



Reconstructing the Sundanese radio folktale for the multimedia theater and film



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ABSTRACT

By utilising the framework of Adaptation Studies and Participatory Action Research (PAR), this study examines the intermedial adaptation of the Sundanese radio folktale *Si Rawing* into the multimedia theatre performance *Tilu Si Rawing Makalangan*. The project investigates how the cultural significance of classical auditory storytelling may be preserved while being recontextualised via digital performance, taking into consideration the changing media environment that has resulted in the fall of radio theatre and the emergence of digital platforms. In a theoretical sense, the research draws on Hutcheon's concept of adaptation as re-interpretation and Kattenbelt's idea of intermediality in order to explore the relationship between sound, imagery, and embodiment in the process of transformation across media. In terms of methodology, Participatory Action Research (PAR) made it possible for a creative process that was collaborative to take place. This process involved academics, theatre artists, and radio practitioners working together in iterative cycles of planning, action, observation, and reflection. The findings demonstrate that adaptation functions not as a medium transfer but rather as a dramaturgical reconstruction. In this reconstruction, the structural inadequacies of the radio script were reinterpreted in order to emphasise psychological conflict, spatial-temporal coherence, and audience immersion. The digital liveness that resulted from the integration of filmic projections, dance, and live performance has reawakened the imaginative possibilities that were formerly present in radio narrative. By suggesting an epistemic model of cultural revitalisation that connects local oral traditions and digital performance aesthetics in the Indonesian context, the study makes a contribution to contemporary discourse on adaptation and intermedial performance.



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1. Introduction

The global landscape of mass media has undergone a profound transformation as a result of the growth of digital technology. Conventional media forms, which include newspapers, analogue television, and radio, have experienced considerable changes in terms of both their methods of creation and the patterns of consumption exhibited by their audiences [1]. The majority of newspapers have been converted to digital versions, while television has made the switch from analogue to digital broadcasting. In the same way, radio is now being faced with new problems that have been brought about by the expansion of podcasts, music streaming services, and platforms for audiovisual entertainment that are based on the internet. However, despite this, radio continues to hold on to its distinctive status as an auditory medium that, via the force of sound, nurtures the imagination of the listener. As Crisell has emphasised, radio acts simply through sound, yet it possesses the power to generate a full universe within the listener's imagination [2]. The specific creative strength of radio, which this discovery brings to light, is that it does not function by directly visualising things; instead, it operates by engaging the imagination of its audience. Within the framework of Indonesian regional

culture, and more specifically within the realm of Sundanese oral traditions, this auditory power is imbued with cultural importance. For a very long time, the radio has had a dual purpose. Not only has it been a source of pleasure, but it has also been a vehicle for the preservation and transmission of local tales, such as the folktale *Si Rawing*. As a result of the constant transformation of media, the following important question has emerged that is at the centre of this investigation: in what way may the creative and communal aspects of storytelling on Sundanese radio be revived in the digital age through the process of adaptation between different media?

In Indonesia, radio has played a pivotal role since the colonial era through the period of reform, serving as a medium of information, entertainment, and education. David T. Hill and Krishna Sen note that radio in Indonesia has long functioned not only as a political instrument but also as a cultural tool, shaping public opinion while simultaneously entertaining its listeners [3]. Radio offers a distinctive auditory experience, particularly evident in its diverse programming. Among the most prominent forms of radio broadcast is the storytelling program, especially regional language folktales that form part of Indonesia's rich oral tradition. Regional-language storytelling via radio has served not only as entertainment but also as a medium for transmitting local cultural values [4]. A notable example is the *Si Rawing* narrative in West Java, one of the most popular Sundanese radio folktales that has endured across generations since the 1980s. The success of storytellers such as *Wa Kepoh* and later *Dora-Dori* in animating characters through vocal performance demonstrates the power of the auditory medium in sustaining oral traditions. The continued presence of Sundanese radio folktales suggests that they still retain an enduring appeal among audiences. With its auditory form and rich local narratives, Sundanese folklore offers unique value for listeners seeking cultural nuance in storytelling. However, audience consumption patterns have shifted drastically in the digital era. Millennials and Generation Z, for instance, are more accustomed to interactive audiovisual formats available on platforms such as YouTube, Netflix, or video-based social media. This condition poses an existential challenge to radio folktales: how can they remain relevant when contemporary audiences prioritize visual experience? In her discussion of digital media, Sonia Livingstone asserts that digital technology mediates everything and thus necessitates new communication strategies [5], [6]. In other words, digitalization demands continuous innovation if conventional media such as radio are to adapt to new audience habits. This situation signals that radio is facing formidable challenges, raising the question of whether it can sustain and evolve or, conversely, risk obsolescence. Adopting new technologies and innovating in program delivery are imperative for radio to remain relevant and engaging to an evolving audience. Within this context, the revitalization of Sundanese folktales through adaptation into multimedia formats emerges as a strategic response to ensure cultural continuity while addressing the entertainment needs of contemporary generations.

To date, research on Sundanese folktales has tended to focus on folklore, linguistics, or the moral values embedded within the stories. Ekadjati, for example, emphasizes that Sundanese folktales constitute one of the primary vehicles for cultural transmission while reflecting the worldview of Sundanese society [7]. Similarly, Mardan Umar and colleagues underscore that the local wisdom contained in Sundanese folktales represents a vital cultural asset that must be safeguarded amidst the pressures of global culture [8]. However, studies on how Sundanese folktales are transformed through contemporary media remain scarce. Meanwhile, scholarship on multimedia based performance art has extensively explored the role of digital technologies in contemporary theater. As Dixon argues, digital performance has transformed theater, dance, and performance art by introducing interactivity and the integration of multimedia as core aesthetic strategies [9]. Yet, research that specifically connects local radio storytelling traditions with multimedia performance remains rare. It is this research gap that the present article seeks to address. To establish its analytical framework, this article draws upon adaptation studies as articulated by Hutcheon and Sanders. Hutcheon asserts that adaptation is not merely a copy, it is a reinterpretation that situates a story within a new context and medium [10], [11]. In this sense, adaptation is not simply the transfer of a narrative from one medium to another, but a creative practice involving negotiations of

aesthetics, conventions, and audience experience. Sanders further argues that adaptation always entails a dialogue between texts, media, and cultures [12]. Accordingly, the adaptation of Sundanese radio folktales into multimedia theater constitutes a site of encounter between local tradition and contemporary performance art. Furthermore, the concept of multimedia performance as articulated by Dixon and Nelson et al. provides a theoretical framework for understanding the integration of theater, music, film, and digital technology within a single performance. They argue that intermedial performance blurs the boundaries of traditional theater by incorporating screen media, sound technologies, and live action into a hybrid form [13]. Such integration generates a more complex aesthetic experience, in which multiple media complement, interact with, and even negotiate meaning with one another. In the performance *Tilu Si Rawing Makalangan (TSRM)*, the use of visual projection, musical elements, choreography, and filmic sequences enriches the narrative atmosphere while simultaneously reactivating the imaginative power of radio storytelling in a new form.

