

## THE ADAPTATION PROCESS OF DRAMA TEXT “OPERA IKAN ASIN” BY NANO RIANTIARNO IN THE ERA OF GLOBALIZATION

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### Abstract

This article aims to describe the process of adapting Nano Riantiarno's drama text entitled *Opera Ikan Asin*, that is adapted from Bertolt Brecht's Drama Text entitled *Die Dreigroschenoper*. How this process is adapted to the globalization era is discussed in this article. There is a process of language switching and cultural adaptation that occurs in the process of adaptation of this drama text. Language switching process that occurs in the process of adaptation of the drama text is the change in terms of (1) the title, (2) the change of the name of the character, and (3) changes in the name of the place. Cultural adaptation is done by adjusting the cultural situation in the original drama into a situation of Indonesian culture, both in the title and in the text.

**Keywords:** adaptation, drama, globalisation

### INTRODUCTION

A literary work becomes more alive through a reader's active involvement in actualizing it in a new form, including through the process of adaptation. The adaptation of a literary work cannot be separated from the role of language and culture, both important factors underlying the creative process of the adaptation.

The adaptation of a literary work into another work involves language and culture as important elements of the creative process. This holds true for the stage play *Opera Ikan Asin* ('A Salted Fish Opera'), a stage play by Nano Riantiarno that was adapted from *Die Dreigroschenoper* (*The Threepenny Opera*), a drama by the famed German playwright Bertolt Brecht.

Globalization, which has strongly influenced various aspects of human life, has likewise colored the adaptation process of Nano Riantiarno. The textual transformations made by Nano in writing his dramatic text are thus also global. Globalization, through which international borders become dissolved, might have been caused by the development of technologies that facilitate communications and interactions between humans around the globe. Openness has marked this era of globalization, meaning that persons everywhere have the freedom to express their own opinions and beliefs.

This openness also influenced Nano Riantiarno's writing of *Opera Ikan Asin* through his adaptation of the drama *Die Dreigroschenoper* (*The Threepenny Opera*) by Bertolt Brecht. Adaptation is the process through which an author transforms an existing literary text into a new literary text. According to Linda Hutcheon in her book *A Theory of Adaptation*, adaptation means repetition, but repetition without imitation. Many different goals may lie behind an adaptation: pressure to consume and erase memories of the text being adapted, or to transform told text into a question that can be answered through transcription. Adaptation, as with the remaking of films, may also be understood as a contest of honor (Hutcheon, 2006: 7).

Hutcheon explains that the adaptation process involves the adjustment and interpretation of a text, using three distinct processes to create a new text. The first process is the transposition, through which an existing work get a new form. The second process is creation, through which a work is reinterpreted and recreated. The third process is called reception. Adaptation is a form of intertextuality, and at its core it is a way to retell or rewrite the same story using a different perspective (Hutcheon, 2006: 7–8).

This article focuses predominantly on the third adaptation process, positioning the practice as a form of literary reception and thereby recognizing an intertextual connection between the source work and the adaptation. The existence of an adaptation breathes new life into the source work, as it necessitates the active participation of the reader/writer who adapts it. As stated by Hans Robert Jauss, a major figure in the development on the theory of reception, the history of a literary work becomes meaningless without the active participation of that work's readers (*Das geschichtliche Leben des literarischen Werks ist ohne den aktiven Anteil seines Adressanten nicht denkbar*) (Jauss, 1970: 169). This implies that a literary work gains new life through adaptation.

During adaptation, various elements of existing literary works are reformulated, modified, or even excised. Although the adaptation process may limit an existing story, it also has the potential to develop the story further. The adapted work may be entirely new, or it may resemble the adapted work—albeit with some notable transformations.

The process through which Bertolt Brecht's drama *Die Dreigroschenoper (The Threepenny Opera)* was adapted to the Indonesian-language drama *Opera Ikan Asin* involved linguistic and cultural transformations. Some components were maintained in the adapted drama, while others were modified to fit better to the Indonesian language and culture. As such, it involved the process of language transfer from German and English to Indonesian, as well as cultural transference from British culture (backgrounding the source text) to Indonesian culture.

