in the yard, in the dim light)

Sarmin: Are you leaving me?
Rahman!... Where are you

going? Rahman!... Are we going to part ways tonight?

Rahman: (Only his voice is heard) Haven't we parted ways for a very long time? You became an honorary teacher in a distant village, and I accompanied the deceased. For years, we didn't meet. You married your maiden in the village and had several children, and I didn't know. I also married my maiden and had several children, and you didn't know. Until we met again in this city after both being old and tired... after both being forgotten and not expected.

2. Theme

The theme is the central idea in a drama (Fitri & Saaduddin, 2018). "The meaning is that the theme in a theatrical performance is crucial for an actor to know or understand. In the script of the play 'Orang-Orang Setia' by Iswadi Pratama, the presenter concludes that the theme is the struggle of life. This is depicted through dialogues 122 and 142:

Sarmin: What? What do you want to tell from our life story, huh? About how in our youth, we roamed this city for years? Faced the challenges of our children and families in the village who already considered us dead and didn't expect us to return? About the nursing home that always haunted us every time we thought about

it? What, Man? What? (Her dam of sorrow is about to overflow)

Rahman: No. I haven't forgotten. Every night, you gathered them at the station's porch and taught them to recite the Quran. Until one night, the Station Master saw your actions, offered you a job as the caretaker of the Station's Mosque, while still teaching the children in the mosque. And you were given an honorarium by their office, 100 thousand every month, for your noble work. Then from there, you got to know officials in the City Social Services who offered you a job as an honorary teacher in one of the remote villages in the district. And thanks to his help, I could become a morgue attendant in the Hospital in this city... No! I haven't forgotten all that! I just don't want to imagine the faces of the children right now!

As for the thematic analysis provided, it mentions that the play "Orang-Orang Setia" by Iswadi Pratama has a minor theme (small) which is "loyalty among friends" or "kesetiaan sahabat" in Indonesian.

3. Moral Of the Story

message that the presenter wants to convey in a drama (Birowo, 2014). The script of the play "Orang-Orang Setia" by Iswadi Pratama carries a message about social,

economic, household, and national life. It also includes satire directed at the government.

4. Plot

Plot is a carefully crafted sequence of events that moves the storyline through twists or complications towards the climax and resolution (Alamo & Wahyuni, 2021). The drama 'Orang-Orang Setia' by Iswadi Pratama is identified to progress in a linear manner. The sequence or series of events in the dramatic script of 'Orang-Orang Setia' by Iswadi Pratama is as follows:

4.1. Exposition

The opening or beginning of a story provides a description, explanation, and details about the characters, issues, time, and place. (H. et al., 2022). In the script of "Orang-Orang Setia," the exposition can be observed through the introduction of characters Rahman and Sarmin, who, from the beginning of the scene, are already in disagreement regarding their perspectives on their respective professions.

Rahman: Every time I put on this attire, I feel uneasy, Min. Imagining how throughout our lives, we've worked to the best of our abilities... (Continues looking at the mirror)

Sarmin: Honestly, it's been in my thoughts, like Pram said. (Continues looking at the mirror)

Rahman: Who is this Pram, Min? (Still looking at the mirror)

Sarmin: Pram is your grandparent! (Continues looking at the mirror)

Rahman: (Turns towards Sarmin) I'm serious...

4.2. Complication

The strengthening, which is a continuation of the escalation. In this part, one of the characters begins to take initiative to achieve a specific goal or resist a particular situation affecting them. The emphasis on dramatic tension begins to be felt as each character is in a tense situation. In the script 'Orang-Orang Setia,' the complication stage of the plot is evident in several events with equal complexity. The disagreement between the characters Rahman and Sarmin is a notable example. Rahman feels that they are not worthy of receiving an award from the Governor because they are nobody. However, Sarmin has a different perspective. This is marked through dialogue 71 to 81:

Sarmin: Yes, exactly! That sentence! That sentence made me shiver and almost collapse on the stage.

