

Drama as a Tool of Social Conflict Management: "Jalan Asmaradana" Performance Project

Pembelajaran Drama sebagai Alat Manajemen Konflik Sosial: Proyek Pementasan "Jalan Asmarandana"

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Abstract

This study examines the process of the drama staging project "Jalan Asmarandana" adapted from the short story by Kuntowijoyo. The research problem concerns, how can drama become a tool for social conflict management? as for the object of analysis in the form of process data for the drama staging project "Jalan Asmarandana" by students in the fifth semester of the 2018 academic year, the Indonesian Language and Literature Education study program, Faculty of Teacher Training and Education, University of Singaperbangsa Karawang. The theory used in analyzing the data is Dorothy Heathcote's theory, as a theory of conflict resolution approach, namely as-if experience, reflection, and negotiation. The method used is descriptive qualitative method. The results of the research students might feel like they are someone else with the as-if experience training project, and it has been offered multiple views on an issue encountered by students through the roles they play. Reflection teaches us that life is a sequence of experiences tinted by life's issues at all times. Drama is a reflection of life. Finally, negotiation training gives students indirect experience with how to communicate, collaborate, and discuss with a group, particularly the drama production team.

Keywords: drama, conflict management, performance project

Abstrak

Penelitian ini mengkaji tentang proses proyek pementasan drama "Jalan Asmarandana" adaptasi dari cerpen karya Kuntowijoyo. Permasalahan penelitian mengenai, bagaimana pembelajaran drama mampu menjadi alat untuk manajemen konflik sosial? Adapun objek analisis berupa proses proyek pementasan mahasiswa semester V tahun ajaran 2018, program studi Pendidikan Bahasa dan Sastra Indonesia, Fakultas Keguruan dan Ilmu Pendidikan, Universitas Singaperbangsa Karawang. Teori yang digunakan dalam menganalisis data adalah teori Dorothy Heathcote, sebagai teori pendekatan resolusi konflik, yaitu *as-if experience*, refleksi, dan negosiasi. Metode yang digunakan adalah metode deskriptif kualitatif. Hasil penelitian proyek pelatihan pengalaman seolah-olah, dan telah menawarkan beberapa pandangan tentang masalah yang dihadapi siswa melalui peran yang mereka mainkan. Refleksi mengajarkan kita bahwa hidup adalah

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rangkaian pengalaman yang diwarnai oleh persoalan hidup setiap saat. Terakhir, pelatihan negosiasi memberikan pengalaman tidak langsung kepada siswa tentang bagaimana berkomunikasi, berkolaborasi, dan berdiskusi dengan kelompok, khususnya tim produksi drama.

Kata kunci: drama, manajemen konflik, proyek pementasan

Introduction

Educators in the United States are becoming increasingly conscious that conflict resolution must be taught as part of the curriculum. Principals and instructors are witnessing an increase in the number of students entering at school with increased social and emotional needs and less expertise in dealing with them. As a result, children's conflicts reduce the amount of time available for traditional content learning activities (Prothrow-Stith, 1991).

Conflict is defined as "any scenario in which people's interests, aims, values, or sentiments are irreconcilable" (Capobianco, Davis, and Kraus, 2001). The concept of differences underpins this and many other definitions of conflict. These disparities manifest themselves in a variety of ways. Differences in basic beliefs and ideals are among them. They frequently concentrate on how to solve problems and meet people's needs. They might also include variations in goals and strategies for achieving them. Many discrepancies are accompanied with a tumultuous past.

People can have a variety of values. Because values are such an essential aspect of our identity, this might lead to some of the most difficult disputes. Value disparities are at the base of many of our major societal issues (abortion, same-sex marriage, and ultimate punishment, to name a few). These are so intertwined with our identities that they can readily elicit powerful feelings. It might seem hard to give up since it would compromise our sense of self-identity.

People from diverse cultural or ethnic origins may disagree. It might be difficult to comprehend why people from various backgrounds act the way they do when we interact with them. Furthermore, these distinctions can be misleading and even dangerous. It's also simple to believe that our own culture's or background's viewpoints are correct or acceptable for solving problems, but others' ways are not. Runde and Flanagan (2007).

Conflict management methods were initially mentioned in the 1980s (Rowe and Baker, 1984). Early methods to organizational conflict management focused largely on the use of alternative dispute resolution (ADR) mechanisms to reduce litigation costs, and secondly on measures to prevent conflict and disputes (Ury, Brett, and Goldberg, 1988; Costantino and Merchant, 1996).

When a dispute is managed constructively, the conflict participants employ collaborative and conflict management abilities, such as those described by Deutsch and Coleman (Deutsch and Coleman, 2000): 1) The capacity to criticize ideas rather than individuals; 2) The ability to distinguish personal worth concerns from criticism of one's ideas; 3) An unwavering emphasis on best results rather than winning; 4) Listening to others' opinions; 5) Efforts to comprehend all sides of an issue.

