

ARIFIN C. NOOR'S DRAMA "MATAHARI DI SEBUAH JALAN KECIL" AS A MEDIA FOR LITERATURE LEARNING IN SENIOR HIGH SCHOOL: A STUDY OF THE STRUCTURE AND PSYCHOLOGICAL VALUE

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ABSTRACT

The study object was Arifin C. Noor's drama script "Matahari di Sebuah Jalan Kecil". The aim of this research is to find out what the drama script's intrinsic elements and psychological principles are. A literary psychology approach is used in this research. The following data processing methods are used: 1) Read the "Matahari di Sebuah Jalan Kecil" drama script. 2) Reviewing the basic elements of the drama script "Matahari di Sebuah Jalan Kecil" 3) Exploring the psychological principles in the drama "Matahari di Sebuah Jalan Kecil" 4) To summarize the findings of the study of the intrinsic elements and psychological principles in the drama script "Matahari di Sebuah Jalan Kecil" as a tool for senior high school literature learning. The theme posed in the drama script "Matahari di Sebuah Jalan Kecil" is the social life of the society, focused on the study of intrinsic elements. Straight grooves are used in this project. Simbok is the protagonist in this drama script, while Pemuda is the antagonist. The driver, the peci, the short, the skinny, the glasses, the old man, and the woman are the other characters. In the 1960s and the morning before noon, the time setting happens. The character's life and habits show his or his social history.

KEYWORDS : *Drama Structure, Literary Psychology, Literary Learning Media*

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1. INTRODUCTION

Literary work is the product of an author's expression based on thoughts, perceptions, and emotions that manifest themselves in a work full of creativity and a representation of real life in both written and oral form. The clear meaning of a literary work is that the message communicated can be interpreted because it is written explicitly in the work, while the implicit meaning is that the reader must fully understand the whole writing in order to understand the message conveyed by the author in his work.

Poetry, fiction, and drama are the three genres that literary works are categorized into. Drama is currently experiencing rapid growth, as shown by the vast number of dramas that have been broadcast on television, as well as by applications such as YouTube and other social media. It is difficult to distinguish a drama script from a drama production. "Matahari di Sebuah Jalan Kecil", a drama script written by Arifin C. Noor is a drama script whose story is so similar to daily life and is one of the quality drama scripts. However, some people might hate the drama script

and fail to read it for a variety of reasons, such as being too lazy to read.

How are the intrinsic elements found in the drama script "*Matahari di Sebuah Jalan Kecil*"? is the formulation of the problem in this report. How does literature's psychological approach to the characters in the play "*Matahari di Sebuah Jalan Kecil*" refer to the characters in the play "*Matahari di Sebuah Jalan Kecil*"? And, in terms of drama structure and psychological principles, should the drama script "*Matahari di Sebuah Jalan Kecil*" be used as a tool for studying literature in high school?

The aim of this study is to explain the intrinsic elements of the drama script "*Matahari di Sebuah Jalan Kecil*", to explain the psychology of the characters in the drama script "*Matahari di Sebuah Jalan Kecil*", and to decide whether the drama script "*Matahari di Sebuah Jalan Kecil*" can be used as a tool for learning literature in Senior High School.

A drama script, according to Wiyanto (Magdalena, 2017: 46), is a literary work that contains a story or play. A drama script, of course, contains the names of the actors, their dialogue, and even information about the clothes they're wearing, the music system they're using, and so on. Meanwhile, drama is poetry or prose that is staged by the acting of characters in dialogue, according to the *Kamus Besar Bahasa Indonesia* (KBBI) (Magdalena, 2017:47). So, a drama script is an essay that includes the names of the characters and their dialogues, as well as the plays of the characters that are staged on the stage.

Literature has many features, according to Wellek and Warren (1989: 21), the most important of which is fidelity to its own characteristics. Literary works, according to Aristotle, act as catharsis, i.e., they may relieve readers and authors of emotional tension. Meanwhile, according to Rokhmansyah (2014: 35), it performs a number of roles in the literary world, including:

- 1) Recreational feature, i.e. literature may provide the reader with exciting entertainment.
- 2) The role of being active, namely literature's ability to guide and educate readers with its values of truth and goodness.
- 3) Literature has an artistic feature in that it can offer elegance to the reader.
- 4) The role of morality, namely, literature's ability to provide knowledge of morals to its readers, enabling readers to learn good morals from the literature they read. Healthy literature, after all, is literature with high moral standards.
- 5) Religious feature, in which literature creates works that contain religious teachings that readers can imitate.

