






INTEGRATING INTERTEXTUAL AND COMMUNITY RESPONSE ANALYTICAL LENSES TO TURN SYAIR CENDAWAN PUTIH'S A CHILDREN'S STORY "THE ADVENTURE OF CENDAWAN PUTIH" INTO A SCIENCE LEARNING

Nurhayati^{1,*}, Nyayu Lalu Nadya², Sari Shilviany¹, Khalidatun Nuzula¹, Muhammad Bujaya¹,
Emelia Sucini³, Darmawan Budiyo²

¹ Universitas Sriwijaya, Sumatera Selatan, Indonesia

² Universitas Tridinanti, Sumatera Selatan, Indonesia

³ Islamic State University of Raden Fatah, Sumatera Selatan, Indonesia

Corresponding author email: nurhayati@fkip.unsri.ac.id

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Abstract

This study explores the transformation of the *Cendawan Putih* poem into prose suitable for children's science learning, examining the adaptation process and public perception. Using a qualitative approach, the study employs intertextual theory to analyze textual transformations such as expansion, conversion, modification, and citation and community response theory to capture stakeholders' views. The research investigates how the *Cendawan Putih* poem has been creatively adapted into the children's story *The Adventure of Cendawan Putih* to enhance science learning while maintaining cultural and educational value. The findings reveal that adapting *Cendawan Putih* for children's literature not only preserves core narrative elements but also integrates science concepts relevant to young readers. The adaptation utilizes techniques such as expansion and modification, enriching the original storyline to highlight nature, ecosystems, and environmental science in an accessible format for children. Public feedback, collected through Focus Group Discussions (FGDs) with cultural figures, educators, academics, and youth, shows broad support for this transformation. Stakeholders emphasize the story's potential to foster cultural awareness and introduce foundational science concepts, making it an innovative tool for learning. This study highlights how traditional literary forms can be reimagined for children's science learning, merging cultural heritage with modern educational needs. By presenting *Cendawan Putih* in a format that supports both cultural preservation and science education, this work positions the story as an intergenerational bridge and a valuable addition to literature-based science learning. It underscores the importance of community involvement in literary adaptation, providing new insights for literature, cultural education, and science pedagogy.

Keywords: Community response theory, Intertextual, Narrative structure, Science learning, Syair Cendawan Putih



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INTRODUCTION

There has been a recent intense trend with alterations in the genre of literary works. The metamorphosis process refers to the shift in the genre of literary works (Goryachev et al., 2019; Kusuma, 2020; Mullaeva, 2022; Madina, 2023). Transformation refers to efforts to switch from one literary genre to another (Barbantani, 2018; Purnomo & Kustoro, 2018). The changing forms and variants of new genres are heavily influenced by present cultural development trends. The transition process is associated with the desire for form renewal from the old to the new (Van Dijck, 2009; Osipova, 2021; Suwarni, 2021; Haryati, 2022).

The transfer or exchange of shapes to other forms happens throughout the transformation phase. The most notable example is J.K. Rowling's Harry Potter novels, which were turned into a film series from 2001 to 2011 (Goldie, 2019). In addition, several fairy tales have been adapted into stories, including "Never Satisfied: The Story of the Stonecutter" written by Dave Horowitz in 2018 based on "The Frog Prince," "The Beauty of the Wolf" written by Wray Delaney in 2019 based on "The Beauty and the Beast," "Duckling" written by Kamila Shamsie in 2020 based on "The Ugly Duckling," and "Blueblood" written by Malorie Blackman in 2020.

In Indonesia, efforts were made to turn Sapardi Djoko Damono's poetry "June Rain" into novels and even films (Suseno, 2018). Transformations have occurred from novel to cinema to theatre to film (Budiarti, 2020; Carolita et al., 2021; Alamo & Wahyuni, 2001). There is a shift from short stories to theatre scripts (Nurhasanah, 2022). There is also a transition from the classic game to the Netflix series (Krishnapatria, 2021) as well as a transition from folklore to animation (Padmiani et al., 2017; Sari, Omeiza, & Mwakifuna, 2023; Fitriana & Waswa, 2024; Syahputra & Edwards, 2024). Similarly, there is a transition from kaba to randai script (Oktavia et al., 2021) and from randai script to drama screenplay (Indra, 2017). Even the transition was accomplished out by altering the reliefs housed in the Prambanan temple complex in Central Java into the shape of today's dance dubbed Ramayana dance (Yuliza, 2020).

Syair is one of the old forms of Syair. The Syair consists of four lines in one stanza (Fang, 2011). Syair is a nearly extinct literary work (Akmal, 2015). One of the syair found in Palembang City, Indonesia is Syair Cendawan Putih. Syair Cendawan Putih (SCP) is hardly unknown to the general public. As a result, efforts are made to transform SCP to present it to youngsters. SCP has been transformed into children's stories as part of the transformation process. The children's story was titled "The Adventure of Cendawan Putih (ACP)" and was written by Oktovianny, an associate of the South Sumatra Provincial Language Center's staff. The research focuses on the process of transitioning from SCP, which is characterized as a verse genre that is related to the quantity of words, and final rhythm, and contains a lot of archaic terms, to children's stories.

Yulita & Ardiansyah (2017) and Yulita (2018) research on SCP focuses on rhyme, rhythm, physical structure, and local wisdom inherent in SCP. They found that in the SCP there is a poetry verification structure, namely rhyme and rhythm that fill and complement sound. SCP is not always patterned a-a-a-a because based on sound there is perfect rhyme, open rhyme, and closed rhyme. Rhythm in SCP there are 10 syllables. The number of SCP syllables consists of 10—15 syllables and is patterned 3—2, 3—3, 3—4 syllables. In addition, the element of local wisdom is divided into two parts, namely local wisdom based on peace and local wisdom based on welfare. In the local wisdom of peace there are elements of courtesy, harmony and conflict resolution, and gratitude. Local wisdom of welfare has elements of education and mutual assistance.

