



Strategies and Efforts of Characterization by Mrs Latummahina in the Script *Pelangi* by Nano Riantiarno

Nazria, Ikhsan Satria Irianto*, Mahdi Bahar

Program Studi Seni Drama Tari dan Musik,
Fakultas Pendidikan dan Ilmu Keguruan, Universitas Jambi, Indonesia.

* Author Corresponding

Email : cutnazria2@gmail.com, ikhsan.irianto@unja.ac.id, mahdibahar99@gmail.com

Copyright ©2023, The authors. Published by Program Studi Seni Teater Fakultas Seni Pertunjukan ISI Padangpanjang
Revised: 29 Oktober 2023; Accepted: 15 November 2023; Published: 26 November 2023

ABSTRACT

This role creation work uses the concept of problem solving through strategy and effort. The strategy and efforts were applied to the character of Mrs Latummahina in the Pelangi script by Nano Riantiarno. The research method used is a descriptive-qualitative method which is based on analysis of the script, while the acting method used is the Stanislavski acting method. The findings from the creation of the character of Mrs Latummahina are that there are three acting strategies used, namely providing a script, understanding the character and acting the character. In order for the acting strategy to be achieved, the acting efforts chosen are script selection, script analysis, characterization analysis, designing acting concepts, applying acting methods, the process of creating roles and dressing actors.

KEYWORDS

*Strategy
Efforts
Pelangi
Mrs Latummahina
Nano Riantiarno*

This is an open access article under the [CC-BY-NC-SA](https://creativecommons.org/licenses/by-nc-sa/4.0/) license



INTRODUCTION

The script in theater plays a crucial role as it serves as the foundation for all elements involved in a theatrical performance (Rossiter et al., 2008). The interpretive aspect of a script is evident not only in the dialogue and comments about the research process and findings but also in the way the text is organized and performed (Rossiter et al., 2008). Scripts can be learned through direct experience or by observing others, such as characters in the mass media, emphasizing the influential role of scripts in shaping performances (Bushman et al., 2013). The use of theatrical performance within the context of medical education has been shown to increase understanding of the illness experience and empathy for patients (Shapiro & Hunt, 2003). Additionally, emotional and cognitive responses to theatrical representations of aggressive behavior highlight the impact of scripts on eliciting emotional engagement and moral imagination (Berceanu et al., 2020). Theater, as a form of structured storytelling, has been shown to empower individuals and cultivate collective empowerment (Wernick et al., 2014). For actors, the script serves as a guide to embody the character and bring the role to life. The first function of the script is to provide inspiration to interpretive artists, while the second function is to supply the words that the actor must speak (Anirun, 1998). One of the scripts that fulfills its function as the foundation of theater is the script 'Pelangi' by Nano Riantiarno

The script 'Pelangi' was written at the beginning of Nano Riantiarno's writing career. This script was written in 1973 and was first performed by the Jakarta Youth Theater with actor Deddy Mizwar (Riantiarno, 2016). Thematically, the issues addressed in the script "Pelangi" revolve around the theme of love and family conflict. As a characteristic of Riantiarno's scriptwriting, it involves

portraying everyday issues of the middle to lower social strata of society.

"Pelangi" narrates the story of a mother who becomes worried because her daughter, who is "old enough," has not yet married. As a mother, she naturally hopes to have grandchildren soon. Unfortunately, fate intervenes, and her youngest child finds a life partner first. This triggers a conflict among her children. The escalating tensions within the family start to affect the mother's health. Eventually, the mother is forced to make a decision that, while not pleasing everyone, involves marrying off her youngest child. Despite facing opposition, this choice must be made to prevent the issue from dragging on. Ultimately, this decision worsens the mother's health condition.

Based on the elaboration above, it is evident that the script "Pelangi" has a story that concludes with sorrow. Therefore, it can be concluded that the script "Pelangi" falls into the genre of tragedy. Tragedy is a type of drama that concludes with a sense of grief. The characters presented end up in bleak and sorrowful conditions. The purpose of the tragedy genre is to shake the audience's soul and evoke empathy (Tambayong, 1981).

