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Digital performing arts-based transformation of drama education: Positioning Indonesian literature as world literature

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Abstract: *The flow and expansion of digitalization and cultural globalization require drama education to move beyond conventional stages toward a digital performing arts ecosystem that facilitates literary worlding. This study employs library research with thematic categorization, comparative analysis, and conceptual synthesis, drawing upon postdramatic dramaturgy (Lehmann, Fischer-Lichte), comparative literature, world literature (Damrosch), and digital humanities. The study contributes a pedagogical framework that integrates drama pedagogy, the transformation of Indonesian literary texts, digital performance, and world literature perspectives into a single pedagogical framework. The study formulates the Drama–Literature–Digital Transformation Model (DLDTM) with four stages: reading, transformation, digitalizing, and worlding. This model positions students as readers, dramaturgs, creators, performers, and cultural agents. Practically, DLDTM can be applied in Indonesian Language and Literature curricula as project-based learning, fostering literary, performative, digital, cultural, and global literacies. Furthermore, DLDTM opens interdisciplinary collaboration, strengthens cultural diplomacy through digital performance, and contributes to the internationalization of Indonesian literature.*

Keywords: *drama learning, digital performing arts, world literature, DLDTM, postdramatic dramaturgy*

INTRODUCTION

Digital technology has fundamentally changed how humans read, write, communicate, create, and experience aesthetic expression. Literature is no longer confined to printed texts but can be transformed into video, audio drama, virtual performance, interactive narratives, hybrid shows, and digital installations. This transformation also changes the relationship between literary texts, performers, audiences, and technological environments. In drama, the stage is no longer the only space for performance; screens, cameras, digital platforms, virtual spaces, and networked environments can become part of the dramaturgical process. These changes have significant implications for drama learning in Indonesian language and literature education. Nurhasanah (2025a) discusses the integration of digital media into drama learning through audiovisual performances and radio drama, while Nurhasanah (2025b) highlights the pedagogical potential of digital performance in connecting theoretical understanding with creative practice, collaboration, and students' learning experiences. These studies indicate that conventional drama learning can be extended through digital forms of artistic creation.

The transformation requires drama education to reconsider the role of technology. Conventional theatrical practices remain important for developing fundamental competencies, but they can be extended through digital environments in which students interpret, transform, perform, document, and circulate literary works.

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Hybrid learning provides an important pedagogical foundation for this process. By integrating face-to-face instruction with web-based learning activities, hybrid learning enables students to engage in flexible learning experiences that extend beyond conventional classroom settings (Anthony et al., 2022). By connecting face-to-face and digital learning environments, hybrid learning enables drama activities to move beyond the classroom and conventional rehearsal space (Erincin, 2025). Students can discuss literary texts in physical classrooms, develop dramaturgical concepts collaboratively through digital platforms, rehearse in synchronous or asynchronous environments, produce digital performances, and share their works with broader audiences. Thus, hybrid learning is not merely a technical combination of offline and online instruction but a pedagogical ecology that connects literary interpretation, theatrical practice, technology, collaboration, and cultural communication.

This development is closely related to the emergence of digital performing arts. Bay-Cheng (2023) examines how digital technologies have transformed the relationship between physical presence and theatrical performance, particularly through the increasing use of web cameras and online platforms during the pandemic. Her discussion highlights the intersection of theatre, film, and media history in shaping contemporary digitally mediated performance experiences. In drama education, this perspective encourages students to understand digital performance not merely as a documentation of live theatrical events but as an artistic practice that reconfigures the relationships among performers, media, and audiences.

In drama education, this perspective shifts students from performers who reproduce a dramatic text toward creators who make dramaturgical decisions across different media. Digital performance can therefore function simultaneously as an artistic practice and a learning environment in which students explore how meaning changes when literary texts move from page to body, from body to camera, and from camera to networked audiences.

The transformation also requires attention to postdramatic dramaturgy. Lehmann (2006) and Fischer-Lichte (2008) demonstrate how contemporary performance can reorganize relationships among text, body, space, image, sound, technology, and audience. From this perspective, a literary text does not necessarily function as an immutable script but can become a starting point for artistic transformation. Students can experiment with fragmentation, montage, multimodality, visual and sound dramaturgy, digital projection, and nonlinear forms of performance. Such flexibility enables Indonesian literary texts to enter contemporary digital performance environments while maintaining opportunities for reinterpretation across different cultural contexts.

However, technological transformation alone is insufficient to explain the broader significance of digital drama learning. The transformation also raises the question of how Indonesian literature can participate in global literary circulation. Damrosch (2003) views world literature not simply as a fixed canon but as literature that acquires new possibilities of interpretation and circulation when it moves beyond its original cultural and linguistic context. From this perspective, Indonesian literary works can participate in world literature through processes of translation, adaptation, interpretation, performance, and circulation across cultural boundaries. Digital performing arts provide an important contemporary environment for this process

because digital platforms enable locally produced literary works and performances to encounter audiences beyond geographical and institutional boundaries.