## METHOD

Data for this article were collected from Bertolt Brecht's drama *Die Drei Groschenoper (The Threepenny Opera)* and from Nano Riantirno's drama *Opera Ikan Asin*. These data were the textual transformations made when adapting Bertolt Brecht's drama *Die Dreigroschenoper (The Threepenny Opera)* into the Indonesian-language drama *Opera Ikan Asin*. To analyse these data, a comparative method is used; the text of *Opera Ikan Asin* is compared to the text of *Die Dreigroschenoper (The Threepenny Opera)* to understand the process through which Nano Riantirno adapted Bertolt Brecht's drama.

## FINDINGS AND DISCUSSION

### 1. From *Die Dreigroschenoper (The Threepenny Opera)* to *Opera Ikan Asin*

*Opera Ikan Asin* is a dramatic text written and produced by Nano Riantirno in 1983 and performed in the same year, during the New Order regime. This drama was adapted from the drama *Die Dreigroschenoper* written by Bertolt Brecht, which had previously been translated into English under the title *The Threepenny Opera*. This drama was written by Brecht in 1928 and first performed, to considerable success, on 31 August 1928 at the Theater am Schiffbauerdamm in Berlin, Germany.

*Die Dreigroschenoper (The Threepenny Opera)* is a drama consisting of three acts and thirteen scenes. Opening with a prolog, it follows Mackie Messer, the Bandit King of Soho, and his fight against the beggar king Jonathan Peachum. The conflict between these two men begins after Mackie marries Picum's daughter, Polly. Picum and his wife try desperately to separate their daughter from Mackie using all possible methods, even involving a prostitute who has frequently interacted with Mackie. Although Mackie is arrested by the police, he escapes from prison with the help of Lucy Brown, the daughter of police commissioner Jackie Brown. The friendship between Mackie and Jackie Brown lies at the core of this drama, as the relationship between the police officer and bandit is not that of law enforcement and criminal, but that of childhood friends who fought together in India. Ultimately, when he is to be punished, Mackie receives clemency despite his crimes and all of the charges are dropped. Furthermore, he receives a noble title and a pension of 10,000 pounds.

When this work was adapted for Indonesia, the drama was given the title *Opera Ikan Asin*. The number of acts and scenes changed during the adaptation process. Brecht's drama, *Die Dreigroschenoper (The Threepenny Opera)*, is divided into three acts (and a prolog) with thirteen scenes, while the Indonesian-language adaptation consisted of fifteen scenes, without any division into acts. In both the German and English editions of the drama, the prolog is written as its own scene, outside of the first act (consisting of four scenes) and so on. Meanwhile, in *Opera Ikan Asin*, the prolog is written as the first scene, followed by scene two, scene three, etc.

Aside from changes in the number of acts, the cast size is increased. Although the number of main characters remains unchanged, this is not true of the number of supporting cast members (*Nebenfiguren*). In *Die Dreigroschenoper (The Threepenny Opera)*, there are eighteen characters in total, while *Opera Ikan Asin* includes a total of 23 characters. Such increases in cast size might affect a drama's plot. In *Opera Ikan Asin*, this change has not affected any plot transformations, as the additional characters are only supporting cast members and thus have little influence on the main plot.

### 2. Linguistic Transformations in the Drama *Opera Ikan Asin*

As mentioned above, language has an important role in conveying a literary work's meaning. Without language, a work's message cannot be conveyed to its readers. Likewise, in adapting a work, language is an important medium for giving the adapted work a greater significance. According to

Newmark (1987: 7), the process of linguistic transformation, also known as language translation, is a craft through which a translator attempts to replace a specific linguistic statement with an equivalent one in another language. As such, linguistic transformations may be understood the changing of a statement from one language into a statement from another language.

In the adaptation of *Die Dreigroschenoper* into *Opera Ikan Asin*, the work was first translated from German to English, and only then to Indonesian. This can be attributed to Nano Riantiarno reading Brecht's drama in its English edition, before translating it into Indonesian. In this article, the linguistic transformation process involves three aspects: (a) changes to the title, (b) changes to character names, (c) changes to place names (setting). The following sections will examine the linguistic transformation through which the drama *Die Dreigroschenoper* was adapted into *Opera Ikan Asin*.