Theoretical and practical assistance in prosocial skills training, which is directly connected to conflict management, continues to be provided by literature from the disciplines of guidance counseling and psychology (McGinnis & Goldstein, 1984). Way (1967), for example, describes drama education as offering "emotional, intuitive, and

social training”, a sentiment shared by notable thinkers such as Slade (1954), Heathcote (see Wagner, 1976), Bolton (1984), and Courtney (1986). (1980, 1989). All of these theorists argue that it is the dramatic experience itself that is important in generating the types of understandings in question. The assertions made by these thinkers regarding the educational usefulness of dramatic experience for personal and societal knowledge are critically examined in what follows.

“Role-playing gives chances for students to respond to disputes and become aware of how such answers intensify or de-escalate a conflict situation,” Schmidt and Friedman (1985) write. Students can take chances and develop new reactions in a non-threatening atmosphere via role-playing. (See p. vii). “Role-playing is commonly employed to follow up a didactic message at a point where there must be development from knowing to doing,” add Friedman and Yarbough (1985).

“Drama,” according to Dorothy Heathcote (in Wagner, 1976), is any event or circumstance in which we participate actively and where the major focus is our attitude rather than the persona we create. To live a dramatic scenario, we use all of our experiences and imagination, according to Verriour (1994), in an attempt to create a moving image of reality that strives to surprise and discover the participants. Drama is a symbolic language that we use to depict the 'real' reality. For thousands of years, art has been utilized for this purpose (Somers, 2013). Drama, according to Somers (1994), is a medium of communication and a tool for achieving our objectives.

“Research impressively illustrates the effectiveness of role-playing for behavior and attitude change,” writes McGinnis (McGinnis & Goldstein, 1984). Logic and problem-solving abilities are important components of life success, but they must be cultivated and fostered. According to a research conducted in Turkey in 2015, studying theatre can developing local resolve creative issues that demand a higher degree of thinking. (B. B. ncebacak, E. Ersoy, and E. ncebacak, 2015). Drama should be utilized as a deliberate teaching method to increase students' learning in a subject area, according to Wagner and Heathcote (1976).

According to Nurhasanah, Maspuroh, Marlina, and Nordin, based on drama script research “Matahari di sebuah Jalan Kecil” published in the journal *Psychology and Education*, high school students exhibit difficult to control behaviors such as a desire to compete on their own and an obsessive personality for new experiences (2021). It can be seen from the study above how difficult it is to control emotions at a young age, and that conflict management is required to do so.

According to Nurhasanah, Maspuroh, Pujiawati, and Nordin's research, it is impacted by the pressure of economic demands in addition to emotional age. In Utuy Tatang Sontani's play script “Sayang Ada Orang Lain,” the representation of middle-class society is presented as a battle with economic issues, which is accurate in today's society. Low pay and the ever-increasing demands of increasingly expensive and tough labor are causing economic hardships right now. People who are experiencing financial difficulties are more inclined to argue because their fundamental necessities are not being met (2021).

Based on some of the studies above, this study examines the project for the drama “Jalan Asmarandana” which was adapted from a short story by Kuntowijoyo. This staging project took place in 2018, by fifth semester students in the Indonesian Drama Studies, Indonesian Language and Literature Education, Faculty of Teacher Training and Education, University of Singaperbangsa Karawang. The problems faced by students

during the process of staging projects and understanding drama scripts indirectly illustrate social conflicts. The project process indirectly trains and must find ways to overcome conflict management, so the formulation of the research problem is, is the drama project able to become social conflict management? Project study by analyzing the training process for the drama performance "Jalan Asmarandana".

The work of Dorothy Heathcote, a British theatre educator, has had a significant effect on this method. She describes drama as "a social art" form in which individuals perform things that other people may watch them do and be. "The goal of drama is to investigate the essence of social life" (1984). Drama appears to be an especially good approach for studying conflict resolution in three ways: as-if experience, reflection, and negotiation.

Method

Any research that does not employ statistical techniques is now referred to as "qualitative," as if this were a quality label in and of itself, according to Ali and Yusof (2011). The absence of statistical tools in qualitative research is highlighted in Ali and Yusof's definition. This study uses a descriptive qualitative technique to provide an explanation.

The usage of techniques, according to Sale et al. (2002), is affected by and represents a paradigm that reflects a point of view on reality. Kasinath (2013) goes on to say that there are three reasons for using qualitative methods: (a) the researcher's perspective on phenomena in the world (a researcher's perspective on phenomena in the world), (b) the type of research question (nature of the research question), and (c) practical reasons associated with the nature of qualitative methods.

Qualitative techniques place a greater focus on observing occurrences and doing study into the content of their meaning. The power of the words and phrases employed has a significant impact on the analysis and sharpness of qualitative research. As a result, according to Basri (2014), qualitative research focuses on the process and the significance of the outcomes. In order to comprehend an event, activity, or phenomena, qualitative research focuses on human components, objects, and institutions, as well as the relationship or interaction between these aspects (Mohamed, Abdul Majid & Ahmad, 2010). The study object is the project process of staging the drama "Jalan Asmarandana" in 2018 as an assignment for students of Indonesian Language and Literature Education, Faculty of Teacher Training and Education, University of Singaperbangsa Karawang's Indonesian Drama Study course.