If viewed from the perspective of the author addressing everyday issues, it can be concluded that the script "Pelangi" adopts a realistic style. Realism is a theatrical style that seeks to depict an illusion of reality on stage. The everyday reality presented on stage must be portrayed as it is without any stylized efforts (Yudiaryani, 2002).

The character chosen for this portrayal work is Mrs. Latummahina. Mrs. Latummahina is a single mother with four children and a deceased husband. She suffers from paralysis and asthma. The reason for selecting this character is because Mrs. Latummahina poses a challenge for portrayal due to her limited range of movement, confined

mostly to a chair. This creates a difficulty in expressing her motives and acting nuances. Mentally, Mrs. Latummahina carries a heavy psychological burden, consistently blaming herself for all the problems that occur within the family.

To embody the character of Mrs. Latummahina, the performer has chosen the Stanislavski acting method. Through his system, Stanislavski explains that his acting method involves a psychological exploration of behavior. Stanislavski's acting aims to discover a realistic portrayal that convincingly conveys to the audience that what the actor is doing is genuine acting (Mitter, Shomit, 2002). The selection of this acting method is based on the performer's desire to achieve natural and non-artificial acting. To bring this portrayal to life, the performer employs problem-solving techniques and strategies.

DISCUSSION

The research method employed is the descriptive-qualitative method based on an analysis of the script "Pelangi" by Nano Riantiarno. The purpose of choosing this research method is to generate data from the script analysis that can be utilized to formulate strategies and efforts in portraying the character of Mrs. Latummahina. Meanwhile, the acting method used is the Stanislavski acting method. Stanislavski's acting method involves technical and mechanical training on a psycho-physiological level (Haikal et al., 2021; Irianto et al., 2023; Salsabilla et al., 2023).

Portrayal strategy is the planning process undertaken by an actor as a means to achieve the goals of the portrayal work. The following are the formulated portrayal strategies for portraying the character of Mrs. Latummahina in Nano Riantiarno's script "Pelangi."

Strategy 1: Providing the Script

As the foundation of dramatic events, the presence of the script is fundamental in portrayal work. Therefore, the first strategy in portraying the character of Mrs. Latummahina is to provide the script. However, the term "provided" in this context goes beyond mere existence; it is more about being "available and thoroughly understood." The stages of the process of providing the script include script selection and script analysis.

Strategy 2: Understanding the Character

Understanding the character can assist the actor in comprehending the character's thought process. The deeper the actor's understanding of the character, the more natural the actor's portrayal becomes. The stages of the strategy to understand the character include character analysis and analysis of character relationships

Strategy 3: Portraying the Character

The strategy of portraying the character involves transforming script analysis data into a tangible performance. The process of portraying the character is a crucial and essential part of portrayal work. The stages of the process of portraying the character consist of designing the portrayal concept, applying acting methods, creating the role, and dressing the actor.

EXPLANATION

Portrayal efforts are actions taken to achieve the portrayal strategy. The efforts in portraying the character of Mrs. Latummahina can be explained through the following stages:

Effort 1 of Strategy 1

The first effort is script selection. In this stage, several scripts are gathered from various sources and then read comprehensively. Script selection is based on dramatic strength, thematic context, and portrayal needs. Some of

the scripts that enter the selection stage are "Barabah" by Motingge Busye, "Jam Dinding yang Berdetak" by Nano Riantiarno, and "Pelangi" by Nano Riantiarno. These three scripts feature characters with strong presence and complex personalities. The script selection stage yields one script that is structurally strong and dynamic, thematically addresses universal and contextual issues, and presents characters challenging to portray. The chosen script is "Pelangi" by Nano Riantiarno.

Effort 2 of Strategy 1

The second effort is the analysis of the script structure. This analysis aims to comprehend the script in-depth, focusing on the exploration of themes, plot, and setting.