Another research from Anwar (2009) on the text of Syair Perang Makassar by Mr. Amin. The results of this study stated that the text of the Syair Perang Makassar could not be used as a standard of objective value for good or evil characters in it. The position of Sultan Hasanuddin represents Makassar, the figure of the Bugis people is depicted through the figure of Arung Palaka, and the Dutch through the figure of Cornelys Speelman. Sultan Hasanuddin is described as perfect, powerful, wise, handsome, brave, and patient. Arung Palaka is depicted as female, vengeful, thief, brave knight, shrewd, and ghost. The character of C. Speelman is described as rude, wild cursed, cruel, and violent. It turns out that the fact found because Mr. Amin's position is very close personally to Sultan Hasanuddin King of Gowa so that the involvement of the author's point of view involves an element of emotionality with the events he describes.

Differences with previous research, this study focuses on several story developments and differences that exist from SCP to ACP consisting of modification, expansion, conversion, and excerpt.

This research uses intertextual theory and community response theory. The intertextual theory used to study the transformation of SCP to ACP is a modification of Riffaterre's theory (1978) namely for the concept of expansion and conversion and the theory of Pradotokusumo (1986) for the concept of modification and excerpt.

Research into the use of intertextual theory, which includes expansion, conversion, modification, and excerpt has never been done to ACP. Similarly, community response theory has never been done to ACP research before. Yulita & Ardiansyah (2017) and Yulita (2018) research on SCP focuses on rhyme, rhythm, physical structure, and local wisdom inherent in SCP. ACP as a form of transformation undergoes changes in language style, changes in plot, addition and subtraction of stories, changes in point of view, and changes in character to meet the principles of children's stories that really need to be researched and introduced to today's young generation.

Syair Cendawan Putih's transformation into a children's story surely takes into consideration a variety of aspects. These factors are (1) themes related to the reality of children's lives, (2) the use of easy-to-understand spoken language, (3) the use of concrete words in accordance with children's cognitive development, (4) the number of characters that are not too many and described firmly, (5) the background of children's stories is closer to children's lives, such as the environment of homes, schools, playgrounds, and zoos, and (6) the plot is linear and centripetal (Fadilah, 2014; Ratih, 2016; Anggraini, 2022; Fauziah, 2022).

Integrating intertextual and community response analytical lenses offers a dynamic approach to transforming the *Syair Cendawan Putih* children's story, *The Adventure of Cendawan Putih*, into a powerful science learning tool. Through an intertextual lens, educators can connect the tale's themes of nature, growth, and discovery with scientific concepts related to biology, ecology, and the life cycle of fungi. This encourages students to explore how narrative elements, such as the journey of *Cendawan Putih*, align with real-world scientific processes. Meanwhile, applying a community response perspective allows students to engage with the story through their local ecological knowledge and experiences with nature. Activities could include exploring local ecosystems, observing fungi in their natural habitats, or even creating a collective class *syair* to reflect their learning experiences. This combined approach transforms *Syair Cendawan Putih* into more than a story, turning it into a medium for inquiry-based science learning that resonates with students' cultural and environmental context. The purpose of this study is to investigate the process of changing SCP to ACP into science learning and how the community as stakeholders of SCP and ACP respond.

LITERATURE REVIEW

Literary Work Analysis Approach

Approach to the analysis of literary works according to Abrams (1953). There are four main methods, namely objective, expressive, mimetic, and pragmatic approaches. The objective approach attaches importance to the literary work as an independent structure. The expressive approach attaches importance to the author as the creator. Mimetics prioritizes its judgment in relation to artwork and reality. Pragmatics prioritizes the role of the reader as a greeter of literary works (Pradotokusumo, 1986). The four methods continued to develop until various methods emerged such as structural methods, literary sociology, semiotics, literary reception, morals, and literary psychology (Wellek & Warren, 2016).

An objective approach is effective for investigating the change from SCP to ACP because the structure of a literary work initiates the absolute requirements for more perfect understanding and interpretation. However, highlighting ACP authors as innovative and expressive creators involves an expressive approach. In addition, his attention to the readers is children to be able to interpret stories that are in accordance with the development of the child's soul and ACP will have an impact on the development of the child's soul which will involve a pragmatic approach. Likewise, ACP is considered by its authors to be a reflection of reality, certainly involving a mimetic approach. In investigating the transformation of SCP to ACP, the four approaches are inevitably related to each other.

Intertextual Studies

One text relates to another. A text is born from another text. The view that sees a text influenced by other texts is called an intertextual approach, namely the relationship between texts (Pradotokusumo, 1986). Intertextual studies are comparing two related texts to describe the relationship between themes, plots, settings, and intertextual relationships (Utomo & Nuryatin, 2022). Works that have an intertext relationship are not only obtained from one type of work, for example novels with other novels, short stories with short stories. However, the intertext relationship can be seen from various types, for example short stories with paintings, poems with sculptures, novels with films, and so on (Anggraini et al., 2021). Intertextual studies coexist with comparative literature studies so that in comparing comparative literature intertextual studies can help show similarities and differences contained in a literary work. Intertextual can connect an essay text with text from the transformation of previous essay texts used as references (Anggraini et al., 2021). This study used intertextual studies to compare SCP to ACP from syair to children's story.

The concept of hypogram

The concepts of hypogram text and transformation text are well-known in transformation research (Riffaterre, 1978). Transformation is described as a change in form or transfiguration from one aspect to another that does not fully lose the essential essence of the changed component. SCP becomes hypogram text since it serves as a framework for the formation of new text, namely ACP. Because it absorbs SCP, ACP transforms into transformation text.

The concept of text is central to the transformation study (Farikhin, 2019; Sergodeev, 2020; Annisa & Hariantono II, 2021; Velykoroda & Moroz, 2021; Ehtsham & Malik, 2022; Gordon, 2022). This concept claims that texts impact and refer to each other through a succession of citations, references, and semiotic interactions (Briggs & Bauman, 1992; Duthoy, 2021). Several actions such as expansion, conversion, modification, and excerpt occur during the creative process of converting SCP into ACP. The change from hypogram text (SCP) to transformation text (ACP) includes various components (style, rhyme, characters, point of view, plot, setting, classical Malay to today's easy-to-understand prose language). Addition, subtraction, summarization, and change (story description). Expansion is the process of transforming the main constituents of the sentence matrix into more complicated forms (Riffaterre, 1978). The inclusion of figures might be a sign of expansion.