The objective approach, according to Abrams (1971: 26-29), focuses on the elements, relationships, and totality. This method focuses on the study of intrinsic components. As a result, the critical approach considers the relationships between elements to reflect on the building blocks of literary works. As a result, the author will analyze the intrinsic elements in the drama script "*Matahari di Sebuah Jalan Kecil*".

It is inseparable from the work's building blocks, generally known as intrinsic elements, in a literary work. The intrinsic element is the component that directly contributes to the development of a literary work. A drama script was successfully developed by using intrinsic variable. According to William Ball (Nurhasanah, 2010: 41), the drama's structure is as follows:

a. Idea/ Theme

In the drama script, ideas or themes must involve at least two elements: social and aesthetic ideas.

- 1) Social ideas are ideas about social issues that interact with human actors;

- 2) Aesthetic principles are theories of what makes something attractive, and they are realized by the ability to articulate techniques (processing symbols, idioms, etc.).

b. Plot

The flow, according to Nurhasanah (2014: 37), is a sequence of events with a causal relationship that combine to create a complete unit. The flow is composed of several elements, including:

- 1) Early on, the author begins to introduce the characters;
- 2) Conflict, which sets off a war between the criminals;
- 3) Complexity, the disputes between the characters become increasingly exciting;
- 4) Divorce, which develops after the argument has calmed down and the story starts to unfold;
- 5) At the start of the plot, all events, including the conflict, are resolved. Channeling, is a technique of conveying the flow.

Channeling is divided into straight and not straight plot in terms of time. From the beginning to the end of the narrative, a straight line lists the events in chronological order. While the plot isn't completely straight, it can use motion behind it (backtracking), flashback, or a combination of the two (Nurhasanah, 2014: 38).

c. Character

The story's characters are all actors who must be personally involved in the storyline. A character is a person who plays a role in a story. The age, gender, name, place, and mental state of characters in dramas are typically

human characteristics. Determine who the characters are:

- 1) Auditory and visual characteristics;
- 2) Personal traits of attitude;
- 3) Behavioural and competency attributes How to reveal identification is done by:
- 4) Direct, namely by writing that a character is someone who is brave, patient, and others;
- 5) Indirect, namely through the comments of other figures that the character is an impolite person, and so on.

In general, characters are divided into several characteristics, including:

- 1) The protagonist, a character who typically grows their good side and becomes the main character;
- 2) A sidekick character is a character who works with the main character and assists them;
- 3) The antagonist is a character who is constantly in conflict with the protagonist;
- 4) Contagonist character, a character who supports the antagonist;
- 5) A cynical character who, although generally unconcerned about the main character, can sometimes obstruct the main character's task. (Nurhasanah, 2010:48-49).

d. Background

According to Abrams (1971: 30), the context or background, which includes the period, relationship time, and social sphere mentioned, is also referred to as the structure. The setting gives the reader a sense of realism and provides an atmosphere that makes it feel as though it is really happening.

e. Language

It is also known as dialogue in language drama, which refers to a conversation between two or more people, while monologue refers to a conversation conducted by one person. The discourse, logic of thought, and interactions of the characters are all represented in dialogue. Dialogue becomes a means for an actor to express such messages. Ordinary language used in ordinary speech and imaginative language in which the dialogue is in the form of metaphorical language, similes, and other metaphorical language are the two styles of dialogue used in drama performances. Todorov (in Nurhasanah, 2010: 50).

In addition to the intrinsic elements, the writer intends to use a literary psychology approach to explore the inner conflicts of the characters in the drama script "*Matahari di Sebuah Jalan Kecil*". Essentially, literary psychology is concerned with the psychological dimensions of fictional characters in works. Literary psychology's primary emphasis is on individual factors (Ratna, 2011: 36).