Qualitative research starts with a hypothesis, which is represented through research questions. The technique of data gathering and analysis will be determined by the study topics. Qualitative techniques are dynamic, which means they may be changed, added to, or replaced at any time during the analytic process (Srivastava, A. & Thomson, S.B., 2009). This research presents the findings of an analysis based on theatre performances by students of Indonesian Language and Literature Education at University of Singaperbangsa Karawang's Faculty of Teacher Training and Education in 2018.

In terms of data collecting, Gill et al. (2008) indicated that qualitative research use a variety of approaches, including observation, visual analysis, literature review, and interviews (individual or group). However, the approaches of interview and focus group discussion are the most common (FGD). Furthermore, the obtained data was evaluated in order to comprehend and draw conclusions from the study. The results of this study

are presented in the form of a theatre performance named "Jalan Asmarandana," which is based on a Kuntowijoyo short story

Meanwhile, according to McCusker, K., and Gunaydin, S. (2015), the study aim is to discover how a community or people accept specific concerns through the use of qualitative methodologies. Because the researcher will interpret the data he has obtained, it is critical for researchers who employ qualitative methods to assure the quality of the research process. The researchers wrote and sorted the data for analysis after witnessing a performance of the drama "Jalan Asmarandana."

Qualitative techniques aid in the creation of detailed descriptions of occurrences. Qualitative research promotes a deeper knowledge of an event's content. As a result, qualitative research serves not only to satisfy the researcher's demand for an overview/explanation, but also to aid in the development of a more detailed explanation (Sofaer, 1999). As a result, in qualitative research, researchers must have sufficient understanding of the problems to be investigated. Following the sorting, the researchers presented a summary of the performance's subject as well as the societal issues highlighted in the performance. This has to do with social dispute resolution.

A literature review is a method of gathering and summarizing prior research that is more or less systematic (Baumeister & Leary, 1997; Tranfield, Denyer, & Smart, 2003). As a research approach, a successful and well-conducted review establishes a solid basis for expanding knowledge and promoting theory development (Webster & Watson, 2002). A literature review may answer research problems with a power that no one study can match by combining results and viewpoints from a variety of empirical data. In addition to witnessing the performances, the researchers gathered study materials such as theater books and periodicals, as well as analyzing play scripts.

A literature review may be the most effective methodological instrument for answering a variety of research issues. Reviews are beneficial when a researcher wishes to assess theory or evidence in a certain area, or investigate the validity or correctness of a particular theory or rival ideas, for example (Tranfield et al., 2003). This study's research topic is if theatre may be used as a technique to control social conflict in society. The study then attempted to verify it by examining the performance of the drama "Jalan Asmarandana," which dealt with societal issues.

It is critical to examine how the articles will be utilized to do an appropriate analysis after conducting the literature review and selecting a final sample. That is, after a final sample has been chosen, a consistent method of extracting relevant information from each article should be employed. Data can be abstracted in the form of descriptive information, such as authors, publication years, topic, or research type, or in the form of impacts and findings. It can also take the shape of conceptualizations of a certain notion or theoretical point of view. (Snyder, 2019). The researcher created notions and ideas after evaluating the performance in order to demonstrate that drama may be used to manage societal conflicts.

Result and Discussion

Depending on the approach taken and the purpose sought, the amount of drama utilized in the educational process may differ per institution. A 'Role Play' is the most prevalent type of drama used in the educational process. A role play is a group of students acting out a scenario from history, a drama, or a movie in a controlled environment. The characters of the event are assigned to the students. They learn not only about the characters' minds, but also about behavioural psychology, which they use

to make crucial decisions. Costumes and sets are used to assist the students immerse themselves in the action and comprehend its meaning. The exercise not only prepare students to be better thinkers and storytellers in the future, but it also gives them the confidence to engage in good interactions with others.

Role-play exercises, according to Koyluoglu (2010), enable teachers to establish supportive and engaging classroom environments in which students are encouraged and inspired to study the target language efficiently. Zafeiriadou (2009), on the other hand, highlighted the necessity for "actors" to play a person or object role as a key method of drama. This strategy has a lot of potential for helping students experience knowledge in five different ways: spatial (length, width, and height); psychological (internalization, identification, and empathy); mental (representation, assimilation, and imagination); social (participation, interaction, and acceptance by others); and personal (participation, interaction, and acceptance by others) (self-esteem, self-development, and self-actualization).

The Indonesian Drama Studies course employs the role-playing approach, which is based on Koyluoglu's philosophy. Students put the theater plays they've studied into practice immediately. Students take on the role of actors to gain firsthand familiarity with the drama script's problems. Heathcote defines drama as the study of conflict resolution via three stages: as-if experience, reflection, and negotiation. The following Heathcote theory will be examined in great depth.