Conversion is the process of transforming the elements of a matrix sentence by a number of related factors (Riffaterre, 1978). Character deconstruction can reveal conversion symptoms, such as good characters becoming terrible characters and bad characters becoming good characters. Alteration is another term for modification. Typically, it is linguistic manipulation, specifically the alteration of words or the sequence of words or sentences (Pradotokusumo, 1986; Ratnawati, 2001; Amansyah & Anas, 2023; Roshid & Sultana, 2023). Modification symptoms include adding ideas and changing the name of the character but the topic or storyline remains the same.

Excerpt is characterized as a form of instinct of a hypogram element or episode (Pradotokusumo, 1986 & Ratnawati, 2001). Excerpts often concentrate on a single point in time. In addition, Excerpt is the author's effort in compiling transformations taken in the form of digests or parts of episodes contained in the hypogram. These changes will make the transformed text clearer in its meaning and context so that the text can be interpreted as a whole (Anggraini et al., 2021). Excerpt also take the essence in the hypogram that the author tapped will usually be difficult to recognize if they are not familiar with comparing literary works (Liosa & Septyanti, 2021).

Community Response Theory

Response theory is a theory proposed by Beach & Marshall (1991) that focuses on the reactions of readers to literary works. Readers of literary works use their experience to judge the literary works they read based on their knowledge and experience of the world; the reader then judges the literary work he reads. Furthermore, Kellem (2009) created a response theory known as the for meaning response approach to better understand poetry. Response theory then expanded beyond the activity of reading literary works to include the performing arts. Nurhayati et al., (2019) evaluates Dulmuluk performing arts (typical performance arts that grow in Palembang) using community response theory. Community reaction entails the participation of stakeholders from all sectors, including culturalists, academics, teachers, the younger generation, and local government. In examining a cultural entity, particularly a nearly extinct local culture, all stakeholders are solicited for their input.

Syair

Syair originated in Persia and was brought into the archipelago along with the entry of Islam into Indonesia (Yunata, 2013); (Rahmawati & Walidin, 2022). Word or the term syair comes from the Arabic word *shi'ir* or *shu'your* which means “feeling that realizes”. Then the word *syu'your* developed into *syi'ru* which means poetry in general knowledge (Bahri, 2020). In its development, syair underwent changes and modifications so that it became distinctively Malay, no longer referring to the literary tradition of Arabic syair (Damayanti, 2013). a-a-a-a is a type of literary work that is linked to the last rhyme and includes many archaic terms and symbols (Braginsky, 1975). That is one of the reasons why time has drowned out poetry.

Syair Cendawan Putih

Here is a summary of the story to help you comprehend SCP and ACP. Both depict the narrative of two other maternal half-brothers, Raden Kusumawati, the older brother, and Raden Kusumaningrat, the younger brother. They were the sons of the Land of Indera's King Gemala Putra. Raden Kusumaningrat travels and experiences as Cendawan Putih in this narrative. Throughout his trip, the Cendawan Putih encounters different challenges that he can always overcome with his power. His wanderings and adventures were sparked by his boyhood exile to the forest as a result of his half-brother Raden Kesumawati's slander and provocation.

<p><i>Dengarlah tuan suatu cerita Ceritanya jauh tanah indera Kerajaan besar tiada terkira Namanya Raja Gemala Putra (SCP stanza 1)</i></p>	<p><i>Listen to a story The story is far away the land of senses Great empire beyond measure His name is Raja Gemala Putra (SCP stanza 1)</i></p>
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Adventure of Cendawan Putih (ACP)

The adventures of the Cendawan Putih are divided into fifteen parts of the story. The stories developed from these poems each have a distinctive chapter title with all the characters in the syair. It can be seen in stanzas 1 and 2 with comparisons in paragraph 1 and paragraph 2 of the development of verse into storybook form. Part 1 of the story book the adventures of the Cendawan Putih tells the story of King Gemala Putra.

<p><i>“Tersebutlah sebuah tempat bernama Negeri Indra. Negeri ini sangat indah alamnya. Tanahnya subur sehingga negeri ini dikenal sebagai negeri penghasil padi, sayur, dan buah-buahan. Itu sebabnya Negeri Indra ramai dikunjungi kaum pedagang dari berbagai negeri”.</i> (ACP, halaman 1, paragraf 1)</p>	<p><i>“That's a place called the Land of Indra. This country is very beautiful in nature. The land is fertile so this country is known as a country producing rice, vegetables, and fruits. That's why the Land of Indra was visited by traders from various countries”.</i> (ACP, section 1, paragraph 1)</p>
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RESEARCH METHOD

The research involved is qualitative in design with a case study approach according to the direction of Creswell and Yin. A case study as a qualitative research strategy is defined by Creswell (1994) as a qualitative strategy in which researchers examine a program, event, activity, process or one or more individuals in greater depth. Such cases are limited by time and activity so researchers must gather detailed information using various data collection procedures over a period of time. According to Yin (2018), the case study research method is the right strategy to be used in research that uses the subject of how and why research questions.

The case study research design presented by Yin (2018) includes: (1) research questions patterned how or why; (2) a proposition is a statement that reflects an important theoretical issue and will guide researchers to find relevant data; (3) the unit of analysis is concerned with the problem of determining what is meant by “case” in the research concerned; (4) logic (the relationship between data and propositions) describes the stages of research data analysis; and (5) the criteria (interpretation of findings) must match and relate to the proposition as well as to the research question.

The case studied in this study is how the transformation of hypogram text (SCP) to transformation text (ACP) such as expressions, quotes, characters, to text so that it becomes the background for the creation of new texts in the form of children's stories using intertextual theory to determine the incidence of expansion, conversion, modification, and excerpt, intertextual theory is applied. Some of the data collection techniques carried out in case studies is semi structured interviews. Interviews were conducted via WhatsApp to 10 participants. Some questions asked during the interview, namely participants and interviewer can read SCP and ACP, what if SCP and ACP are used as teaching materials, if there are changes, subtractions, additions, and modifications to the story which parts are interesting for story development. Interviews were conducted with 2 culturalists, 3 academics, 2 teachers, and 3 students once. Interviews were conducted indirectly via WhatsApp to obtain data related to (1) the need for SCP to be transformed into children's stories, (2) events that must be retained, events that can be eliminated, and events that must be added, and (3) changes in the names of characters, places, and events in the current context. To get more in-depth data and triangulation of data, FGD was carried out once for 4 hours. Some questions when conducted by FGD, namely (1) agree or not if SCP changes into another form of text (ACP), (2) whether SCP needs to be transformed into a children's story, (3) what events need to be preserved, eliminated, or added, (4) what if there is a change in the names of characters, places, and events in the story that are adapted to the current situation and conditions.

