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Analysis of Symbolic Meaning in Drama Scripts and Its Implications toward Indonesian Language Learning of High School Students

Muhammad Fuad¹, Nalan Meilia Sisi¹, Edi Suyanto¹, Ulul Azmi Muhammad²,
Istiqomah Ahsanu Amala³

¹Department of Language and Arts Education, Universitas Lampung, Indonesia

²Department of Educational Science, Universitas Lampung, Indonesia

³Department of Development Economics, Universitas Negeri Malang, Indonesia

*Corresponding email: abuazisah59@yahoo.co.id

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Abstract: Analysis of Symbolic Meaning in Drama Scripts and Its Implications toward Indonesian Language Learning of High School Students. Objective: This study aims to describe the symbolic meaning of the drama script and its implications for learning Indonesian for class X students. **Methods:** The analysis of symbolic meaning and its implications uses the eclectic method and the Semiotics perspective of Charles Sanders Pierce. **Findings:** The results of the study indicate that there is a symbolic meaning that shows a shift in the type of lexical meaning following the meaning of its social function in the drama script. The symbolic meaning is relevant to the learning objectives in basic competencies of understanding the types of purpose and using the kinds of importance in sentences. **Conclusion:** The implications for learning Indonesian can be more flexible in preparing innovative learning tools through drama scripts.

Keywords: symbolic meaning, drama script, Indonesian language learning.

Abstrak: Analisis Makna Simbolik dalam Naskah Drama dan Implikasinya terhadap Pembelajaran Bahasa Indonesia Siswa SMA. Tujuan: Tujuan penelitian ini adalah mendeskripsikan makna simbolik yang terdapat dalam naskah drama dan implikasinya dalam pembelajaran Bahasa Indonesia untuk siswa kelas X. **Metode:** Analisis makna simbolik dan implikasinya menggunakan metode eklektik dan perspektif Semiotika Charles Sanders Pierce. **Temuan:** Hasil penelitian menunjukkan bahwa terdapat makna simbolik yang memperlihatkan pergeseran jenis makna leksikal mengikuti makna fungsi sosialnya dalam naskah drama. Makna simbolik tersebut relevan dengan tujuan pembelajaran kompetensi dasar memahami jenis-jenis makna dan menggunakan jenis-jenis makna dalam kalimat. **Kesimpulan:** Implikasi pada pembelajaran Bahasa Indonesia dapat lebih leluasa dalam menyiapkan perangkat pembelajaran yang inovatif melalui naskah drama.

Kata kunci: makna simbolik, naskah drama, pembelajaran Bahasa Indonesia.

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■ INTRODUCTION

It is common knowledge that the study of semiotics is increasingly being used in various studies, both in education and non-education. Semiotics or semeion is known as the study of signs and their meanings. Semiotics in qualitative research, for example, is used to explain the phenomenon that society produces symptoms. Therefore, the researcher wants to see the meaning behind the sign contained in the drama script and its implications for learning Indonesian at the senior high school level.

Semiotics is also a science contained in a sign; this is in line with the statement of Kusuma & Nurhayati (2019) that semiotics is a method of analysis to dissect the meaning of a sign. Researchers generally want to know, understand and learn how society interprets something with semiotics. Purnama (1994) states that the study of semiotics aims to find out what message or meaning the speaker wants to convey to the message recipient. Nugraha (2016) also says that the study of semiotics assumes that events and phenomena that exist in society are signs that have meaning. In shaping culture, for example, humans can use signs to communicate something (Abdurrohman, 2016).

Based on some of the statements above, it can be understood that the study of semiotics can explain the results of representations carried out by the community related to the meaning of signs in life. Therefore, the objects of this sign or semiotic study can be various. Four are words, pictures, and gestures, including material things such as rituals. There are three significant figures which are commonly used as references in conducting semiotic research. Ferdinand de Saussure, Charles Sanders Peirce, and Roland Barthes are the three figures. That is why, in various studies, a researcher can choose whether to use the perspective of Saussure's semiotics, Peirce's semiotics, or Barthes' semiotics.

In Peirce's semiotic perspective, three signs can be distinguished to explain symptoms' relationship and meanings. The first is the icon. An icon is a sign that functions as a marker using an object to reference the object in question. Second, there is a causal relationship in the index, namely between the sign and the meaning. For example, cloudy clouds refer to the purpose and objects in the form of rain. The last or third is the symbol. A symbol is a mutually agreed sign for a collective meaning. For example, the colors of the Indonesian flag, red and white, have collectively decided that red means 'courage' and white means 'holiness.'