(Nurhasanah, 2020: 2) describes psychological approach as "an approach focused on the premise that literary works often analyze human life events". Literary psychology is a form of text analysis that takes into consideration the significance and role of psychological research.

Meanwhile, all mental signs, according to Sigmund Freud, are unconscious, which is closed by the field of consciousness. Unconsciousness produces emotions, which in turn involve excitement, which is known as libido (Ratna, 2011: 37). As a consequence, literary psychology is a study that considers literary works to be the essence of the author when they are written. In terms of the relationship between literary works and psychology, literature is

regarded as a psychology type that portrays the actor's psychology in a drama script.

In the view of Daidof (Supriadi, 2019: 48), developmental psychology is a branch of psychology that studies physical structure, actions, and mental functions of humans from the time of conception until before passing. Accordingly, in dealing with a literary psychology approach, it is the characters' psychological makeup that is of concern. This research aims to understand the psychology of the characters in the stage play "*Matahari di Sebuah Jalan Kecil*" by exploring the link between psychology and literature.

2. METHODS

The data analysis technique used is qualitative descriptive analysis, with the aim of assessing and describing the problems under study. According to Nazir (1988: 34), the descriptive method is a method of observing the statuses of specific groups of individuals, artifacts, sets of circumstances, systems of thought, or classes of events at a particular moment in time. The aim of this descriptive research is to render explanations, descriptions, or paintings in a systematic, factual, and reliable manner when dealing with the details, characteristics, and relationships in the topics that are being investigated. While on the other hand, Sugiyono (2005: 49) notes that the descriptive approach is a method that is used to explain or interpret research findings, but is not used to draw wider conclusions. According to Whitney (1960: 26), fact finding with accurate interpretation is used in the process of discovering descriptive knowledge.

Subjects, causes, and variables that can be examined and studied through qualitative descriptive analysis. In the course of doing this study, the different tasks to be conducted involve collecting data, analyzing data, and interpreting the data before a conclusion is developed about the analysis of the data.

This technique is used because this type of analysis cannot be collected using statistical procedures or other means of quantitative calculation, because data considered in the study are presented in the form of sentences which are qualitative data and thus involve an interpretation of the text. This research is concerned with or focuses on studying the issue before it performs an analysis and interpretation of

the current data. The contents of the text under study in this research were analyzed using the content analysis framework developed for a script like "*Matahari di Sebuah Jalan Kecil*".

Arifin C. Noor's Instrument of Intrinsic Elements of the "*Matahari di Sebuah Jalan Kecil*" Drama Script by William Ball's theory, composed of the following components:

No .	Aspects Analyzed	Indicator
1 .	Ideas/ Themes	<ul style="list-style-type: none"> a. Main idea/ theme in the story; b. Identify the drama text being read; c. Identify characterizations of the perpetrators; d. Identify units of events, main thoughts and stages of events; e. Identify the story line.
2 .	Character	<ul style="list-style-type: none"> a. The author's speech on the characteristics of the perpetrator; b. The description provided by the author through environmental depiction; c. Shows how he behaves; d. Seeing how the shop talked about itself; e. See how other characters talk to him; f. See how the other characters react to him; g. Seeing how that character reacts to other characters; h. Consists of protagonist and antagonist.
3 .	Plot	<ul style="list-style-type: none"> a. A series of stories is formed by the stages of events so as to form a story that is presented by the actors in the story; b. The course of a story; c. Events that have a causal relationship; d. Plot stages: <ul style="list-style-type: none"> a) Introduction of story situations (exposition); b) Disclosure of the event (complication); c) Towards a conflict (rising action) ; d) Peak conflict (turning point); e) Settlement (ending).
4 .	Background	<ul style="list-style-type: none"> a. Setting leads to the location of the events that are told in a story; b. The time setting relates to 'when' the events in the story occur; c. Social background leads to things related to the social life of the community in a place; d. The setting is favorable to a psycho-logical state (emotional atmosphere) that arises by itself.