A third crucial framework is the notion of cultural revitalization. Laurajane Smith, in *Uses of Heritage*, emphasizes that cultural heritage is not merely something inherited from the past, but rather a cultural process employed by communities to affirm identity and negotiate change [14]. Within this perspective, the adaptation of Sundanese folktales into multimedia theater can be understood as an effort to reinforce local identity while simultaneously negotiating it within the demands of contemporary society. This process not only reintroduces the classic tale of *Si Rawing*, but also expands its audience reach, creates intergenerational dialogue, and opens new possibilities for innovation in the performing arts. Accordingly, this article pursues several objectives. First, to analyze the creative process of adapting the Sundanese radio folktale *Si Rawing* from an auditory medium into a multimedia theater and film performance. Second, to explicate the adaptation strategies employed in integrating audio, visual, and performative elements into a coherent work of art. Third, to evaluate the extent to which this practice contributes to the revitalization of Sundanese culture, while also offering a transferable model for adapting other oral traditions. There are two dimensions that are connected to one another that can be used to describe the value that this study brings. In a theoretical sense, it extends adaptation studies by presenting a framework that is based on intermediation and practice, which incorporates idea of Practice-as-Research (PaR) and concept of adaptation as reinterpretation [15], [16]. This research defines adaptation as a collaborative epistemic process a place where knowledge is formed through artistic practice itself in contrast to the majority of adaptation studies, which analyse textual or cinematic alterations. The research project expands the boundaries of adaptation theory by using this framework to the adaptation of the Sundanese folktale *Si Rawing*.

This application illustrates that adaptation theory is applicable to indigenous oral narratives that are experiencing digital transformation, rather than only being relevant in Western contexts. In a practical sense, the research paper proposes a novel Participatory Action Research (PAR) paradigm that serves as a link between traditional radio storytelling and multimedia performance. The project demonstrates how collaborative creativity may serve as a cultural revitalisation method through its direct involvement in planning, action, observation, and reflection with radio practitioners, theatre artists, and academics. This method does not only redefine the role of traditional arts within digital ecosystems, but it also provides a transferable model for communities who are looking to maintain intangible cultural legacy through the integration of creative technologies. Taking a more expansive perspective, the innovation of this research is based on the idea that cooperation is a type of theoretical intervention in and of itself. This concept is based on the notion that adaptation is a participatory approach to the production of knowledge rather than a product-oriented activity. The critical insights that such an approach provides into the ways in which collective creativity might support and develop local cultural identities in the twenty first century contribute to the discussion concerning the reconfiguration of tradition in the digital realm. In short, this article proceeds from the conviction that adapting Sundanese radio folktales into multimedia theater not only extends the lifespan of oral traditions amidst digital transformation, but also offers new modes of appreciating and reanimating local cultural heritage. By combining theoretical frameworks with creative practice, the study aspires to

open new discourses on the relationship between traditional media, contemporary performance, and cultural preservation strategies in the digital age.

2. Method

This research project, which is based on practical application, utilised a Participatory Action Research (PAR) strategy, which was selected due to its collaborative and transformative characteristics that correspond to the goals of adaptation as a process of knowledge co-creation. During the process of adapting the Sundanese radio folktale *Si Rawing* into a multimedia theatre performance, PAR establishes the researcher, practitioners, actors, and production crew in the role of active collaborators. This research does not just concentrate on the generation of artistic results; rather, it aims to promote social transformation and improve the creative agency of the communities that are participating in the study [17], [18]. The implementation of participatory action research in this study adhered to the four cyclical processes that were suggested by Kemmis *et.al*, planning, action, observation, and reflection [18]. Each of these stages was tailored to fit the specific context of the development of multimedia theatre. During the preparation phase, the creative team performed textual and dramaturgical studies of the original radio script in order to discover narrative gaps and aesthetic possibilities for intermedial translation.

During the action phase, the participants took part in collaborative experiments that encompassed workshops and rehearsals. These experiments were designed to investigate the integration of many elements, including stage acting, film projection, dance, and live sound. Throughout the observation phase, the researcher utilised video recordings, field notes, and reflective notebooks in order to keep track of the development of ideas and media relationships. The researcher's documentation included creative interactions, rehearsals, and audience comments. Finally, the reflection phase was made up of talks that took place after the performance as well as evaluative sessions that involved the participants. The focus of these discussions and sessions was on both the artistic outcomes of the performance and the sociocultural impact that it had. The process that occurs in cycles exemplifies "a living inquiry," a phenomenon that Reason and Bradbury characterise as one in which theory and practice are intertwined within a framework that includes iteration and dialogue [17]. In this context, the PAR model not only provided a framework for the creative process but also gave physical expression to the spirit of collaborative adaptation, so converting the act of creating theatre into a self-reflective, community oriented endeavour that simultaneously advances artistic innovation and cultural revitalisation.