The theme's fundamental role in theatre and drama is widely acknowledged in academic literature (Romanska, 2022). Highlights the significance of themes in theatre, particularly in the context of tragedy and philosophy, emphasizing the fundamental shift in the relationship between theatre

and philosophy in postdramatic theatre. Similarly, (Alexander, 2014) emphasizes the essentiality of dramaturgy in both theatre and social life, indicating its fundamental role in the search for meaning. Furthermore, (Gillespie, 2023) underscores the fundamental human questions about shared spirit that theatre, with its Greek origins, holds open space for. The theme is a series of values within a story that forms the concept of a perspective on life (Tarigan, 1993). The theme of the script "Pelangi" by Nano Riantiarno is the resistance against a marriage plan that triggers family conflict.

Plot is the weave of events in a dramatic work. The structure of the storyline is organized through the movement of emotional intensity and

atmosphere (Gusrizal et al., 2021; Handayani et al., 2022; Irianto et al., 2023). The storyline of Nano Riantiarno's script "Pelangi" progresses chronologically. Although there are certain scenes with time jumps and changes of days, the overall movement of the plot adheres to a linear corridor. Therefore, it can be concluded that the plot of the script "Pelangi" by Nano Riantiarno is linear.

Setting refers to the description of space and time within a dramatic script. The analysis of the script's setting aims to provide an understanding of the space and time atmosphere that can influence the acting dynamics (Wahyuni et al., 2021; Waluyo & Wulandari, 2001). The setting of the place in Nano Riantiarno's script "Pelangi" is the ancestral home of Mrs. Latummahina's late husband, located in a complex in one corner of Jakarta. The time setting in Nano Riantiarno's script "Pelangi" occurs in the late afternoon approaching dusk, during the daytime, and at night.

Effort 1 of Strategy 2

the analysis of characters in theatre involves a multidimensional approach, focusing on physiological, sociological, and psychological dimensions (Kuric Kardelis, 2023). This approach allows for a comprehensive understanding of the characters and their roles within the theatrical context. Furthermore, the study of characters in theatre extends beyond the stage, encompassing the emotional truth and experience that lies beneath the text (Leader, 2015). This highlights the depth of character analysis and the emotional impact it carries within the theatrical realm. Moreover, the significance of theatre in shaping societal perceptions and branding is evident (Gupta et al., 2020). The controversial nature of certain theatrical productions has sparked discussions about the purpose and impact of cinema and theatre, emphasizing their influential

role in society. Additionally, the relationship between theatre and cultural heritage management is crucial in preserving the authenticity and significance of theatrical works (Nwankwo, 2018). This underscores the broader implications of character analysis within the context of preserving cultural heritage and traditions. Furthermore, the embodiment of characters in theatre reflects the intersection of aesthetics, gender, and age, emphasizing the diverse forms of capital within the theatrical domain (Kuric Kardelis, 2023). This highlights the complexity of character analysis, considering various specialized styles and forms within the theatre. Additionally, the role of theatre in evoking affective memory and active experiencing underscores the immersive nature of character portrayal and its impact on the audience (Crossley, 2018). The influence of theatre extends to geopolitical and personal realms, as evidenced by the emphasis on naturalism and method acting in popular theatre (Eken, 2019). This demonstrates the interconnectedness of theatre with broader societal and political dimensions, further emphasizing the relevance of character analysis within these contexts. Moreover, the psychological dimensions of group analysis and its relationship to theatre shed light on the intense connection between individuals and the theatrical experience (Roth, 2023).

Psychological analysis involves examining the character's traits within the script. This analysis encompasses temperament, major disappointments, attitudes toward life, obsessions, obstacles, extroversion, introversion, abilities, and preferences (Eka Putra & Pramayoza, 2021; Lajos, 2020). Psychologically, Mrs. Latummahina is a mother who has lost her role in the family due to her health condition. Despite being the eldest figure, she lacks

authority in the family decision-making process. Mrs. Latummahina is trapped in a dilemma, considering her children's feelings in every decision. Unfortunately, every conflict within the family seems to overlook her emotions. This makes Mrs. Latummahina emotionally vulnerable, significantly impacting her physical health. Additionally, she feels responsible for every problem in the family, consistently blaming herself for each issue.

