

# Analysis of Storyline Comparison in the Drama Script *Amplop-Amplop Laknat* by Asmuddin and *Penyesalan* by Nora Adeliana: Comparative Studies

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## ABSTRACT

This research study aims to analyze the similarities and differences in the storyline in the drama scripts *Amplop-amplop Laknat* by Asmudin and *Penyesalan* by Nora Adeliana. This study uses a qualitative approach using the content analysis method with a network analysis technique that includes three components, namely: 1. data reduction; simplifying the drama script, 2. data presentation; conducting structural analysis of the drama script, and 3. withdrawal; drawing conclusions about the plot and presentation of the plot in the drama script using a comparative study. The data collection method is carried out using the literature observation technique. The collected data are analyzed using a structural study of the work's intrinsic elements to be studied more deeply using a comparative study of the storyline. The study results show that both drama scripts have similarities in terms of story ideas and differences in terms of the presentation of the storyline. The benefits of this study are that it will help gain a deep understanding of the structure of the script text and increase the knowledge of structural reviews in comparative studies on the plot and presentation of the plot of drama scripts.

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## 1. INTRODUCTION

Literary works are human creative expressions that are used as a form of art. In literary works, the author's ideas, thoughts, and expressions are intended to be conveyed to the public. Literally, the word literature in Latin means "littera," which means writing. Likewise, in Indonesian, the word literature is taken from Sanskrit, which also means writing. Literature is an imaginative activity and a product of art [1]. One form of literary work is drama script. Haslinda [2] stated that drama is a literary work in which players or characters have dialogue, are staged, there is a stage, an audience, and a story. Drama is a

depiction of human life that will be staged. Like other literary works, drama scripts will not be free from intrinsic elements that build the story from beginning to end, including theme, plot, setting, characters, and others [3].

In the intrinsic elements of a drama script, the plot becomes an important element. The plot is a storyline that can make it easier for readers to understand the story ideas in the drama script. Manshur [4] mentions that the structural review includes the flow. According to Aminuddin [5], the plot is the process of events occurring in a story in sequence that have a causal relationship, thus forming a cohesive whole. Nurhayati [6], the plot organizes how the actions in the story must relate to each other, then how the characters are described and play a role in the story, and everything is related to a unity of time. Based on Aminuddin's opinion [7], the plot is a series of stories presented at various stages of events. Brooks [8] states that the plot is "The structure in fiction. Fiction must move from a beginning through the middle to the end or in the literary world, is better known as exposition, complication, and resolution." Therefore, the plot has an important role in writing a drama script. In a drama script, the author will present an event where the plot is similar to other drama scripts. The similarity of the plot can be seen in the story idea presented and the type of plot used by the author. This overlaps with what happened in the drama script *Amplop-amplop Laknat* by Asmuddin and *Penyesalan* by Nora Adeliانا.

The drama script *Amplop-amplop Laknat* by Asmuddin tells the story of a principal who always carries an envelope in his hand as a symbol of the gratifications he receives from the guardians of students with the aim that the children of the guardians who are students at the school get easy access to education and are not made difficult in any way at school. The actions carried out by the main character in the drama script fall into the category of corruption carried out by someone who holds a position in an educational unit.

A similar story is also presented in the drama script *Penyesalan* by Nora Adeliانا. The drama script tells the story of Mrs. Denide, who chose to falsify the price of her husband's land by increasing the price per meter of the land being sold. At the end of the story, Mrs. Denide was reported to the authorities by the land buyer and her husband because of her actions. What Mrs. Denide did was a form of corruption.

Both drama scripts have interesting story ideas, namely about acts of corruption carried out by the main characters in the story presented. The existence of similarities that are so inherent makes the two drama scripts interesting to compare, intending to find similarities and differences between the two drama scripts. Therefore, the author conducted a more in-depth analysis using a structural review with a comparative study.

Faruk [9] explains structuralism as a belief that everything has a structure, including literary works. Literary works have a complete and orderly structure. Meanwhile, Nurgiyantoro [10] states that the structuralism approach is an approach that emphasizes the problem of elements and relationships between elements. According to Teeuw [11], a structural review aims to dismantle and explain as carefully, precisely, in as much detail, and as profoundly as possible the interconnectedness and interconnectedness of all elements and aspects of a literary work that produce a comprehensive meaning.