Because the signs studied in semiotics can also be found in literary texts, the researchers chose literary texts in the form of drama scripts as research material this time. The consideration is in the drama script, there is language as a sign, in the form of dialogues of the characters. Meanwhile, the data source for this research is a drama script entitled "*Kisah Cinta Hari Rabu*" by Anton Chekhov, translated by Sapardi Djoko Damono. This drama script contains strengthening character values that can be used to support character education programs in the world of education in general. On the other hand, the understanding of drama scripts by actors is usually related to expressions of communication and explicit and implied messages through symbols that must have special meanings (see Damayanti & Suadi, 2007). In addition, Folsom (1990: 40) states that text framing does not only function to beautify but also relates to the content or content of the text that is framed.

Furthermore, in Indonesia's learning, there is currently a revised 2013 curriculum, which has been created and updated to be used as a guide and reference for the teacher. One of the lessons in the revised 2013 curriculum is Indonesian language learning. Meanwhile, according to the Ministry of National Education (2006:2), the

purpose of learning Indonesian is for students to have the ability to 1) appreciate and be proud of using Indonesian, 2) understand Indonesian, 3) use Indonesian, 4) communicate effectively and efficiently by applicable ethics, 5) enjoy and utilize literary works, 6) appreciate and be proud of Indonesian literature as the cultural and intellectual treasures of Indonesian people. To achieve this goal, Indonesian language learning materials need to be delivered on a text-based basis. Thus, students are required to communicate, whether listening, speaking, reading, or writing, and everything that is communicated through language in the form of words, phrases, or sentences can have a symbolic meaning.

At first, the existing meaning is conceptual meaning based on language conventions, which is a central factor in language communication. According to Partana (2003:38), conceptual meaning is the most crucial element in language communication because it is a logical, cognitive, and denotative understanding. Conceptual meaning is the meaning according to the concept, the meaning according to the referent, not the meaning free from any association or relationship; this can be related to the formulation of Indonesian language learning objectives for senior high school education class X, with Basic Competencies 3.6 understanding the types of meaning (connotative and denotative, grammatical and lexical, figurative and straightforward, referential and non-referential, general and specific, changes and shifts in meaning words, as well as the relationship of word meanings) in sentences both orally and in writing.

On the other hand, the noble task of Indonesian language teachers is to continuously deepen character values in all environments, whether in the family, school, or community. Character is something significant and essential. Character is a living gem that distinguishes humans from animals. People with strong character, both

individually and socially, have good morals and character (Sutan, 2021). Given the urgency of character education, ideally, educational institutions are responsible for instilling it through the educational process (Zubaidi, 2011).

Moreover, character is related to moral knowledge, moral feelings and good moral behavior, which consists of knowledge of goodness, desire to make good or habits of thought, patterns of emotion in the heart and practices of good conduct. These three things determine the moral life (Dantes, 2010). Lasmawan (2013) also states that character education involves cognitive, feeling, and action aspects.

This research is also motivated by scientific journal studies of several journal articles, which are also used as initial references. The article "*Studi Semiotika Charles Sanders Pierce: Hubungan Trikotomik (Ikon, Indeks, dan Simbol) dalam Cerpen Cerpen Mercusuar Anak Karya Mashdar Zainal*" by Siregar & Wulandari (2020) was published in 2020. In this article, The discussion is directed at the relationship between the signs in the short story by Mashdar Zainal entitled "*Anak Mercusuar*," based on the semiotic approach of Charles Sanders Pierce. In addition, a journal article was written by Piliang, Y. A., with the title "*Semiotika Teks: Pendekatan Analisis Teks Mediator*," published in 2004 in a communication journal. Although classified as old publications, this journal article is often used as reference material for researchers in semiotics. This article discusses the relational elements of signs in a system based on specific main rules and conventions and examines the role of signs as part of social life.

Another reference is the article entitled "*Analisis Semiotika dalam Kumpulan Cerpen Air Mata Ibuku dalam Semangkuk Sup Ayam*" written by Agustina (2017). This article discusses sign representation using Charles

Sanders Pierce's semiotics in a collection of short stories from "My Mother's Tears in a Bowl of Chicken Soup." The results of the data analysis in this article show that the study of semiotics can cover a vast area, thus opening up opportunities for further research to reveal something new and, of course, original. Therefore, this research is unique and different from previous research because what is studied in this study is the symbolic meaning in drama scripts and their implications in learning Indonesian for the senior high school level education level. So, this research can complement previous studies.

