

Religious Value in the Drama Script “Those Who Always Follow You” by Teater Adab

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Article history	ABSTRACT
Upload : July 29, 2024	Diverse societies have different religious beliefs; of course, there will be many points of view regarding religion. Therefore, the religious value in the drama script can be used as a reference from different points of view from each religious belief. This study aims to analyze the religious values contained in the drama script, as these values can be applied in everyday life. Religious values are divided into three: human relationships with God, humans with humans, and humans with the universe. This research focuses on the religious value of human relationships with God and humans with the universe, namely the supernatural. Based on this, the problem formulations contained in this study are as follows: How is the religious value in the play “Those Who Always Follow You” by Teater Adab? This research method uses a descriptive qualitative method. Data collection techniques in this research are reading, listening and recording techniques. Based on the conclusion, the results of this study are recommended: 1). The study of the play further observes the religious value. 2). In education, it can be used to observe structural aspects as a learning process.
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INTRODUCTION

Religious values in literature are one of the themes often raised to understand diverse religious views and how they can affect the lives of individuals and society. Literary works, especially drama, often reflect the social, cultural and spiritual realities of the society in which they are produced. Studying religious values in drama texts can be important in developing critical thinking and intercultural dialog.

The drama “Those Who Always Follow You”, performed by Teater Adab, is one example of a text full of religious values. This research aims to uncover these values and how readers or audiences can internalize them. Based on previous research, religious values in literary works are often studied through theological, moral, and ethical perspectives ([Aziz, 2020](#); [Laura et al., 2024](#)). However, the literature lacks information on how these values are applied in the context of education and daily life.

A more in-depth review of the literature shows that religious values in literature can influence individual character and moral formation. For example, research by Hendri et al. ([2023](#)) shows that learning religious values through literature can increase tolerance and respect for diversity. In addition, research by Pulungan ([2023](#)) found that religious values in literature can help individuals understand and overcome moral dilemmas in everyday life.

Integrating religious values through literature can help develop a more holistic and character-centered curriculum in education. Jannah, Nur, and Agus Puspita, D. ([2023](#))

state that teaching religious values through drama can create a more inclusive and reflective learning environment. The study by Sanulita (2019) also shows that drama containing religious values can promote intercultural dialog in the classroom.

This research aims to fill the gap in the literature by analyzing the religious values in the drama “Those Who Always Follow You” and exploring how these values can be applied in the context of education and daily life. By expanding the theoretical framework and literature review, this research is expected to significantly contribute to the development of the study of religious values in literary works and their application in education.

There will be many perspectives on religion in a diverse society with different religious beliefs. Therefore, religious values in drama scripts can be used as a reference from different perspectives of each religious belief. Religious values are often discussed in literary works. These two things are closely related and cannot be separated (Prastika et al., 2018). Mangunwijaya, as cited on Fiyani (2022) states that religious value is contained in fictional literary works depicted by conscious, good, and noble human determination. Something that religious humans can interpret is inner awareness and gratitude for the favors given by God. According to Mangunwijaya (1994), religious value can be seen in the relationship between man and God, man and man, and man and nature. One way to learn religious values is through literature. Literature is a creative product with humans and life as its object and language as its delivery tool (Umsyani, Rizma Aulia, Nensilianti, 2021).

One of the literary works that can be used is a drama script. Drama scripts are chosen because some dialogs and messages can be heard directly by the audience. One of the drama scripts that contains religious values is the script “Those Who Always Follow You” by Teater Adab. Teater Adab is one of the Student Activity Units of Universitas Nusantara PGRI Kediri. Teater Adab has received a grant from PPK Ormawa Lemawa 2023 and collaborates with Ketoprak Suryo Budoyo in Pagu. The play script “Those Who Always Follow You” by Teater Adab has a religious value between man's relationship with God and man's relationship with nature, namely the supernatural. The play highlights the challenges of individuals and communities in maintaining faith amidst rapid social and technological changes. Thus, religious values enrich the ethical experience and encourage critical thinking and intercultural dialog.

Previous research examining the value of character education has been conducted by Yulianto et al. (2020). The value of character education studied is religious, which includes praying, prejudging God, diligently worshipping, being grateful, and obeying the rules. This study focuses on student character building through the novel “Rumah Tanpa Jendela” by Asma Nadia. This research can be used as a reference for further research. This research explains in detail how the form of character education is valued in the novel. The difference between this research and “Rumah Tanpa Jendela” by Asma Nadia lies in the object studied. This research examines the drama script. In addition, the study of religious values in the previous study only focused on human relationships with God. In contrast, in addition to focusing on human relationships with God, this study also focuses on human relationships with the universe, in this case, belief in the supernatural.

