

Transfer of Siti Nurbaya Novel by Marah Roesli to Siti Nurbaya Theater Performance: Bayang di Balik Tiang

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Abstract

Siti Nurbaya's theatrical work: Bayang di Balik Tiang is an achievement of the transfer process from Marah Roesli's novel Siti Nurbaya. The creation of this theater uses transfer theory and dramatic vision as the basis for analysis. As for staging, the theory used is Stanislavski's acting theory and Bertolt Brecht's multiple sets by utilizing the essential elements of randai. The creation methods used include: production of dramatic visions, script writing, acting training, preparation of spectacles and the realization of the unity of the show. The result of this creation process is the presence of a mamak character in Siti Nurbaya's theatrical work: Bayang di Balik Tiang by utilizing the narrator's character as the embodiment of the V-effect.

Keywords

Siti Nurbaya; transfer of vehicles, dramatic vision



I. Introduction

The novel *Siti Nurbaya* by Marah Roesli is a novel with a Minangkabau cultural background published by Balai Pustaka in 1922. This novel that can be classified into the Balai Pustaka era is the work of masterpiece (masterpiece) which can be categorized as a literary work of all time. The above argument would not be so exaggerated if it is seen how *Siti Nurbaya's* novel still exists even though it has surpassed its era. In fact, *Siti Nurbaya's* novel has become mandatory reading in schools in Indonesia.

Thematically, the novel, which is more than 1 century old, is always relevant to various conditions of the times. The issue of the dominance of the hierarchy between various social strata is a phenomenon that always occurs in every era. The tendency of the rich who always wants to oppress the poor makes the theme of *Siti Nurbaya's* novel always relevant, even to be read today.

Marah Roesli through the novel *Siti Nurbaya*, presents characters who have complex characters. Differences in social strata, cultural backgrounds and psychological conditions make conflict strong and logical. However, the character in the novel is not so strong if it is only in a literary work, because it will end up as reading material only. In order for the complexity of the characters in *Siti Nurbaya's* novel to be more alive and can be enjoyed directly, it is necessary to carry out a transfer process. One of the comprehensive media to display the complexity of the characters in *Siti Nurbaya's* novel is theater media.

Not only in character, *Siti Nurbaya's* novel also has the power of structure to be brought up to the theater stage. The Minangkabau cultural background makes artistic packaging more regionally characterized. Not only in the artistic area (stage sets), but these cultural strengths can also be explored more broadly in the realm of performativity (spectacle), such as music composition, dance work and acting business.

The crucial issue in *Siti Nurbaya's* novel is the loss of the role of mamak. In fact, Marah Roesli does not present a mamak character at all. In fact, the role of the mamak in the Minangkabau kinship system places the mamak in a very vital position. In fact,

decision making in domestic matters (household) must go through the role of mamak. The problem is, where and what was the role of mamak when Bagindo Sulaiman (Siti Nurbaya's father) went bankrupt. This issue is of course very strange and needs to be explored the point of the problem.

Mamak is the brother of the mother, brother or sister. Mamak has three important roles, namely: 1). Play a role in educating, guiding in terms of role inheritance, supervising education, as well as a place to ask any questions including education by nephews. 2). Maintaining, supervising the use and development of heritage assets, maintaining that customary assets continue to function in accordance with customary provisions. Mamak also plays a role in developing the inheritance of their people so that the welfare of their people, including their nieces and nephews, can be guaranteed. 3). Finding a mate for nephews, especially nieces and nephews, who is fully responsible for the marriage agreement, mamak is also responsible for the costs of the nephew's wedding,

Given the importance of the role of mamak and as an offer to overcome the problem of the disappearance of the mamak character in Siti Nurbaya's novel, the dramatic vision of this transfer process is the presence of the mamak figure in the midst of Siti Nurbaya's family problems. The presence of mamak is interpreted as one of the parties that contradicts the figure of Siti Nurbaya. As a character who is opposed to the main character, the presence of mamak opens up opportunities to trigger conflict complications and bring a dramatic plot to the climax of the issue. Mamak character is presented with pramatic and individual nature. The cultivation of this character is based on the assumption that in the colonial era, the dogma of the colonial nation had succeeded in educating the public to be more concerned with themselves than the public interest.