■ METHODS

The method used in this study is a combination of eclectic methods, namely by choosing the best method from various sources, and descriptive qualitative methods (QD), which are focused on answering research questions related to questions such as who, what, where, and how an event or experience. These things were studied in depth to find patterns that emerged in these events (Kim et al., 2016). This study aims to describe the symbolic meaning of the drama script and its implications in learning Indonesian for Class X Senior High School Students.

The qualitative description in this study will describe the meaning of the symbols contained in the drama script "Kisah Cinta Hari Rabu" by Anton Chekhov translated version of Sapardhi Djoko Damono based on a semiotic approach. So, the data of this research are in the form of excerpts of sentences and words contained in the drama script "Kisah Cinta Hari Rabu" by Anton Chekhov, which has a symbolic meaning in terms of Pierce's semiotics. Furthermore, the reading-notes technique is the step taken in this research, which is then followed by three stages: 1) reducing the data by selecting quotations that contain symbolic meaning based on Pierce's semiotic

perspective; 2) presenting data from narrative texts containing symbolic meanings and analyzing them based on Pierce's semiotic perspective; 3) conclude and verify data that contains symbolic meaning, then explain the implications of learning Indonesian for Class X Senior High School Students.

■ RESULTS AND DISCUSSION

The following is the data found in the script for the drama "Kisah Cinta Hari Rabu" by Anton Chekhov and its analysis. A fragment of a 25-year-old girl who lives alone with a gardener is narrated, who works to and fro. One day the gardener was confused as to why the girl didn't go to work, even though it was a Wednesday. The woman then said that Wednesday was a lucky day for her, and Wednesday would be a special day to receive her special guests.

This woman had been waiting for a lover for weeks, but what she had been waiting for never came. The woman has also registered with several marriage bureaus but has not received a call either. Finally, one Wednesday afternoon, a man from one of the marriage bureaus arrived. The woman thought he would be her husband. It turned out that the man was just a marriage broker sent by one of the marriage bureaus. Finally, the woman agreed and was willing to marry the man the bureau chose without knowing his face first. Even the origins of the man who would become her husband were unknown.

The first data regarding the symbolic meaning of "Rabu" is the best time to wait for a mate. "Itulah! Tiap Rabu saya harus berada di rumah. Hari Rabu adalah hari bicaraku sebab menurut astrologi, hari Rabu cocok bagiku. Aku terima tamu sampai sore, ingat?" (Damono, 2014)

The word Wednesday is commonly used in everyday conversation. In standard convention, it means the fourth day of the week. Wednesday

is like any other day, nothing special. However, in this drama script, Wednesday is a special day, a sacred time for women who hope to find a soul mate soon. This part of the drama script hints at the meaning of belief in astrology: meeting your soul mate is on Wednesday. Therefore, every Wednesday, the girl is willing to wait and receive a special guest (dream boy) from morning to night.

The symbolic meaning is relevant to the learning objectives of Basic Competencies 3.6 Understanding the types of meaning (connotative and denotative, grammatical and lexical, figurative and straightforward, referential and non-referential, general and specific, changes and shifts in word meaning, and word meaning relationships) in sentences both orally and writing and Basic Competencies 4.6 Using the kinds of importance in sentences. The quote above shows the meaning of Wednesday as a sign of sacred time for a girl waiting for her soul mate's arrival. Although this is uncertain, the female character in this drama script always waits for her husband-to-be to come on Wednesday, not any other day.

Wednesday seems to have a memorable impression on some people. In various social communities, many people believe there are lucky or sad days in human life. For example, wedding day, birthday, even the day someone dies. The behavior of the female character who is willing to wait for the arrival of her soul mate can be understood as an indication of the meaning that the person concerned has a patient personality. Waiting for a girl-style mate in this drama script is not commonly done by people who can't be patient; this is in line with the story "Si Miskin," which features the characters of Mother and Child. The mother has a hard-working character, while the child has a patient personality. On the other hand, in the story "Sang Beruk Besan dengan Kura-Kura," there are figures of a monkey and a turtle. Beruk has a greedy, impatient, and ungrateful character.

Meanwhile, turtles feel like sharing and are patient (Youpika and Zuchdi, 2016).