To ensure that the participants involved in the interview and FGD have knowledge of SCP and ACP, researchers have criteria in selecting participants, namely: 1) have a work history as an educator or as a student; 2) have a fondness for literature and culture; 3) have a vision or desire in the development of Indonesian literature. The FGD involved 10 participants as SCP stakeholders. The ten participants represented 2 culturalists, namely SR and LO, 3 academics namely LR, DS, and MP, 2 teachers, namely NY and NR, and 3 students, namely NE, DJ, and AF. Interviews were also conducted on the same subjects consisting of the same 10 participants as the FGD.

SCP is the author of the study. Syair is made up of 834 stanzas. Syair was written in 1892 and the author's name is unknown (Ibrahim & Radzi, 2022). The subject of this research, Syair Cendawan Putih, was in the private collection of Nyimas Hj. Siti Hawa binti Kemas Muhammad Amin, who lived on Jalan Ariodilah 3 No. 40 RT 30 RW10 Kelurahan 20 Ilir Palembang. The name SCP is written in Arabic and Malay (Jawi). He is SCP in Latin letters, so be careful. Three people were transliterated: 1) Nyimas Hj. Siti Hawa binti Kemas M. Amin, 2) Hj. Masayu Noncik binti Masagus Ismail, and 3) Nyimas Laili Yulita binti H. Kemas Ahmad Nawawi. SCP is the title listed both outside and inside the text. The manuscript's cover is 20.3 x 13.5 cm. The text block measures 18.3 x 9.7 inches. The manuscript is 75 pages long, comprising 834 stanzas and 3,336 lines. Meanwhile, the second research source is *Linny Oktovianny's 2005 book The Adventure of Cendawan Putih (ACP), published by the Language Center, Ministry of National Education Indonesia. The ACP is 52 pages long. The Cendawan Putih Adventure is a children's story created as a result of the SCP genre transition.*

ACP is divided into 15 chapters. The fifteen chapters are as follows: (1) Raja Gemala Putra, (2) The Birth of Kusumaningrat, (3) Raden Kusumawati Went to Hermitage, (4) Raden Kusumaningrat Was Thrown Into the Forest, (5) Raden Kusumaningrat Went Wandering, (6) Cendawan Putih Warred, (7) Cendawan Putih Were Crowned Kings, (8) King Gemala Putra Fell Ill, (9) Kusumaningrat Punished Kusumawati, (10) Two Brothers Looking for Divine Raden Kusumawati (12) was married, Raden Kusumaningrat (13) was married, Raden Kusumaningrat (14) was seeking for children, and Raden Kusumawati (15) met.

In qualitative research, trustworthiness requires researchers to demonstrate credibility, transferability, affirmability, and dependability (Jones et al., 2021). We interviewed participants and discussed our transcriptions until we agreed we were no longer collecting new information. We believe our study will be meaningful and believable to higher education practitioners working as teacher, lecturer or as student who has passion for developing SCP and ACP. Throughout our manuscript, we have documented our process of inquiry and the methods we used to collect and analyze data. Finally, we limited our findings to the data we collected and our analysis.

All research has limitations that researchers should identify. Our study was conducted at multiple institutions with unique organizational characteristics and cultures. Both likely shaped our participants' descriptions, comparisons, and understandings of SCP and ACP for integration into science learning. Caution should be taken when generalizing our findings to other settings. Additionally, our participants were recruited through convenience sampling that limited participation to

individuals with whom we had established relationships. Therefore, we may not have captured the full range of perspectives from other communities. Finally, our visible identities likely shaped our participants' responses to our interview questions.

RESULTS AND DISCUSSION

The following is the result of the analysis of the process of changing SCP to ACP which includes modification, expansion, conversion, and excerpt.

Modification

Data 1

<i>Dengarlah tuan suatu cerita Ceritanya jauh tanah indera Kerajaan besar tiada terkira Namanya Raja Gemala Putra (SCP stanza 1)</i>	<i>Listen to a story The story is far away the land of senses Great empire beyond measure His name is Raja Gemala Putra (SCP stanza 1)</i>
“Tanahnya subur sehingga negeri ini dikenal sebagai negeri penghasil padi, sayur, dan buah-buahan.” (ACP p.1)	“The soil is fertile so that this country is known as a country that produces rice, vegetables and fruits.” (ACP p.1)

The modification occurred when the author of ACP added the fertile events of nature in the country led by King Gemala Putra with crops namely rice, vegetables, and fruits. Meanwhile, in the SCP there is no explanation related to rice, vegetable, and fruits. Only, depicts the existence of a large kingdom led by King Gemala Putra.

Data 2

<i>Namun tuanku hendak pasti Panggil Barhaman yang empat pasti Kepada tuanku betalalah arti Baginda mendengar sukalah hati (SCP stanza 21)</i>	<i>But the king wanted something certain Call the four barhamans for sure To my lord I come The king heard very happy (SCP stanza 21)</i>
“Demi mendengar pertanyaan yang diutarakan Raja, Bahman sejenak tercenung. Kemudian, Bahman tersenyum dan menjawab pertanyaan raja.” (ACP p.4)	“For the sake of hearing the King's question, Bahman was momentarily stunned. Then, Bahman smiled and answered the king's question.” (ACP p.4)

Another modification of the ACP author changed one of the names of characters in the SCP, namely the character Bahman. Meanwhile, in SCP the name of the character is Barhaman.