Meanwhile, the study used is a comparative study. According to Remak, comparative literature is a study of literature outside the boundaries of a country and a study of the

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relationship with other sciences and other beliefs such as art, philosophy, history, and social science. Comparative studies are divided into two parts: literature comparisons with literature and other sciences, such as literature comparison to film or drama. More concisely, comparative literature is one of the studies that compare more than one literary work. According to Suwardi [12], in comparative literature studies, it is necessary to describe and interpret a literary work by treating it as a particular mode of language organization, analyzing the structure and elements, and finding out more deeply through the historical context of the literary work and its cultural background.

Kadir et al. [13] conducted a similar study in their research journal, *Perbandingan Cerita Rakyat Bawang Merah Dan Bawang Putih, Cinderella, dan Si Cantik Vasilisa*. The results of the study state that the comparison of the three folktales is based on the similarities and differences in the structure of the literary works. The similarities are seen in the characters of Cinderella and Bawang Putih, who are both described as beautiful girls who are orphans and live with their stepmothers and stepsisters. The differences between the two folktales are evident at the end of the story. The similarities and differences in the two folktales' content can be found using comparative literature studies.

Similar research was conducted by Badriyah et al. [14] in his research entitled *Analisis Struktur Novel Tenggelamnya Kapal Van Der Wijck dan Majnun Laila (Kajian Sastra Bandingan)*. The results of the study show that there are similarities and differences between the novels *Tenggelamnya Kapal Van Der Wijck* and *Majnun Laila*. The intrinsic elements in the novels *Tenggelamnya Kapal Van Der Wijck* and *Majnun Laila* have two differences: the setting, characters, and characterization. The setting in the novel *Tenggelamnya Kapal Van Der Wijck* is in Indonesia. At the same time, the novel *Majnun Laila* is set in Arabia.

Another study was conducted by Pusposari et al. [15] in this research entitled *Perempuan Dan Kematian dalam Sastra Bandingan: Kolaborasi Lab Teater Ciputat Indonesia Dan Theatre Company Shelf Jepang*. The results of the study state that comparative literature as a study approach or methodology in scientific writing can be applied to support the creative work process of art. This was done by the two theatre groups from the Ciputat Indonesia Theater Lab and the Japanese Shelf Theater Company in carrying out their performing arts collaboration. The theme or motif of death that is explored from the two literary works - the short story *Rintrik* by Danarto and the drama script *Malam Terakhir* (Sotoba Komachi) by Yukio Mishima through a comparative literature approach delivers the interweaving of two works that were born from different zones/spaces/places.

A similar study was carried out by Rasyid and Tasnimah [16] in his research entitled *Representasi Nilai-Nilai Pancasila Dalam Naskah Drama 'Audatul Firdaus dan Novel Max Havelaar: Kajian Sastra Bandingan*. The results of his research stated that there are similarities between the drama script 'Audatul Firdaus and the novel *Max Havelaar*. In addition, both literary works take the same setting and plot about Indonesia. Both literary works also use the Indonesian nation's noble values, which are the basis and building blocks of their literary foundations. This can also prove that Pancasila is a philosophy that has existed since ancient times and has been passed down from generation to generation to the next generation of the Indonesian nation.

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Nurjaman et al. [17] have conducted similar research in their journal entitled *Alasan-Alasan Pengusiran pada Legenda Sangkuriang dalam Perspektif Sastra Bandingan*. The research results in the journal state that the Sangkuriang legend is more than just a folktale; it is a container that contains universal social values, moral dilemmas, and emotional conflicts. The stories of expulsion explored show the consequences of breaking strict social taboos and the implications of actions that are considered to exceed the moral limits accepted by society. This study also highlights how folklore can be used to understand and interpret social norms in a broader context.

So far, there has been no research that focuses on a comparative study of the drama script *Amplop-amplop Laknat* by Asmuddin and *Penyesalan* by Nora Adeline, which is the focus of this research. The thing that distinguishes previous studies from this research is the comparative study that focuses on the plot with a more in-depth study.

Based on the problems that have been described, the purpose of this study is to analyze the storyline in the drama script *Amplop-amplop Laknat* by Asmuddin and the drama script *Penyesalan* by Nora Adeline using a comparative study to be able to describe the similarities and differences in the plots in both.

## 2. METHOD

This qualitative research uses an in-depth analysis to interpret data in lingual units of words, sentences, paragraphs, and even episodes [18]. Sugiyono [19] explains that qualitative research is more descriptive; the data collected is in words, so it does not emphasize numbers. According to Kaelan [20], qualitative research describes a particular object and phenomenon's conditions, characteristics, or values .

The data and data sources in this study are in the form of words or sentences that are the plot structure of the drama script *Amplop-amplop Laknat* by Asmuddin and the drama script *Penyesalan* by Nora Adeline, which are sourced from a book entitled *Suara dari Kelas Kecil* written by Participants of Teacher Supercamp 2015: Guru Menulis Antikorupsi and published by the Directorate of Education and Public Services, Deputy for Prevention, Corruption Eradication Commission in 2016.