Drama Script

A drama script is a story that is performed on stage and describes life through character scenes ([Maula et al., 2021](#)). In general, drama text is a script that describes the drama players through a storyline and any elements that support a drama performance. The elements of drama text include theme, plot, character/characterization, setting, and mandate.

Characteristics of Drama Script

1. The story is in the form of dialog by the narrator and actors or characters.
2. Has specific instructions performed by actors when portraying characters in the script, usually called *kramagung*.
3. There is conflict and action.
4. The script is performed by humans orally, expressively and gesturally.
5. Usually supported by lighting and music.
6. Performance time is less than three hours.
7. Requires special rehearsals before the performance.

Elements of a Drama Script

1. Theme is the main idea or main idea contained in the script. According to Anggraini & Devi ([2023](#)), a theme is a story's central meaning and soul and is an important element in a drama script. It is usually presented implicitly and divided into two types: major themes and minor themes. The main theme covers the entire content of the story, while the minor theme builds on it.
2. The plot is the story's outline in the drama, from beginning to end. In the drama script, there are three grooves, namely forward groove, backward groove, and mixed groove. The plot stages, according to S. Tasrif in Wahyu ([2022](#)) are as follows:
 - Situation Stage (Introductory Stage): This stage introduces the background of the situation and characters of the story, which becomes the basis for the story developed in the next stage.
 - Generating Stage (Emergence of conflict): Shows problems and events that cause the beginning of conflict and are developed into conflicts in the next stage.
 - Rising Action Stage. This stage develops the conflict that emerged in the previous chapter. The dramatic events at the story's heart become more thrilling and suspenseful.
 - Climax Stage. The conflict or opposition reaches a breaking point. The main character, the main conflict actor, and the sufferer experience the story's climax.
 - Denevoument Stage (Resolution Stage). The conflict that has reached a climax is given a resolution, and the tension begins to subside.
3. Characters in the drama consist of main characters and supporting characters. Based on their nature, characters can be divided into protagonists (good characters), antagonists, which are characters who oppose the story, and tritagonists who are mediating characters.
4. Characterization depicts the character traits presented in the story. Depiction of characterization can be through dialogue, expression, or character behavior.

5. Setting is the depiction of the place, time, and situation that occurs in the story.
6. The mandate is the message the author wants to convey to the audience through the drama story. The mandate concerns the values that exist in society that are conveyed implicitly.

Religious Value

Value is the quality of something that can make something liked, appreciated, and an object of interest. According to Steeman, in Zulfatmi (2017), value is something firmly held that animates one's actions. According to Rokeach, in Fauzuddin et al. (2022), value is a belief that exists in the belief space and regulates the actions that will be applied. According to Alwi, in Elneri et al. (2018), value is defined as something beneficial to humans, the idea of the importance of an experience. Value guides and determines a person's behavior when performing actions.

The root of religion comes from the Latin *religare*, which means to bind. While in English, religion means religion (Musaad, 2022). Broadly speaking, it can be interpreted that religion is a binding nature that regulates human relationships with God. (Safitri & Putra, 2021) states that religious value is contained in fictional literary works depicted by conscious, good, and noble human provisions. Something that can be interpreted as a religious man is an inner awareness and gratitude for the favors given by God. According to Arimbawa et al. (2019), religious value can be seen in the relationships between man and God, man and man, and man and nature.

Belief in the Supernatural

Belief in the life of spirits is spread throughout Java. Javanese people maintain a relationship with the spirit world. In *kejawen*, for those who have reached metaphysics, the world of spirits is commonplace and not just nonsense. According to Kwirinus & Saeng (2023), there are two types of spirits; the first is spirits that were created as spirits; they live in their world and have a society, so there are spirits that have high positions, such as kings and queens, and there are also low-ranking ones, such as soldiers, employees, and workers. Second, spirits that come from humans who have died. Like humans, there are good and evil ones. *Kejawen* scholars argue that the same world is inhabited by several realms of life, including the realm inhabited by humans.

Belief in the supernatural in Islam is the main thing. Nurfalah (2014) states that anything beyond the reach of human senses and knowledge is *ghaib*. Meanwhile, according to Al Baaji, in Hikmawati & Saputra (2019) *ghaib* is what does not exist and is invisible to humans. There are two levels of *ghaib* for humans: absolute *ghaib* and relative *ghaib*. Absolute *ghaib* is *ghaib* that cannot be revealed at all because only Allah knows it, while relative *ghaib* is something that is not known by someone but is known by others. This research will focus on the relative supernatural.