Participatory Action study (PAR) integrates practitioners into study through repeated cycles of preparation, action, observation, and reflection [18], [19]. This model supports the "teacher as researcher", where teachers collaborate to solve problems, test activities, and evaluate results [20], [21]. The author participated in the creative process as both a facilitator and practitioner in this study. Facilitated script adaptation workshops with radio dramatists, co-developed dramaturgical structures to connect aural storytelling with visual media, and led reflective sessions to evaluate multimedia integration. The researcher, director, and choreographer worked together during rehearsals to synchronise live performance, projected imagery, and sound design, which affected the production's tempo, rhythm, and emotional tone. To evaluate audience reception and determine how intermedial strategies affected cultural resonance, the researcher co-led group reflections after performances. Embedded participation illustrates Schön's reflective practitioner, who gains knowledge through reflection-in-action in professional practice [22]. It also follows Haseman performative research, where artistic practices generate and validate information [23]. PAR becomes a research framework, creative and epistemological technique, and means of transforming adaptation into reciprocal learning, cultural negotiation, and creativity. The implementation of PAR in this research was carried out in four stages which will be explained in the summary below and in Fig. 1 [18], [24]:

- Planning: analyzing the *Si Rawing* radio storytelling program and identifying the needs of collaborators (radio practitioners, theater artists, academics).

- Action: adapting the folktale from an auditory format into a musical theater performance incorporating theatrical, multimedia, and action elements aligned with the characters of the story.
- Observation: conducting direct observation of the performance practices, creative documentation, and the dynamics of collaboration among practitioners.
- Reflection: engaging participants in joint discussions to evaluate achievements, challenges, and prospects for further development.

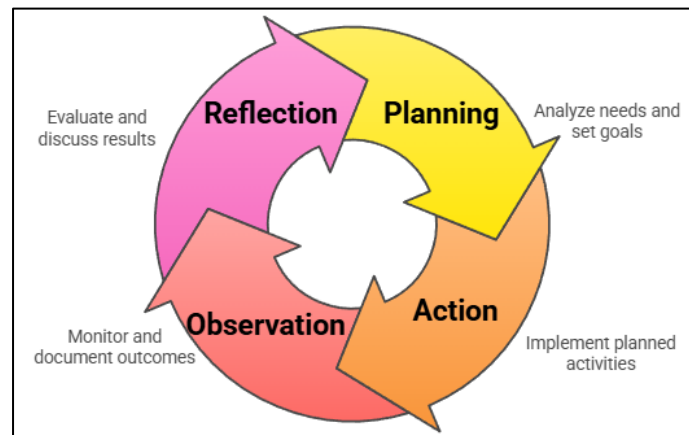


Fig 1. PAR Adaptation Cycle; *Si Rawing* Performance.

The research data were obtained from two primary sources. First, the creative practices on stage and screen served as the primary data. Second, supplementary data consisted of field notes, visual documentation, and informal interviews with actors, radio practitioners, and production crew. The analysis was conducted through two approaches: (1) dramaturgy, to reinterpret the script and staging process; and (2) intermediality, to examine the integration of theater, film, and digital projection in constructing aesthetic depth. An important dimension of this research lies in cross medium collaboration. Radio, as an oral medium that emphasizes the power of sound, was brought into dialogue with theater, a performative medium that relies on the actor's body. This encounter created a space for knowledge exchange: radio practitioners learned to understand the role of the body and the visual in narrative construction, while theater actors learned to internalize the distinctive vocal style of Sundanese radio storytelling. In line with Sloman, participatory theater serves as a means of community development and a space for social learning, enabling participants to express experiences while generating artistic innovation [25]. Within the PAR framework, the adaptation of *Si Rawing* did not merely result in a multimedia musical theater performance. It also strengthened the creative capacity of the Cakra Radio community, broadened the artistic horizons of theater practitioners, and contributed to the branding of radio as a custodian of Sundanese storytelling traditions innovating in the digital era.

3. Results and Discussion

3.1. Script and Dramaturgical Analysis of *Si Rawing*

The *TSRM* production emerged from the necessity to reintroduce the legendary tale of *Si Rawing* through an approach that not only preserved the distinctive features of the radio folktale but also re-presented it in a multimedia performance format (theater, film, digital projection, music, and dance) that aligns with the expectations of contemporary audiences. The process of transmedial adaptation from radio to the multimedia stage required a significant narrative reconstruction. This stems from the recognition that a radio script, as an oral text, operates within a structure distinct from the dramaturgical demands of stage performance. Hutcheon underscores that adaptation is not merely the transfer of content but a creative interpretation that generates new meanings. This reinterpretation is evident in the creative decision to depict three phases of Rawing's life childhood, adolescence, and adulthood

not in a linear structure as explicitly narrated in the radio version. From a phenomenological perspective, radio drama emphasizes the embodied experience of listening, which is inherently temporal as it involves the sequential perception of sound [26]. This temporality often renders radio storytelling linear and episodic [27]. Consequently, *Si Rawing* in its radio version tends to be fragmented and does not fully articulate the psychological development of its characters. To address this, the creative team reconstructed the dramaturgy by dividing Rawing's life journey into three clearer phases. Adult Rawing was positioned as the narrative present and central plot, while his childhood and adolescence were staged through flashbacks designed as shadows of the past that surface to generate inner conflicts within Rawing.

This approach further establishes Rawing's identity not merely as a heroic figure of martial valor but as a character undergoing emotional growth. As Sanders argues, adaptation frequently provides opportunities to explore dimensions that may remain hidden or under-articulated in the source text. By foregrounding young Rawing as the origin of unresolved trauma, adolescent Rawing as the seeker of identity, and adult Rawing as the bearer of moral dilemmas, the performance excavates psychological layers previously obscure in the radio medium. Thus, the production constructs a more coherent dramatic structure: (a) exposition (young Rawing); (b) complication (adolescent Rawing); (c) and resolution (adult Rawing). The *TSRM* production emerged from the need to reintroduce the legendary tale of *Si Rawing* through an approach that not only preserves the distinctive qualities of the radio folktale, but also re-presents it in a multimedia performance format (theater, film, digital projection, music, and dance) that aligns more closely with contemporary audiences expectations. The process of transmedial adaptation from radio to the multimedia stage required substantial narrative reconstruction, as the radio text being an oral medium possesses a dramatic structure that does not fully correspond to the demands of theatrical staging. Hutcheon asserts that adaptation is not merely the transfer of content, but a creative act of interpretation that generates new meanings. This principle is reflected in the artistic decision to present three phases of Rawing's life childhood, adolescence, and adulthood which in the radio version were never treated as an integrated dramaturgical whole.