The method used in this study is the content analysis method. The data analysis technique used in this study is the flow model of analysis technique, which includes three components, namely (1) Data reduction, simplifying the drama script, (2) Data presentation; conducting structural analysis of the drama script, and (3) Withdrawal; drawing conclusions about the plot and presentation of the plot in the drama script using comparative studies. The data collection method is carried out using literature observation techniques. The collected data is analyzed using a structural study of the intrinsic elements of the work, which will then be studied more deeply using a comparative study of the storyline. As stated by Endaswara [21], comparative studies are the study of literature by country's boundaries and the relationship between literature and other fields of knowledge and belief.

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### **3. RESULTS AND DISCUSSION**

#### **3.1. Definition of Comparative Study**

Hosilos [22] there are two concepts in comparative literature studies. First, comparative literature studies examine the comparison between the literary works of an author with other authors who live in two different countries. Second, comparative literature studies compare literary works with other works of art, such as painting, music, and other arts. In this second concept, literature can also be compared with other fields of science and belief or outside literature. Remak [23] comparative literary studies examine a country's literature against another country's literature and compare literature with other fields as an expression of a complete life. Damono [24] comparative literature is an approach in literary studies that does not produce its theory. In other words, any theory can be used in comparative literature research according to the object and purpose of the research.

Based on the description that has been explained regarding the nature of literary works, it can be concluded that comparative literature is a study or approach that compares literary works with other literary works or with other forms of art such as philosophy, culture, and so on.

#### **3.2. Synopsis of the Drama Scripts *Amplop-amplop Laknat* by Asmuddin and *Penyesalan* by Nora Adelia**

The drama scripts *Amplop-amplop Laknat* by Asmuddin and *Penyesalan* by Nora Adelia are drama scripts that are based on the book entitled *Suara dari Kelas Kecil* written by Peserta Teacher Supercamp 2015: Guru Menulis Antikorupsi [25] published by the Directorate of Education and Community Services of the Corruption Eradication Commission's Prevention Division in 2016.

The issues raised in the drama script focus on social issues, namely cases of corruption that often occur in society in small to large scopes. Corruption cases are crucial issues that are often in the spotlight. The presence of drama scripts *Amplop-amplop Laknat* by Asmuddin and *Penyesalan* by Nora Adelia are actual pictures of the problem of corruption that often ends in regret for those caught in it.

The similarity of the story ideas of both makes the drama script interesting to study in depth to find similarities and differences in the presentation of the plot of the drama script that is so closely related to social issues, namely the issue of corruption cases amid the wider community. Telling about the perpetrators of corruption committed by figures who have power both in the scope of education and society, which ends in regret, makes both scripts full of moral messages.

#### **3.3. Analysis of the Storyline Drama Scripts *Amplop-amplop Laknat* by Asmuddin and *Penyesalan* by Nora Adelia**

##### **3.3.1. Storyline of the Drama Script *Amplop-amplop Laknat* by Asmuddin**

###### **a. Exposition**

Asmuddin, as the playwright, tries to describe an atmosphere full of riddles. The habit of the main character, Syamsu, who is constantly told to carry an envelope in his hand, becomes a symbol of corruption that often occurs in society. The conversation between

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Syamsu and the guardian becomes a form of affirmation of the corruption of bribery that is carried out. The sentences always included are "My child is poor!" and "Have mercy on my child" to help his students become an excuse, and they are used as a reason for the corruption committed by Syamsu. Based on this description, the author can conclude that the description of the story's exposition has succeeded in opening up the story's theme raised in the drama script, namely about corruption committed by officials who, in this case, are the principals.

### **b. Generating Circumstances / Inciting Force**

At this stage, the development of events begins to move. A story's emergence of conflicting powers, wills, or behaviors also marks this plot stage. In the drama script *Amplop-amplop Laknat* by Asmuddin, this conflict is shown by the character of Kadir. The conflict is shown by the dialogue spoken by Kadir below.

*Kadir : Itu namanya tindakan korupsi jamaah , Bu!*  
*Bu Syamsu : Apapun sebutanmu , yang penting amplop ! Pagi- pagi sudah banyak sekali bicaramu. Kau tentang orang tuamu. Tidak sadarkan diri kalau biaya kuliahmu yang menghabiskan gaji ayahmu.*  
*Kadir : Tapi... tidak bagus begitu , Bu. Penyelewengan itu namanya*

The actions taken by Kadir were a form of opposition to what Syamsu and Mrs. Syamsu did, where Kadir stated that the actions taken by his parents were not good and were a form of misappropriation.