#### a. Changing the title

In German, the source text is titled *Die Dreigroschenoper*, which is translated as *The Threepenny Opera* in English. This title refers to an early scene in the play, when it is presented as a luxurious opera dreamt of by beggars, yet cheap enough that beggars can afford tickets. This contrast is referenced through the title *Die Dreigroschenoper/The Threepenny Opera* (Act 1, Scene 1). After the work was adapted by Nano Riantiarno, the drama was retitled *Opera Ikan Asin*, despite the literal translation for *Die Dreigroschenoper/The Threepenny Opera* being *Opera Tiga Keping Mata Uang*.

The shift from *Opera Tiga Keping Mata Uang* (*Die Dreigroschenoper/The Threepenny Opera*) to *Opera Ikan Asin* represents an attempt by Nano to adapt the title for Indonesian culture. Although the term "threepenny" phrase may symbolize poverty in a German context, in an Indonesian context this connotation is implied through the phrase *ikan asin*. The phrase *ikan asin* refers to fish that is dried and salted. It is a favorite dish of the Indonesian poor owing to its low price and ready accessibility. Furthermore, the phrase *ikan asin* is also appropriate for the drama's setting in Batavia (now Jakarta), a port town under Dutch colonial control.

#### b. Changing the character names

Multiple changes to character names are also evidenced in the adaptation of Brecht's *Die Dreigroschenoper* (*The Threepenny Opera*) into *Opera Ikan Asin*. In Brecht's drama, a total of eighteen characters play a role, while *Opera Ikan Asin* has a cast of twenty-three characters.

A number of character names were not translated with the same meaning. Rather, uniquely Sundanese and Javanese names were used, referring to the major ethnic groups of Batavia. The main character of *Die Dreigroschenoper*, Macheath or Mackie Messer (Mack the Knife) was named Mekhit or Mat Piso in *Opera Ikan Asin*. Likewise, Jonathan Picum, another major character, is renamed Natasasmita Picum. Meanwhile, Jackie "Tiger" Brown is named Police Commissioner Kartamarma in *Opera Ikan Asin*. Other characters are given Javanese names that are phonetically similar to the German names: Jenny is renamed Yeyen, Filch is renamed Dul Komplit (a.k.a. Plit), etc.

The translation of European names into Batavian ones represents a certain philosophy. The name Nama Macheath or Mackie Messer (Mack the Knife), which has violent overtones as it refers to a bandit who wields a sharp knife, was adapted in *Opera Ikan Asin*, becoming Mekhit (a.k.a. Mat Piso); Mat being an abbreviation of Amat, and Piso both resembling a Batavian name and implying the bladed weapon of his namesake. As such, Nano Riantiarno selected the Batavian name Mat Piso for its connotation of preternatural abilities and fighting skills and its ability to instill a sense of fear in all who hear it—let alone meet the man himself.

#### c. Changing the names of place (Setting)

In *Die Dreigroschenoper* (*The Threepenny Opera*), the setting (*Raum*) is Soho, an area of London, shortly before the reign of Queen Victoria. The drama's conflict occurs in this city in the lead-up to Victoria's crowning. The text of the drama does not provide much detail about Soho and its situation.

In *Opera Ikan Asin*, the Soho, London, setting is shifted to Batavia in 1925, during the Dutch colonial occupation of Indonesia. More specifically, areas mentioned in the drama are Pasar Senin, Acol, Pasar Baru, and the Ciliwung River. At the beginning of the drama, Pasar Senin is depicted as a location where traders, prostitutes, gamblers, and bandits gather. It is portrayed as being full of narrow, winding alleys, small shops, and dilapidated shacks. At night, the market seems to merge into one, with the gamblers creating noise and the traders peddling their wares. As such, the setting of Batavia is presented more clearly and in more detail in *Opera Ikan Asin* than Soho in the German and English text.

### 3. Cultural adaptations

During adaptation, a text is transformed not only due to linguistic aspects, but also a cultural aspect. Cultural adaptation is necessary because the culture depicted in the source text are also adapted for the adapted text. In the case of *Opera Ikan Asin*, the adaptation process has involved translation of the text from German to English to Indonesian. Brecht's text was written in German, translated into English, and then again translated (and adapted) into Indonesian by Nano Riantiarno.

The process of cultural adaptation can be considered as a process of cultural translation. However, owing to the different cultural systems inherent within the source and target languages, cultural translation is a rather difficult endeavor. Newmark (1987: 94) argues that cultural translation cannot be literal, as it influence the meaning of the text. In the process of cultural adaptation, thus, it is more important to consider the target language and culture—in this case, Indonesian.