Rahman: Yes, that's for you, honorary teachers receiving awards. So, when there's a phrase like "teachers of the nation," you get moved. But for me, a morgue attendant, which sentence is touching?

Sarmin: How about something like this: "We also extend our appreciation to the morgue attendants who have dedicated themselves... and so on...?"

Rahman: Ah, that's just an informative sentence...

4.3. Climax

The highest point in the

calculation of dramatic tension, where the escalation built up from the beginning reaches its peak. All opposing characters converge here. In the script 'Orang-Orang Setia,' the climax occurs when Sarmin recalls the children she once taught to recite the Quran, and she hopes the government will acknowledge her dedication as an honorary teacher. Meanwhile, Rahman does not want to reminisce about his children and wife because his family doesn't care about him, and Rahman only hopes for financial assistance from the government. The climax of the conflict in this story is when Rahman accuses Sarmin of secretly considering herself a hero to herself and others. This is marked through dialogue 135 to 156:

Sarmin: Those children..., where are they now? So, what became of them?

Rahman: Whom are you remembering?

Sarmin: The street children I used to teach to recite the Quran? Regardless, we once lived together with them. Do you remember?

Rahman: Even my own children, I sometimes intentionally forget for a moment. There's too much bitterness that must be kept in this aging heart and mind...

4.4. Resolution

Bringing together the problems carried by the characters with the aim of finding solutions or resolutions. Dramatic tension begins to be eased. All actors start to gain clarity on the various issues they face. In the script 'Orang-Orang Setia,' the resolution occurs when both characters truthfully express their feelings, marked by lines 157 to

160:

Sarmin: Alright... I will go through this night alone. Don't you want a sip or two of that diluted coffee? (Silence. No response)

Sarmin: Oh, yes... I have a bit of food that I took from the event at my school this morning. Do you want some? The cakes are delicious, Man. There are Resoles and Nagasari, your favorites. I purposely took them for you from the guest plate. (Takes a package of food from her room) I wrapped it with tissue... Look at this... Ah... it's a bit crumpled... but still good, Man. Do you want to try it? You usually never miss Resoles and Nagasari cakes.

4.5. Conclusion

The final stage of the play's events usually involves the characters finding answers to their problems. At this stage, the events of the play come to a conclusion. However, the tension level doesn't necessarily drop to zero but remains at least higher than the exposition, influenced by the emotions or tension portrayed in the complication and climax. In the script 'Orang-Orang Setia,' the conclusion occurs when both characters are about to attend the award ceremony, but what happens next is eviction.

5. Characterization

Characterization involves the portrayal of a character, encompassing their qualities, traits, or characteristics as a result of interpretation within the

character. Character portrayal is not only about identifying the character but also involves tracing the development of the character obtained through interactions with the main antagonist. This perspective is based on the fact that character development is not solely derived from inherent social life characteristics. The classification of characters in the script of "Orang-Orang Setia" by Iswadi Pratama can be outlined as follows:

5.1. Character Rahman

First, the physiological dimension encompasses the physical condition of the character Rahman, including his age of 63 years and his taller stature compared to his counterpart Sarmin. This can be observed from the adjacent text of the play script and Sarmin's dialogue 110:

"Your provided text is already in English and accurately describes the physiological dimension of the character Rahman in the script. It mentions that both men are elderly, around their 60s or more, and provides details about Rahman's occupation as a morgue attendant at a well-known hospital in the city, while Sarmin is described as an honorary teacher."

B. Analysis of Structure

Texture in theater performances is created through language, sound, imagination, a strong stage mood, stage properties/materials, story material, color, movement, setting, and costumes (Yudiaryani, 2002). Texture in drama is manifested through dialogue, mood, and spectacle. The texture of dialogue can be seen in mood and spectacle. This means that texture is what is directly

experienced by the observer, what emerges through the senses, what is heard by the ears (dialogue), what is seen by the eyes (spectacle), and what is felt (mood) through all visual tools and experiences.