### **c. Rising Action**

Rising action is the part of the plot where, at this stage, the situation starts to heat up or peaks due to the conflict between the characters in the story. In the script *Amplop-amplop Laknat* by Asmuddin, rising action occurs when Mr. Syamsu accepts bribes or envelopes from parents until the Head of the Foundation hears about it. Mr. Syamsu then receives an envelope from the Head of the Foundation and immediately gives it to Mrs. Syamsu. Mrs. Syamsu is certainly happy because she thinks the envelope contains money as usual. However, the envelope contains a dinner invitation from the Head of the Foundation. The story description is illustrated through the following dialogue.

*Untuk kesekian kalinya kepala sekolah menyerahkan amplop kepada bu syamsu. Kening bu syamsu tampak berlipat melihat amplop yang ternyata berisi undangan makan malam dari ketua yayasan. Pak syamsu tiba-tiba menjadi gelisah.*  
*Bu Syamsu : Pak, kenapa?*  
*Pak Syamsu : Saya lagi pikir-pikir ini, Bu. Apa alasan tiba-tiba kita diundang makan malam di rumahnya ketua yayasan?*  
*Bu Syamsu : Hmm... jangan berpikir negatif, Pak. Paling cuma undangan makan malam ramah tamah karena ketua yayasan baru kembali lagi.*

Both characters try to think positively even though the scene is the beginning of a big problem that will arise later. Both characters do not realize that the bribes they always receive are a big problem.

#### d. Climax

Climax is the peak or when the conflict has reached its highest stage. Because this is where the fate of the characters is determined due to a conflict. In the drama script *Amplop-amplop Laknat*, the problem is highlighted when the foundation chairman finds out that Syamsu often commits corruption, and then the foundation chairman takes tough action against Syamsu as the principal. The description of the climax can be illustrated through the following dialogue.

- Ketua Yayasan : Ya, Marlin. Dia anak bungsu adik saya. Pengusaha konyol itu. Marlin mengadu kepada saya, bapaknya gemar menyuap di sekolah kita.*
- Pak Syamsu : Maaf, Pak. (menunduk)*
- Ketua Yayasan : Sekolah itu saya dirikan dengan tujuan yang amat jelas. Mencetak generasi penerus bangsa yang cerdas, berbudi, dan cinta Tanah Air. Bapak mengerti? (agak marah)*
- Pak Syamsu : Ya, Pak! (mengangguk)*
- Ketua Yayasan : Di sekolah ini juga kita bentuk generasi penerus bangsa yang tangguh. Berani benar adik saya itu main sogok.*
- Pak Syamsu : Tapi, Pak. Itu salah saya, Pak!*
- Ketua Yayasan : Ya, nasi telah jadi bubur. Mau apa lagi. Ketika saya marahi, eh... dia malah mengejek saya. Katanya, salah sendiri tidak bisa memilih anak buah yang jujur. Saya malu, Pak Syamsu. Rupanya, Anda telah dikenal gampang menerima suap.*

The dialogue becomes the climax in the drama script, where the main character, Mr. Syamsu, is on the verge of trouble because the foundation chairman already knows about the corruption he has committed.

#### e. Falling Action

At the falling action stage, the story begins to move to the resolution stage, where, in this case, the solution to the problem's peak is found. In the drama script *Amplop-amplop Laknat* by Asmuddin, this stage of the plot is shown by the attitude shown by the chairman of the Foundation when giving the last envelope to Mr. Syamsu on the pretext that Mr. Syamsu would make it easier for his child named Natalia to become the overall champion. The chairman's statement is a form of satire to Mr. Syamsu, who has accepted a bribe on the pretext that it will make things easier for his students at the school where he works. A picture of falling action can be seen in the following dialogue.

- Pak Syamsu : Saya menyesal, Pak! Sekali lagi minta maaf. (sambil mengulurkan tangan)*
- Bu Syamsu : Mari kita pulang, Pak. Nanti kemalaman. (memandangi suaminya)*
- Ketua Yayasan : Bu... tolong ambilkan amplop yang tadi saya sudah siapkan! Ini buat Pak Syamsu. Saya ingin Natalia-lah yang jadi juara pertama. Seperti yang seharusnya. Kasihan anak tukang kayu yang pintar itu. (Isteri Ketua Yayasan datang membawa amplop)*
- Bu Syamsu : Wow ... amplop lagi, biar saya yang buka. (memandangi suaminya dan membuka amplop) Ha? Surat pemecatan, Pak?*

#### f. Catastrophe / Conclusion

The resolution of the drama script can be seen in the last envelope received by Mr. Syamsu, which was immediately given to his wife. Mr. Syamsu received the last envelope. The dialogue can be illustrated as follows.