From a phenomenological perspective, radio drama relies on the experience of embodied listening, which is temporal and linear in nature [26]. As a result, its narrative flow tends to be episodic and does not articulate the psychological development of characters in depth [27]. A dramaturgical analysis of the *Si Rawing* radio script reveals three fundamental weaknesses that shaped the adaptation process: (1) plot fragmentation, in which Rawing's childhood and adolescence appear only as brief glimpses without dramatic weight; (2) the absence of psychological motivation explaining his emotional transitions across life stage; and (3) the lack of an Aristotelian dramatic structure built causally from exposition, complication, to resolution. The dramaturgical findings formed the basis for narrative reconstruction in the stage version. To address these issues, the creative team made a methodological decision to reorganize Rawing's life journey into three clearer phases. Adult Rawing is positioned as the narrative center and the embodiment of the story's present time, while the childhood and adolescent phases are presented through film scenes and cinematic projections as flashbacks directly linked to the adult Rawing's inner conflict. This division of media is not merely an aesthetic choice, but a dramaturgical strategy: the adult actor's body on stage is used to articulate moral and physical struggle, whereas film serves to evoke past experiences that cannot affectively be represented through conventional staging.

This approach constructs Rawing's identity not solely as a heroic figure of bravery, but as a character who undergoes emotional trajectory marked by trauma, identity formation, and moral dilemma. In line with Sanders, adaptation provides opportunities to explore hidden dimensions of characters in the source text. The three dramaturgical aspects identified earlier are applied concretely: the child Rawing is positioned as the source of the traumas that shape his life's motivations; the adolescent Rawing represents a phase of self discovery through training sequences and internal conflict; and the adult Rawing becomes the site of moral actualization, where he must choose between vengeance and justice. The staging thus constructs a coherent dramatic structure exposition (child Rawing), complication (adolescent Rawing), and resolution (adult Rawing) that is absent in the original radio script. However,

this transformation is not challenges. One major challenge is maintaining emotional continuity between the film scenes and live stage scenes so that the shifts in medium do not fracture audience attention. Another challenge lies in negotiating the radio acting style, which relies heavily on vocal intensity, with stage acting, which emphasizes gesture and bodily dynamics. To address this, the creativite team integrated radio vocal training into the character development process and applied principles of intermedial acting that is, a mode of performances that considers the interplay between the actor's physical presence and the cinematic images projected on screen.

Methodologically, these strategies were adopted to ensure that transmedial adaptation does not merely result in the combination of media, but produces a stronger dramatic structure while expanding the expressive capacity of the narrative. This approach demonstrates that adaptation is not only a process of medium transfer, but also a critical effort to reconstruct dramaturgical logic and aesthetic experience in accordance with the demands of a new medium. Chronologically, the *Si Rawing* radio script can be summarized as follows: Little Rawing was trained in martial arts by *Ki Debleng*, his teacher, as shown in Fig. 2, while *Bah Bewok* simultaneously trains his only son, young Gempar, in combat skills. Since the death of his father, Wikarta, young Rawing harbors a deep grudge against *Bah Bewok*. In one encounter, Rawing fights Gempar, who struggles against him. Witnessing this, *Bah Bewok* intervenes to protect his son, but is restrained by the superior strength of *Ki Debleng*. This defeat plants resentment in young Gempar, while Rawing's hatred toward *Bah Bewok* continues to fester into adolescence. Once Rawing matures and gains sufficient martial prowess, he resolves to settle his vendetta. He confronts *Bah Bewok* at his home, where *Bah Bewok* is preparing to marry Kartika, a young girl he had adopted. Ningsih, who also raised Kartika, attempts desperately to protect her. Adolescent Rawing suddenly appears, fights *Bah Bewok*, and ultimately kills him. This event brings an end to Kartika's suffering under *Bah Bewok*'s oppression, and in this moment, the seeds of romantic affection between young Kartika and Rawing are sown.



Fig 2. Scene from the Film: Young *Si Rawing* Being Trained by *Ki Debleng*.

The scene shifts rapidly. The adult Gempar and Jaka Bandang are in pursuit of adult *Si Rawing*. The search is brief, as *Si Rawing* appears with Saraswati, triggering a two against one confrontation. The duel is unbalanced, and *Si Rawing* is eventually subdued. Saraswati becomes hysterical upon witnessing her husband's helpless state. At that moment, the child and adolescent versions of Rawing appear, imparting supernatural energy that enables adult *Si Rawing* to recover and overpower Gempar and Jaka Bandang, forcing them to retreat in disarray. Following this, *Si Rawing* seeks out Nini Iswari, who is training the adult Kartika in martial arts, in order to unite against the villain *Ki Buyut Ireng*. Elsewhere, *Ki Buyut Ireng* expresses disappointment at the defeat of Gempar and Jaka Bandang. Shortly thereafter, Kartika appears, voicing her desire to join the mission against *Si Rawing*, motivated by unrequited love. The narrative culminates when *Si Rawing*, Saraswati, and Nini Iswari arrive at *Ki Buyut Ireng*'s domain. As is common in martial epics, the story closes with a climactic battle. The confrontation between the two opposing forces is unavoidable, and *Si Rawing* empowered by the fusion of his three selves ultimately triumphs over his adversaries. A critical analysis of the narrative reveals several weaknesses, particularly concerning causal relationships between events, character motivations, and the logic of scene transitions. The appearances of

young and adolescent Rawing in the early sequences function more as historical exposition, than as psychological depth their presence is insufficiently integrated into the narrative's linear progression. A similar issue arises in the sudden entrance of adult Rawing with Saraswati, which seems driven primarily by the dramaturgical need to accommodate Gempar and Jaka Bandang's vengeful pursuit, rather than by coherent narrative causality. Likewise, the tangible appearances of young and adolescent Rawing during the duel with Gempar and Jaka Bandang seem abrupt, serving as an instantaneous device rather than an organically developed dramatic strategy. One dramaturgically problematic element is the role of Ningsih (Rawing's mother) in *Bah Bewok's* household. This raises unresolved dramaturgical questions within the script: was Ningsih presented as *Bah Bewok's* wife, concubine, or captive? If she were a captive, this could have served as a stronger narrative motive Rawing confronting *Bah Bewok* not only for vengeance but also to rescue his mother. Instead, the narrative emphasizes revenge as the sole motivation. Conversely, if Ningsih had already become *Bah Bewok's* wife, the dramaturgical question arises: why does Rawing fail to challenge this, especially given that *Bah Bewok* had murdered his father, Wikarta? In performance terms, such dramaturgical inconsistencies become urgent issues to address, as they affect the coherence of dramatic logic on stage. Rather than erasing these weaknesses, the creative team transformed them into a device for intensifying conflict: the ambiguity surrounding the mother's "betrayal" of the father was reframed as a psychological motive that deepens Rawing's characterization.