1. *as-if* experience

Dramatic experience, according to Heathcote, is "concerning with what we find for ourselves and the group when we position ourselves in a human situation having some element of desperation" (1967/1984c). She believes it entails obtaining knowledge in the domain of emotional experience, as well as emotional control, recognizing the role and value of emotion, and emotional expression language. She believes that these are required for life responsibilities like being a decent father, an honest citizen, a sensitive friend, or a tolerant neighbor (1975/1984a).

Since the plot depicts an issue in the community, the drama screenplay *Jalan Asmarandana* has a social subject. The issues that come from the two inhabitants of the complex are never-ending, leaving even an RT with a doctoral degree and an American degree unable to resolve them. The show's cast includes the following individuals: The concept of as-if experience is in the form of playing directly the roles in the drama script. Students experience firsthand experiences as other people through the performance of "*Jalan Asmarandana*". The conflicts experienced by the characters in the story are tried to be absorbed and played as natural as possible. Students become characters in a drama staging project. they seem to be and feel experienced by the characters in the story.

- 1) Pak Kusnadi's character (me): a 35 years old male, 172 cm tall, 60 kg body weight, oval face features, brown skin color, mustache and thin beard, neat hair. He has an indecisive character, irresponsible, likes to joke, educated;
- 2) Pak Kusnadi's wife character: a 34 years old woman with a height of 165, weight 45 kg, oval facial features, white skin color, and veiled. She has an educated character, socialite;
- 3) Pak Dwiyatmo's character: a 42 years old man, height 145, weight 62 kg, features a round face, mustache and thin beard, neat hair, and brown skin color. He has an anti-social character, and is not sensitive or indifferent to other people;

- 4) Said character: a man aged 28 years with a height of 168 cm, weight 55 kg, oval face features, white skin color, curly hair, and mustache. He has an educated character, does not like to be disturbed, likes to joke and is socialist;
- 5) Said's wife character: a 27 years old woman with a height of 160 cm, white skin color, round face, and veiled. She has a socialist character;
- 6) The character of Mrs. Neni (Pak Dwiyatmo's wife): a 38 years old woman, 160 cm tall, brown skin color, oval face features, and veiled. She has a good character and care;
- 7) Mr. Ali is a 32 years old male, 170 cm tall, 65 kg weight, has a round face, brown skin color, neat hair, and mustache. He has a joking, socialist character;
- 8) Mr. Ahmad is a 33 years old male, has a height of 168 cm, weight 58 kg, features oval face, curly hair, mustache and thin beard, brown skin color. Have a confident, arrogant character;
- 9) Mr. Rusman is a 48 years old male, with a height of 169 cm, weight 56 kg, brown skin color, features round face, straight hair, and thin mustache. He has a legowo character, good, dry;
- 10) The security guard officer is a 37 years old male, has a height of 167 cm, weight 60 kg, brown skin color, oval facial features, curly hair, and thick mustache;
- 11) Mr. RW (citizens association) is a 40 years old male, he is 166 cm tall, weighs 55 kg, has brown skin color, has a round face, straight hair, and mustache. He has a fair character.

This activity should begin by having students show certain motions, then discussing and correcting them as needed. Students might be instructed to watch and then imitate someone else's activity in the following exercise. They must, for example, simulate the actions of a RW (citizens association), a Security System Officer, a socialite, a speaker, and so on. This exercise can also include introducing interesting aspects of one's activity and asking a student to demonstrate while the rest of the class observes. This game can also be enhanced with a competitive aspect, such as when a student is requested to covertly copy someone's action and the other students are asked to determine what activity was imitated. Students might then be taught to think about more complicated scenarios by modeling more diversified movements after they have mastered simple movements.

This movement exercise should be followed with the practice of speaking words up to a particular point. This activity, like the previous phase, begins with a mix of simple motions and words before progressing to more complicated movement and word scenarios. To begin, basic dramatic verses (easily dramatized poetry) can be used, with the pronunciation of words assisting in the creation of a genuine performance. The easiest to accomplish motion aspects in a dramatized tale should be picked.

Furthermore, our concept of intelligences has been broadened to encompass a broader range of human effort. Personal and interpersonal skills are increasingly being acknowledged as intelligences in and of themselves, and as a valid duty of high-quality public education (Gardner, 1991). Listening, watching, taking perspective, empathizing, expressing and recognizing feelings, clarifying needs, controlling anger, collaborating, and problem-solving are among the skills taught (Lam, 1989). The play "Jalan Asmarandana" was staged by various subgroups, according to Gardner and Lam, including the director and assistant director group, performers, stage stylists,

music/sound stylists, lighting stylists, cosmetics and fashion stylists, and staging management crews.

With the group division, it is intended that the range of attitudes displayed in the group would broaden and challenge students' attitudes, and that the instructor will also play an essential role in exposing and confronting attitudes, though nonjudgmentally. However, given that class members may have been raised with similar social attitudes and that this type of challenge has not necessarily arisen when these students have interacted in life, there appears to be no reason to be confident that such a challenge will necessarily come from within the class. Peer pressure, in fact, may perpetuate unfavorable views.