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*Bu Syamsu : Wow ... amplop lagi, biar saya yang buka. (memandangi suaminya dan membuka amplop)  
Ha? Surat pemecatan, Pak?*  
*Pak Syamsu : Iya, Bu. Itu amplop terakhir kita. Sungguh yang terakhir.*

At the end of the story, Mr. Syamsu looks sad because he will no longer be able to get bribe envelopes like before. However, until the end of the story, the main character, Mr. Syamsu, does not show any regrets. Even until the end of the story, Mrs. Syamsu is still happy when she receives an envelope from the chairman of the Foundation before she knows that the envelope contains a letter of dismissal from her husband.

### 3.3.2. Storyline of the Drama Script *Penyesalan* karya Nora Adeliana

#### a. exposition

Nora Adeliana, the writer of the drama *Penyesalan*, presents a story by describing the atmosphere in the house of a farmer named Mrs. Hafsah and Mr. Daud. The description of the setting and the introduction of the characters are presented sequentially. The two farmers will then sell their rice fields to Mr. Burhan, a businessman who wants to expand his business and ask the character Pense to find land. The conversation between Pense and Mr. Burhan is heard by Mrs. Denide, Mr. Burhan's wife, who then has a dirty idea about falsifying the purchase price so that she can get a big profit.

The exposition description in the drama script is presented through the following dialogue.

*Di suatu tempat rumah yang sederhana, tinggal suami dan istri yang bekerja sebagai petani.*  
*Bu Hafsah : Kapan kita panen, Pak? Soalnya, kita butuh biaya untuk melanjutkan bangunan rumah yang terbangkalai.*  
*Pak Daud : Sabarlah. Paling dua atau tiga bulan ini kita bisa panen . Kenapa bertanya itu?*  
*Bu Hafsah : Saya takut hasil sawah dan ladang kita diambil orang secara diam-diam karena kita tidak menjaga ladang tersebut.*  
*Pak Daud : Ah, tenang saja. Jangan semua Berpikir. Kalau rezeki tidak akan ke mana. Di sudut lain hiduplah keluarga yang serba berkecukupan.*  
*Pak Burhan : Pense, bagaimana Anda mencarinya aku sawah dan ladang yang luas untuk menambahkan bisnisku.*  
*Pense : Saya akan menemui Pak Daud dan Bu Hafsah karena mereka memiliki sawah dan ladang yang luas.*  
*Pak Burhan : Baiklah , aku tunggu . Berapa pun luas dan harganya akan aku bayar.*  
*Mendengar percakapan burhan dan pense, bu denide senang sekali karena bu denide berpikir memiliki jalan untuk mendapatkan uang.*

Mrs. Denida's way of thinking became an early illustration of the corruption case she commits under the pretext of falsifying the purchase price of the rice fields belonging to Mrs. Hafsah and Mr. Daud, which Mr. Burhan, her husband, would then purchase.

#### b. Generating Circumstances / Inciting Force

This stage raises the problem that occurs in the story. In the drama script, *Penyesalan* is the corruption problem committed by Mrs. Denide, which then conflicts with other characters, such as Pense. The description of generating Circumstances / Inciting Force can be illustrated through the following dialogue.



- Bu Denide* : *Eh, Pense, aku mau pesan sesuatu padamu. Tapi, ini betul-betul kamu rahasiakan, ya. Nanti setelah kamu dapat harganya, bilang dulu sama aku biar aku yang bilang sama bapak tentang harganya itu. Ngerti?*
- Pense* : *Kenapa, Nyonya?*
- Bu Denide* : *Eh, enggak usah banyak tanya. Kerjakan saja yang aku perintahkan!*
- Pense* : *Baik, Nyonya. Tapi saya takut nanti ketahuan.*
- Bu Denide* : *Enggak perlu takut. Nanti aku yang tanggung jawab.*
- Pense* : *Oh, tidak, Nyonya. Saya takut. Jangan diberi pelajaran saya tentang itu. Saya takut.*
- Bu Denide* : *Apa? Takut sama siapa? Takut tentang keamananmu? Aku yang tanggung jawab, mengerti?*
- Pense* : *Tidak, Nyonya! Ampun, saya tidak mau melihat Nyonya korupsi. Dosa, Nyonya. Apalagi menyuruh saya berbohong kepada tuan.*
- Bu Denide* : *Eh, sok tau! Kalau tak mau berbohong, nanti aku pecat, mau?*

Based on the dialogue, it is clear that Mrs. Denide intends to falsify the land price. Meanwhile, Pense thinks otherwise. The character Pense does not want Mrs. Denide to commit corruption.