This perspective can be strengthened through comparative literature, which traditionally examines relationships among texts, authors, genres, languages, cultures, and literary traditions. In a digital environment, comparison can also involve media and modes of representation. A literary work can be compared with its theatrical adaptation, film version, audio drama, digital performance, or interactive presentation. Students therefore learn not only to compare texts but also to examine how meaning changes when literature crosses linguistic, cultural, medial, and technological boundaries. Drama learning consequently becomes a form of literary and cultural mediation rather than merely an exercise in theatrical performance.

Another complementary perspective is digital humanities, which connects literary and cultural inquiry with digital technologies, multimodal materials, digital archives, networked platforms, visualization, and digital publishing. Its relevance to drama education lies not simply in the use of digital tools but in reconsidering how literary and performance works are produced, documented, interpreted, disseminated, and accessed. Digital platforms can become spaces for students to archive performances, document creative processes, curate literary materials, develop multimodal interpretations, and circulate Indonesian literary works to wider audiences. Digital humanities thus provides an important environment for connecting literary production with broader networks of cultural circulation.

The integration of hybrid learning, postdramatic dramaturgy, comparative literature, world literature, and digital humanities reveals a gap in existing approaches to drama pedagogy. Earlier conceptual work on hybrid learning and postdramatic pedagogy established a foundation for understanding the transformation of drama education through digital environments, but it did not sufficiently address the position of Indonesian literature within comparative and world-literary circulation. The present article addresses this gap by integrating these perspectives into a single pedagogical framework that connects literary interpretation, theatrical transformation, digital performance, and global cultural circulation.

The proposed framework is the Drama Literature Digital Transformation Model (DLDTM). The model integrates five dimensions: (1) drama learning as literary interpretation and performance practice; (2) hybrid learning as an interconnected physical–digital pedagogical environment; (3) postdramatic dramaturgy as a framework for flexible textual and performative transformation; (4) comparative literature and world literature as frameworks for intercultural and transnational literary circulation; and (5) digital humanities as an environment for production, documentation, dissemination, and cultural networking. The model consists of four interconnected stages: Reading, interpreting literary texts and identifying their dramaturgical and cultural potential; Transforming, adapting texts into creative performance concepts; Digitalizing, employing digital media and technologies to construct multimodal performances; and Worlding, circulating and contextualizing the resulting works within broader literary and cultural networks.

Through this model, students are positioned not only as readers and performers but also as dramaturgs, creators, digital producers, interpreters, and agents of literary circulation. Accordingly, this article aims to (1) conceptualize the transformation of

drama learning through digital performing arts; (2) integrate hybrid learning, postdramatic dramaturgy, comparative literature, world literature, and digital humanities into a coherent pedagogical framework; (3) formulate the DLDTM as a model for transforming Indonesian literary texts into digital performance; and (4) explain how digital drama learning can contribute to positioning Indonesian literature within wider world-literary circulation. Digital performance is therefore understood not merely as a technological product but as a pedagogical strategy through which Indonesian literature can be reinterpreted, transformed, performed, and encountered within the broader cultural space of world literature.

LITERATURE REVIEW

Postdramatic Dramaturgy

Postdramatic dramaturgy provides a theoretical basis for understanding the transformation of literary texts into contemporary performance. Lehmann (2006) argues that postdramatic theatre moves beyond the dominance of dramatic text and conventional representation by foregrounding fragmentation, simultaneity, visuality, corporeality, sound, multimedia, and performativity. Meaning is consequently not produced exclusively through dialogue or narrative structure but through the interaction of different theatrical and media elements. This perspective is particularly relevant to digital drama because technological environments enable literary materials to be reorganized through images, sounds, projections, editing, camera perspectives, and virtual spaces.

Fischer-Lichte (2008) complements Lehmann by emphasizing performance as a transformative process generated through the interaction among performers, materials, space, and audiences. Performance is therefore not simply the presentation of a predetermined text but an event in which meanings emerge dynamically through relationships between artistic elements and spectators. In digital performance, these relationships can extend beyond physical co-presence through screens, interfaces, networked audiences, and mediated bodies. Together, Lehmann and Fischer-Lichte provide a dramaturgical foundation for treating digital performance as a process of transformation rather than merely a technological reproduction of stage performance.

The development of postdramatic dramaturgy in Indonesian theatre demonstrates how contemporary performance practices move beyond the dominance of dramatic texts toward explorations of body, space, time, and media. Harun et al. (2021) explain the development of postdramatic dramaturgy in Indonesian contemporary theatre, including its relevance to changing performance practices during the COVID-19 pandemic.