Belief in God

God created humans as perfect beings with reason, mind and heart. Humans use their intellect to think clearly. Each individual strengthens his bond with his creator by worshipping his God, giving thanks, and praying are part of man's relationship with God (Mudak, 2017). According to Ali Anwar and Tono TP (Mahfud, 2018), religion can provide a sense of belief in the existence of a power that overcomes, supervises, and creates the

universe and who has given humans a spiritual disposition so that they can live continuously after the death of their bodies. Religion is the belief in God as the creator and ruler of the universe. Belief in God is formed according to the teachings of each religion.

METHOD

This research uses a qualitative method with a text analysis approach to examine religious values in the play script “Those Who Always Follow You” by Teater Adab. According to Rifa’i (2023), qualitative methods allow researchers to understand social and cultural phenomena comprehensively and in-depth. Mahliatussikah (2016) stated that this approach is very suitable for analyzing literary texts because it can reveal the meanings hidden in the work.

Description of Data Collection Methods

The main data in this study were obtained from the text of the play script “Those Who Always Follow You”. Data collection is done through several stages:

1. Observation and Documentation: According to Romadhona et al. (2023), direct observation can provide rich insights into the context and interactions in a drama performance. Therefore, the researcher observed the drama performance directly and documented the actors' dialog, actions, reactions and the audience's responses. This observation aimed to gain a more holistic understanding of the religious values presented in the performance.
2. Text Analysis: The researcher conducted a text analysis of the play to identify the religious values in the dialog and storyline. Text analysis allows researchers to explore the main themes and relevant symbols in literary works (A. N. Fadilla et al., 2023).
3. Literature Study: The researcher reviews relevant literature to strengthen data analysis and interpretation. According to Aprilyada et al. (2023), the literature review is an important step in qualitative research as it helps researchers understand the theoretical context and previous findings related to the research topic.

Description of Data Analysis Methods

Data analysis (A. R. Fadilla & Wulandari, 2023) was conducted through the following stages:

1. Coding: Data from the drama scripts were coded to identify the main themes related to religious values. Coding is an important first step in organizing qualitative data systematically.
2. Categorization: The themes that have been identified are then categorized based on the type of religious values (e.g., relationship with God, relationship with fellow humans, relationship with nature). Categorization helps develop a more structured analytical framework and allows the researcher to relate the findings to relevant theories.
3. Interpretation: The categorized data were interpreted using relevant theories. Interpretation in qualitative research aims to reveal the meaning and implications of the findings obtained.

Data Validation

Data validation ([Susanto et al., 2024](#)) was carried out in several ways to ensure the accuracy and reliability of the research results:

1. **Data Source Triangulation:** Data obtained from observation, text analysis, and literature review were compared to ensure consistency and validity of findings. Data source triangulation is an effective technique to increase the validity of research results.
2. **Cross-Check Between Researchers:** The data analysis and interpretation results were discussed with other researchers with relevant backgrounds and expertise to gain additional input and perspectives. Cross-checking between researchers can help identify bias and increase the reliability of findings.
3. **Member Checking:** The research findings were confirmed with several members of Teater Adab to ensure that the researcher's interpretation matched their experience and understanding. Member checking is an effective way to ensure the validity of findings in qualitative research.

With this approach, the research is expected to provide a comprehensive and in-depth analysis of religious values in the play "Those Who Always Follow You" and its relevance in the context of education and daily life.

Theoretical Frame

The framework of postcolonial theory provides a valuable analysis of "Reimagining Orientalism for Global Peace in the Changing Context." It provides a critical method for comprehending identity development, cultural representations, and power dynamics about colonial and postcolonial interactions ([Ariyanti et al., 2021](#)). Scholars may reveal intricacies, inconsistencies, and opportunities for innovative resistance and cross-cultural interaction by decolonizing knowledge creation, acknowledging cultural identity's complex and diverse character, and emphasizing subaltern studies. Postcolonial theory also addresses transnationalism, globalization, and cultural flows in the modern world. Researchers can examine the circulation, appropriation, and contestation of Orientalist images and narratives across various cultural landscapes by investigating how Orientalism functions in a worldwide setting marked by digital media, migration, and diaspora. In addition, postcolonial theory highlights how power dynamics, including those about gender, sexuality, race, and class, are intersectional. The study of reinventing Orientalism for global peace might benefit from including postcolonial theory as it offers a critical framework for challenging dominant discourses, elevating the voices of the oppressed, and picturing more fair and just futures. Researchers may support current initiatives to refute Orientalist portrayals, encourage intercultural communication, and advance peace and solidarity in various situations and communities by interacting with postcolonial viewpoints.