This appears to lead to the conclusion that, in order for a shift in attitude to occur, the lecturer will have to play a key role in inducing it. The lecturer's duty, however, cannot merely be to reveal attitudes. In order for change to occur, it would have to be determined that the attitudes are unsuitable. This would involve examination of the reasons for certain reactions, both individual and societal, as well as their appropriateness in light of normative concerns.

Role playing, according to Daniels and Parkinson (1976), is unlikely to improve empathy unless it is supported by the learning of concepts and knowledge from ethical theories, logical studies of normative language, psychology, and sociology (p. 336). Drama students may help students expand their imaginations. Students may transcend beyond the present moment and even 'walk in someone else's shoes.' It gives you the chance to think for yourself (McCaslin, 1996).

Nonetheless, all three models agree that dramatic experience has transformational power because of specific characteristics. One of these characteristics is that drama is concerned with emotions. As a result, it can give a level of comprehension not seen in more intellectually focused disciplines. Drama is also a direct and intuitive sensation. It is not intellectually mediated, but rather "touches the heart and soul," as Way puts it (1967).

Theory of mind is the capacity to recognize that other people's ideas, feelings, and moods may differ from your own and to investigate the reasons for these differences. This is something that children must acquire via experience, but some individuals do so more readily than others. It is regarded to be different from empathy, despite the fact that they are theoretically related.

Finally, keep in mind that the goal of direct, honest communication and Expressing Emotions is to strengthen employee relations, particularly in conflict situations. Emotional Expression includes the following elements: 1) Recognizing and expressing emotions to your conflict partner; 2) Having an open dialogue about your ideas and feelings and how they affect the issue; and 3) Taking no responsibility.

Demonstrating comprehension is at the heart of Perspective Taking. In a disagreement, expressing an understanding of another's point of view or sentiments might help to break the impasse between opposing viewpoints. It demonstrates consideration for the other's understanding of a situation or response to it. When we are requested to deal with people who are in conflict, we advise them to concentrate on Perspective Taking in order to satisfy their adversary. In other words, the objective of Perspective Taking is to express the conflict partner's perspective or feelings in such a way that both parties believe they are on the same page. When this happens, the

chances of a positive ending to the issue, while not guaranteed, are greatly increased (Runde and Flanagan, 2007).

Effective perspective taking includes the capacity to properly comprehend the content of another person's point of view as well as the emotions associated with that point of view. When done correctly, Perspective Taking communicates these understandings to the conflict partner in a clear and concise manner. Instead of polarization, perspective taking leads to collaboration. It displays a willingness to truly hear and understand the other person's ideas, attitudes, points of view, and emotions. Knowing that one's conflict partner wants to completely understand the other might literally change the character of the encounter when they are in conflict.

In a 2009 research that compared drama students to non-acting peers, those who had studied the theater had a better understanding of theory of mind. Both sets of students were asked to evaluate photos of people's eyes and assume what the person in the snapshot was thinking. Because of their ability to imagine the mental and emotional states of the individuals shown, the theatre students were better at picturing the mental and emotional states of the persons depicted. (Thalia Goldstein, Katherine Wu, and Ellen Winner, 2009)

The main purpose of drama, according to Bolton (1984), is "the development of common understanding through the exercise of basic mental powers, that is, mental powers that are over and above the conventional thinking required of a particular Form of Knowledge", and drama entails "the mastery of a common understanding of life". He is referring to a type of knowledge that is not just academic but also intuitive, and it takes the shape of what he refers to as feeling-values, which are sensations associated with judgment.

2. Reflection

Drama is a literary composition that is based on dialogue. Drama exists as a result of our imaginations or reflections of human existence. The essence of drama is inextricably linked to a live interpretation. Even if mentioned, theater as a life imitator (mimetic) is not incorrect. He attempts to picture life creatively, whether it's detailed or not.

The narrative and setting mirror the events and tensions that occur in people's social lives. A back and forth narrative, sometimes known as a mixed plot, is used in the theatre screenplay of Kuntowijoyo's short story "Jalan Asmarandana". Because the plot of this screenplay starts with the character Kusnadi having a conversation with his friend Nurhasan and then telling his narrative. The following tale fragment is a forward plot that is driven by the narrative before transitioning to the second half, which is a backward plot. The following exchange illustrates this:

Pak Kusnadi:

Asal kau tahu kasus mereka benar-benar membuat saya pusing luar biasa. Saya baru tiga bulan disini sudah ditunjuk menjadi ketua RT, dan satu bulan menjabat membuat saya hampir gila.

Nurhasan :

Ehh kau jangan bicara seperti itulah, malu dengan gelar doctor mu.

Pak Kusnadi:

Sudahlah, saya tidak mau membahas itu.

Narasi:

Inilah kisahku, ketua RT dengan gelar doktor luar negeri, tapi tidak bisa menyelesaikan masalah tetangga yang berseteru.