5.	Language	a. The author uses language as a suggestion to present the characters, actions, settings and events that make up the story in a work of fiction to the reader through dialogue or monologue; b. The way a story is told; c. Types of language in drama: a) Ordinary language (usual); b) Aesthetic language.
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Intrinsic Elements Instrument Table

The research procedure stage is carried out as follows:

- 1) Reading the entire drama script "*Matahari di Sebuah Jalan Kecil*" carefully and immediately collecting data by looking for and marking pieces of the script;
- 2) Analyze and interpret the data in accordance with the keywords that are made according to the theoretical basis;
- 3) Analyze and interpret the discipline values contained in the text according to the instrument;
- 4) Summing up the analysis results in the drama script "*Matahari di Sebuah Jalan Kecil*";
- 5) Interpreting the results of the analysis in the drama script "*Matahari di Sebuah Jalan Kecil*" as a form of teaching material in literature learning in schools.

SI KURUS : *Tapi kalau masih ada korupsi? Anak kita akan tetap hanya kebagian debu-debunya saja dari motor yang lewat di jalan raya.*

SI PECI : *Ya.*

SI KACAMATA : *Ya.*

SI TUA : *Ya, sekarang kejahatan merajalela.*

SI KURUS : *Semua orang bagai diajar mencuri dan menipu.*
 (Arifin C. Noor, "*Matahari di Sebuah Jalan Kecil*")

b. Plot

The plot of the play "*Matahari di Sebuah Jalan Kecil*" by Arifin C. Noor progresses in a sequential series, showing events that begin in the beginning of the act and end in the end of the act. And it follows that, as described in the script, the cause and effect will be seen in the drama, thus the drama script uses a forward plot or a straight line. A brief

introduction is made to determine the overall meaning of the script, then an introduction to the individual parts follows:

Jalan itu bukan jalan kelas satu. Jalan itu jalan kecil yang hanya dilalui kendaraan-kendaraan dalam jumlah kecil. Tetapi sebuah pabrik es yang tidak kecil berdiri di pinggirnya dan pabrik itu memiliki gedung yang sangat tua. Di depan gedung itulah para pekerja pabrik mengerumuni SIMBOK yang berjualan pecel di halaman.

(Arifin C. Noor, "Matahari di Sebuah Jalan Kecil")

An old ice factory sits on a quiet country road in the country. On the outskirts of the factory complex, an old woman, who sells pelts, is located. Customers that are in the plants make up the majority of the customers. These separate work entities were doing their own work in their own individual rows in the factory yard: the Old, the Skinny, the Peci, the Short, and the Glasses. Even though they complain that the price of necessities have risen, people continue to eat as they point out the inability of their pay to keep rate.

- 1) Conflict started in the middle stage, and as conflict escalated, the conflict worsened. When we are first introduced to a new character in a conflict drama script, the introduction happens when he visits a *Pecel* store. As soon as the break was over, all the workers returned to the plant, and only the young man remained. The young man finished eating, and as he was about to pay for the meal, he realized his wallet was left behind, and so he requested permission from Simbok to pick it up. However, Simbok demanded the young man pay his bill immediately, despite the fact that he doubted the man's arguments. Here is an example of this concept in action:

Semua tertawa. Lonceng bekerja berdentang. Mereka masing-masing menghitung dan menyerahkan uang pada Simbok kemudian pergi bekerja, lewat jalan samping. Yang terakhir adalah si pendek. (...) Pemuda menghabiskan makannya dengan lahap sekali, setelah membuang cekodongnya ia minta air yang biasa disediakan oleh penjual pecel itu. Ia berdiri, merogoh saku celana. Ia cemas, saku baju dirogohnya. Ia makin cemas, Simbok memperhatikan dengan biasa.

(Arifin C. Noor, "Matahari di Sebuah Jalan Kecil")

The mood became tense as the employees arrived who got entangled in the conflict and a small number of individuals witnessed the incident. These individuals formed a small mob in support for Simbok, creating a crowd that formed around the younger man and proceeded to threaten him. The two participated in an argument, at which point they had the young man strip off his clothes as collateral.