As Hutcheon observes, adaptation is repetition, but repetition without replication [10]. The adaptation in *TSRM* does not attempt to replicate the radio narrative literally; instead, it renegotiates character conflicts and relationships to achieve greater coherence within a performative context. This dramaturgical revision allows the story to evolve beyond a conventional martial hero tale into a narrative with richer emotional dimensions centering on vengeance, betrayal, and reconciliation. Such an approach aligns with contemporary trends in transmedia storytelling, where narratives are expanded and reinterpreted across different media to generate layered and complex storyworlds [28]. The negotiation of narrative interpretation was not the sole challenge in this project; the principal challenge lay in the transmedial adaptation of a Sundanese folktale into a performative format staged through the integrative approach of multimedia theatre. This process required a unified mode of presentation that simultaneously bridged oral storytelling traditions and contemporary performative practices. Thus, artistic goal, technical feasibility, and cultural authenticity were negotiated in the following major stages of creative inquiry below along with the presentation of the diagram of the adaptation process of the radio folktale in Fig. 3.

- **Observation and Analysis:** This stage entailed analysing the *Si Rawing* radio folktale script to determine its dramaturgical core. The biggest issue was transferring radio's auditory imagination into stage and film visual dramatic language. After analysing the narrative structure, character archetypes, and temporal flow, the study team determined that radio's sound imagery needed visual metaphor. This laid the groundwork for intermedial translation, which transferred audio clues to visual and performative forms while keeping the narrative's cultural rhythm.
- **Performance and Film Scenario Scriptwriting:** This phase involved creative reconfiguration, not just a media transfer. Using functional media complementarity, each scenario was recast as live theatre or cinema. Each medium's ability to convey the story's emotions and psychology determined aesthetics. The adult scenes were filmed live to emphasise immediacy and bodily presence, whereas Rawing's childhood flashbacks were shot cinematically to create nostalgia. In intermedial dramaturgy, the conflict between liveness and mediation was a creative resource.
- **Implementation of Presentation Concepts:** Artistic design, choreography, and audiovisual composition were used to materialise ideas. It was difficult for the creative team to balance theatrical and cinematic realism. Syncing soundscapes with displayed graphics and choreographing radio's auditory motifs were important artistic judgements. According to Dixon, visual designers and radio practitioners created a performance grammar called digital liveness, where digital projection enhanced live

presence [9]. This stage also promoted critical discussion about how local aesthetics might thrive in global digital forms without losing their identity.

- **Rehearsal approach:** The rehearsal approach utilised experimentation and reflection in action. Performers practiced intermedial timing and spatial negotiation with live and projected counterparts. Keeping Rawing's younger self's emotions consistent was difficult. Using rhythmic sound cues to bridge temporal gaps created a cohesive intermedial character identity. Active facilitation by the researcher demonstrated PAR's reflective dimension knowledge was continuously produced and modified through collaborative practice.
- **Performance Presentation:** The multimedia performance formed a unified event from these explorations. Radio's auditory intimacy was recreated as a visual, multimodal experience through film projection, choreography, and live acting. Intermedial adaptation was used to revitalise culture, showing that combining traditional narratives with digital performance can be both artistic and a way to preserve intangible heritage.

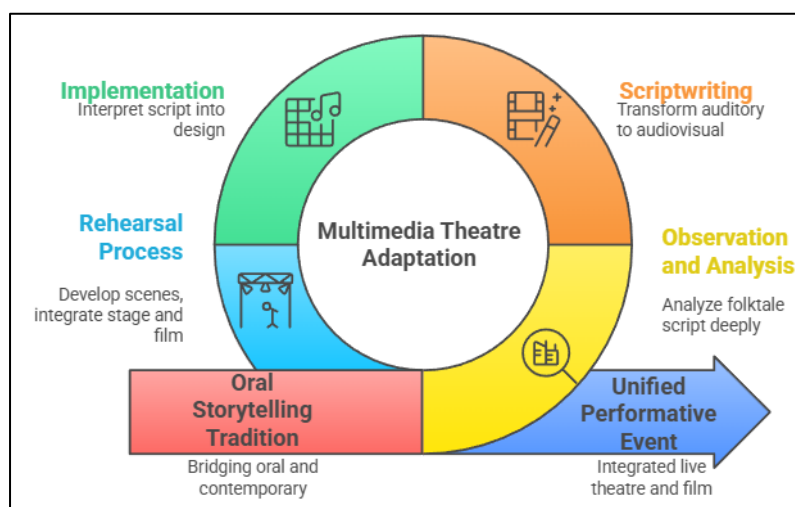


Fig 3. Diagram of the Adaptation Process of the Radio Folktale

The primary process of observation centered on analyzing the radio folktale script written by Yayat Ruhayat (Yat R.) with the objective of understanding the narrative trajectory to be adapted. The concept of *tilu* ("three"), embedded in the title *Tilu Si Rawing Makalangan* ("The Battle of the Three *Si Rawings*"), was conceived philosophically to mark the third cycle (episode) of creative exploration. The notion of three also functions literally, highlighting the three phases of Rawing's life childhood, adolescence, and adulthood within the story, which served as the guiding framework for articulating the adaptation into a script modeled after the radio folktale tradition. From this observation process, several dramaturgical questions emerged, as elaborated in the preceding section. At this juncture, the narrative mission of the radio script was reframed and aligned with a new central plot that addressed Rawing's haunting questions: Why did *Mak Ningsih* betray his father, who had been killed by *Bah Bewok*? Did she truly commit treachery against her late husband? These questions tormented Rawing for years, generating an inability to accept painful realities, which in turn became the psychological impetus for his flight from village life. In parallel, *Bah Bewok*'s death intensified Gempar's resentment toward Rawing. The narrative of "revenge" was thus foregrounded as the principal plot, propelling both Rawing and Gempar into an inevitable confrontation in adulthood. To enrich the dramatic tension, several subplots were interwoven, including a love triangle between Kartika, Rawing, and Saraswati, as well as the clearer articulation of Jaka Bandang's character, whose mission of vengeance stemmed from losing Kartika's affection to Rawing.