RESULTS AND DISCUSSION

In Teater Adab's play, *Those Who Always Follow You*, various religious values are revealed through character interactions and storylines. This analysis focuses on two main aspects: belief in the supernatural and belief in God, which are relevant to Javanese society and Islam.

Belief in the Supernatural

Belief in spirits and the supernatural world is very strong in Javanese culture. According to Hasanah (2016), spirits are divided into two types: indigenous spirits and the spirits of deceased humans. In the play, the characters often interact with the supernatural world, showing respect and fear for these beings. This aligns with the Javanese view that the human and supernatural worlds interact and influence each other.

Hikmawati & Saputra (2019) explains that in Islam, *ghaib* is beyond the reach of human senses and knowledge. The supernatural is divided into two categories: absolute supernatural, which is only known by Allah, and relative supernatural, which humans can know through certain signs. The play highlights the relative supernatural through its characters who have supernatural experiences, teaching the audience about the importance of awareness and respect for the unseen yet real.

Belief in God

Humans must worship and be grateful as creatures given reason and mind by God. According to Rahmatiah (2018), humans strengthen their bond with God through worship, prayer, and gratitude. In this drama, belief in God is manifested through the characters' actions and dialogues, which show their dependence and hope in God in facing life's problems and challenges.

Ali Anwar and Tono TP in Mahfud (2018) state that religion provides a sense of belief in the existence of a power that overcomes, supervises, and creates the universe. The play reflects this belief through characters who show submission and sincerity to God's will, teaching the audience always to surrender and trust God's plan.

Related Research

Previous research by Yulianto et al. (2020) discussed the value of character education in Asma Nadia's novel *Rumah Tanpa Jendela*, which includes religious values such as praying, prejudging God, diligently worshiping, being grateful, and obeying the rules. This research provides useful guidelines for analyzing religious values in drama, focusing on how these values can shape the character of individuals and society.

In addition, Iskandar (2022) emphasizes the importance of literature as a medium to learn and convey religious values. Literature, including drama, becomes an effective tool for exploring and internalizing these values daily. The drama “*Those Who Always Follow You*” by Teater Adab, with all its complexity and richness of religious values, significantly contributes to the education of religious and moral values in society.

This study's results concern the religious values in Teater Adab's play *Those Who Always Follow You*. The data obtained are sentences in the play's dialog that contain

religious values. In the play, researchers found words and sentences that have religious value.

Description of structural aspects in the Drama Script “Those Who Always Follow You” by Teater Adab

a. Theme

The theme in the drama script “Those Who Always Follow You” by Teater Adab is manners.

Data 1

Santi: “Arghh... it is you who bothered me first! Do not blame me if I bother you back! That man is guilty of trashing my place. I will not leave until he apologizes!”

(MYSM.Tmay.D1)

In data 1, “dirtying my place” means that the creature guarding the tree does not accept the treatment of Sugeng, who urinates carelessly. In life, some unwritten rules must be obeyed, called conventions. The drama script has a moral message about having good manners with all living things. Data 1 includes a major theme because the overall topic in the script discusses manners, one of which is manners in urinating that should not be done carelessly.

Data 2

Rawuh: “Ms. Jannah, why are you joking? There was a little incident because Sugeng urinated in the tree beside Mbak Jannah's shop yesterday.”

(MYSM.Tmay.D2)

In data 2, “there was a little incident because Sugeng urinated in the tree yesterday”, is the cause of the lack of manners practiced by the character so that Sugeng gets the consequences. The dialog implicitly tells us that even unwritten manners must be practiced, and the importance of manners in social life and all living things. The dialog evidence in data 2 is one quote that refers to manners.

b. The flow of

1. Character Introduction Stage

This stage introduces the story's characters, characterizations, settings, etc.

Data 3

In the afternoon before sunset in a village in 2000, precisely in the front yard of a house with a kejawen nuance and ancient items displayed there, Lina and Santi were learning to dance. Meanwhile, Mr. Kirman sat on a *lincak* while wearing a T-shirt and sarong, painting a mask in his hand.