Comparative Literature and World Literature

Comparative literature expands the analysis from individual texts toward relationships across texts, cultures, languages, genres, and media (Bartoloni, 2013; Juvan, 2013). In the context of digital drama learning, comparison can move beyond conventional intertextual analysis toward intertextual, intercultural, and intermedial relationships. A literary text may be examined in relation to its theatrical adaptation, film, audio drama, digital performance, or other multimodal forms. Such comparison

enables students to identify how meaning, cultural identity, narrative structure, and aesthetic strategies change when a work moves across media and cultural contexts.

This perspective is closely connected with Damrosch's (2003) concept of world literature. For Damrosch, literature becomes world literature through circulation beyond its original cultural and linguistic context, where it can acquire new meanings through new forms of reading and interpretation. Indonesian literary works can therefore participate in world literature not simply by being translated into another language but by entering new cultural, medial, and performative contexts (Shields, 2013). Digi tal performance offers an important contemporary mechanism for this process because networked platforms enable literary works to circulate beyond geographical and institutional boundaries.

Moretti (2000) extends the discussion of global literary circulation through the concept of distant reading, which shifts attention from the close reading of individual texts toward broader patterns, systems, genres, and literary circulation. Although distant reading was initially developed as a method for examining large-scale literary systems, its conceptual relevance to digital drama lies in encouraging students and researchers to recognize literature as part of wider networks rather than as isolated texts. In digital environments, performances, adaptations, metadata, audience responses, and platform circulation can become interconnected materials for understanding how literature travels and changes across contexts.

Li (2022) examines the theoretical relationship between comparative literature and digital humanities, emphasizing their interdisciplinary foundations and the importance of clarifying their disciplinary scope, methodology, and intellectual mission. This perspective provides a conceptual basis for understanding how digital approaches can enrich literary studies without disregarding their fundamental concerns. In the context of drama education, this perspective can be extended to the integration of literary interpretation, digital performance practices, and interdisciplinary approaches to cultural production. Such integration enables students to explore literary works through digital media while maintaining critical attention to their literary and cultural dimensions.

Digital Humanities and Performance Translation

Digital humanities provides conceptual and technological frameworks for examining literature and performance through digital archives, networks, corpora, metadata, multimodal documentation, and digital circulation (Bardiot, 2021). Its significance for drama learning lies in connecting literary interpretation with processes of production, documentation, preservation, dissemination, and audience engagement. Students can use digital environments to archive performances, document creative processes, curate literary materials, and circulate their works through networked platforms. Digital humanities therefore complements world literature by providing an infrastructure through which literary and performance works can participate in wider cultural networks.

This framework is further developed through the concept of performance translation, which extends literary translation beyond the transfer of linguistic meaning. When a literary text becomes a performance, translation occurs among text, body, voice, image, sound, space, movement, technology, and culture. Performance translation

consequently involves both transformation and negotiation: the source text is retained as a cultural reference while its meanings are reconstructed through new artistic and medial forms. In digital performance, this process becomes increasingly multimodal because technological mediation allows several semiotic systems to operate simultaneously.

Taken together, postdramatic dramaturgy, comparative literature, world literature, and digital humanities establish an integrated theoretical foundation for transforming Indonesian literary texts into digital performances. Lehmann and Fischer-Lichte explain how performance can be transformed; comparative literature explains how texts and media can be related across cultural boundaries; Damrosch and Moretti provide perspectives on literary circulation and global systems; while Li and digital humanities highlight the role of digital networks in contemporary literary and cultural exchange. Performance translation connects these perspectives at the level of artistic practice, making it possible to understand digital drama learning as a process in which Indonesian literature is read, transformed, mediated, performed, and circulated within broader world-literary contexts.

METHOD

This study employs library research with a conceptual approach, chosen because the aim is not to measure the empirical effectiveness of a specific learning model but to construct a theoretical synthesis. The focus is on integrating drama learning, Indonesian literature, digital performing arts, postdramatic dramaturgy, comparative literature, and world literature into a coherent pedagogical framework.

The data sources consist of theoretical books, journal articles, conference proceedings, and academic publications that address drama education, digital theatre, digital performing arts, postdramatic dramaturgy, digital humanities, comparative literature, world literature, and cross-media transformation. Foundational references from the initial manuscript were retained, particularly Lehmann (2006), Fischer-Lichte (2008), Fullan (2018), Trilling and Fadel (2009), and the Partnership for 21st Century Learning (2019), alongside studies on hybrid learning, digital technology, and arts education. Additional literature was incorporated to strengthen perspectives on digital performing arts, comparative and world literature, and contemporary digital drama pedagogy.