Physiological analysis involves examining the physical condition of the character. This analysis is useful for obtaining visual data about the character that can influence gestures and acting motifs. Physiological analysis includes investigating gender, age, height, weight, hair color, eye color, skin color, body posture, appearance, deficiencies, disabilities, birthmarks, and any diseases suffered by the character (Lajos, 2020). Physiologically, Mrs. Latummahina is a 57-year-old woman with ailing physical health. The character suffers from asthma and paralysis, conditions that confine Mrs. Latummahina to a commode and a wheelchair.

Sociological analysis involves investigating the character's social condition and their relationships with other characters. This analysis is crucial for understanding the reasons behind the character's choices regarding their social connections. Sociological analysis includes social class, occupation, education, family life, religion, race, nationality, societal position, and hobbies (Lajos, 2020). Sociologically, Mrs. Latummahina is a widow with four children. Socially, Mrs. Latummahina belongs to the lower-middle economic class, and her financial situation is deteriorating, requiring her children to work harder. Economically, Mrs. Latummahina does not contribute financially due to her paralyzed condition, which isolates her from the

outside world. This isolation affects her social relationships.

Effort 2 of Strategy 2

In addition to the three-dimensional analysis of characters, character analysis is further developed by examining the relationships between characters. Exploring the relationships between characters aims to discover the positions, roles, and presence of characters in the midst of the story. Inter-character relationships involve the intersections between characters with various personalities that drive the narrative and build conflicts (Irianto et al., 2022). The relationship between Mrs. Latummahina and Siska is that of a mother and her firstborn. Since the passing of Mr. Latummahina, Siska has taken on the role of the family's backbone. Emotionally, Mrs. Latummahina does not share an intensely close connection with Siska, mainly because Siska spends a significant amount of time outside the house. Additionally, Siska's strong-willed nature often leads to disagreements with Mrs. Latummahina.

In the case of Diana, the youngest child of Mrs. Latummahina, their emotional bond is much stronger. Diana spends considerable time at home, caring for her mother, fostering a closer emotional connection between them. On the other hand, Mrs. Latummahina's relationship with Rody, her third child and only son, is filled with disappointment. Despite having high expectations for Rody as her only son, Mrs. Latummahina is let down by his wayward lifestyle.

The relationship with Gina is the least emotionally intense. Gina, characterized as passive, is not as familiar with Mrs. Latummahina, and Gina often spends much of her time working outside the home..

Effort 1 of Strategy 3

Effort 1 is the design of the character portrayal concept. The chosen concept

for portraying the character Nyonya Latummahina in the script "Pelangi" by Nano Riantiarno is the Stanislavski acting concept that emphasizes the psychological aspects of the character. The selection of this acting concept aligns with the script's style, which is psychological realism. Psychological realism is a script that emphasizes complex psychological conditions, triggering conflicts leading to a climax. Characteristics of the psychological realism genre include conflicts that are internal and emotional (Irianto et al., 2022).

The Stanislavski acting concept adopted is the natural acting from within (inner act), which emphasizes expressions and gestures that are realistic but carry complex and evolving emotional weight. The achievement of this acting concept is that actors can make the character's thoughts their own, allowing the character's life to be portrayed realistically (Mitter, 2002).

Effort 2 of Strategy 3

Effort 2 involves the application of the Stanislavski acting method. The chosen acting method includes the techniques of observation, imagination, and emotional memory. In the observation method, the actor studies two films featuring a single mother battling illness: the first film is "Ibu, Maafkan Aku" (2016), and the second is "Just Mom" (2021). The actor observes the body movements, facial expressions, and dialogue delivery of the actors portraying single mothers in both films. Through observation, the actor gains an understanding of the emotional nuances experienced by a single mother, especially in the context of health and family conflicts.

The two films mentioned above provide a portrayal of the condition of a mother who is paralyzed and struggles for the happiness of her children. The data gathered by the actor from this observation includes the gestures and

expressions of a paralyzed mother while moving, speaking, and experiencing emotions. This data is utilized by the actor to enrich the acting portrayal being created.