Data 3

<i>Kesumawati puteranya ratu Mencari telur juga begitu Usahkan dapat sampai ke situ Kabarnya pun tiada barang suatu (SCP stanza 344)</i>	<i>Kesumawati is the queen's son Looking for the same egg Make sure you get there There is no news whatsoever (SCP stanza 344)</i>
“Hutan dimasuki, gunung didaki, sungai diseberangi.” (ACP p.29)	“Forests were entered, mountains were climbed, rivers were crossed.” (ACP p.29)

Modification to ACP when the author describes Kusumawati passing through all obstacles i.e., forest entered, mountain climbed, river crossed to find eggs to be given to father. The SCP did not reveal what Kusumawati went through when looking for eggs for the king of Gemala Putra.

Expansion

In ACP there is an expansion or expansion of the story. The expansion is shown in the following data.

Data 1

<p><i>Kata orang empunya madah Terlalu kasih ratu yang indah Bersuka-sukaan tiada bersalah Di dalam negeri tiada bersudah (SCP stanza 8)</i></p> <p><i>Putra nan sangat ratu manjakan Serta pula sangat kasihkan Sebarang kehendak baginda turutkan Istri yang muda tiada dikasihkan (SCP stanza 9)</i></p>	<p><i>Said the person who had the story Loves the beautiful queen too much Have fun without guilt In the country there is no end (Stanza 8)</i></p> <p><i>The king son who was very pampered And also very loved Everything he wanted was given by the King The young wife is not loved (Stanza 9)</i></p>
<p>“...Namun, di balik kebahagiaan Sang Raja Gemala Putra bersama permaisuri pertamanya itu membuat istri kedua Sang Raja bersedih hati” (ACP p.1)</p>	<p>However, behind the happiness of the King Gemala Putra with his first consort, it made the King's second wife grieve (ACP p.1)</p>

The expansion carried out by the author of ACP by expanding the events experienced by King Gemala Putra and Putri Maya Indra. SCP mentioned that King Gemala Putra was very affectionate to his son, Raden Kusumawati. This caused Princess Maya Indra not to get the attention of King Gemala Putra which can be seen from the 4th line of the 9th stanza, namely "*The young wife is not loved.*" However, the author of ACP stated that Princess Maya Indra was saddened because King Gemala Putra loved his first wife too much who had given birth to a son.

Data 2

<p><i>Jaranglah ratu pergi kepadanya Duduk membuka hati istrinya Di sanalah tentu santap beradunya Sehingga sampai besar putranya (SCP stanza 10)</i></p>	<p><i>It was rare that the king went to his wife Sitting opened his wife's heart That's where the meal of course clashes So that his son grew up (SCP stanza 10)</i></p>
<p>“Ya Tuhan, betapa bahagianya mereka. Seandainya hamba Engkau karunia seorang anak laki-laki kepada hamba, pastilah hamba juga akan merasakan kebahagiaan itu,” katanya membatin.” (ACP p.2)</p>	<p>“My God, how happy they were. If Your servant gave me a son, surely, I would also feel that happiness,” she thought to herself. (ACP p.2)</p>

Another expansion occurred when the author of ACP described Princess Maya Indra praying to God and feeling happy when gifted with a son like the happiness of Gemala Seri, meanwhile in verse 10 there is no event of praying and feeling happiness if gifted by a son.

Conversion

The transformation of the conversion aspect of SCP with this ACP story, underwent a renewal taken from the content of the story based on verses and stories in the more interesting ACP.

Data 1

<p><i>Kemudian menteri serta bupati Seisi negeri disukakan hati Diperjamu makan persalin diganti Bermain-main tiada berhenti. (SCP stanza 16)</i></p>	<p><i>Then ministers and regents The whole country is delighted Served a meal, changed clothes Playing without stopping. (SCP stanza 16)</i></p>
<p>“Namun di sisi lain hal itu membuat istri pertamanya, Gemala Seri, tidak bergembira karena Gemala Seri merasa tersaingi oleh Putri Maya Indra yang baru saja melahirkan seorang anak Raja” (ACP p.3)</p>	<p>“But on the other hand, this made his first wife, Gemala Seri, unhappy because Gemala Seri felt that she was being rivaled by Princess Maya Indra who had just given birth to a child of the King” (ACP p.3)</p>

The conversion occurred at the birth of Raden Kusumaningrat all devices. The government,

namely ministers and regents, rejoiced at the birth of Raden Kusumaningrat. However, in ACP, it was found that Gemala Seri was not happy about the birth of Raden Kusumaningrat.

Data 2

<p><i>Mereka pun membuat pekarangan Berada di bawah pura-pura karangan Setelah pulang sudah keduanya Langsung sekali menghadap Rajanya (SCP stanza 74)</i></p>	<p><i>They also made a yard Is under the pretense of composition After they both went home they went straight to the King (SCP stanza 74)</i></p>
<p>“Terima kasih Pamanda, kalian telah menjalankan tugas. Pulanglah dan beri tahu kepada Baginda Raja, kami sudah di hutan,” jawab Putri Maya Indra dengan bijaksana.” (ACP p.11)</p>	<p>“Thank you, Uncle, you have carried out your duties. Go home and tell the King, we are already in the forest,” answered Princess Maya Indra wisely.” (ACP p.11)</p>

The conversion happens inside. ACP by eliminating the hulubalang event made a house for Princess Maya Indra and Raden Kusumaningrat. What is developed in the ACP is only upstream events. Only drove Princess Maya Indra and her son Kusumaningrat to the forest.

Data 3

<p><i>Apalah daya Ibu dan bapa Karena susunya kedua hampa Oleh tak makan suatu apa Beberapa hari duduk bertapa (SCP stanza 83) Mendengarkan kata bundanya itu Makin menangis Putranya itu Menggulingkan dirinya di atas batu Datanglah pulang tuan yang satu (SCP stanza 84)</i></p>	<p><i>What is the power of mother and father Because both of the milk is empty By not eating anything Several days of sitting ascetic (SCP stanza 83) Listen to what his mother said His son cried even more Rolled himself on the rock Also came a master (SCP stanza 84)</i></p>
<p>“Si Buyung kecil seakan mengerti kesusahan yang dialami ibunya.” (ACP p.13)</p>	<p>“The little Buyung seemed to understand the hardships his mother was going through.” (ACP p.13)</p>

Convert in ACP by describe. Raden Kusumaningrat seemed to understand against experienced by Princess Maya Indra. Meanwhile, in SCP stanza 84 there is no event of understanding the existence of his mother. On the contrary, Raden Kusumaningrat did not understand the situation experienced by his mother. Namely, the milk of Princess Maya Indra that did not come out.