Although *Die Dreigroschenoper* was written in German, its setting is Soho, a part of London, England. As such, the dominant culture in this drama is the European culture of England. *Opera Ikan Asin*, meanwhile, is clearly specified as Batavia in the year 1925. Batavia refers to the port town, once named Jakarta, that was conquered by the Dutch and renamed Batavia. Since the colonial era, this city has become Jakarta, the capital of the Republic of Indonesia. In Malay, Batavia is known as Betawi, a term that retains common usage (Taylor, 1983: 3–5). As such, the culture in this drama is that of Batavia during the Dutch colonial occupation of Indonesia.

The first cultural adaptation evidenced in *Opera Ikan Asin* is apparent in its title. As explained above, the title of Brecht's drama was changed during adaptation from *Die Dreigroschenoper* (i.e. *The Threepenny Opera*) to *Opera Ikan Asin* (i.e. *The Salted Fish Opera*). This change of the title also reflects a cultural transformation. Through his adaptation, Nano Riantiarno made a particular statement. Although both “Tiga Keping Mata Uang” and “Ikan Asin” analogize the lives of the common people, the former is most appropriate for describing the conditions faced by European urban poor in the late 19th century. For the concept to be better conveyed to Indonesian audiences, it is the term *ikan asin* that best represents the lives of Indonesia's poor people during the Dutch colonial occupation. At the time, salted fish was the cheapest and most easily accessed side dish. Furthermore, the consumption of fish reflects Indonesia's position as a maritime country, an archipelago with a cornucopia of sea products—including fish for salting—available.

Aside from in the title, cultural adaptation is also apparent in several textual transformations that bring Brecht's work into line with Indonesian cultural norms, including dramatic norms. At the beginning of *Die Dreigroschenoper*—the prolog to the work—and each scene a lengthy *Nebentext* (introductory text) that explains the actions and plot developments in that scene. For example, in the first scene of the first act, this text is written in German as follows:

*um der zunehmenden Verhärtung der Menschen zu begegnen, hatte der Geschäftsmann J. Peachum einen Laden eröffnet, in dem die Elendsten der Elenden jenes aussehen erhielten, das zu den immer verstockteren Herzen Sprach* (Act 1, Scene 1).

(The hardened heart of Mr. Peachum, an entrepreneur opening a business, with the poorest of the poor wearing clothes that would touch the hearts so hardened).

This lengthy *Nebentext* is a characteristic of Brecht's dramas, part of the *Verfremdungseffekt* (alienation effect) of his epic theater theory (*Das epische Theater*). Through the alienation effect, Brecht transforms logical and ordinary events and characters into striking and intriguing ones (Brecht, 1997: 997).

In *Opera Ikan Asin*, Nano Riantiarno presents this *Nebentext* through the Storyteller, who during the performance narrates what will occur in the first scene. The Storyteller, in Nano's adaptation, enters the stage while carrying a lantern and says:

TC: (BAWA LENTERA)

Ini adalah ruang depan kantor perusahaan Juru Selamat Orang-orang Miskin, disingkat Juselormis, milik juragan Natasasmita Picum. Ck, ck, ck .berantakan. Dilihat sepintas lalu, mereka ini bagai sampah. Tapi tunggu dulu. Siapa bilang mereka tidak punya guna? Kehadiran mereka sangat diperlukan. Dan juragan Picum tak ingin mengecewakan golongan yang membutuhkan kehadiran orang-orang ini. Itulah sebabnya dia membuka perusahaan yang khusus bergerak di bidang sosial ini. Penampilan mereka dibikin sedemikian rupa, supaya bisa menggugah hati nurani manusia.

ST: (CARRYING A LANTERN)

This is the front office of *Juru Selamat Orang-orang Miskin* (Salvation for the Poor), abbreviated *Juselormis*, belonging to Mr. Natasasmita Picum. Tsk, tsk, tsk, what a mess. At a glance, they look like garbage. But wait! Who said they are useless? Their presence is quite needed! And Mr. Picum doesn't want to disappoint those who need their presence. That is why he has started a company that is specifically involved in social affairs. Their appearance has been designed to tug on the human heartstrings.