The second data is the symbolic meaning of the word "*makelar*" as a marker of the attitude of an honest and humble marriage intermediary. "*Benar. Tapi bukan saya sendiri yang bakal mengawini nona, saya cuma seorang makelar.*" (Damono, 2014)

The meaning of the word broker in social life in Indonesia is an intermediary trader who, on behalf of another person, gives the power to buy and sell or find goods for buyers. The duties of a broker are usually associated with buying and selling vehicles such as cars and motorcycles or holding open or closed auctions of goods. In this drama script, it turns out that the broker's job is to act as an intermediary for matchmaking. In the quote above, the word broker can be seen as a sign of people working in the marriage intermediary services field.

In the process of learning Indonesian, teachers can apply drama script-based learning (Mislikhah, 2021). Learning Indonesian using drama scripts can achieve basic competencies related to cognitive aspects, such as: critical and creative thinking. The behavior of a broker who is honest and humble when answering the girl's question can be understood as an indication of the meaning that the person concerned has an honest and humble character. The broker's version of honesty and arrogance in this drama script is marked by choice of diction to call himself a broker.

The third data is about the symbolic meaning of the word "*biro*" as a marker of matchmaking agents who have the characteristics of caring, sympathetic, and empathetic. "*Banyak gadis yang memasukkan potret palsu ke dalam biro-biro perkawinan.*" (Damono, 2014)

The meaning of the word bureau is an office or agency that takes care of an affair, usually regarding files. Bureaus are also often

associated with a business entity or individual, not only taking care of files, but the bureau can also be a solution if someone has problems with document legalization, even the validity period of travel documents. Meanwhile, in this drama script, the word bureau turns out to be related to marriage. Its task is not only to take care of marriage documents but also to provide opportunities or find partners, both men and women. The trick, anyone who has not found a soul mate according to general criteria registers with this bureau.

Analyzing the symbolic meaning of drama scripts in Indonesian language learning can train students to communicate systematically in the implications of language structure and level readability of language content is met (Darihastining et al, 2021). Therefore, the symbolic meaning of the word bureau in this drama script can be understood as a sign of a matchmaking agent who has the character of caring, sympathizing, and empathizing with the registrant, both male and female. It is said that the bureau also educates its customers so that the girl does not enter fake portraits into the marriage bureaus. That is a form of caring, sympathy, and empathy; this is in line with the core values in Pedoman Penguatan Pendidikan Karakter (Purwanti, 2017: 8-9), namely the character of cooperation and caring, which is reflected in attitudes of solidarity, sympathy, empathy, and volunteerism.

The fourth data is regarding the symbolic meaning of the word "*pernikahan*" as a marker of the importance of justifying religiosity and an attitude of being able to accept what is. "*Kalau terpaksa benar baiknya. Tapi ingat tuan, pernikahan hanya berlangsung hari Rabu dan Sabtu sore. Hari-hari lain penuh!*" (Damono, 2014)

The lexical meaning of the word marriage in Indonesian is an activity that binds two

people and is carried out according to legal rules and religious teachings. Marriage is also often associated with celebrations to formalize the relationship between the two parties into a sacred bond. Meanwhile, the word marriage in this drama script is also related to educating a girl who has entered adulthood to marry. In this case, the girl must be willing to register with the marriage bureau to get a husband without dating or having to love each other first. No need to worry about where she comes from and old or young age; this is the character that the girl needs to have. For the girl, if the husband-to-be is willing to marry and is ready to split the wedding costs in half, other things beyond that should be able to be arranged and adjusted. So, the stigma presented in this drama script shows concern about the possible impact of the waning of the sacred meaning of marriage, so that marriage is no longer considered sacred by some people.

The data also has meaning regarding the importance of justifying religiosity and an attitude of being able to accept what is for anyone who will enter the household ark. Compare this with the core values in the Pedoman Penguatan Pendidikan Karakter (Purwanti, 2017: 8-9), especially the value of religious character and caring character, reflected in the sub-values of loving peace, friendship, and loving the environment. Using literary readings can avoid students getting bored with learning Indonesian language literacy and character education (Ningsih et al., 2021). However, improving literacy skills is not only reading literature for fun but also improving students' critical thinking and character education. Besides that, students must find and apply the moral values of the texts they study as character education.