(MYSM.A.D3)

From data 3, “Lina and Santi were seen learning to dance. Meanwhile, Mr. Kirman was sitting”, shows the introduction of the characters Lina, Santi, and Mr. Kirman at the story's beginning. This is the opening of the initial stage in the script before finally going

to the next act. The character introduction stage is located in the first act, and the series of dialog seems light.

2. Toward Conflict

This stage tells about the beginning of the conflict.

Data 4

Sugeng: "Duh... I have just sat down, and I need to pee. Ms. Jannah. I am going to the bathroom. I will take a minute."

Sugeng hurried to the bathroom but was stopped by Jannah.

Mbak Jannah: "Ehh, Ehh. Geng. Sorry. The bathroom is broken, so we cannot use it."

Sugeng: "Aduuuhhh... *Yawis lah*, it's okay Mbak... I'll go next door."

(MYSM.A.D4)

In data 4, "I'll go next door" means that Sugeng wants to pee next to Mbak Janah's stall; next door shows the tree's location near the stall. This is the beginning of the incident towards conflict, as shown in the data quoted. Sugeng pees in the old tree next to Mbak Jannah's stall. This triggers the cause of the problem in this text because Mbak Jannah's bathroom is broken. So Sugeng decided to pee in the old tree without permission. Sugeng's behavior creates a conflict that will be discussed in the next chapter.

3. Conflict

Data 5

Rawuh: "Geng, I am serious about this! There is a woman following you..."

Sugeng pulls Rawuh's shirt collar as if he is about to punch him.

Sugeng: "WILL YOU SHUT UP OR WON'T I HIT YOU?"

Rawuh: "Geng... Geng... Yes... yes... off..."

(MYSM.A.D5)

In data 5, the conflict begins to appear, and Sugeng's character begins to be possessed by his actions. However, Sugeng did not realize that the tree-dwelling figure was following him. The ghostly figure that follows Sugeng controls his emotions; in the dialogue quoted, "Sugeng pulled the collar of Rawuh's shirt as if he was about to punch him", shows that Sugeng is angry and cannot control his own emotions. This is because the figure following Sugeng is angry. Rawuh tried to convince Sugeng that someone was following him, but Sugeng did not want to hear Rawuh's explanation. This makes the conflict in the script even more heated.

4. Climax

Data 6

Santi: "I'm happy with my man ... But, *piyambakipun seneng kalih lare niki!* I don't like to recognize... Hihhih"

Mr. Kirman: "*Mbalik o..* Don't bother this boy!"

Santi: "No way! *Piyambakipun kagungan kula...* I don't want anyone other than me to come into my heart! Hihhih"

(MYSM.A.D6)

Data 6 shows the climax, the ghost who follows Sugeng seems to like Sugeng. This is the peak of the tense conflict. In the dialog excerpt there is the sentence "*Kula seneng kalih lelaki niku ... but piyambakipun seneng kalih lare niki! Kulo mboten seneng ningali... Hihhi*" which explains that Sugeng likes Santi, but the figure also likes Sugeng. This made the ghost figure possess Santi's soul because the figure also wanted to be liked by Sugeng. Mr Kirman tried to cure Santi by interacting with the figure, but the ghost figure was angry; feeling increasingly threatened; he finally gave up by asking Sugeng to apologize.

5. Resolution

Data 7

Mr. Kirman: "Then, directly, Geng, you apologize to the inhabitants of the tree that you urinated on."

Sugeng just nodded. Then, the five of them went to the tree where Sugeng had previously urinated, leaving only Mbak Jannah, who looked confused and curious about what had happened. Once in front of the tree, Sugeng began to apologize by squatting down and putting his palms together. Meanwhile, Kirman, Rawuh, Lina and Santi observed Sugeng closely.

Sugeng: "I apologize... If yesterday I was wrong for dirtying this place. I promise not to repeat what I did yesterday..."

(MYSM.A.D7)

In data 7, the problems in the previous round have begun to find a bright spot, and the conflict has found a solution. "I apologize... If yesterday I was wrong for dirtying this place. I promise not to repeat what I did yesterday..." The dialog means Sugeng's promise to the tree dwellers not to make the same mistake. Sugeng promised not to pee carelessly. Sugeng finally apologizes to the old tree dweller, where he urinated carelessly some time ago. In addition to apologizing, Sugeng also promised not to repeat his actions.

c. Character and Characterization

1. Rawuh

Data 8

Sugeng: "Bentar yo... I will get the chess first."