Excerpt

The transformation that occurs by taking the essence of the existing SCP by the author and producing a ACP literary work.

<p><i>Paksi berbunyi mericau-ricau Baginda mendengar rasanya risau Ke atas batu merebahkan diri Dinaungi pohon naga sari (SCP Stanza 206) Anak hulubalang jatuh meniti Jatuh memepet batang cendawan Supaya hilang dendam berangti Berjumpa bayan permainan tuan (SCP stanza 223)</i></p>	<p><i>The Paksi bird chirped The king listened to the chirping feeling worried The king lay down on a rock and lay down Shaded by nagasari trees (SCP Stanza 206) The hulubalang's son fell down Falling against a mushroom stem So that the grudge will disappear Meet the master game parrot (SCP Stanza 223)</i></p>
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“Burung Nuri mengajak berpantun dan Cendawan membalasnya. Selanjutnya di antara mereka terjadi gayung bersambut.” (ACP p.23)

“The parrot asks for rhymes and Cendawan replies. Furthermore, there was tit for tat between them.” (ACP p.23)

Another excerpt when the author of ACP negates the event of reflection between Cendawan Putih and parrots. The event is not brought up by the ACP writer, most likely because stanzas 206-223 do not have an important role in the storyline.

The following data is obtained from Interview.

NE, DJ, and AF have never read SCP and ACP before, but are now in the stage of reading SCP and ACP. According to NE and AF, an interesting part of the SCP story is when Raden Kusumaningrat disguised himself even though he was a king's son. This is interesting because he has a humble attitude and is not arrogant even though he is a descendant of the king.

LR argues that if the character can be deconstructed into another form that is adapted to the current character's name or for example this story is adjusted to the level of education, for example for high school children it is adjusted to the language of high school children or if for elementary school children the language is also adapted to elementary school children so that it is easily accepted. In addition, for expansion, for example in a quiet forest, characters can be added to make the story more interesting.

NY and NR think to be teaching materials for SCP and ACP is very interesting. Moreover, learning fantasy story texts and old poetry texts can be introduced to students so that the teaching materials are diverse, not only knowing boat poetry. MP and DS also have the same opinion that SCP and ACP can be used as teaching materials that are not only made from paper, but can be formed into digital learning. SR responded that he had never known SCP and ACP before but tried to read a little story to get to know SCP and ACP. According to SR, it is rather difficult to developed in the form of a drama script because it takes very high thought to portray the forest and giant animals at that time. However, it does not rule out the possibility of adjusting the storyline and even the characters to the development of the current story.

The following data is obtained from the FGD

"I agree in principle if Syair Cendawan Putih is developed into a children's story. The goal is to make this poem known to young people, especially children. It's a shame if this poem is drowned and unknown to people."

LR academics assert that the transformation of literary works has taken place. This is done because of the demands of people's tastes in enjoying literary works. The transformation of literary works makes those literary works more interesting.

SR culturalists stated to transform the White Mushroom Poetry by narrating the characters in the SCP. He further stated,

"It should be noted that there will be difficulties narrating events and characters because the language of verse has archaic words."

Syair Cendawan Putih has a number of archaic words, namely old Malay words that are no longer used today. Words such as *warak*, *seitu*, *madah*, *gunan*, and *pelanggi* are no longer used today.

The NL teacher stated,

"It is necessary to maintain the names of the characters contained in the SCP. If the story is for children, deconstruction or excerption is welcome. There may be parts that are omitted because they do not play an important role in the storyline. Try to make the storyline easier for children to understand the story. What is important is that the events that build the child's character are maintained. The ugly ones are eliminated."

NL's opinion confirms the transformation theory, namely an effort to maintain the hypogram in changing shape or transfiguration to a new form that does not completely leave the basic essence of the transformed aspect (Ulum & Wiyatmo, 2022).

The following are the components of the transformation from ACP to text hypogram (SCP). The order of stanzas in SCP and chapters in ACP determines the order of data disclosure.

The first story, "King Gemala Putra," appears to be modified from his hypogram material from stanzas 1-12. The insertion of the hypogram text is a modification to the transformation text. This change can be seen in the hypogram text of stanzas 1-12. Referring to the text of the hypogram, King Gemala

Putra ruled the enormous kingdom with the help of ministers, hulubalang, and troops. Due to the language of the metamorphosis, there is an addendum in the first paragraph in the form of concretizing the fertility of Indra's country (growing vegetables and fruits). There is also an addition in the third paragraph in the form of the King's favorite to always visit the market and his people's houses so that the King knows the state of his people very well. The additions appear to be meant to make the plot clearer and intriguing.

The second story, "The Birth of Kusumaningrat," appears to be based on his hypogram material from stanzas 13-34. There is an excerpt in the transformation text in the form of subtraction from the hypogrammed text. It poured heavily during Princess Maya Indra's birth, according to the language of the hypogram. Raden Kusumaningrat was his son's name. The entire country celebrated because the King entertained them. The monarch directed Patih Demang to summon the necromancer in order to ascertain his son's riches. The prophecy says that the King also present Barhaman to determine the outcome of his prediction in the text of his metamorphosis. While excerpt like this is not obvious in other parts of the story. The reduction appears to be done to keep the story interesting.

The next story, "Raden Kusumawati Go Bertapa," appears to be based on his hypogram text from stanzas 35-61. There is a modification in the transformation text in the form of hypogrammed text alteration. This change is obvious in the hypogram text of stanzas 36-45. In the hypogram's text, Raden Kusumawati is said to have never meditated. He returned to the palace right away since he was not brave, fearful, or trembling in the face of nature's obstacles in the forest. The author tells us in the transformation text that Raden Kusumawati completed his penance (p.8), but in other parts of the story, such adjustments are not obvious. The only difference is that the syair genre has been replaced with the children's narrative genre, and the use of classical Malay language has been replaced with Indonesian.