This narrative reconstruction is directly tied to the dramaturgical demands of theatre, which emphasize the importance of conflict, escalation, and resolution. Aristotle asserts that drama is an imitation of a complete and serious action, arrange causally from beginning,

middle, to end [29]. This principle is applied concretely in the adaptation of *Si Rawing* through the reorganization of its narrative structure. In the exposition stage, film sequences depicting young Rawing such as the moment he witnesses *Bah Bewok*'s brutality against his family were deliberately chosen to open the performance because they establish the character's emotional foundation and initial motivations. The complication stage is developed through a series of projected scenes featuring adolescent Rawing, particularly his confrontation with *Bah Bewok*, which represents his turbulent search for identity and the growing desire for revenge. The physical dynamics and intensified dialogue in these scenes were designed to sharpen both internal and external conflict. Meanwhile, the resolution stage is realized through the live performance of adult Rawing onstage, especially in his confrontations with *Gempar* and *Jaka Bandang*. Here, choreographed combat sequences and embodied gestures function to underscore the resolution of the moral conflict and to close the dramatic structure decisively. Through this medium based division film for the past and stage for the present the performance effectively applies classical dramaturgical principles within an intermedial form, allowing Rawing's psychological development, motivations, and conflicts to unfold gradually and coherently.

Beyond reinforcing dramatic coherence, this narrative reconstruction also carried cultural functions. Ekadjati argued that Sundanese folktales operate as vehicles of moral education and local identity formation. Within this framework, one significant adjustment in the adaptation process was the addition of community characters, absent in the original radio script. These characters were staged at the opening of the performance to establish the atmosphere and reinforce the socio-cultural context of the story. From a dramaturgical perspective, the villagers did not merely serve as background but embodied representations of contemporary society groups often subjected to systemic oppression. Conversely, antagonistic figures such as *Jaka Bandang*, *Gempar*, and their henchmen were positioned symbolically as oppressive rulers. Thus, the performance moved beyond the heroic tale of *Si Rawing* to dramatize a social dialectic between the people and those in power. Furthermore, the inclusion of villagers opened up avenues for new dialogues infused with social critique. This represented a significant innovation compared to the radio folktale format, which traditionally avoided direct engagement with socio-political criticism. The stage, unlike the radio medium, allowed for expanded representational possibilities, including the articulation of contextual social critique. As Anna Lund and colleagues observe, theatre can function as a medium of social inclusion and a vehicle of community building. Artistic initiatives in marginalized environments demonstrate that theatrical practice can foster empathy, collective solidarity, and activate symbolic structures of meaning and emotion that simultaneously reflect and critique social inequalities [30]. From the perspective of Augusto Boal's *Theatre of the Oppressed* (TO), the stage may also serve as a "political arena," amplifying the voices of marginalized groups while simultaneously functioning as a site of critical pedagogy, collective empowerment, and advocacy for social change. Thus, the script analysis demonstrates that the transmediation of the radio folklore does not merely constitute a shift of medium, but also a narrative reconstruction. It does not only re-interpret the story of the warrior but also incorporates the voices of the people, thereby providing political depth and contemporary relevance to the performance. Adaptation, in this sense, functions as a strategy to preserve the story's relevance while also emphasizing its thematic complexity, enabling modern audiences to rediscover new resonances within the classic Sundanese tale. In the *TSRM* stage script, the exploration of critical dialogues is introduced from the very beginning through the villagers' scenes, serving as a dramaturgical strategy that enriches the narrative dynamic and temporal dialogue across different phases of Rawing's life, while simultaneously amplifying the voices of the people.

3.2. Cross Media Integration: Theater, Multimedia, and Film

One of the most significant aspects of *TSRM* is its use of an intermedial approach, namely the intersection and blending of different media to create new aesthetic experiences. According to Tyng Shih, intermediality often involves the transformation of one medium through another, resulting in hybrid forms. He further argues that in the performing arts, digital technology enables real time intercommunication across various media, producing

dynamic and non-linear events [31]. Within this performance, the interplay of theater, film, and digital projection constitutes the core of its artistic strategy. Film is employed to portray Rawing's past his childhood and adolescence while the stage presents the adult Rawing situated within the contemporary narrative. In this way, the audience is invited to experience a "temporal dialogue" between the character's past and present (flashback). Nelson *et.al*, observe that intermedial theater enables spectators to encounter multiple temporalities simultaneously. This becomes especially evident in the juxtaposition where the film depicts the young Rawing being trained by Ki Debleng, while on stage the adult Rawing contemplates his identity and responsibilities. This method constitutes a defining feature of the *Si Rawing* performance, in which the narrative is distributed across two distinct media: the stage (theater) to present Rawing's adulthood, and the screen (film) to portray his childhood and adolescence. Such a division is not merely technical, but is rooted in the narrative strategy of flashback. As can be seen in Fig. 4.



Fig 4. Representation of a Performance Integrating Theater and Film within a Unified Event

Sanders emphasizes that adaptation often involves a dialogic relationship between past and present narratives. By separating the spaces of narration between stage and screen, *Si Rawing* enables audiences to experience the simultaneity of time, Rawing's childhood is projected on the screen as a living memory (flashback), while the adult Rawing is embodied in real time on stage. This strategy reinforces the concept of *tilu* (the "three Rawings") at the core of the story childhood, adolescence, and adulthood thus presenting the character's life journey as a continuity across phases. According to Nelson *et.al*, the use of the cyclorama screen as a cinematic space produces a form of intermedial performance, wherein the interaction between stage liveness and screen mediation generates aesthetic hybridity. This aligns with Dixon's observation that digital performance transforms the stage into a hybrid space that integrates the continuity of live presence (*liveness*) with processes of mediation. Within the *Si Rawing* performance, the stage operates not merely as a physical space, but as a point of convergence between the real world (actors on stage) and the imaginary world (film on screen). representation of a performance integrating theater and film can be seen in Fig. 5.