### c. Rising Action

Rising action is the part of the plot where the events have heated up and started to peak. The drama script *Penyesalan* by Nora Adelianna shows the event through a dialogue between Pense and Mr. Burhan, where Pense informs that Mrs. Denide committed corruption by falsifying land prices. Mr. Burhan then plans to prove Mrs. Denide's actions. The story description is illustrated through the following dialogue.

- Pense* : *Maaf, Tuan, saya tidak mau Nyonya korupsi.*
- Pak Burhan* : *Kenapa kamu katakan istri saya korupsi?*
- Pense* : *Harga tanah sebenarnya sejuta rupiah per meter.*
- Pak Burhan* : *Kenapa sampai begini istriku?*
- Pense* : *Saya sudah memberi tahu, tapi Nyonya bersikeras untuk menggandakan harga tanah tersebut.*
- Pak Burhan* : *Kapan jual beli tanah akan dilakukan?*
- Pense* : *Besok di kantor kepala desa.*
- Pak Burhan* : *Baiklah, besok saya akan datang. Jangan kasih tahu istri saya.*
- Pense* : *Buat apa Tuan datang ?*
- Pak Burhan* : *Saya ingin melihat sendiri perbuatan yang dilakukan istri saya.*
- Pense* : *Baiklah.*

Based on this dialogue, Mr. Burhan shows his disappointment towards Mrs. Denide and tries to prove it.

### d. Climax

The climax is the peak or when the conflict has reached its highest stage. Because this is where the fate of the characters is determined due to a conflict. In the drama script *Penyesalan*, the problem is highlighted when Mr. Burhan brings the police and catches Mrs. Denide committing corruption by falsifying the actual price of the land. Mrs. Denide panicked because Mr. Burhan knew her bad intentions. Mrs. Denide was angry because Pense had reported what she had done to Mr. Burhan.

*Tiba-Tiba Pak Burhan Datang Dengan Membawa Polisi*

*Bu Denide : Bapak!*

*Pak Burhan : Ya. Aku sudah tahu apa yang terjadi.*

*Bu Denide : Maksud Bapak?*

*Pak Burhan : Ibu sudah membohongi aku tentang jual-beli tanah ini.*

*Bu Denide : Pense! Kamu yang kasih tahu bapak, ya?*

*Pense : Maaf, Nyonya*

This dialogue becomes the climax in the drama script, where the main character, Mrs. Denide, is on the verge of trouble.

#### **e. Falling Action**

At the falling action stage, the story has begun to move to the resolution stage, where, in this case, the solution to the peak of the problem has been found. In the drama script *Penyesalan* by Nora Adelianna, this plot stage is shown by Mr. Burhan's attitude, who prefers to hand over Mrs. Denide to the police because Mrs. Denide's actions are a crime of corruption.

*Pak Burhan : Kenapa Ibu lakukan hal ini? Ini kan sama saja dengan korupsi.*

*Bu Denide : Maaf, aku memang salah...*

*Pak Burhan : Aku malu dengan perbuatan Ibu ini.*

*Polisi : Karena ini sudah termasuk penipuan, Bu Denide kami bawa ke kantor polisi untuk diproses hukumnya. Biar bagaimanapun, Ibu harus bisa mempertanggungjawabkan perbuatan Ibu...*

#### **f. Catastrophe / Conclusion**

The resolution of the drama script *Penyesalan* by Nora Adelianna is shown in the following dialogue.

*Bu Denide : Maafan saya ya, Pak. (meminta maaf kepada Pak Burhan)*

*Pak Burhan : Ya, aku maafkan, Bu. Tetapi, proses hukum harus tetap harus berjalan.*

*Mereka Bersama- Sama Ke Kantor Polisi*

At the end of the story, Mrs. Denide is seen regretting her actions in falsifying the price of land owned by Mr. Daud and Mrs. Hafsa. Mrs. Denide also receives an appropriate punishment for what she has done. The corruption that Mrs. Denide committed still cannot be resolved with verbal remorse, but Mrs. Denide must receive an appropriate punishment.

### **3.4. Comparative Analysis of Storylines in the Drama Scripts *Amplop-amplop Laknat* by Asmuddin and *Penyesalan* by Nora Adelianna**

After researching the stages of the drama script flow, the next step is to compare the storylines of the two drama scripts. The comparison studied is the differences and similarities found in the plot of the drama script *Amplop-amplop Laknat* by Asmuddin and the drama script *Penyesalan* by Nora Adelianna. The following are the results of the identification analysis of the similarities and differences of the two drama scripts.