DUA

WARGA JALAN ASMARANDANA BERKUMPUL UNTUK PEMILIHAN KETUA RT. WARGA DUDUK BERKELOMPOK. SUASANA RAMAI. LATAR WAKTU SIANG HARI.

Pak RW:

Assalamu'alaikum. Wr.Wb. Terima kasih bapak dan ibu yang telah menyempatkan hadir dalam rangka pemilihan ketua RT 32 RW 17. Saya selaku ketua RW akan mengumumkan nama calon ketua RT. Yang pertama ada bapak Ahmad, bapak Rusman, dan bapak Kusnadi.

The background contained in the drama script for the short story "Jalan Asmarandana" is as follows:

1) Place background

In the drama script of the short story Jalan Asmarandana by Kuntowijoyo which shows the setting where the story is, the field (the place where the RT was chosen), Pak Dwiyatmo's house, Pak Said's house, Pak Kusnadi's house, patrol post, mosque, hamlet, housing complex, and campus.

- a. In the field, this background is conveyed implicitly which is the place where the election of the RT (neighborhood association) chairman for the Jalan Asmarandana complex takes place. This can be seen from the following excerpt,

DUA

WARGA JALAN ASMARANDANA BERKUMPUL UNTUK PEMILIHAN KETUA RT. WARGA DUDUK BERKELOMPOK. SUASANA RAMAI. LATAR WAKTU SIANG HARI.

- b. Pak Dwiyatmo's house, this setting is where Pak Dwiyatmo's character lives. Scenes in this background include, at night when there is a sound of "thok..thok..thok" and strange sounds at night. This setting is also where the scene of Pak Dwiyatmo sweeping takes place.

Said:

Ya kalau soal enggan bersosialisasi itu pilihan pribadi. Tapi yang membuat beta muak, hampir setiap malam rumah pak dwiyatmo berisik sekali, mengganggu waktu malam beta. Beta kan baru menikah bulan kemarin pak, bapak pasti mengertilah, kami sebagai pengantin baru membutuhkan ketenangan di malam hari.

DELAPAN

KETIKA PAK DWIYATMO SEDANG MENYAPU-NYAPU HALAMAN, LEWAT SEORANG PEREMPUAN SETENGAH BAYA

Bu Neni

Kok menyapu sendiri, Pak?

Pak Dwiyatmo

He-eh, tidak ada yang disuruh.

- c. Pak Kusnadi's house, this setting is where the scene of Pak Kusnadi and his wife talking about the duties of the RT (neighborhood association) chairman, talking with Said about the patrol schedule, and at night when the security guard and security guard report.

TIGA

DI RUMAH PAK KUSNADI.

Pak Kusnadi:

Mah, pokoknya tugas papah sebagai ketua RT harus diselesaikan berdua ya. Karier papah kan, karier mamah juga.

Ibu Kusnadi:

Duh, papah ini malah nambah-nambahin kerjaan mamah. Kan dari awal juga mamah ga setuju. Nanti waktu perawatan sama *makeup* mamah berkurang, jadwal mamah kumpul arisan juga bisa terganggu.

EMPAT

SORE HARI. DI RUMAH KUSNADI.

(Tiba-tiba ada suara ketuk pintu)

Said:

Assalamualaikum, pak RT.

Pak Kusnadi:

Walaikumsalam, oh bapak ada apa ya pak, mari silakan masuk.

SEBELAS

TIGA HARI BERLALU, SAAT MALAM HARI

SETELAH PENGANTIN BARU ITU PULANG DARI BULAN MADU, PETUGAS SISKAMLING MENDENGAR SUARA-SUARA ANEH DARI RUMAH PAK DWIYATMO. MENDENGAR SUARA-SUARA ANEH DARI RUMAH PAK DWIYATMO, PETUGAS LANGSUNG MELAPOR KE PAK KUSNADI

Petugas:

Assalamualaikum pak,

Pak Kusnadi

Iya ada hal genting apa pak sampe datang ke rumah saya malam-malam begini ?

Petugas

Anu pak, saya mau lapor, itu rumahnya pak Dwiyatmo ada suara-suara aneh pak

- d. Mosque. The scene of Pak Dwiyatmo and Pak Kusnadi talking to each other about the problems that happened to Pak Dwiyatmo.

PAGI HARI PAK KUSNADI BERTEMU DENGAN PAK DWIYATMO YANG SAMA-SAMA HENDAK KE MASJID

Pak Kusnadi

(terkejut sambil menunjuk ke arah pak Dwiyatmo)

Pak Dwiyatmo

Betul pak, ini saya, Dwiyatmo.