The fifth data is regarding the symbolic meaning of the word "*nona*" as a marker of polite character in greeting the employer. "*Itukah sebabnya nona jadi sedih dan*

kawatir saja tiap-tiap hari? Suami memang sukar didapat, nona. Jaman serba sulit sekarang. Tapi kenapa pula begitu tergesa-gesa buat menerima seorang yang akan melamar nona? Nona kan belum terlalu tua.” (Damono, 2014)

The lexical meaning of the word miss in Indonesian is a greeting for a girl or unmarried girl. Meanwhile, in this drama script, the word miss is a term used by a gardener to greet a female employer who happens to be unmarried. The gardener never uses the period miss against any unmarried girl who is not her employer.

Learning in the 21st century now emphasizes critical thinking skills and the formation of good character; this is an essential thing that students must master; of course, it requires an assessment concept: the ability to describe the desired learning objectives (Setiawan, 2021). Based on the quote above, the word miss in this drama script is a sign or symbol of a maid's politeness in greeting the 'female employer.' Thus, the data turns out to have meaning regarding the importance of polite character in greeting the employer or the person who is his patron. In this case, the gardener treated others courteously and with hospitality (Omilion-Hodges & Sugg, 2019).

The sixth data regarding the symbolic meaning of the word "gaji" as a marker of reward for a job and a fortune related to luck. "*Nona punya gaji Rp 7.000,- sebulan, dan kadang-kadang menerima juga uang lembur yang lumayan jumlahnya.*" (Damono, 2014)

The lexical meaning of the word salary in Indonesian is wages paid within a particular time or remuneration commonly received by workers in the form of money based on a certain time. Meanwhile, in this drama script, the word salary is not only used to refer to the meaning of rewards that are paid regularly in terms of amount and time, as well as rewards obtained by working brokers. In the quote above, the

word salary is a sign that refers to the meaning of appreciation for lucky people.

Semiotics, the data can be interpreted as education so that someone has an excellent character to be grateful and not easy to complain, let alone already has a job and a decent amount of sustenance. It should be noted that the nature of gotong royong and caring is reflected in the attitude of solidarity, empathy, and volunteerism. By applying such a character, the lady figure should feel more grateful, patient, disciplined, brave and loyal, responsible, not selfish, and loyal friend (Purwanti, 2017). That way, students can understand the types of meaning in drama scripts to help foster students' affective domains in developing virtuous behavior (Martono et al., 2020).

The seventh data concerning the symbolic meaning of the word "bujang" as a marker of refinement of designations for male servants who are not married. "*Bujang??? O ya, bukan barang baru lagi sekarang bagi seorang gadis untuk hidup dengan bujangnya. Eeeemm, nona pernah bermimpi?*" (Damono, 2014)

The lexical meaning of the word bachelor in Indonesian is an unmarried man. Meanwhile, in this drama script, the word bachelor turns out to refer to a 'garden' who is a maid who takes care of the lady's house and who happens to be unmarried. Based on this quote, the symbolic meaning of the word bachelor is a refinement of a special designation for maids, not just a marker for available men.

Education is a deliberate and planned effort to help develop potential and provide benefits for the interests of life as individuals and as citizens or society. Therefore, learning Indonesian by understanding the meaning contained in a drama script aims to create a learning atmosphere and a fun learning process so that students can develop their potential have spiritual strength, self-control, personality, intelligence, noble

character, and the necessary skills for oneself, society, nation, and state (Muttaqin et al., 2019). The data turned out to have meaning regarding the importance of the polite character of an employer to call a maid who is his client. In this drama script, the girl character has treated others with courtesy and hospitality (Omilion-Hodges & Sugg, 2019).

The eighth data regarding the symbolic meaning of the word “*tuan*” as a greeting marker in the context of politeness to foreigners. “*Jadi tuan masih juga suka makelaran? Bagaimana harga-harga sepeda motor dan mobil sekarang?*” (Damono, 2014)

The lexical meaning of the word lord in Indonesian is a greeting for ‘employer’ and functions as the opposite of the words servant, servant, and enslaved person. Meanwhile, in this drama script, it turns out that the greeting word sir is attached as a call for a foreign man who is not an employer; this is a form of politeness. What is clear is that the use of the word master is associated with male guests or foreigners who are not employers. In other words, the use of the word master can signify politeness in communication with strangers. Thus, the data quote suggests that the character of the polish can be manifested through the master’s diction to greet male guests or foreigners who are not employers. The data also shows story characters who treat others courteously and with hospitality (Omilion-Hodges & Sugg, 2019).