The Storyteller lacks any the culture of Germany in Brecht's original text. By including him in *Opera Ikan Asin*, Nano adapted the drama to the Indonesian culture. The presence of the Storyteller reflects Indonesian culture, as various traditional forms of art rely on such storytellers and narrators. One such traditional art is the traditional Javanese shadow puppet performance *wayang kulit*. In such performances, the Storyteller is a puppeteer (*dalang*) who performs the story—often from the epics *Ramayana* and *Mahabharata*—from beginning to end. The Chinese art form *wayang potehi*, which has found widespread currency in Indonesia, likewise uses a Storyteller to present stories and legends from China. In the oral tradition of East Java, there is also *kethrung*, another art form that involves a Storyteller travelling through different communities and telling stories that are already widely known (Kleden, 2015: 151).

Mekhit's marriage, the initial trigger of conflict in *Opera Ikan Asin*, is not a legally binding one as it is not carried out in accordance with the official procedures. As in Brecht's German text and its English-language translation, his marriage involves only a priest, without any formal marriage ceremony. In *Opera Ikan Asin*, the informal and non-legal nature of this marriage is emphasized, as seen in a short dialog between the priest and Jek, one of Mekhit's men.

**PENDETA** : Upacara pernikahannya bagaimana?  
**JEK** : Alla ... di dunia ini, banyak orang menikah tanpa upacara.  
 Ayo, pak, kita pergi.  
 (*MENYERET PENDETA. SEMUA PERGI*)  
**PRIEST** : What about the wedding ceremony?  
**JEK** : Gosh... so many people marry without any ceremony.  
 Come on, let's go.  
 (*DRAGGING THE PRIEST; EVERYONE LEAVES*)  
 (Scene 2).

From the dialog between the Priest and Jek, Nano's emphasis on the informal and non-legal nature of this marriage is clear. These scenes are not part of Brecht's original German text. This is further clarified through a duet sung by Mekhit and Poli. In this song, the characters sing repeatedly that marriage needs only love, and that legal registration and religious rituals have no significance. Such a situation would be expected in European cities, particularly London where Brecht's drama is set. Through this emphasis, Nano's adaptation pointedly reminds viewers that such practices go against Eastern Culture, despite being adopted by some Indonesians.

The conspiracy between Mekhit the Bandit King and Kartamarma the Police Commissioner likewise represents a cultural adaptation by Nano Riantiarno. In Brecht's text, the close relationship between Mackie Messer and "Tiger" Brown can be traced back to their childhood friendship and to take time as soldiers in India. Mackie explains this to Polly when Brown attends his wedding as a friend. Owing to this friendship, despite Mackie's numerous crimes, Brown protects him, ensuring that the bandit is not arrested or punished (Brecht, 2005: 30). In *Opera Ikan Asin*, Nano adapted this by positioning the friendship between Mekhit and Kartamarma in a context appropriate for Batavia in the 1920s, one that reflects contemporary conditions. As stated by Makhit, he and the police commissioner regularly work together, and thereby profit considerably:

**MEKHIT:** Marilah kita minum. Kawan-kawan, kalian boleh minum sampai rasa takut lenyap. Malam ini kalian lihat, di sebelahku duduk dengan gagahnya seorang pejabat tinggi pemerintah Hindia Belanda yang tetap menjadi temanku setia. Dalam keadaan macam apa pun, kami selalu bekerja sama. Setiap hasil operasi selalu kami bagi dua. Setengah untuk kita, dan setengahnya lagi untuk dia. Begitu pula jika ada rencana penggrebegan, dia selalu memberi tahu sebelumnya. Itulah cara terbaik untuk saling memberi dan menerima.  
**MEKHIT:** Let us drink! Friends, you may drink until you feel yourselves drifting away. Tonight you will see, sitting by my side in all his might, a high official in the Dutch East Indies

Government and my loyal friend. In any situation, we work together. Each operation we divided into two. Half for us, and half for him. Likewise, if there are any raids planned, he tells us first. That is the best way for us to give and take (Scene 2).

In Mekhit's dialogue with his men, the collaboration between Mekhit and Kartamarma is readily apparent. The proceeds of Mekhit's crimes are divided between them, and in return Kartamarma regularly informs Mekhit if any raids are planned. As such, Mekhit has never been arrested. Such corruption—the illegal alliance of Mekhit and Kartamarma—was added by Nano during the adaptation process. This textual transformation can be attributed to Nano's recognition of the current situation in Indonesia; although *Opera Ikan Asin* is set in colonial Batavia in 1925, in this text Nano criticized the current situation in Indonesia, where many police officers are seen as protecting criminals and many criminals remain unpunished by the legal system despite having committed crimes.