- 2) In the end, the dispute is resolved, as the conflict is eventually put to rest in the last point. The play's final scene shows the staff returning to work, and the young man does just as he says he will, which is to reassure Simbok that he is not trying to trick Simbok. He came to the city in search of jobs, but his luck was utterly awful, to the point that he went days without meals. Simbok eventually allowed himself to be moved by the young man's words, and he returned his clothes. Though it took only a few moments to realize that the young man was cheating everywhere, it didn't take long for it to be discovered. This is clearly illustrated in the following quote:

PEMUDA : *Seminggu yang lalu saya masih di Klaten, bekerja di sebuah bengkel. Ya, aku tidak cukup dapat makan. Sebab itulah aku mencari pekerjaan di sini.*

SIMBOK : *(diam)*
(...)

SIMBOK : *Ada apa? Ada apa?*
 PENJAGA MALAM : *Pasti dia. Kemarin malam dia juga menipu di sebuah warung di pasar Kauman.*
 SIMBOK : *Haa....? (menelan ludah) Ya, Allah.*
 (Arifin C. Noor, "Matahari di Sebuah Jalan Kecil")

c. Character

A character in a work of fiction is very important, because a story would not exist without the presence of a character in it. The characters in the drama "Matahari di Sebuah Jalan Kecil" are distinguished as follows:

- 1) Protagonist characters, namely characters who support a story, usually the protagonist brings out a good character. In the drama script "Matahari di Sebuah Jalan Kecil", the protagonist is Simbok. The Simbok character has a motherly character who is strong, kind, and gullible. This can be proven when the young man tells his life, then Simbok feels touched and remembers his son so that Simbok feels uncomfortable with the young man. This can be seen in the following quote:

SIMBOK : *Saya percaya sebab itu kau harus mau menerima baju kembali.*
 PEMUDA : *Tapi baju ini bukan milikku lagi. Ibu bilang aku tidak boleh memiliki barang kepunyaan orang lain. Tidak... Ada air mata di mata Simbok.*
 SIMBOK : *Tidak.*
 PEMUDA : *Saya tidak tahan melihat orang menangis, meskipun ibuku senantiasa menangis setiap malam. Dan sekarang hanya tinggal tangisnya belaka sebab itu telah lewat. Simbok kasihan padasayaalalumenangis? Tidak!*
 SIMBOK : *Tidak, saya ingat anak saya.*
 (Arifin C. Noor, "Matahari di Sebuah Jalan Kecil")

- 2) Sidekick character, is a character who pairs with the main character and helps the main character. Si Thin character in the play "Matahari di Sebuah Jalan Kecil" is a figure that is paired with Simbok and help Simbok when Pemuda will flee before paying his food. The skinny character has a character that is assertive, responsive, caring, and also wise. This is evidenced in the following dialogue:

SI KURUS : *Simbok memperbolehkan engkau pergi?*
 PEMUDA : *(diam)*
 SI KURUS : *Simbok keberatan engkau meninggalkan tempat ini sebelum engkau membayar makananmu.*
 PEMUDA : *Bagaimana dapat saya bayar? Dompetsayaketinggalan.*
 SI KURUS : *Ya, tapi jangan main minggat-minggatan.(...)*
 SI KURUS : *Nanti dulu, Mbakyu. Mbakyu bilang kasihan padanya, sehinggamendorong rasa kasihan Mbakyu untuk membayarnya. Tidak,tidak, saya tidak tersinggung. Sayapun memang kalau delapanpuluh itu sedikit dan saya juga dapat atau siapa saja masih mampu memberi, tapi bukan itu soalnya. Kalau Mbakyu kasihan padanyasama seperti Mbakyu membantu melahirkan seorang bandit ditanah kewalian ini. (...)*
 (Arifin C. Noor, "Matahari di Sebuah Jalan Kecil")

- 3) Antagonist character, is a character that contradicts the protagonist character. In the drama script "*Matahari di Sebuah Jalan Kecil*", the character Pemuda is an antagonist. The figures Pemuda are liars, and they are able to manipulate and persuade another character. Even if he is mistaken, he remains at calm and takes the time to answer questions from the other characters. Furthermore, the Pemuda character is also intelligent Tritagonist character, is a supporting character.
- 4) The third lead in the script "*Matahari di Sebuah Jalan Kecil*" serves as a mediator of the conflict between the protagonist and the antagonist, and helps to overcome the different problems that the two have. The tritagonist figures of conflict are the ones with a backstory, the characters of Pak Sopir and Si Peci. Also, the driver has a wise character, and he passes on wisdom to the younger generation, who he is also a strict character. Then the other tritagonists are made up of The Short, The Glasses, The Old, The Night Watch, and the Woman. The Short has a diverse cast, each with a specific set of characteristics. The Short's characters do not like to complain about their situations and all are very enthusiastic. The Old Man character in the play has a character who continuously complains about how poor his life is by comparing it to the way it used to be, which the Old Man actually goes along with the drama script by bobbing his head up and down to accept anything said. At this point, the night watchman is on the same page, just like he is always wont to moan about a given problem. Meanwhile, the female character in the drama script is saddled with a character who does not believe anything is a problem, but the female character is too kind to simply let it be.