The method of emotional memory is applied to recall past memories that the actor has experienced, complementing the emotional reservoir that will be used in portraying the character Nyonya Latummahina. The actor recalls empirical experiences that closely resemble the character's experiences in the script. The experiences recalled involve conflicts among family members resulting in verbal and physical disputes within the family.

The imagination method is used to assist the actor in forming a picture of the character Nyonya Latummahina. Imagination is employed to supplement the data lacking from observation and emotional memory. This method aids the actor in obtaining a depiction of the character even if they haven't personally experienced it directly.

Effort 3 of Strategy 3

Effort 3 is the process of role creation. The first step in this process is dramatic script reading. This reading is conducted to understand the character development in the story. The goal of this process is to discover the subtext hidden within each dialogue. This subtext is then processed into emotions used to create the motif and acting business.



Figure 1:
The process of reading a dramatic script
(Documentation: Bhogi Febriansyah, 2023)

The next process is the introduction of props. This process needs to be undertaken from the early stages of the acting business search so that actors are familiar with their props. Props are presented based on the script requirements with adjustments for the production. The introduction of props is done gradually to ensure that the exploration of the portrayal does not become stagnant and continues to progress.



Figure 2:
Introduction to props
(Documentation: Bhogi Febriansyah, 2023)

Here are the props that are utilized to enrich the acting performance in bringing the character of Mrs. Latummahina to life:



Figure 3:
Sketch of Mrs. Latummahina's inhaler
(Sketch: Stephani Nurgini, 2023)



Figure 4:
Inhaler Mrs Latummahina
(Documentation: Nazria, 2023)



Figure 8:
Mrs. Latummahina's handkerchief
(Documentation: Nazria, 2023)



Figure 5:
Sketch pispot Mrs Latummahina
(Sketch: Stephani Nurgini, 2023)



Figure 6:
Pispot Mrs Latummahina
(Documentation: Koleksi pribadi, 2023)

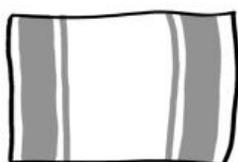


Figure 7:
Sketch of Mrs. Latummahina's handkerchief
(Sketch : Stephani Nurgini, 2023)

The next step in character development is the arrangement of blocking. Blocking is organized based on the response to the props and stage sets that have been prepared. The arrangement of blocking includes actor composition, movement lines arrangement, movement line development, and naturalization of blocking.



Figure 9:
arrangement of blocking
(Documentation: Bhogi Febriansyah, 2023)

Effort 4 of Strategy 3

Effort 4 involves dressing the actor with the attributes of the character Mrs. Latummahina. This effort is carried out to help the actor feel the character of Mrs. Latummahina as a whole. The process of dressing the character includes costume and makeup. The makeup for Mrs. Latummahina is designed to portray a weary face with clear wrinkles. This makeup arrangement is intended to clearly depict the age and physical condition of the character Latummahina. Here is the

makeup design for the character Mrs. Latummahina:



Figure 10.
Sketch of Mrs. Latummahina's makeup
(Figure: Stephani nurgini, 2023)



Figure 11.
Mrs. Latummahina's makeup
(Documentation: Nazria, 2023)

The costume for the character Mrs. Latummahina is arranged based on an analysis of the era, age, and ailments she is suffering from. Here is the costume arrangement for the character:



Figure 12.
Sketch of Mrs. Latummahina's dress
(Figure: Stephani Nurgini, 2023)



Figure 13.
Turtleneck Mrs Latummahina
(Documentation: Nazria, 2023)



Figure 14.
Sketch of Mrs. Latummahina's knitted cardigan
(Sketch: Stephani Nurgini, 2023)



Figure 15.
Mrs. Latummahina's knitted cardigan
(Documentation: Nazria, 2023)



Figure 16.
Sketch of Mrs. Latummahina's dress
(Sketch: Stephani Nurgini, 2023)