The ninth data is regarding the symbolic meaning of the word “*cacat*” as a marker of being careful or not being careless, which is a prerequisite for guaranteeing happiness. “*Calon suami saya harus seorang yang tak punya cacat luar dan dalam.*” (Damono, 2014)

The meaning of the word defect in Indonesian is a deficiency that causes the value or quality to be negative, less good, or imperfect (can be related to body, object, mind,

or morals). However, in the text of this drama script, the word disability is used as a symbol which means a prerequisite and a guarantor of one’s happiness. The meaning of the word defect in this drama script is the lack of a male candidate for the girl’s husband, which can potentially cause household unhappiness.

Based on the quote above, the use of symbols in the form of the word defect in this drama script signifies the girl’s moral or careless character. Straightforwardly and explicitly, the girl shows her moral or reckless character by proposing hopes and conditions that whoever becomes her husband is a man who does not have a problem, so that it has the potential to be the cause of her unhappiness in the household. Applying drama script-based Indonesian learning for Class X students can improve reading scores as part of the fun and leading activities in students’ lives. By understanding the meaning contained in the drama script, students can take life lessons, such as avoiding bad behavior (Chasanatun et al., 2020).

These data are in line with Lickona (1991), which states that character is related to moral knowing, moral feeling, and moral behavior. Based on these three components, it can be stated that good character is supported by knowledge of goodness, the desire to do good, and good deeds and can be used as a basis for anticipating remorse in the household.

The tenth data regarding the symbolic meaning of “*sobat*” as a marker for an ideal friend/life partner. “*Ah, saya tak tahu! Pokoknya dia tepat untuk sobat, tuan. Manis dan tak suka keluyuran, dan ... sudahlah pokoknya dia orang yang baik hati, gadis yang baik.*” (Damono, 2014)

The word pal in Indonesian means two people who look like old friends who recently met. This buddy belongs to the noun or noun class, so it can be used to name people, places, or anything and everything that becomes an

object. Meanwhile, in this drama script, the word *pal* is used by gardeners specifically to describe the character of the girl, a woman who is physically and mentally ideal to be a life partner. In this drama script, the gardener tries to match and persuade a broker to be willing to become a life partner/husband for his master.

The dialogue fragment can be interpreted that the word *pal* is a signifier that means a life partner who has an unselfish character, can be a loyal, pleasant companion, and so on. It should be noted that the nature of *gotong royong* and caring is reflected in the attitude of solidarity, empathy, and volunteerism, where by applying these characters, they feel more grateful, patient, disciplined, brave and loyal, responsible, unselfish, and loyal friends (Purwanti, 2017). This phenomenon can shape the character of virtuous students. Therefore, it is essential to implicate (insert) character strengthening in every learning, especially Indonesian language learning, which is considered very strategic for character strengthening inserts (Suroso et al., 2020).

The eleventh data concerning the symbolic meaning of the word "*intelek*" as a marker of the prestige of higher education graduates. "*Calon suami saya harus seorang intelek, artinya paling sedikit harus punya ijazah sarjana muda.*" (Damono, 2014)

The meaning of the word *intellect* in Indonesian is elite or prestige characterized by higher formal education, broad knowledge, reasoning power or intelligence of thinking, educated, intellectual, and so on. Meanwhile, in this drama script, the word *intellect* is intended for men of high social status, having a bachelor's degree or a higher education graduate. Those are the criteria for the girl looking for a potential husband. The data quoted suggests a symbolic meaning that the girl has an idealistic character.

The girl wants to form a household with a man who has a high social status, saying that her future husband must come from among the

intellectuals, at least a bachelor's degree. In this case, Lickona (1991) states that character is related to moral knowing, moral feeling, and moral behavior. Based on these three components, it can be noted that good character is supported by knowledge of good and the desire to do good which is usually possessed by intellectuals.

Based on this explanation, literature-based teaching allows students to explore their interpretive abilities (Darmawati et al., 2020). In addition, literature-based learning also allows teachers to explore their innovations in getting much instruction into the educational syllabus. Implementing Indonesian language learning using drama scripts shows that applying literature-based learning for high school education in Indonesian can improve students' interpretive abilities, which generally have educational values. Such messages motivate students to learn, do their best to struggle to find a better destiny, and take the spirit to achieve a better future.