In stanzas 55-87, the fourth story, "Raden Kusumaningrat Thrown into the Forest," is converted from the hypogram text. In the altered text of the hypogram text, stanzas 55-57 are converted. Referring to the hypogram text, hulubalang constructed a yard for Princess Maya Indra and Raden Kusumaningrat. According to the tale of his transformation, Hulubalang did not create a yard and returned to the castle immediately after delivering Princess Maya Indra. Conversion to changed text is done so that children will not misunderstand this children's story when reading it. Furthermore, the conversion happens in stanzas 58-87. Raden Kusumaningrat wept in the hypogram text because he was hungry, but his mother's milk did not come out. In accordance with the story of his metamorphosis, Raden Kusumaningrat appeared to understand his mother, Princess Maya Indra's, anguish.

"Raden Kusumaningrat go to wandering," the sixth narrative, is a modification of the hypogram text from stanzas 88-122. There is an expansion in the tenth story, particularly in stanzas 88-109. There was a change in the form of time travel, specifically Raden Kusumaningrat's maturation ("time goes on, it doesn't feel like Raden Kusumaningrat grew into a dashing and handsome young man"). Expansion occurred in stanzas 110-122 as well, with the addition of R. Kusumaningrat's attitude, which was highly attentive in working and was heard by the Queen Empress. This alteration appears to have been made to persuade the reader to make the story more intriguing and concrete. This fifth story not only expands but also converts. In the hypogram, the Queen checks each sleeping cover one by one to determine the source of the light she sees, however in the transformation text, the Queen sees the dazzling light from the Cendawan Putih with her own eyes. The authors made the conversion to make it easier for the reader to understand the changed content.

"Cendawan Putih Wars is modified in the wording of his hypogram from stanzas 124-194 in the story Sixth. Other than the employment of literary genres from poem to tale form, no modifications have been identified in the transformative text in the form of stories. The only difference was in the use of language, which shifted from old Malay to Indonesian. It can be described as a modification of the hypogrammed text's transformation text. The hypogram text of stanzas 195—256 is turned into the seventh narrative, "Cendawan Putih Crowned King." From stanzas 195-197 of the seventh narrative, there is an enlargement. According to the language of the metamorphosis, King Dewa Shah Peri honored his pledge to proclaim Cendawan Putih as King of the Sense of Magic. The King's coronation ordinance is detailed in the language of his metamorphosis. This was done because the author seems to wish to present his readers with the ordinance of a king's coronation. Thus, readers who are children are familiar with the coronation ceremonies of kings in ancient times, despite the fact that it almost never occurs today. Only changes occur in the seventh story stanzas 198-223. The text genre was changed from syair to tales (children), and the language was changed from Classical Malay to Indonesian.

"King Gemala Putra Fell Ill" is changed in the hypogram text stanzas 257-343 in the eighth

narrative. In the modified text of stanzas 280-302, there is an excerpt from the hypogram of the stanza about the quest for white pigeon eggs. Excerpt also appears in stanzas 315-335, where the transformation text does not recount the account of Princess Palinggam Cahaya, who disguised herself as a male to win the competition. The author appears to have done this because he wanted to take only relevant parts of the hypogram text to make it easier to read.

"Kusumaningrat Punishes Kusumawati" is the title of the ninth story. In stanzas 344—395, he transforms his hypogram text. The modified text differed from the hypogrammed text in some ways. The hypogram text contains a curse directed against Kusumawati, but the transformation text is missing. The change appears to have been made because the modified material is meant for children. If abusive behavior is raised in the story as a result of the change of this text, it is feared that the reader will take it as allowing for this behavior.

"Two Brothers Looking for a God's Egg" is the title of the eleventh story. The transformation of the hypogram text begins in verse 395 and ends in stanza 505. There is also a change in the 419th stanza of the hypogram text in the tenth narrative. There is phrasing in the couplet that leads to sensual things, notably "rather than being very drunk in lust." The metamorphosis is transformed to a more nuanced wording in the text, with the verb "in love." The text of the metamorphosis was changed since the sensual usage of the word is inappropriate for children's stories. The eleventh narrative has been expanded as well as modified. Kusumaningrat received the divine egg in the text of his transformation (p.33), but not in the text of the hypogram. The story immediately continues with Kusumawati, who is in love with Putri Palinggam Cahaya, in the hypogram text that occurs after Kusumaningrat climbs the mountain. It appears that more development is required to highlight the knightly side of the main character, Kusumaningrat.

The eleventh narrative, "*Princess Ratna find out Kusumaningrat*," is modified from her hypogram stanza from the 506th to the 573rd. In the altered text, there is a conversion. The war was won by Princess Ratna Sari and Empress Maya Indra, according to the transformation text, however according to the hypogram text stanzas 528-530, the minister gave orders to two of his talented subordinates and those who won the war. It appears that information distortion is required to motivate readers (in this case children) about the role of women through stories of struggle. This type of conversion is not encountered in other areas; instead, the text genre and language are changed. It appears that the conversion in this section aims to fulfill the principles of children's literature writing, which require the creation of interesting characters in the face of relevant conflicts or challenges, as well as the ability to convey moral messages or lessons that are useful for the development of children.

The 12 narrative "*Raden Kusumawati Married*" is based on his hypogram text from stanzas 574—628, which is transformed from stanzas 574—628. The incident of Princess Ratna Sari and Kusumaningrat meeting with King Rainbow is reduced in the first line on page 38. In addition, in the tenth paragraph, there is an excerpt from the hypogram's text, specifically "short story the battle was held." This alteration appears to have been made to persuade the reader that the story is not uninteresting. This appears to be an attempt to adhere to the principles of producing children's literature that take into account specific age groups, so that stories, languages, and styles are established in accordance with the target age. Furthermore, the notion of simplicity might be cited as a factor, as children's literature must be simplified and tailored to the children's world without sacrificing the story's quality.

The thirteenth story, "*The Marriage of Raden Kusumaningrat*," is adapted from stanzas 629—776 of his hypogram poem. There is an expansion in the transformation text in the form of alteration of the hypogrammed text. There is no mention of Kusumaningrat's encounter with his mother, Princess Maya Indra, in the text of the hypogram. On ACP page 40, however, it is said that Kusumaningrat was asked by his mother to marry Princess Ratna Sari. This plot expansion appears to have been produced to fit the idea of writing children's literature, which demands the role of intriguing characters. Children learn about human relationships through the creation of a good friendship between Princess Maya Indra and Putri Ratna Sari.