### 3.4.1. Similarities in the Storyline of the Drama Scripts *The Cursed Envelopes* by Asmuddin and *Regret* by Nora Adelia

Based on the structural aspect, the drama scripts *Amplop-amplop Laknat* by Asmuddin and *Penyesalan* by Nora Adelia have similarities in the presentation of the storyline where both drama scripts have the same story idea, namely raising the social problem of corruption. The social problem of corruption is a crucial problem that often occurs in society. Reflecting on this, the drama scripts *Amplop-amplop Laknat* by Asmuddin and *Penyesalan* by Nora Adelia are present as a form of lifting facts into the form of drama imagination.

The similarities between the two drama scripts can be seen from the similarities in the story ideas, which are reinforced through the presentation of the following dialogue.

#### Data 1 Drama Scripts *Amplop-amplop Laknat* by Asmuddin

Kadir : Itu namanya tindakan **korupsi** jamaah , Bu!  
Bu Syamsu : Apapun sebutanmu , yang penting amplop ! Pagi- pagi sudah banyak sekali bicaramu. Kau tentang orang tuamu. Tidak sadarkan diri kalau biaya kuliahmu yang menghabiskan gaji ayahmu.

#### Data 2 Drama Scripts *Penyesalan* by Nora Adelia

Bu Denide : Eh, enggak usah banyak tanya. Kerjakan saja yang aku perintahkan!  
Pense : Baik, Nyonya. Tapi saya takut nanti ketahuan.  
Bu Denide : Enggak perlu takut. Nanti aku yang tanggung jawab.  
Pense : Oh, tidak, Nyonya. Saya takut. Jangan diberi pelajaran saya tentang itu. Saya takut.  
Bu Denide : Apa? Takut sama siapa? Takut tentang keamananmu? Aku yang tanggung jawab, mengerti?  
Pense : Tidak, Nyonya! Ampun, saya tidak mau melihat Nyonya **korupsi**. Dosa, Nyonya. Apalagi menyuruh saya berbohong kepada tuan.

### 3.4.2. Differences in the Storyline of the Drama Scripts *Amplop-amplop Laknat* by Asmuddin and *Penyesalan* by Nora Adelia

Based on the results of the analysis that has been carried out, differences were found in the presentation of the plot of the drama script *Amplop-amplop Laknat* by Asmuddin and *Penyesalan* by Nora Adelia. The differences in the presentation of the plot of the drama script are depicted in several aspects, including the type of plot, presentation of the exposition of the drama script, and presentation of the conclusion. Further explanations regarding the differences in the plot of the drama script *Amplop-amplop Laknat* by Asmuddin and *Penyesalan* by Nora Adelia can be seen from the following explanation.

#### a. Types of Drama Script Plots

In the drama script *Amplop-amplop Laknat* by Asmuddin, the plot is circular. A circular plot is a type of plot where the story ends at the same point where the story begins. This plot often shows a cycle or pattern that repeats itself in a character's life. In the drama script, the story begins with the main character, Mr. Syamsu, receiving an envelope, and the story ends with the main character being seen receiving an envelope. The envelope in this drama script symbolizes corruption by the main character, Mr. Syamsu.

Meanwhile, in the drama script *Penyesalan* by Nora Adelia, the type of plot used is forward. A forward plot is a series of events or incidents that start regularly from the beginning to the end of the story. In the drama script, the story is presented sequentially where the main character, Mrs. Denide, plans to commit corruption by falsifying the price

of land owned by Mr. Daud and Mrs. Hafsah until her actions are discovered by her husband, Mr. Burhan, as the buyer of the land owned by Mr. Daud and Mrs. Hafsah. The end of the story is that Mr. Burhan reports Mrs. Denide to the police as a form of punishment for the crime committed by Mrs. Denide.

### b. Stages of Drama Script Exposition

The presentation of the exposition in the drama script *Amplop-amplop Laknat* by Asmuddin is depicted through the symbol of the "envelope," which is a symbol of corruption cases, and at the exposition stage, the main character, namely Mr. Syamsu's family, immediately has a dialogue. Meanwhile, in the drama script *Penyesalan* by Nora Adeliana, the exposition is depicted without the addition of symbols, and the drama script dialogue is opened by a character who is not the main character. The difference can be seen in the following dialogue.