Fig 5. Representation of a Performance Integrating Theater and Film

This integration demonstrates that the transmediation of radio folklore is not merely a translation from the auditory to the visual, but rather the production of a multisensorial experience. The audience does not only listen or watch, they encounter the convergence of two media within a unified dramaturgical structure.

3.3. Enhancing the Magical Atmosphere through Multimedia

Beyond film, the performance also employs visual projections, dance choreography, and music to enrich the atmosphere. Dixon emphasizes that projection in digital theater is not merely a decorative visual element, but a dramaturgical layer that shapes audience perception and emotion. The digital projection of a burning rose on the cyclorama (Fig. 6), for instance, does not simply provide a visual effect but reinforces the symbolic impression of a grand yet blind romance. Kartika's scene of sorrow is delivered through dialogue embedded in a poignant love song, further intensified by choreographed movement as an interpretive embodiment of grief itself an artistic effort to affect the audience's perception.



Fig 6. Representation of Digital Projection and Choreography to Enrich the Atmosphere

This aligns with the concept of *digital aesthetics* in contemporary performance. Jacquemin highlights the use of digital realities on stage as a means to enhance the actor's presence while simultaneously offering new perspectives on the interaction between performers and digital media [32]. In this sense, digital stage settings are not about replacing the actor but about amplifying the mediated reality of the performance. Similarly, the presence of multimedia in *Si Rawing* is not intended to displace the craft of acting, but rather to add aesthetic dimensions that heighten the narrative's affective power. The integration of video (film), sound, and visual elements with live performance produces a richer theatrical experience [33]. Music and choreography function as additional media that traverse the boundaries of conventional theater. Holeland, J.S. & H. emphasize that intermediality is not solely a matter of technology, but also about how diverse artistic forms interact to construct a shared experience. In *TSRM*, traditional Sundanese music is interwoven with electronic sound design, while traditional *silat* movements are choreographed alongside modern theatrical gestures. The result is a hybrid experience rooted in local culture yet articulated through the vocabulary of contemporary performance.

In contemporary scholarship on intermedial performance, Timplalexi stresses that the blending of media stage, projection screen, and digital elements enables performances to transgress traditional representational boundaries and to open up new public spaces for social reflection [34]. Likewise, Blair & Manfredi argue that intermedial artistic practices that combine tradition and innovation sustain cultural resilience through aesthetic designs that remain responsive to contemporary social contexts [35]. An illustrative example can be seen in the battle scene where Kartika confronts the *centeng* (henchmen) in the Forbidden Forest (Fig. 7). The combination of multimedia projections, *silat* choreography, and a fusion of

traditional and modern music generates a dramatic intensity unattainable through the radio medium alone. Thus, digital technology in *TSRM* functions as a catalyst that expands expressive possibilities without erasing the essence of tradition.



Fig 7. Representation of Digital Projection and Choreographed Combat

In addition, the method of scene construction employed in this production is, in fact, relatively simple. The stage is left bare, without the use of decorative sets or properties that conventionally serve as markers of spatial settings. Instead, images projected onto the cyclorama are used to signify the locus of events. The remaining aspects of the presentation adopt a theatrical convention integrated with multimedia, where projected images function as spatial indicators. For example, in the combat scene between *Si Rawing*, Jaka Bandang, and Gempar witnessed by Saraswati and the henchmen at the edge of the Forbidden Forest (Fig. 8) the forest backdrop on the cyclorama is rendered through moving images (short looping video clips) of a forest projected continuously throughout the scene. This serves as the scenic background for the performance. The use of moving images further enhances the representation of spatial reality, offering a more vivid and dynamic sense of place compared to static imagery, which often appears rigid and less capable of evoking the lived quality of an environment.



Fig 8. Representation of a Performance Integrating Theater and Multimedia in Constructing a Unified Event

For greater clarity, the following outlines the conceptual framework of the narrative and modes of storytelling, along with the patterns of presentation derived from the interpretation of the dramatic script (theater) and the screenplay (film). These elements are synthesized and articulated in the form of the diagram in Table 1.

Tabel 1. Scene Structure and Aesthetic Elements of Tilu Si Rawing Makalangan

Act	Appearance	Scene event	Description / aesthetic element
Opening	Stage	Choreography of the community's current condition; choreography of martial arts movements both in form and combat.	Multimedia: concepts of fear, loss, and power. Multimedia opening visual.
Act 1	Stage	A scene depicting the activities of village community life; choreography of unity. Suddenly disrupted by the thugs who are searching for Si Rawing's whereabouts.	Multimedia: depiction of communal life, village atmosphere.
Act 2	Stage	Gempur seeks revenge for his father's death, while Jaka Bandang feels his love for Saraswati is unreturned, as she has chosen Rawing instead. Thug ringleaders: Bath Bek, Sebaok, Si Nungkit, while hiding in the field. The thug report about Jaka Gempur & Jaka Bandang and their last search fight. Nothing. A plan arises to kidnap Saraswati and oppress the villagers with violence. Kartika and Ninihwar discuss the thugs' brutality against the villagers. Kartika recalls Rawing, her broken love.	The revenge dilemma of Gempur and Jaka Bandang.
Act 3	Stage	Young Kartika weeps, as Bath Bekov stands before her. Ninih is powerless to defend Bath Bekov and Kartika. Rawing appears to rescue Kartika.	Multimedia: Gempur's POV, dying by his grudge.
Act 3	Layer Film	Ninih and Saraswati sense Kartika's trouble; Rawing, wounded by unrequited love. Rawing enters meditation, accompanied by Ki Daleny. He must face his resist. Questions arise about his mother, his father's death, and the rescue of Kartika. In the flash of Bath Bekov, shadows of his past emerge. In one way, Ki Daleny strengthens Rawing's Spirit.	Flashback; Kartika's POV.
Act 4	Combination Stage & Film Screen	The thugs grow more violent, kidnapping Saraswati. Ninih and Kartika fail to stop them. Rawing arrives, together with the villagers, worried for Saraswati's fate. They run, clashing chaos.	Symbolic/Multimedial Illustration; flashback.
Act 5	Stage	Rawing reaches the Forbidden Forest. Saraswati struggles, demanding to be released. Kartika follows in search.	Multimedia; visual depiction of the struggle.
Act 6	Stage	The thugs hand Saraswati over to Jaka Bandang and Gempur. Saraswati is shocked to realize Jaka Bandang's plot all along.	Multimedia; visual depiction of the forest.
Act 7	Stage	Kartika appears, pleading with the thugs to release Saraswati.	Multimedia; digital use of depth of field.
Act 7	Stage	A two-against-one battle becomes inevitable. Rawing is overwhelmed by martial arts power. Ninih and Kartika reappear as halves of the past appear and future glimpses of Rawing as a child and as a youth manifest before him, uniting the battle outcome; Gempur and Jaka Bandang outmatch within the Thug Realm.	Surrogate: Kartika's action.
Act 7	Combination Stage & Film Screen	Emerging from the trance, Rawing is revived through Saraswati's love. He is disappointed to see his own ideals as weak against human frailty. Kartika appears, seemingly about to hand over Saraswati. Yet Kartika betrays the thugs, out of unrequited love for Rawing.	Martial Arts Choreography; Multimedia; visual depiction of the cinematic battle.
Act 8	Stage	Three versions of Rawing appear across ages. They fight: <i>Si Rawing</i> confronts <i>Si Jueri Young</i> . Gempur and Jaka Bandang face Rawing as a Child and as Youth.	Surrogate: Kartika betrayer.
Act 8	Stage		Surrogate: Kartika betrayal.
Act 8	Stage		Martial Arts Choreography; Multimedia enhances the fight synchronization.