"Raden Kusumaningrat Looking for Children," the fourteenth narrative, is transformed from his hypogram stanza in the 777th stanza to the 816th stanza. The translated text contains an expansion. There is no specific meeting between King Kusumaningrat and King Gemala Putra in the hypogram text, but it is explained in the transformation text on page 46 that King Kusumaningrat paid honor to his father. It appears that the story must be expanded in order to convey to the reader that paying respect to parents is a good act. This is consistent with the principles of writing for children's literature, which

emphasize aspects of interests and emotions, because by exploring children's emotions and interests, such as friendship, adventure, or daily experiences, children will learn valuable lessons. By incorporating it within the story, the lesson can be given softly and didactically, making it more acceptable to children.

The fifteenth narrative, "Meeting Raden Kusumawati," is transformed from the 817th stanza's hypogram stanza to the 834th stanza. The translated text contains an expansion. It is not mentioned in the hypogram text that Putri Cahaya and Panji Dewa joked during the wedding ceremony and Putri Gemala Seri was looking for her son, Raden Kusumawati, despite the fact that the transformation of these events occurs on page 49. It appears that the story's enlargement is required to elicit the child's imagination about the marriage scenario in the culture of the Land of the Senses, because children generally enjoy stories that elicit their imagination and inventiveness. Children are guided to imagine the world in the story by utilizing comprehensive details.

Furthermore, each character's backstory must be detailed in depth, particularly Raden Kusumawati's backstory, which is crucial to the tale of the White Mushroom Struggle, so that his name reappears near the end. This follows the premise of composing children's fiction, which requires a clear structure with a prefix, tale growth, peak conflict, and good resolution.

The results found that SCP can still be used with some modifications to add and subtract stories, language, plot, characters, rhymes, and settings. ACP became a new form of SCP story development. It is possible that syair with classical Malay is transformed into the current form of prose so that it can be a reference for children's stories and teaching materials for teachers and students. In the verse there is a part that has a part of events that are not suitable for consumption for children, but in ACP the part is displayed with a smoothing of the story. The hypogram became an important part of this research because the text that became the background for the creation of a new text was raised from poetry that was created into a new form of children's story.

The results of this study are in line with research that confirms that every process of text transformation occurs modification (Hudi et al., 2021; Kadafi & Utami, 2022), expansion (Saputra et al., 2021; Anggraeni & Hidayatullah, 2022), conversion (Wahyuningtyas et al., 2016; Liosa et al., 2022), and ekserp (Siwi et al., 2021). As stated by Riffaterre (1978), the diversity of programs varies since they can be produced from a word, a concept, a sentence borrowed from a familiar source, or even a retained or abandoned thought. The requirement for tale preservation, with some growth in accordance with the FGD conclusions. The preservation of the story in the form of character names and settings employed in accordance with the SCP is one form. This makes it easier for children to understand the characters and characters produced from a good Raden Kesumaningrat and respect for parents. The emphasis on distinct characters and characters in the story as a sort of factor in writing children's stories. Children are terrific imitators, therefore if they are told a good character tale, their character will gradually grow into a good one in everyday life (Farahiba, 2017; Kurnia et al., 2021; Anggraini, 2022; Fauziah, 2022).

Furthermore, a significant change in ACP is the shift from traditional Malay to Indonesian. This makes the plot easier to understand for readers, especially children. The child is unable to comprehend complicated language. This linguistic shift is already obvious in the third section of ACP. However, language smoothing, such as the ninth section of the slur phrase, is converted into a decent sentence so that there is no negative copying when youngsters read ACP. Expansion and modification were the most commonly used components of SCP into ACP form. The author uses this story expansion to pique children's interest and break up the monotony of SCP. Raden Kesumaningrat's traveling adventure began when he was a toddler and continued until he was an adult, with the conclusion of his adventure to discover the SCP version of the white merbah's egg and the ACP version of the divine egg. The plot was changed in various places, such as the hulubalang that delivered Raden Kesumaningrat's journey to ACP but did not deliver the SCP, which was merely abandoned. The process of modification in this part is designed to prevent children from imitating bad behavior by not caring about others and even tossing away their own siblings. As a result, several sections of the ACP have changed the reader's purpose and reader category. Children will be pleased if the story offered is not monotonous and has its own unique characteristics. Children will absorb more information through reading if the language and circumstances are simple to understand.

CONCLUSION

The investigation of SCP transformed into ACP revealed the four phases of metamorphosis. The modified aspect appears six times in the first, third, sixth, seventh, ninth, and tenth storylines. The fifth, seventh, tenth, thirteenth, fourteenth, and fifteenth stories all have the theme of expansion. The aspect of quotation appears three times in these stories, in the second, eighth, and twelfth stories. Finally, in the fourth, fifth, and fourteenth stories, the theme of conversion appears four times. These changes are designed to meet the ideals of creating children's fiction, which is different from writing adult literature. Children's literature must be attractive, entertaining, and understandable to young readers. Therefore, various forms of modification are used to transform SCP into ACP to meet the multiple needs of children as readers, especially in science learning. ACP can be used as teaching materials for elementary school students in science learning. Thus, the younger generation can learn children's stories based on Poetry, especially the Cendawan Putih poem. SCP can be used as teaching materials in universities that organize literature study programs. This is because teaching materials in the form of poetry are rarely used in learning. With this research, SCP can be one of the references for lecturers and students. In addition, SCP can also be transformed into a drama script and staged by considering the theories of modification, expansion, conversion, and quotation. Through transforming SCP into various genres, SCP can be widely known by multiple groups of people with diverse backgrounds and ages.

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AUTHOR CONTRIBUTIONS

Author 1-2 creates articles and creates instruments and is responsible for research, author 3-4 Analyzes research data that has been collected, author 5-7 assists in research data analysis, instrument validation and input research data.

CONFLICTS OF INTEREST

The author(s) declare no conflict of interest.

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