II. Review of Literatures

2.1 Transfer Rides

As a literary work, Siti Nurbaya's novel ends up as reading material. The characters that drive the story only live in the imagination of the audience. Communication like this is of course very limited and individual. Therefore, a new vehicle is needed so that readers not only dive into the story through imagination, but can witness the story as a real event on stage. Theatrical communication certainly offers a more intense and direct relationship. Therefore, the change of vehicle from literature to theater is expected to be able to offer a wider aesthetic experience.

2.2 Dramatic Vision

When a playwright writes a script based on the work of other writers, the writer will be faced with two choices, namely being loyal to the original author's vision or providing a new vision. If the writer is trapped in the original author's vision, then the scriptwriting activity is only an unproductive reproduction activity. Therefore, the scriptwriter is expected to be able to deconstruct the initial vision and then produce a new vision so that the resulting work is a work that offers novelty. To produce a new vision, it is necessary to search for the dramatic vision of the original author, then look for alternative perspectives and produce a new dramatic vision.

III. Discussion

3.1 Dramatic Vision Production

Marah Roesli's novel *Siti Nurbaya: The Story of Not Until* puts forward cultural and class conflicts. Through the complicated love story between Siti Nurbaya and Samsul Bahri, Roesli tries to criticize the forced marriage system and the uncertainty of nationalism. As for the minor theme, Roesli focuses on colonialism and modernity. Marah Roesli's dramatic vision in *Siti Nurbaya's* novel is her rejection of Western culture which is increasingly eroding the noble values of Eastern culture.

As a prose work with a long plot (291 pages), *Siti Nurbaya's* novel has a broad subject matter. That is, if it is transferred to the stage, the duration of the show will take a long time. Therefore, a premise selection process is needed to present a fragment that is able to represent *Siti Nurbaya's* novel as a whole. The premise chosen as the foundation point of the transfer process is symbolic dominance born of social strata gaps.

3.2 Scriptwriting

Writing is the ability to express ideas, opinions, and feelings to other parties through written language (Saragih, 2019). Writing skills are very important to learn because writing skills are very important in supporting student success (Kristyanawati, 2019). Still, the thought of writing in a second language hinders their creativity (Sari, 2020). The initial stage of the process of writing a drama script from a novel is a search about the environmental characters. This research was conducted to get a picture of the character and distinctive character of the Minangkabau tribal community. The purpose of this research is to obtain real data about the three dimensions of the character's character, namely physiological, sociological and psychological. The three dimensions of the character become a reference for acting when the script is staged.



Figure 1. Discussion about Siti Nurbaya's life (Photo by Yusuf Fadillah, Desi Safitri Interview, 13 April 2022, Siti Nurbaya's Tomb, Padang)

Based on interviews with resource persons, the information obtained is that in the colonial era, social inequality occurred throughout Indonesia, including in Padang. The class differences were not only divided into colonial and native classes, but also nobles and

commoners. Siti Nurbaya's novel not only raises the issue of the confrontation between the colonizers and the natives, but also internal conflicts between the nobility and the common people (Interview, Desi Safitri, Siti Nurbaya's Tomb, 13 April 2022).