Rawuh replied only with a nod. Sugeng went to his room to get the chess. At that moment, Rawuh watched Sugeng leave. Rawuh felt that there was something strange about Sugeng. Rawuh vaguely saw a woman clinging to Sugeng. Soon, Sugeng returned with the Chess in his hand.

(MYSM.TP.D8)

The excerpt shows that Rawuh has an indigo nature, "Rawuh vaguely saw a woman clinging to Sugeng." The meaning of the dialog is that Rawuh can see supernatural things that not everyone can see. Rawuh is also known to be friendly with the skills he has. This skill makes Rawuh easily sensitive to things humans cannot see. In this play, Rawuh is the character who appears most often; all the acts have Rawuh in them.

2. Sugeng

Data 9

Sugeng: "Yes, Wuh... That is why, after my contract expired, I was told to return to my village. I wanted to stay in the city to find another job, but Mom told me to look for a job in the village so that someone would take care of the house."

Sugeng lit his cigarette again.

Sugeng: "Oh yeah, Wuh, I've been drinking, but there's no coffee like there is no zinc. Go to Mbak Jannah's stall. It's been a long time since I've been there. I miss Mbak Janah, especially the big milk, uh, I mean the milk coffee, hehe.

(MYSM.TP.D9)

Excerpt data 9 in the dialog "Oh yeah Wuh, I have been drinking, but there is no coffee like something is missing, go to Mbak Jannah's stall yok... it has been a long time since I have been there, I miss Mbak Jannah, especially the big milk, uh means the milk coffee, hehe." proves that Sugeng has a *slengekan* and cool character. Sugeng is too relaxed with his life. The dialog also implies that Sugeng is his mother's only child. Sugeng is also hardworking and obedient to his mother's orders.

3. Santi

Data 10

Santi: (After doing some movements) "Hissssh... How hard is it to Lin! I am tired. I have been doing it wrong. You also taught it incorrectly."

Lina: "Loh .. how to San. Be patient. It is hard to learn for the first time."

Santi: "This is already difficult, Lin! I would not have bothered with this if it was not for Mrs. Suminah's dance practice assignment."

(MYSM.TP.D10)

In data 17, the dialogue "Hissssh... How hard is it to Lin! I am tired. I have been doing it wrong. You also taught it incorrectly." It has the meaning of Santi, who is grumbling, and her tone of voice seems grumpy. Santi keeps complaining because Lina is impatient in teaching her. The character of Santi has a grumpy character and likes to grumble. The dialogue proves Santi's character, who likes to grumble and complain. However, Santi also has high spirits; even though it seems forced, she is willing to try.

4. Lina

Data 11

Mr. Kirman: "Sir, I suggest you major in art in Jogja. Consider it a way of continuing the struggle of your father and mother."

Lina: "Yes, sir, that is indeed Lina's intention. It's just that Lina is still confused about whether to take a dance or theater major. Lina can dance, but Lina also wants to study theater. It seems fun to take a theater major. Yesterday, Lina saw on the internet that the Teater Adab performance was really good, sir... Lina wants to take theater now."

(MYSM.TP.D11)

In data 11, the dialogue excerpt “That is indeed Lina’s intention. It is just that Lina is still confused about whether to take a dance or theater major” shows that Lina is confused about her college major. She is confused about choosing between theater and dance. According to her parents' direction, Lina wants to take an art major. Lina describes someone who is obedient and has a high curiosity. Lina is also a hard worker.

5. Mr. Kirman

Data 12

Mr. Kirman: “Nduk.. nduk.. Lina... Santi, it is going to be Maghrib. Let us continue the dance tomorrow. It is not good to be outside the house at Maghrib.”

Mr. Kirman: “Santi.. Look at the sun. It is about to set. That means it is almost time for the demons to roam around.”

(MYSM.TP.D12)

In data 12, “It’s not good to be outside the house at Maghrib” means that the time of Maghrib is not good if one is still outside the house. Mr. Kirman cares about his child. In addition, the dialogue excerpt proves that Mr. Kirman believes that the time of Maghrib is the time for supernatural beings to roam.

CONCLUSION

This analysis shows that the play “Those Who Always Follow You” by Teater Adab is not only entertaining but also loaded with important religious values. Through the depiction of belief in the supernatural and belief in God, the play teaches the audience about the importance of spiritual awareness and respect for a higher power. This research is expected to provide deeper insights into the role of literature in conveying and internalizing religious values in society. Further research can explore how this play and other literary works can be effectively used in education to shape the character and morals of individuals, as well as promote intercultural and interfaith dialog in diverse societies.

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