d. Background

The setting contains the place, time, and social events in the story. The setting in the drama script "*Matahari di Sebuah Jalan Kecil*" by Arifin C. Noor is as follows:

- 1) The setting in the drama script uses the setting in a pecel shop near an old ice factory. This can be proven by the following quote:

Jalan itu bukan jalan kelas satu. Jalan itu jalan kecil yang hanya dilalui kendaraan-kendaraan dalam jumlah kecil. Tetapi sebuah pabrik es yang tidak kecil berdiri di pinggirnya dan pabrik itu memiliki gedung yang sangat tua. Di depan gedung itulah para pekerja pabrik mengerumuni Simbok yang berjualan pecel di halaman.

(Arifin C. Noor, "*Matahari di Sebuah Jalan Kecil*")

- 2) Time setting

The time setting in Arifin C. Noor's play "*Matahari di Sebuah Jalan Kecil*", which is set in the 1960s, is because that's when Indonesia was undergoing an economic crisis. Also, the events in this drama take place in the morning before noon. The following statement can be backed up by the following:

PENJAGA MALAM : Uuuuuuh, gara-gara pencuri, aku jadi kesiangan.

SI PECCI : Apa yang tidak naik?

SI TUA : Semuanya naik.

SI KURUS : *Gaji kita tidak naik.*
 SI KACAMATA : *Anak saya yang tertua tidak naik kelas.*
 SI TUA : *Uang seperti tidak ada harganya sekarang.*
 SI KURUS : *Tidak seperti.... Ah memang tak ada harganya.*
 (Arifin C. Noor, "Matahari di Sebuah Jalan Kecil")

3) Social background

When looking at the social history in the script for "Matahari di Sebuah Jalan Kecil", one finds the existence of economic difficulties and fraud committed by a young man. In the following statement, we can see description:

SI KURUS : *Tapi kalau masih ada korupsi? Anak kita akan tetap hanya kebagian debu-debunya saja dari motor yang lewat di jalan raya.*

SI PECCI : *Ya.*

SI KACAMATA : *Ya.*

SI TUA : *Ya, sekarang kejahatan merajalela.*

SI KURUS : *Semua orang bagai diajar mencuri dan menipu.*

SI KACAMATA : *semua orang.*

SI KURUS : *Uang serikat kerja kitapun pernah ada yang menggerogoti (melirik kepada si pendek)*

(Arifin C. Noor, "Matahari di Sebuah Jalan Kecil")

e. Language

When writing a script for a play, dialogue is referred to as language. Dialogue must go synonymously with the character's actions and gestures. Quite often, the movements of the drama script are described with frames. In the dialogue of the play "Matahari di Sebuah Jalan Kecil" vocabulary from daily life is used and then language that is metaphorical or figurative is added. According to the full phrase:

PENJAGA MALAM : *Di sana, di ujung jalan itu! (menunjuk)*

SI PENDEK : *Tertangkap?*

PENJAGA MALAM : *Dia licik seperti belut. (menggeliat lalupergi)*

SI PENDEK : *(duduk lalu membaca koran)*

(Arifin C. Noor, "Matahari di Sebuah Jalan Kecil")

The Psychologic Elements of The Main Characters In The Drama Script "Matahari di Sebuah Jalan Kecil"

"Matahari di Sebuah Jalan Kecil" is a drama script in which the three characters have personalities that can be interpreted from a psychological approach, with consideration given to their actions in the script. In this story, there is a character who lies (the Youth character), an easily-influenced Simbok (a manifestation of Simbok, who is usually portrayed as highly emotional), and a character who cannot control his emotions (the

manifestation of Si Kurus, who thus dares to judge the Youth character).