1. Dialogue

Dialogue is the conversation that takes place between Rahman and Sarmin in a play. Besides providing information about the characters, dialogues also play a role in creating the storyline, emphasizing themes, establishing the background, and determining the tempo or rhythm of the play. The form of dialogue in the drama script 'Orang-Orang Setia' by Iswadi Pratama is evident. At times, it involves interpreting the meanings behind the lines spoken by the characters within the drama. This can be observed in dialogue 115 to 122 as follows;

Rahman: Then why bother becoming a knight if, in the end, he has to be separated from the people he should defend and love? Buyan pulo' This Karna... If I were his teacher or the cart driver, his father, I would have scolded him, beaten him up, I tell you. So difficult to raise, becomes disobedient, that's what will happen if he were my son...

Sarmin: Wow, you're so rustic, Man. This story contains very profound reflections. Deeper than that brain of yours. This is a tale of someone struggling to change his fate, which has been determined by both gods and humans. Just imagine, he faces it all alone.

2. Mood

Mood is a series of atmospheres created by the relationships between characters in a play, supported by other elements of the performance (Yudiarni,1997:32). The culmination of these atmospheres will ultimately create the rhythm of the performance. A production that fails to evoke the atmosphere in each scene will naturally result in a sluggish rhythm of the play (Yudiaryani, 2015). The atmosphere in the script of "Orang-Orang Setia" by Iswadi Pratama is built by emphasizing satirical remarks in every dialogue spoken by each character in the play. Satire is one of the distinctive language styles in Indonesian society, capable of adding a unique flavor to the dialogue in theater performances. (Pramayoza & Yuliza, 2023).

3. Spectacle

Spectacle is the most supportive unity among the performance elements aimed at creating harmony. Spectacle is presented based on the chosen style. In this regard, Yudiaryani explains that 'one of the functions of spectacle is to assist actors in conveying thoughts, feelings, and characters' (2002:195). The spectacle in the drama script "Orang-Orang Setia" by Iswadi Pratama is manifested through an analysis of the text alongside the theatrical performance. The portrayal of this spectacle is presented through artistic media such as the setting of a bed, table, chair, bookshelf, clothes hanger, and several stacks of clothes. These elements are employed to support the actors' acting techniques on stage to the fullest.

4. Dramatic Form

The form or genre of a

play/drama can be seen from how the author presents the play or drama. The term form or genre of a play refers to the psychological impact that a drama or theater performance has on its readers or audience. The forms of drama consist of several categories such as tragedy, comedy, tragicomedy, satire, etc (Letwin et al., 2008). Meanwhile, the drama "Orang-Orang Setia" by Iswadi Pratama is more strongly characterized by its tragedy, as seen in the life journey of its characters filled with sorrow, sadness, disappointment, and the like.

5. Dramatic Style

The style in theatrical works is intended to determine how the work will be presented on the stage. Therefore, style is the embodiment of spectacle grounded in a specific period, culture, and spirit of the time. (Susandro, 2023). So, as mentioned above, spectacle involves various elements that shape a theatrical performance. In other words, spectacle encompasses various aspects of a theatrical performance that can be sensed by the audience. Furthermore, the realization of spectacle should be grounded in three main elements: time, culture, and the spirit of the era. Therefore, the style of the drama "Orang-Orang Setia" by Iswadi Pratama is realism, as it is rich in issues that occur in society. Similarly, its characters can be clearly and measurably identified, reflecting aspects of everyday life.

CONCLUSION

Analysis as the initial stage in the practice of characterization that should be undertaken by an actor is indeed an important aspect that cannot be

overlooked. Because the weakness of an actor's understanding in analyzing the character they portray will affect their performance on stage. Therefore, as one of the principles intended by Stanislavski, namely mental work, analyzing the drama, especially its subtext, is a mandatory aspect for actors to go through. This is an indispensable and crucial part of the process.

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