Through the cultural adaptation process in *Opera Ikan Asin*, Nano Riantiarno also criticized the practice of corruption. When he is arrested for the second time and sentenced to hang, Mekhit attempts to bribe the police officer guarding him, though ultimately his bribe is not accepted as the deadline has passed. The practice of bribery has been difficult to eradicate in Indonesia, and as such Nano transferred the practice of bribery in *Die Dreigroschenoper* (*The Threepenny Opera*) to present-day Indonesia, despite the play being set in the colonial Dutch East Indies. In the current era of globalization, bribery has taken a new, more refined form, and thereby taken deeper root in Indonesian society. Bribery is no longer practiced solely by criminals, but also by all persons intent on realizing a specific goal. The fact that certain police officers are willing to accept bribes is also criticized through *Opera Ikan Asin*.

The cultural adaptation evidenced in both the title and text of *Opera Ikan Asin* represents an effort by Nano Riantiarno to transform the English cultural context of Brecht's *Die Dreigroschenoper* to the Indonesian cultural context. Cultural adaptation is necessitated when a source text is considered unsuitable for the culture of the target audience, but also possible when the situation in the source text resembles that of the target audience but can still be presented more naturally. In the case of *Opera Ikan Asin*, Nano Riantiarno has adapted the European context of *Die Dreigroschenoper* for an increasingly global Indonesian audience.

The current era of globalization, which has been marked by openness, has also allowed members of Indonesian society—including artists—greater freedom in expressing themselves. Utilizing such openness, Nano thus included within his work, including *Opera Ikan Asin*, aspects of his social reality that he considered unconscionable. In his adaptation of Brecht's drama, Nano was able to voice his own concerns and criticize the situation in Indonesia.

Through *Opera Ikan Asin*, Nano Riantiarno offered critiques of non-legal marriage, police allying with criminals, and bribery (corruption). The situation presented in the text resembles the conditions in contemporary Indonesia, and this is thus criticized by him. When he adapted Brecht's dramatic text, Nano thus emphasized these three aspects and transformed them to fit better to the conditions in Indonesia. The marriage of Poli and Mekhit, the alliance between Mekhit and Kartamarma, and the bribes offered by Mekhit (as well as the acceptance of these bribes) are used by Nano to convey his views and meet his goals.

The conclusion of Brecht's drama, well-remembered by audiences—all charges against Mackie are dropped, and Mackie is granted both a noble title and pension of 100 Pounds—was adapted quite interestingly by Nano. In his *Opera Ikan Asin*, before Mekhit is punished, an envoy from the Dutch governor general arrives and reads the Governor's decree that all charges have been dropped and Mekhit has been made a member of the *Volksraad* (the colonial parliament). This conclusion is even more dramatic, given that Brecht's text—written in 1928—remains relevant to the current situation in Indonesia; indeed, the situation may be even more desperate.

As such, through *Opera Ikan Asin* Nano attempted to voice his conscience and criticize contemporary Indonesian society. These critiques are voiced bravely, without pulling any punches, through *Opera Ikan Asin*. In the era of openness, this is possible without fear of reprisal from authority figures. This distinguishes *Opera Ikan Asin* from several of Teater Koma's earlier works, performances of which were forcibly dispersed by the New Order security forces owing to their themes. In the current era of globalization, Nano has been freer to express himself, and this has influenced his adaptation process.

## CONCLUSION AND RECOMMENDATION

In his stage drama *Opera Ikan Asin*, Nano Riantiarno employed adaptation as he recognized several linguistic and cultural incompatibilities between the source text and Indonesian sensibilities. His linguistic transformations including changing the title of the work, changing the characters' names, and changing the place names (setting). Cultural adaptation involved transforming the cultural situation of the source text into one readily acceptable within Indonesian society. The current era of globalization and increased openness allowed Nano to adapt Brecht's work more freely, thereby better expressing himself and voicing his message.

This article has been limited to Nano Riantiarno's adaptation of his source text in the globalization era, with a particular focus on the linguistic and cultural transformations involved. His approach to social criticism through his work, as well as the political problems he recognizes through it, requires further discussion.

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