Based on the interview above, the conflict in the script departs from the point of issue regarding differences in social class. The class difference in the spotlight is between Datuk Maringgi as a noble and Siti Nurbaya as a commoner, the next confrontation is between Datuk Maringgi as the son of the land and Samsul Bahri as the colonizer. The class conflict becomes the raw material to be explored for the dramatic needs of the story.

a. Premise Determination

A premise is a proposition that has been presumed or proved: the basis of an argument. A proposition that is stated or considered leads to a conclusion (Egri, 2020: 4). The premise is based on a dramatic vision or it can be concluded that the premise is the initial product of a dramatic vision. Therefore, the premise of Siti Nurbaya's script: *Shadows in Baling Tiang* is the loss of Mamak's role.

b. Theme Formulation

According to Goreys Keraf (in Siddik, 1980: 107) explains that the theme is the main message to be conveyed by the author through his essay. That is, the theme is the foundation used by the author in order to animate the entire material of his writing. Composing a theme in a drama script must be based on a dramatic vision, so that the flow of thought in the script remains in the corridor desired by the author. Based on the description above, the theme of Siti Nurbaya's manuscript: *Shadows Behind the Tiang* is formulated into two divisions of themes, namely major themes and minor themes. Minor themes are stories of love, debt and nationalism. Meanwhile, the major theme is symbolic domination due to social inequality.

c. Plot Compilation

According to Aristotle (in Lubis, 2009: 73) plot is the arrangement of story events that are logically related to each other. The scene from the beginning to the end must have a common thread that should not be broken. The plot of the script Siti Nurbaya: *Shadows in Behind the Tiang* is arranged using an episodic plot. Episodic plot is a series of events in the form of interconnected episodes (Fadhilah, 2021: 10). That is, the story presented will not contain the entire event, but only select a few episodes to represent the whole story. Although the story is arranged through a series of fragments, the storyline is still linear.

d. Exposition

Early depiction of Siti Nurbaya's manuscript: *Shadows Behind the Pole* farewell to Siti Nurbaya and Samsul Bahari at Public High School (MULO). Samsul Bahri's desire to continue his education at STOVIA is Siti's concern for the continuity of his relationship. However, Siti was convinced by Samsul's promise, which was spoken wholeheartedly. However, deep in Siti's heart there is still a feeling of worry that she harbors. The promise between Siti and Samsul is illustrated in the following dialogue:

Siti Nurbaya : If one of us has been stolen by someone On the other hand, we do not need to comfort each other in our grief and cover up the betrayal that has been done. No one can break a promise, even if only to our bodies, to our bodies..

Samsul Bahri: Say it more clearly, Siti.

Siti Nurbaya : Fate that is plugged in, a letter written to mark our separation lies only in one cause: death!

The next description is the economic condition of Sutan Mahmud's family which is on the verge of bankruptcy. This economic problem was caused by Datuk Maringgih's strategy of deliberately dropping prices and taking advantage of the limitations of his competitors. The description of the economic condition of Sutan Mahmud's family is illustrated from the dialogue fragment, as follows:

Bagindo Sulaiman : Only a patch of land remains. It feels like decades Those ten coconut trees will not be enough to recover our losses, Rasunah.

wife : In time the wheel turns going back up, Uda.

Bagindo Sulaiman : I can't even imagine the situation could be like this. What should we plan for next month.

wife : Contemplate with a cold heart, Da. As long as God still gives us physical health, that is a sign that there is still trust from Him for us. The belief that we are still capable of trying.

e. Complications

Complications are the beginning of the emergence of problems, in this section the intensity of the plot begins to climb. The complication of Siti Nurbaya's script: Shadows behind the Tiang is illustrated when the Mamak character strongly opposes Sutan Mahmud's plan to sell Pusako's land. Mamak thought that it was better to borrow money from Datuk Maringgi, rather than having to go against the customary law that had been guarded for generations. However, Mamak's suggestion is opposed by Rasuna (Sutan Mahmud's wife), because according to her Datuk Maringgi has a strategy to exploit the weaknesses of Sutan Mahmud's family. Nevertheless, the tough decision was still taken because Sutan Mahmud's family had no other choice. Rasuna's opposition to Mamak's suggestion is illustrated in the dialogue, as follows:

wife : (Surprised) Datuk Maringgih!