1) The Psychological Lying Disorder (Compulsive Lying)

It is likely that one of the psychological elements of the Youth characters is lying to Simbok. The Youth Leader says he is telling the truth in order to prevent being kept responsible for paying for the food. In addition, figures within Pemuda, namely Simbok and the other figures who participated in the judging of

Youth figures, are suspected to have lied in order to get someone, namely Ipul, to help them. The

following argument can be confirmed by the following dialogue:

PEMUDA : *Jangan berteriak. Tentu saja saya akan membayar. Tapi saya mesti mengambil uang dulu di rumah. Mboktidakpercaya?*

SIMBOK : *(diam)*

PEMUDA : *Tunggulah sebentar, saya orang kampung sini juga.*

(Arifin C. Noor, "Matahari di Sebuah Jalan Kecil")

2) Impressionable

"Matahari di Sebuah Jalan Kecil" is a script that is easy to be inspired by the talk of a young man like Pemuda. This is because Simbok is struggling so much, that Simbok is unable to distinguish between those who are telling the truth and those who are lying to him. To check this, please go to the following passage:

PEMUDA : *Mbokpercayalah.*

SIMBOK : *Saya percaya sebab itu kau harus mau menerima baju kembali.*

(Arifin C. Noor, "Matahari di Sebuah Jalan Kecil")

3) Cannot Control Emotions

In the screenplay for the drama "Matahari di Sebuah Jalan Kecil", there is the character Si Kurus who has problems controlling his emotions when he discovers that there is a young man who eats at a pecel stall but does not want to pay. The following argument can be confirmed by the following dialogue:

SI KURUS : *Malu, malu! Priyayi kamu? Ha? Tak berkaos malu, tapi berani menipu. Laknatkauini. Penipubagidirimusendiri! Lepaskan!*

PEMUDA : *Saya akan melepaskan tapi bukan baju melainkan sepatu.*

(Arifin C. Noor, "Matahari di Sebuah Jalan Kecil")

Media for Learning Literature in Senior High School

In terms of the intrinsic elements of the script and its psychological value, Arifin C. Noor's drama script "Matahari di Sebuah Jalan Kecil" can be used as a medium for learning literature in senior high school. The drama script "Matahari di Sebuah Jalan Kecil" can be used as a medium for learning literature in SMA class XI in Semester 1, specifically the listening competency standard, according to the Competency Standards and Basic Competencies. 5. Basic competencies and knowledge of drama staging 5.1 Recognizing events, characters, and their representations in drama, as well as dialogue and conflict. And speaking proficiency standards in Semester 2 of Class XII. 14. Dramatic performances and

basic competences are used to express literary discourse. 14.1 In a drama performance, express the dialogue between characters.

Views of language development in teenagers, the play "Matahari di Sebuah Jalan Kecil" has an easy-to-understand language, and the playwright has a high level of motivation, one of which encourages students not to lie. When viewed from the perspective of age development, high school students exhibit difficult-to-control behaviors such as a desire to compete on their own and an obsessive personality for new experiences.

4. CONCLUSION

The topic raised is the social life of the society, according to Arifin C Noor's review of the intrinsic elements in the

drama script “*Matahari di Sebuah Jalan Kecil*”. Straight grooves are used in this project. Simbok is the protagonist in this drama script, while Pemuda is the antagonist. The driver, the peci, the short, the skinny, the glasses, the old man, and the woman are some of the additional characters. Mornings before noon and between the 1960s are the occasions that this happens. The character's life and habits reflect his or her social history. And the vocabulary used is commonplace, with some metaphorical language thrown in for good measure. Meanwhile, the Youth (*Pemuda*) character has a lying nature, the Simbok character has a personality that is easily affected by the Youth character, and Kurus character has a personality that is difficult to hold back emotions, according to the results of the psychological value review.

The drama script “*Matahari di Sebuah Jalan Kecil*”, which is related to literature learning media in high school, can be used as a medium for learning literature in high school, especially for students in class XI semester 1 and grade XII semester 2.

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