Act	Appearance	Scene event	Description / aesthetic element
Act 8	Stage	At one crucial moment, <i>Si Rawing</i> raises a powerful blow to Ki Buyut Ireneng, causing him to transform into Ninih Rawing's mother. The story concludes as Ninih provides the long-awaited answers to Rawing's restless heart.	Multimedia: symbol of transformation; mythic ending scene.
Ending	Stage	A closing choreography brings the tale to an end.	Curtain Call.

In the diagram above, the conceptual foundation of the integrated multimedia theater and film performance can be observed as a form of adaptation (*alih wahana*) from the Sundanese radio folktale. The narrative structure is divided into eight main acts, alongside two additional sections: a gimmick as the opening sequence and an epilogue as the closing of the performance. The diagram also visualizes the implementation of presentational ideas based on interpretations of the Performance Script and Film Scenario into creative concepts, articulated through a breakdown of performance activities. This process further includes execution stages, beginning with casting to select and determine the stakeholders involved in the production. Accordingly, the strategy of intermediality in *TSRM* may be understood as both an aesthetic innovation and a cultural strategy. It demonstrates that Sundanese tradition can endure not by rejecting technology, but by embracing it as a creative partner. As Dixon asserts, digital performance does not necessarily sever tradition, rather, it can expand and renew it.

3.4. Revitalization of Sundanese Culture in a Contemporary Format

One of the primary objectives of the adaptation of *Si Rawing* is the revitalization of Sundanese folktales so they remain alive within the digital cultural landscape. Hallalend, J.S. and H. emphasize that cultural heritage is not merely something inherited from the past; it is an ongoing cultural process that communities use to assert identity and negotiate change. *TSRM* exemplifies this: it does not simply replicate old traditions but rearticulates them as material for negotiating identity within a new context. Revitalization in *TSRM* operates in two ways. First, it preserves the distinctive elements of Sundanese folktales, such as the heroic narrative, local symbolism, and the use of Sundanese language in dialogue. Second, it modernizes form through the incorporation of multimedia technology, film, and contemporary choreography. In this way, the performance avoids the "museumification" of culture and instead rearticulates tradition to remain relevant to the digital generation. In comparison to global practices, *TSRM* aligns with contemporary *wayang* experiments in Indonesia that integrate puppetry with digital screens, or techno-*kabuki* in Japan that combines *kabuki* with digital projection [36], [37]. The distinction lies in *TSRM*'s departure from radio as its primary medium something relatively rare as the foundation for multimedia theater. This contributes a unique perspective to global performance studies discourse. The success of *Si Rawing* lies not only in the final performance but also in the collective process through which radio practitioners gained insights into the visual performing arts, while theater artists came to appreciate the strength of auditory narrative. This collaboration fostered a form of non-hierarchical knowledge production, marked by the exchange of experiences among cross-medium practitioners. Thus, *TSRM* is not merely an artistic product but also a pedagogical model demonstrating how PAR (Participatory Action Research) can be utilized in the creation of tradition-based performing arts. Moreover, *TSRM* can be read as a model of contemporary, tradition-based performance practice that not only preserves but revitalizes cultural heritage within the digital landscape.

4. Conclusion

To summarise, the findings of this investigation provide evidence that the adaptation of the Sundanese radio folktale *Si Rawing* into a multimedia theatre performance is not simply a matter of changing the medium but rather a process of intermedial reconstruction. This process redefines the manner in which oral traditions can be revitalised within contemporary performance ecologies. In a theoretical sense, the research furthers the field of adaptation studies by combining the concept of intermedial performativity with the Participatory Action Research (PAR) framework. As a result, adaptation is positioned as an activity that is both

creative and epistemic in nature. By conceptualising adaptation as a dynamic interplay between media, bodies, and cultural memory where dramaturgical change acts as a site of knowledge production and aesthetic renewal this approach contributes to the area. From a methodological standpoint, the research offers a model of collaborative inquiry in which creative practitioners are seen to be co-researchers. These practitioners generate reflexive insights through cycles of planning, action, observation, and reflection. The technique of incorporating practice-as-research (PAR) with intermedial performance does more than simply enrich the discourse surrounding methodology in research that is based on practice; it also provides a framework that may be used to the exploration of different oral or regional narratives in digital environments. Although this work is restricted to the scope of a single-case study and is limited by the amount of time required to produce it as well as the technological scope available, it also opens up possibilities for future exploration in two different directions. The first of these directions is towards comparative studies across a wide range of oral traditions, which will test the scalability of the intermedial model. The second direction is towards the incorporation of new technologies, such as augmented or extended reality, which will deepen the discussion of embodied intermediality. The research confirms that multimedia adaptation has the capacity to serve as both a means of cultural revitalisation and a kind of academic investigation into the development of digital performance aesthetics through the contributions outlined above.

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