Mother : Do not enlarge your suspicions, especially for someone who sincerely intends to help you.

wife : Not to suspect, but all of our efforts have been destroyed, indeed because of him.

Mother : Do it! There is what are you! It is not appropriate for you to place the blame on our deteriorating situation by pointing out the ingenuity of others as scapegoats. Look at your condition with a cool heart. Like it or not, everything has happened. And right now, we just need a way out to end the problem.

wife : I know, Datuk Maringgih is not the only cause of the downfall of our business. But, everyone certainly not argue: Datuk Maringgih has a temper that is not worthy of emulation.

Mother : Because he is married a lot. Because he has a hard hand on anyone who is in arrears in paying debts. Because he is miserly sharing fortune with the poor. Who else has heard of Datuk Maringgih's wives screaming because of the unbearable pain. Suffering because of the arbitrariness of Datuk Maringgih. And who can guarantee those who are in debt are in arrears due to incompetence. Not because of denial and intend to let go. And poor people, do they think that success can only be achieved by sitting idly by and spending time dreaming. Humans everywhere are the same,

always blocked by a wall in their eyes to see their own ulcers, but so bitch to skin the ugliness of people.

The problem became clearer when Datuk Maringgih said his intention to propose to Siti Nurbaya. However, Siti was forced to follow the wishes of Datuk Maringgih to save her family's economic condition. Siti's decision to marry Datuk Maringgih is illustrated in the following dialogue:

*Siti Nurbaya : Siti will accept the proposal of Datuk Maringgih Bunda.
wife : (Pause for a long time and finally cry) How about Samsul Bahri, son?
Siti Nurbaya : I really love Samsul Bahri, Mother. But Samuel Bahri is too confident in what he has. In his mind has been engraved the belief that everything that happens around him, will not be able to shake everything he has planned. That is why, Siti's reply to letters was never prioritized. And when Siti told the truth about Siti's condition, Siti couldn't measure anymore, how much love she had left for Siti. Siti didn't expect her answer to sound so heart-wrenching: I couldn't possibly go home without the title pinned in front of my name, Siti. Be patient. In the meantime, Siti can complain about Siti's problems to Mamak Siti or Siti can ask Hanafi for help. I know I can't forget him, Mother. I know I can't betray Samsul Bahri, but I really don't understand...*

f. Climax

Climax is the climax of a drama. The presence of conflict in the storyline is marked by crossing each conflict and triggering bigger problems. The climax of Siti Nurbaya's script: *Shadows Behind the Tiang* depicts the scene of Samsul Bahri's return from Stovia. Samsul, who had learned about Siti and Datuk Maringgih's marriage, poured out his emotions to Siti Nurbaya. Samsul accuses Siti of being a promise breaker who prefers wealth over love. However, even though Siti's heart was broken to hear that, she didn't try to defend herself and tell the truth. Samsul's accusation can be seen from the following fragment of dialogue:

*Samsul Bahri: And you prefer to betray your love. Then you stretch out your whole body to atone for your parents' mistakes. Your devotion to your parents is perfect, as perfect as your disgrace as a woman!
Siti Nurbaya : (stifled tears) I'm a bad girl, Sam! And I've never regretted going for it! This is the best and happier way than wallowing in the shadow of a man, whose mind is always looking up at the sky and does not dare to set foot on the earth. A man who is too late in the caress of his parents, so that his whole life never leaves his soul that is always thirsty for attention. A soul that is always afraid to take on obstacles and is very deterred from facing burdens!*

The problem escalated when Datuk Maringgih received news that Siti Nurbaya had secretly met with Samsul Bahri. Siti Nurbaya's heart, which had been shattered by Samsul Bahri's words, was even more shattered by Datuk Maringgih's accusations. Finally, Siti Nurbaya decided to drink coffee that had been poisoned earlier. Siti Nurbaya's death is depicted in the following scene:

Siti Nurbaya : (Starts to hold back tears) Siti is very sorry for forgetting to tell Samsul Bahri: how Datuk Maringgih has never touched Siti until today. Even, He was so patient waiting for readiness, as Siti required. Siti forgot to

tell her: in the middle of the night when Siti was pretending to be asleep, Siti knew that Datuk Maringgih would often fix Siti's blanket that had fallen under her feet and covered her body again. Siti is very sorry for forgetting to tell her: how when Datuk Maringgih traveled to Java for days, Siti was always filled with anxiety. Siti was very nervous because suddenly it felt like she had lost half her body. Suddenly... (Crying bursts out) Siti is very worried about Siti's husband. Suddenly... Siti really misses him. Suddenly... Siti seemed to be gripped by jealousy and was very afraid of losing her. (Datuk Maringgih sobs could not stop, while Siti Nurbaya tried to smile again). Siti thinks love is just a knife. It is very dangerous if it falls into the hands of cruel humans. It turns out that Siti is wrong, Love is blooming flowers that grow in the yard. If we are called to always care for and water it, the flowers will thrive and smell good. (Raising coffee cup) Like this coffee. There is no deeper hatred than Siti's hatred for people who like to drink coffee. But Siti realized, Siti's husband really liked it. Siti was trying to get used to drinking it. It turns out that coffee is a very delicious drink (Want to drink) There is no deeper hatred than Siti's hatred for people who like to drink coffee. But Siti realized, Siti's husband really liked it. Siti was trying to get used to drinking it. It turns out that coffee is a very delicious drink (Want to drink) There is no deeper hatred than Siti's hatred for people who like to drink coffee. But Siti realized, Siti's husband really liked it. Siti was trying to get used to drinking it. It turns out that coffee is a very delicious drink (Want to drink)

Datuk Maringgih : (Surprised) No Siti!

Siti Nurbaya : Why?Datuk does not believe that Siti is used to drinking coffee. Look (Siti drinks coffee)

Datuk Maringgih : Tahaaan! Don't worry, Siti! Tahaaan!(Shipped off the coffee that Siti was about to drink, but it was too late. Siti Nurbaya had drunk it. A moment later her body convulsed) Mangkuto! Mangkuto! Find the antidote shaman immediately, Mangkuto! My wife must be saved! Hurry up Mangkuto! Find an antidote to the Poison shaman! Mangkuto! The antidote shaman, Mangkuto! Mangkuto! (Siti Nurbaya's body became more and more shriveled. Not long after that she didn't move a bit. Datuk Maringgih was sobbing and screaming) Siiii! Don't leave me, Siti!

The intensity of the problem increased after the death of Siti Nurbaya. It started with Bagindo Sulaiman's condition which got worse because of his guilt towards Siti Nurbaya. Then Samsul Bahri decided to side with the Dutch. In addition, Mamak Siti Nurbaya, Angko Palo died at the hands of the Dutch because of misinformation he made. The climax of the problem with the Siti Nurbaya script: *Shadows Behind the Pole* is when Dutch soldiers attacked Datuk Maringgih's residence. The following is a picture of the scene of Datuk Maringgih's preparation against the invaders:

Datuk Maringgih: Prepare all your body and soul. This fight is a holy war. God will probably end us to die here. But the truth is we never die. Only our bodies crawl on the ground, but our souls will live on! We will continue to live in a blessed place, just as God promised! We will always live in the hearts and spirits of our children and grandchildren, forever! Allah is the Greatest! Allah is the Greatest!

g. Resolution

Resolution is the final settlement in a drama. Referring to the Aristotelian plot concept, resolution is marked by decreasing emotional intensity and conflict finding a settlement point. The resolution of the Siti Nurbaya script: Shadows Behind the Pole is a war between Samsul Bahri who sided with the Dutch and Datuk Maringgi who defended the son's earth. Datuk Maringgi was killed by Samsul Bahri's gun, while Samsul Bahri was shot by Malin Mangkuto's gun. The resolution of Siti Nurbaya's script: Shadows Behind the Tiang is marked by the deaths of two central figures, namely Datuk Maringgi and Samsul Bahri. The resolution is illustrated in the explanatory text and dialogue, as follows:

The residents shouted takbir. Not long after, gunshots were heard from the front. One by one the residents who gave resistance behind the fort were killed. Datuk Maringgih was inflamed and pushed forward. One shot hit Datuk Maringgih. Suddenly from the side appeared Samsul Bahri, who re-directed his gun. Samsul Bahri again fired his gun at Datuk Maringgih. A moment later, Datuk Maringgih collapsed. From his mouth was still a muffled scream of takbir. Samsul Bahri was about to shoot for the third time, but before Samsul Bahri pulled the trigger, suddenly a shot was heard from the side. The bullet hit Samsul Bahri's back. Another shot was heard from the side. Finally, Samsul Bahri was unsteady. Malin Mangkuto appeared from the side of the fort. When he was about to shoot Samsul Bahri for the third time, suddenly Hanafi appeared who slashed his sword at Malin Mangkuto's back. Not how much Malin Mangkuto fell. Hanafi immediately approached Samsul Bahri who was unsteady. Samsul Bahri's hand reached for Hanafi. Not long after, Samsul Bahri collapsed in Hanafi's lap.

Samsul Bahri: Heaven.... or.. ne..raka... is no longer... important, Hanafi.... because Siti.. Nur...baya has rejected...pick me up. nar, Hanafi... I...yes.. I lost in the arena...the arena. I..yes just...a loser...a loser! (Samsul Bahri's body stretched, not for a while his body did not move)

Hanafi: (To the audience, screaming with sobs) This is the fruit of a desire that can't stop thirst! Look! What do you get here, apart from the blood splattered by your savagery! Clap your chest! Until you know, nothing is closer than a heartbeat, than nearness and death! (Hanafi sobs and hugs Samsul Bahri's body)

h. Character Design

Characterization Characterization design is the process used by the author to create his fictional character physically and mentally (Tarigan, 2008: 146). Character is a bridge used by the author to convey his ideas to the audience. The characters in Siti Nurbaya's script: Bayang di Balikpapan are divided into three types, namely the storyteller, the main character and the supporting character. The narrator is a character who is outside the story and is tasked with providing explanations and other views on the story that has taken place. The storyteller is also a character who fills the transition and carries out direct communication to the audience. However, the storyteller has the same position as the supporting character, which is not equipped with a complex character. The storytellers and supporting characters are presented to support the story. While the main character is the character who moves the story.

1. Siti Nurbaya

Siti Nurbaya is the protagonist in the play *Bayang di Baliak Tiang*. Because the protagonist has a tragic rhythm and moves the whole story. Siti Nurbaya has a gentle character and is also strong in dealing with all the problems she faces. Starting with his father's bankruptcy, until he married Datuk Maringgih and broke off his relationship with Samsul Bahri.

2. Samsul Bahri

Samsul Bahri is Siti Nurbaya's friend from childhood and is an antagonist. Samsul Bahri has a loyal and, very ambitious character. This is evidenced by her strong desire to leave Siti Nurbaya and continue her education to Jakarta.

3. Datuk Maringgih

Datuk Maringgih was a wealthy merchant who was miserly and had four wives. In the play *Bayang di Baliak Tiang*, Datuk Maringgih is also the protagonist. The protagonist is the main character who moves the plot / storyline from beginning to end.

4. Bagindo Sulaiman

Bagindo Sulaiman is Siti Nurbaya's father. He was a wealthy merchant, who later went bankrupt because of Datuk Maringgih. Bagindo Sulaiman has a loving and unyielding character. This can be seen in his dialogue with Siti Nurbaya. When his business went bankrupt, Bagindo Sulaiman kept trying to find another solution, before finally borrowing from Datuk Maringgih.