PAK KUSNADI DAN PAK DWIYATMO BERJALAN TERUS KE MASJID. TERDENGAR SUARA ADZAN SUBUH

- e. Mr Said's house. In the scene, Mr. Said heard a strange sound next to his house, to be precise at Mr. Dwiyatmo's house, then Mr. Said immediately reported it to Mr. Kusnadi as the head of the RT (neighborhood association) in the Jalan Asmarandana complex:

Ya kalau soal enggan bersosialisasi itu pilihan pribadi. Tapi yang membuat beta muak, hampir setiap malam rumah pak dwiyatmo berisik sekali, mengganggu waktu malam beta. Beta kan baru menikah bulan kemarin pak, bapak pasti mengertilah, kami sebagai pengantin baru membutuhkan ketenangan di malam hari.

Pak Kusnadi:

Mengganggu gimana nih maksudnya?

Said:

Setiap malam beliau selalu membuat bisik pak.

2) Time background

In the drama script of the short story Jalan Asmarandana by Kuntowijoyo there is a time setting in the morning, afternoon, evening, and night.

ENAM

KEESOKAN HARINYA. PAGI HARI. PAK KUSNADI BERANGKAT KERJA. JALAN MULAI RAMAI.

Pak Kusnadi

Mah, pintu gerbang jangan lupa ditutup ya. Papah berangkat.

Said

Berangkat kerja, pak?

Pak Kusnadi

Eh, pengantin baru dari mana pagi-pagi begini?

DUA

WARGA JALAN ASMARANDANA BERKUMPUL UNTUK PEMILIHAN KETUA RT. WARGA DUDUK BERKELOMPOK. SUASANA RAMAI. LATAR WAKTU SIANG HARI.

Pak RW:

Assalamu'alaikum. Wr.Wb. Terima kasih bapak dan ibu yang telah menyempatkan hadir dalam rangka pemilihan ketua RT 32 RW 17. Saya selaku ketua RW akan mengumumkan nama calon ketua RT. Yang pertama ada bapak Ahmad, bapak Rusman, dan bapak Kusnadi.

EMPAT

SORE HARI. DI RUMAH KUSNADI.

(Tiba-tiba ada suara ketuk pintu)

Said:

Assalamualaikum, pak RT.

Pak Kusnadi:

Walaikumsalam, oh bapak ada apa ya pak, mari silakan masuk.

LIMA

MALAM HARI DI POS RONDA.

Pak Kusnadi:

Gimana bapak-bapak? Sudah hadir semua?

Said

Yang belum hadir Pak Ahmad, pak.

3) Ambience

In the short narrative play "Jalan Asmarandana," the environment is constantly bustling and full of issues. On the "Jalan Asmarandana" scenario, problems always emerge, causing the residents to be overcrowded. Of course, the issues that develop are the result of the never-ending fight between new and elderly inhabitants over the comfort of their homes.

Effectively coping with stress is a crucial skill for healthy mental health in both childhood and adulthood. Some people are inherently more robust than others, but adopting emotional management and tension reduction methods can assist to reduce some psychological pain for those who are sensitive to the acute stimulation stress can produce.

Learning styles include the cognitive, emotional, and physiological domains in addition to the cognitive (Reiff, 1992). Moore (2004) firmly believed in the brain-research hypothesis that if learners are emotionally linked to a topic, they would grasp it better, which supports the role of emotions in promoting learning. She claimed that theater is a method for combining emotions and learning.

It's not out of the realm of possibility that numerous life solutions may emerge from the staging area. Each stage will provide advantages and drawbacks, which will create a valuable offer for someone. In the play, humanity's offer is truly rather diversified. As a result, individuals may learn about the many shades of life through theater. Drama takes

on the role of "teacher" for life itself. Watch drama if you want to fully comprehend life. Drama, whether in the form of plays or theatre, will serve a purpose in everyone's life.

The learning occurs not just as a consequence of direct dramatic experience, but also as a result of simultaneous reflection on the event, and Heathcote recognises the essential importance of reflection. Because dramatic experience is immediate, spontaneous, and intuitive, it is said to be transformational. Only a much more limited claim could be made about the value of dramatic experience. The link between drama and real life is undeniable. Drama may strive to be a powerful performing force in any section. The drama grows more intriguing as it gets closer to reality.

3. Negotiation

During negotiation exercises, students talk with one another about finding dramatic moments in the tale and attempting to arrange them on their own. The lecturer's role is limited to providing an outline, after which students are expected to interpret the material using their own creativity. Students who have a sarcastic style should be given extra attention since discovering these satirical components is strongly linked to attentive study of the function performed in everyday life. Nonetheless, at this early level, students do not require excessive demands. They can also learn to identify dramatic events in a tale and pair them with characters that clearly have dramatic tension. Following that, new students might attempt practicing creating dialogues or discussions that correspond to the roles that have been assigned.

Students also negotiate stage equipment, which is not a necessary necessity to activate this drama activity, in addition to the contents of the play script. The equipment is only required for performances; for rehearsals and even performances in one's own surroundings, equipment such as clothing, shoes, and bags can be given. Of course, the limbs, which include facial emotions, are the most essential dramatic aspect and an endless supply of expressive motion. As a result, teachers must be able to guide their students in taking use of this priceless resource. They will become extremely imaginative in acting if they can animate the roles they portray.