Figure 17.
Mrs. Latummahina's dress
(Documentation: Nazria, 2023)



Figure 18.
Sketch of Mrs. Latummahina's scarf
(Figure oelh : Stephani nurgini, 2023)



Figure 18.
Mrs. Latummahina's scarf
(Documentation: personal collection, 2023)

ANALYSIS

The process of portrayal requires portrayal strategies so that the work plan can be systematically organized, and issues in the process can be minimized. Meanwhile, portrayal efforts assist the actor in achieving each planned step. Portrayal work within the concept of strategies and efforts makes the role

creation process more measurable and accountable.

The portrayal of the Latummahina character in Nano Riantiarno's script "Pelangi" is a process of role creation using the concept of strategies and efforts. The selection of this problem-solving concept has proven to be effective and efficient in assisting the actor in understanding, delving into, and portraying the character of Mrs. Latummahina.

REFERENCE

- Alexander, J. C. (2014). The fate of the dramatic in modern society: Social theory and the theatrical avant-garde. *Theory, Culture & Society*, 31(1), 3–24.
- Anirun, S. (1998). Menjadi aktor. In *Bandung: Rekamedia Multi prakarsa*.
- Berceanu, A. I., Matu, S., & Macavei, B. I. (2020). Emotional and cognitive responses to theatrical representations of aggressive behavior. *Frontiers in Psychology*, 11, 1–12.
<https://doi.org/https://doi.org/10.3389/fpsyg.2020.01785>
- Bushman, B. J., Jamieson, P. E., Weitz, I., & Romer, D. (2013). Gun violence trends in movies. *Pediatrics*, 132(6), 1014–1018.
- Crossley, T. (2018). Active Experiencing in Postdramatic Performance: Affective Memory and Quarantine Theatre's Wallflower. *New Theatre Quarterly*, 34(2), 145–159.
- Eka Putra, F., & Pramayoza, D. (2021). Perwujudan Tokoh Ivan Kalyayev Dalam Naskah Keadilan Karya Albert Camus Dengan Pendekatan Akting the System Stanislavski. *Laga-Laga ...*, 1662, 47–56.
<http://journal.isi-padangpanjang.ac.id/index.php/Lagalaga/article/view/1209>
- Eken, M. E. (2019). How geopolitical becomes personal: Method acting, war films and affect. *Journal of International Political Theory*, 15(2), 210–228.
- Gillespie, C. A. (2023). Sustainable Canons: Gadamer's Hermeneutics