#### Data 1 Drama Scripts *Amplop-amplop Laknat* by Asmuddin

*Pak syamsu sering membawa amplop sejak diangkat menjadi kepala sekolah. Sejak menjadi kepala sekolah, ada saja para orang tua murid yang senang memberi amplop. Tetapi, umumnya selalu diembel-embeli dengan pesan "anak saya kasian!"*

*Kadir : Bu, kita tidak takut dipecatkah? Siapa tahu ada yang melapor ke ketua yayasan?*

The word "Envelope" in this excerpt means "bribe," which indicates that the character Mr. Syamsu often receives bribes from his parents.

#### Data 2 Drama Scripts *Penyesalan* by Nora Adeliana

*Di suatu tempat rumah yang sederhana, tinggal suami dan istri yang bekerja sebagai petani.*

*Bu Hafsah : Kapan kita panen, Pak? Soalnya, kita butuh biaya untuk melanjutkan bangunan rumah yang terbangkalai.*

*Pak Daud : Sabarlah. Paling dua atau tiga bulan ini kita bisa panen. Kenapa bertanya itu?*

*Bu Hafsah : Saya takut hasil sawah dan ladang kita diambil orang secara diam-diam karena kita tidak menjaga ladang tersebut.*

*Pak Daud : Ah, tenang saja. Jangan semua Berpikir. Kalau rezeki tidak akan ke mana.*

### c. Conclusion Stage of Drama Script

The presentation of the conclusion in the drama script *Amplop-amplop Laknat* by Asmuddin is depicted with the greed of Mrs. Syamsu, who still hopes to get an envelope containing money until at the end of the story, the greed is realized by the character Mr. Syamsu who says that the envelope received at this time is the last envelope containing a letter of dismissal. The greedy character of the characters Mr. Syamsu and Mrs. Syamsu until the end is depicted without any regret depicted by both of them.

This is different from the conclusion of the drama script *Penyesalan* by Nora Adeliana, in which the main character, Mrs. Denide, shows her regret at the end of the story. Mrs. Denide keeps saying the sentence "sorry" to Mr. Burhan and begs for forgiveness even though at the end of the story, Mrs. Denide receives forgiveness from Mr. Burhan but is still detained by the police. The difference can be seen in the following dialogue.

**Data 1 Drama Scripts *Amplop-amplop Laknat* by Asmuddin**

Bu Syamsu : *Wow ... amplop lagi, biar saya yang buka. (memandangi suaminya dan membuka amplop) Ha? Surat pemecatan, Pak?*

Pak Syamsu : *Iya, Bu. Itu amplop terakhir kita. Sungguh yang terakhir.*

**Data 2 Drama Scripts *Penyesalan* by Nora Adelianna**

Bu Denide : *Maafan saya ya, Pak. (meminta maaf kepada Pak Burhan)*

Pak Burhan : *Ya, aku maafan, Bu. Tetapi, proses hukum harus tetap harus berjalan.*

*Mereka Bersama- Sama Ke Kantor Polisi*

**4. CONCLUSION**

Based on the results of the comparative analysis of the plot of the drama scripts *Amplop-amplop Laknat* by Asmuddin and *Penyesalan* by Nora Adelianna, it can be concluded that the two drama scripts have problems and differences. The similarities can be seen in the presentation of the storyline. Both drama scripts have the same story idea: raising the social problem of corruption. Meanwhile, the differences between the two drama scripts can be seen from several aspects, including the aspect of (1) the type of plot. In the drama script *Amplop-amplop Laknat* by Asmuddin, the plot used is a circular plot type, while in the drama script *Penyesalan* by Nora Adelianna, the type of plot used is a forward plot. (2) presentation of the drama script exposition presentation of the exposition in the drama script *Amplop-amplop Laknat* by Asmuddin is depicted through the symbol of an "envelope," which is a symbol of corruption cases, and at the exposition stage, the main character, namely Mr. Syamsu's family, directly engages in dialogue. In contrast, in the drama script *Penyesalan* by Nora Adelianna, the exposition is depicted without the addition of symbols and the drama script dialogue is opened by a character who is not the main character, and (3) presentation of the conclusion of the drama script, the presentation of the conclusion in the drama script *Amplop-amplop Laknat* by Asmuddin is depicted with Mrs. Syamsu's greed who still hopes to get an envelope containing money. In contrast, in the drama script *Penyesalan* by Nora Adelianna, the main character, Mrs. Denide, shows her regret at the end of the story.

Comparative studies related to the comparison of the plot of the drama script between the drama script *Amplop-amplop Laknat* by Asmuddin and *Penyesalan* by Nora Adelianna can be used as a trigger for further research related to comparative studies of other forms of drama scripts. The results of the study can be utilized, especially in comparative studies.

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