5. Rasunah

Rasunah is Siti Nurbaya's mother. He has a gentle character and always tries hard. This can be seen at the time of bankruptcy Rasunah did not give up and kept trying to find a way out.

6. Angku Palo

Angku Palo is Rasunah's older sister, who is Siti Nurbaya's mother. He has a greedy and irresponsible character. This can be seen in the scene when Datuk Maringgih makes an offer to marry Siti Nurbaya to cover Bagindo Sulaiman's debt.

7. Malin Mangkuto

Malin Mangkuto is a loyal follower of Datuk Maringgih. Mangkuto has a cunning and greedy character like Datuk Maringgih. He is the mastermind who influenced Datuk Maringgih to marry Siti Nurbaya by using her father's debt as an excuse.

8. Hanafi

Hanafi is a tritagonist character. He is a friend of Samsul Bahri. Hanafi is a tritagonist, because at the end of the story he still defends his best friend. This can be seen when Hanafi killed Malin Mangkuto who shot Samsul Bahri. Hanafi has a calm and patient character.

9. Storyteller

The narrator is a character who is present in the performance of the *Bayang di Baliak Tiang* play as an expositor. The narrator is in charge of interrupting the scene by talking directly to the audience about issues that are not related to the events in the scene or the previous act.

i. Background Drawing

Setting is an explanation of the location and time of the events in the script. Usually the setting is present explicitly in the explanatory text and some is present implicitly through scene analysis. The setting is divided into two, namely the setting of the place and the setting of time. The setting of the Siti Nurbaya script: *Shadows Behind the Tiang* is divided into four settings, namely Siti Nurbaya's house, a market, Datuk Maringgih's house and a garden. Meanwhile, the time setting and overall story setting in the Siti Nurbaya script: *Bayang di Balik Tiang* is the Minangkabau area in the 1930s.

3.3 Cultivation of Works

Siti Nurbaya: The Shadow Behind the Pole is a theatrical work that is done in a way that is obedient to the script. Opportunities for actors to improvise are deliberately minimized so that the dramatic plots that are arranged can be well maintained. Actors are focused on deepening and embodiment of characters who have complex characters on stage. Cultivating theater works based on drama scripts is an effort to bring structure into texture.

Based on Aristotle's theory of dramatic structure, Kernodle divides texture into three dramatic values, namely dialogue, atmosphere and spectacle (1978: 265). Dialogue is a major medium in conveying meaning in verbal theater. Intonation and vocal color are the main ingredients that are managed to create a lively dialogue on stage. Atmosphere is the rhythm of the game or the musical aspect of the performance. The atmosphere is built through the rhythm of the actor's play. Accompaniment music is one of the supporting materials that makes the atmosphere of each scene manifest. Spectacle is the whole visual on stage.

a. Dialogue

Dialogue is the most important element in a play script, because there is a distinctive value called literary work. Dialogue is a conversation between characters, besides serving to provide information about the characters, dialogue is also an important element to create a storyline and to emphasize the theme, the setting of the story also determines the tempo or rhythm of the game. Harymawan (2002:58) said that in the texture of the dialogue play, it can be viewed from a technical point of view, dialogue is a literary (philosophical) factor that affects the structure of the beauty of a play. In rhyming plays, the utterances are declarative, punctuation marks are made.

The dialogue used in staging the play *Bayang di Baliak Tiang* is Indonesian. To strengthen the Minang atmosphere in this performance, there are several dialogues that use the Minang language. Like Rasuna's dialogue, Mrs. Siti Nurbaya called "Uda" to her husband. The habit of the Minangkabau people who have a dialogue with *petatah-petitih* is also present in the performance of the *Bayang* play at *Baliak Tiang*.