Students might take greater responsibility for their own learning when the lecturer takes on the role of a supporter in the learning process. In an ideal scenario, the lecturer will play a less dominant role in the drama class and allow the students to explore the drama activities on their own. Every student in a student-centered classroom is a potential instructor for the group. In every art form, whether it is performing arts, working independently, or supporting the skills of other students, arts helps students understand the essence of cooperation and negotiation, similar to responsibility.

In drama, language is a tool for negotiation and conversation. The vocabulary employed in the short tale "Jalan Asmarandana" is simple to comprehend or absorb, and it is more memorable than common conversation, which may pique the reader's interest and transport them into the script's storyline. A regional language is spoken by the characters in the "Jalan Asmarandana" script. Such as the Ambonese language used by Said's character, the Javanese language used by Rusman's character, the Sundanese language used by Pak Ahmad's character, and a combination of foreign languages used by Pak Kusnadi's character in his discussion. The Ambonese language used by Said's character is as follows:

Said:

Perkenalkan pak, nama beta Said, beta baru pindah ke perumnas ini satu bulan yang lalu. beta orang ambon, istri beta orang jawa, beta pindah kesini karena sedang melanjutkan program S3 pak.

Pak Kusnadi:

Wahh pasangan yang sangat langka nih, persilangan antar pulau. Kalau jawa berpasangan dengam Ambon berarti nanti anak kalian menjadi Jambon dong hahaha. (gurau pak Kusnadi)

In addition to Indonesian, in the script for the staging drama there is Javanese and even mixed with English which is used in the conversation of Pak Rusman's character:

Pak Rusman:

Sudah ku duga, pak Kusnadi yang memenangkan pencalonan ini, saya bisa apa ya. Cuma bisa ngelus dada sambil bilang *legowo* bae.

Bahasa Sunda yang digunakan dalam cakapan tokoh Pak Ahmad:

Pak Ahmad:

Sabar-sabar, saya *can* ngomong, *yeuh*. Saya juga tahu, warga di sini sangat percaya pada saya untuk jadi ketua RT. Pokoknya kalau saya jadi ketua RT....

Pak RW:

Maaf pak Ahmad, waktu anda sudah habis.

Pak Ahmad :

Ettt, sueeeeeee.....

Campuran bahasa dalam cakapan tokoh Pak Kusnadi dan istrinya:

Ibu Kusnadi

Tuh nethink bae dah nethink. Maksudnya yasinan, ngaji keluarga.(bicara dengan penonton)

Pak Kusnadi

Yaudah pending dulu ya mah, kan malam apa saja kan sama saja. Kita bisa melakukannya anywhere, anytime.

Students benefit from the capacity to think creatively both on stage and off, and it's considered that participating in creative activities helps to stimulate and pull out students' inherent creativity. Drama education may help people of all ages improve their fluency and flexibility. Students' decision-making and critical thinking abilities are enhanced when they engage in various artistic activities that need them to think on their feet, whether it's playing a part in a play, drawing or sketching something, or even creating a novel. Students are encouraged to participate to the group by expressing their own thoughts.

Students will be given critical thinking tasks as well as the opportunity to be creative through creative theater. Role-plays in small groups, for example, provide numerous opportunities for students to develop their own ideas as well as collaboration skills while engaging with peers. As we walk in the 'shoes of another,' the group practice develops social awareness and understanding. Drama is a great way to learn about human nature and how to work together. Play acting allows for a healthy release of emotion in a controlled environment, which can help to alleviate the stress of drama class.

Conclusion

Based on the Heathcote theory of conflict resolution in three wats: as-if experience, reflection, and negotiation, and an examination of the drama production "Jalan Asmarandana." According to the findings of the analysis, students might feel like they are someone else with the as-if experience training project, and it has offered multiple views on an issue encountered by students through the roles they play. Reflection teaches us that life is a sequence of experiences tinted by life's issues at all times. Drama

is a reflection of life. Finally, negotiation training gives students indirect experience with how to communicate, collaborate, and discuss with a group, particularly the drama production team.

The purpose of this short narrative is to encourage people to interact nicely with one another in the community. It is not a justification to create hostility between individuals because they have different geographical backgrounds, languages, religions, cultures, education, economics, social, and political perspectives. The "Jalan Asmarandana" performance drama project teaches students about not being concerned with each other's personal affairs, understanding the meaning of life, not bringing each other down, and not bragging about what we have so far, because what we have may not be useful to others. Instead, deliberation to solve problems is preferable, because every human being requires assistance. The management of social conflict in a society begins with this knowledge.

Drama has the ability to empower students by providing several opportunities for them to take pleasure in their work, as well as teaching them responsibility, problem-solving, management, and directing skills. Students are forced to acquire organizational skills and think on their feet as a result of the various teamwork exercises. This is a set of tools that they may use to every part of their lives. These abilities will be important in the future job market when students will be required to collaborate with others, as well as in future job interviews when a potential employer may pose an unexpected question that will require you to think fast.

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