The twelfth data concerns the symbolic meaning of "*saksi*" as a marker of guaranteeing honesty. "*Yak, dan masing-masing harus membawa saksi yang akan menjamin kebenaran syarat-syarat yang ditetapkan tadi.*" (Damono, 2014)

The lexical meaning of the word *witness* in Indonesian is a person who sees or knows for himself an event. Meanwhile, in this drama script, the word *witness* means the meaning of the person, both male and female, which is presented in the implementation of the marriage to ensure the validity of the consent process. Based on these data, it can be said that the symbolic meaning of the word *witness* in this drama script is a party that is legally and formally related to the legitimacy of the implementation of the *Ijab Kabul* in a marriage.

Studying the drama script well and understanding the implied meanings in writing can encourage the improvement of Indonesian language learning in the classroom (Nurmalina

et al., 2020). The data quote implies a symbolic meaning that all parties must prepare people who meet the conditions that have been set; this means that both parties have agreed to have a trustworthy and principled character. In the nationalist character, caring is reflected in the sub-values of being willing to sacrifice and protecting the environment, where protecting the environment can be applied with a trustworthy and principled character (Purwanti, 2017).

The thirteenth data regarding using the word “*bebas*” as a marker means not bound by marriage with anyone. “*Calon suami saya harus orang yang bebas*” (Damono, 2014)

The meaning of the word free in Indonesian is the condition of something that is not hindered, disturbed, and so on so that it can move, speak, act, and so on freely. Meanwhile, in this drama script, the word free means that the girl’s future husband must not be someone currently having a wife, either an official wife or a concubine. The symbolic meaning of the word free here turns out to be the status of a man who is not married to anyone.

In addition, the use of the word free by the girl simultaneously shows that the girl does not want to interfere with people’s household happiness; this also implies that the girl character has the character of solidarity and tolerance of the girl toward the potential distress of others. In this case, Purwanti (2017) explains that the essence of gotong royong, caring, is reflected in the interconnected attitude of solidarity, empathy, and volunteerism so that the essence of learning Indonesian can be felt and implemented in life.

The fourteenth data concerning the use of the word “*krisis*” as a marker of economic difficulties conditions on the one hand and the other hand, there is hope to obtain relief in paying for services. “*Apa tidak bisa kurang, tuan? Saya sedang krisis.*” (Damono, 2014)

The meaning of the word critical in Indonesian is a negative situation (about the economy). Another definition of crisis is a defining moment in a story or drama. For example, when a position becomes chaotic and dangerous, the right and quick decisions must be made immediately. Meanwhile, in this drama script, the word crisis is intended to mean when the mother character is in a difficult situation and asks for relief from the payment of marriage intermediary services.

Using challenging literary text in reading and writing ensures that students develop professional reading practices and more dynamic responses to the text, improving literacy and critical thinking (Ningsih et al., 2021). Based on the text, the symbolic meaning of the word crisis is financial bankruptcy which then leads to helplessness and, at the same time, raises hopes for relief in the payment of services. The data also shows the meaning of the mother’s character, who is optimistic and still kind to others; this is in line with what Purwanti (2017) explained, that an upbeat attitude and being kind to others are included in the value of caring character.

■ CONCLUSIONS

In the drama script “*Kisah Cinta Hari Rabu,*” there is a symbolic meaning that shows a shift in the type of lexical meaning according to the purpose of its social function. The symbolic meaning is relevant to the learning objectives of Basic Competence 3.6 Understanding the kinds of meaning (connotative and denotative, grammatical and lexical, figurative and straightforward, referential and non-referential, general and specific, changes and shifts in word meaning, and word meaning relationship) in both spoken and written sentences. The implication is that Indonesian language learners for odd/even semester X senior high school students can more freely

innovate in preparing their learning tools because they can use their drama scripts to carry out their duties.

By analyzing drama scripts in Indonesian language learning, Class X students can improve reading and higher thinking skills, encourage creativity, and build students independence in solving problems. Enhancing literacy skills is not just reading literature for pleasure but also increases students' critical power and character education. In addition, Class X Senior High School Students must understand the meaning implied in the drama script to find and apply the moral values of the texts they learn as character education.

From the research results, it can be suggested that schools or teachers use learning management services for integrated online classes and e-assessment systems in Indonesian language literacy programs that are integrated with character education. The teacher can develop more drama scripts with different genres. Using the drama script can provide more experience in reading literacy and improve students' critical and creative thinking in a fun way in learning Indonesian Language Class X.

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