One of the efforts to create dialogue, one of the methods used is dramatic reading. This method is done as an initial effort to turn dialogue into a part of theatrical events. Dramatic reading is reading the script (dialogue) by actors to find the right emotional intensity in each dialogue. The dramatic reading method is carried out in three stages, the first is reading the script. This stage is carried out as an effort to introduce the story to the actor. The second stage is reading with emotion, this stage tries to include emotions in every spoken dialogue. The third stage is reading the script with emotions and gestures. The use of body language is intended so that the emotions released by the actor become more free and maximal.



Figure 2. *Dramatic Reading Siti Nurbaya's Manuscript: The Shadow Behind the Pole*
(Photo by Yusuf Fadillah, 19 June 2022, Medan State University, Medan)

b. Atmosphere

The atmosphere is the atmosphere that is built in the story. Brecht's theater method has the aim of building the critical power of the audience, making them think, compare, ask questions and see the implications of drama for their own world, not just drowning themselves in the mental problems of their spare time. The presence of a narrator or expositor who not only functions as a storyteller, but also functions as a commentator and a means of creating a V-effect in the show.



Figure 3. *The Narrator who Creates the Alienation Rffect (V-Effect)*
(Photo by Yusuf Fadillah, 19 June 2022, Medan State University, Medan)

The atmosphere built in the performance of the Bayang di Baliak Tiang is a combination of tension and sadness. An atmosphere of tension can be seen in the scene, where Datuk Maringgih and Samsul Bahri die. Datuk Maringgih was shot dead by Samsul Bahri who sided with the Dutch. Meanwhile, Samsul Bahri himself was shot dead by Datuk Maringgih's confidant, Malin Mangkuto, who in the end also died at the hands of Samsul Bahri's best friend, Hanafi.

The atmosphere of sadness that was built in the performance of the Bayang di Baliak Tiang can be seen in the scene at the death of Siti Nurbaya and Samsul Bahri's mother. Samsul Bahri felt very lost, when the two women he loved had to leave for good. Meanwhile, he himself had to lose his love and identity, which in the end joined the Netherlands.

c. Spectacle

Spectacle is the expression or expression of the director/actor that is captured by the audience in the form of structure and texture as well as the conventions of a theater during the time span of its performance, becoming a form of unity of spectacle (Fakhrizal, 1996:10). Spectacles or scenes of non-person elements serve to direct the emotions of the audience. Spectacle (mise on scene) is the embodiment of staging elements that are audio-visual. Spectacle includes elements of action, artistic arrangement, lighting, sound or music and all other supporting performances. Spectacle is the language of the stage. In a show, the actor is the main spectacle, in order to liven up the show and the storyline. In addition, the property and stage settings as well as costumes also support a performance, which includes stage, setting, lighting,

In the performance of the Bayang di Baliak Tiang play, the use of the expositor will also be accompanied by a series of dance moves that illustrate the occurrence of complications in the conflict. The expositor is also presented through behavior that is delivered by the sound of music, which is also played by the character of the expositor himself. The scene changes will be accompanied by dance and music as a transition in the performance. As for changing scenes, or moving from one event to another, it is done by doing fade-outs and fade-ins on the lighting. The lights in the first scene will be turned off, and the other lights will be turned on on the other side of the stage.



Figure 4. Dance Movement as a Transition Scene
(Photo by Yusuf Fadillah, 19 June 2022, Medan State University, Medan)

IV. Conclusion

Research on Siti Nurbaya's novel has been carried out through literature studies and character interviews. Based on this research, the information obtained is that Siti Nurbaya's story is a literary work that has become part of people's lives. The story of Siti Nurbaya

has even become one of the folk tales believed by the Minangkabau people. The resulting manuscript is based on the analysis of Siti Nurbaya's novel. This script is written using an episodic plot. As an achievement from the process of transferring the novel to the theater, the process of writing the script for Siti Nurbaya: Bayang di Balik Tiang carries a dramatic vision of "the loss of Mamak's role".

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