- and Theatre. In *Hans-Georg Gadamer (1900-2002) and the Impact of Hermeneutics: Part 2*. BoD–Books on Demand.
- Gupta, S., Foroudi, M. M., Väättänen, J., Gupta, S., & Wright, L. T. (2020). Nations as brands: Cinema's place in the branding role. *Journal of Business Research*, *116*, 721–733.
- Gusrizal, Pramayoza, D., Afrizal, H., Saaduddin, & Suboh, R. (2021). From Poetry To Performance; A Text Analysis Of Nostalgia Sebuah Kota By Iswadi Pratama, A Review Of Post-Dramatic Dramaturgy (Dari Puisi Ke Pementasan; Teks Teater Nostalgia Sebuah Kota Karya Iswadi Pratama Dalam Tinjauan Dramaturgi Postdramatik). *Gramatika: Jurnal Penelitian Pendidikan Bahasa Dan Sastra Indonesia*, *7*(2), 303–321. <https://doi.org/10.22202/jg.2021.v7i2.5008>
- Haikal, M., Sulaiman, S., & Saaduddin, S. (2021). Pemeranan Tokoh Comol dalam Naskah Lautan Bernyanyi Karya Putu Wijaya dengan Metode Akting The System Stanislavsky. *Creativity And Research Theatre Journal*, *3*(1), 1–6. <https://doi.org/10.26887/cartj.v3i1.2136>
- Handayani, L., Saaduddin, S., Tofan, G., Jambi Luar Kota, K., Muaro Jambi, K., & Jambi, P. (2022). Struktur Dramatik Plot Sirkular Pelukis dan Wanita Karya Adhyra Irianto. *Cerano Seni*, *1*(2), 52–59. <https://doi.org/https://doi.org/10.22437/cs.v1i02.21887>
- Irianto, I. S., Barkah, H. J., & Yuniarni, Y. (2022). Pemeranan Tokoh Tuan Duran Dalam Naskah Kematian Yang Direncanakan Karya August Strinberg Terjemahan Joko Kurnain. *Laga-Laga: Jurnal Seni Pertunjukan*, *8*(2), 123–138.
- Irianto, I. S., Gustyawan, T., & Handayani, L. (2023). Implementation of Vocal Training Methods from the Stanislavski System in the Kanti Becapak. *Gondang: Jurnal Seni Dan Budaya*, *7*(1), 160–171.
- Kuric Kardelis, S. (2023). The body of a performer as a form of capital: Age, gender and aesthetics in theatre work. *Cultural Sociology*, *17*(2), 159–178.
- Lajos, A. (2020). *The Art of Dramatic Writing* (ibed surgana yuga (ed.); 1st ed.). Kalabuku.
- Leader, C. (2015). Supervising the uncanny: the play within the play. *Journal of Analytical Psychology*, *60*(5), 657–678.
- Mitter, Shomit, terjemahan Y. (2002). *Stanislavsky, Brecht, Grotowsky, Brook : Sistem pelatihan Lakon*. MSPI dan Arti Yogyakarta.
- Mitter, S. (2002). *Sistem pelatihan lakon: Stanislavsky, Brecht, Grotowski, Brook*. MSPI & Arti.
- Nwankwo, E. A. (2018). Women and Heritage Preservation in Southeast Nigeria: Exploring New Approaches. *Journal of Heritage Management*, *3*(2), 173–191.
- Riantiarno, N. (2016). *Potret Riantiarno*. Grasindo.
- Romanska, M. (2022). Antigone's Choice: Tragedy and philosophy from dialectic to aporia. *Performance Philosophy*, *7*(2), 89–110. <https://doi.org/https://doi.org/10.21476/PP.2022.72347>
- Rossiter, K., Kontos, P., Colantonio, A., Gilbert, J., Gray, J., & Keightley, M. (2008). Staging data: Theatre as a tool for analysis and knowledge transfer in health research. *Social Science & Medicine*, *66*(1), 130–146.
- Roth, W. M. (2023). An unpublished letter of SH Foulkes to Wilfred D. Abse. A unique summary of Foulkes' late group analytic thinking. *Group Analysis*, 05333164231163025.
- Salsabilla, A., Saaduddin, S., & Efendi, L. (2023). Pemeranan Tokoh Paulina Salas Dalam Naskah “Maut Dan Sang Dara” Karya Ariel Dorfman Dengan Metode Akting Stanilavski. *Laga-Laga: Jurnal Seni Pertunjukan*, *9*(1), 43–62.
- Shapiro, J., & Hunt, L. (2003). All the world's a stage: the use of theatrical performance in medical education. *Medical Education*, *37*(10), 922–927.
- Tambayong, J. (1981). *Dasar-dasar Dramaturgi*. Pustaka Prima.
- Tarigan, H. G. (1993). *Strategi*

*pengajaran dan pembelajaran
bahasa.* Angkasa.

Wahyuni, S., Darma, S., & Saaduddin, S.
(2021). PENCIPTAAN FILM FIKSI
“DIBALIK SUNGAI ULAR”
MENGUNAKAN ALUR NON-
LINEAR. *Gorga : Jurnal Seni Rupa*,
10(April), 45–55.
<https://doi.org/10.24114/gr.v10i1.22018>

Waluyo, H. J., & Wulandari, A. (2001).
Drama: Teori dan pengajarannya.
Pustaka Hanindita Graha Widya.

Yudiaryani. (2002). *Panggung Teater
Dunia: Perkembangan dan
Perubahan Konvensi.* Pustaka
Gondho Suli.