The analysis process was conducted in three sequential stages. First, thematic categorization was used to group the sources into major themes, including drama learning transformation, digital performing arts, postdramatic dramaturgy, comparative literature, world literature, and digital pedagogy. This stage clarified the conceptual scope of the study and identified intersections among disciplines, ensuring that each theme contributed to the overall synthesis. Second, comparative analysis was conducted by examining the differences and relationships between conventional drama learning and digital performance-based learning, as well as between national literary perspectives and world-literature frameworks. This analysis identified continuities and changes in pedagogical practices and explored the potential of digital transformation to facilitate the global circulation of Indonesian literature. It also examined the relationship between linear dramaturgy and postdramatic multimodality, while considering how local literary identity could be maintained within global cultural circulation. Third,

conceptual synthesis integrated the insights derived from the thematic categorization and comparative analysis into a coherent pedagogical framework. This synthesis connected literary reading, dramaturgical transformation, digital performance creation, and global circulation, resulting in the formulation of the Drama Literature Digital Transformation Model (DLDTM). It also incorporated performance translation as a process through which literary texts are transformed into multimodal expressions involving the body, sound, image, and space, thereby facilitating intercultural communication.

Through these three stages, the study establishes a conceptual foundation for reimagining drama learning not merely as skills training but also as a mechanism for literary transformation and cultural circulation. The resulting DLDTM framework integrates interdisciplinary perspectives and offers a foundation for project-based learning in Indonesian Language and Literature programs. The validity of the conceptual synthesis was supported through theoretical triangulation, which involved comparing perspectives from drama studies, comparative literature, world literature, digital humanities, and digital pedagogy. The sources were selected according to their relevance to the research focus and their contributions to explaining the transformation of literary texts, performance practices, and digital circulation.

RESULTS AND DISCUSSION

Result

Transformation of Drama Learning

Drama learning has traditionally been stage-centered, emphasizing dramatic texts, acting, directing, vocal training, and physical performance. In this conventional paradigm, the stage or studio becomes the central performative space where actors, directors, audiences, and artistic design converge. However, digital transformation has expanded this paradigm into an ecosystem where students engage in reading, interpreting, experimenting, recording, editing, and distributing performances online.

Digital environments extend the performative space by transforming how performances are mediated, presented, and experienced. Cameras, screens, and digital platforms become part of the theatrical experience, while mediated performance also raises questions about presence and the relationship between performers and audiences (Bay-Cheng, 2023). Social media further accelerates circulation, enabling performances to reach global audiences.

This shift is summarized in Table 1, which contrasts conventional, digital, and transformational paradigms of drama learning.

Table 1. Transformation of Drama Learning Paradigms

Aspect	Conventional	Digital	Transformational
Learning source	Script and teacher	Script and digital sources	Texts, archives, multimedia, cultural networks
Space	Stage/studio	Virtual space	Physical–virtual space
Body	Actor on stage	Body before camera	Body, camera, screen, avatar
Dramaturgy	Linear	Multimodal	Linear, fragmentary, interactive
Product	Performance	Video/streaming	Digital performance
Audience	Local	Online	Local and global
Competence	Acting/performance	Digital literacy	Literary, artistic, digital, cultural literacy
Orientation	Performance	Documentation/presentation	Transformation and circulation

This table highlights that digital performing arts are not merely "theatre using technology" but a redefinition of dramaturgy, audience, and circulation.

Drama Literature Digital Transformation Model (DLDTM)

This study formulates the Drama–Literature–Digital Transformation Model (DLDTM) as an integrated pedagogical framework designed to transform drama education within Indonesian Language and Literature curricula. The model establishes a paradigm shift from conventional stage-centered drama instruction toward a physical–virtual ecosystem, re-positioning students as critical readers, dramaturgs, digital creators, and cultural agents. DLDTM synthesizes five core dimensions: drama learning as performative practice, hybrid learning, postdramatic dramaturgy, comparative/world literature perspectives, and digital humanities infrastructure. Operatively, the model structures learning into four interconnected stages: (1) Reading, critically interpreting Indonesian literary texts to uncover their dramaturgical potential; (2) Transforming, adapting texts into flexible, multimodal performance concepts; (3) Digitalizing, constructing performances using cameras, digital editing, and virtual spaces; and (4) Worlding, translating and circulating digital performances across global networks for intercultural dialogue. The conceptual paradigm shift from conventional to transformational drama learning is summarized in Table 1, while the operational project-based learning steps and the integrated competencies developed through DLDTM are presented in Table 2 and Table 3, respectively.

The synthesis produces the DLDTM, consisting of four stages:

The DLDTM consists of four interconnected stages. The Reading stage focuses on critical interpretation of Indonesian literary texts and the identification of their cultural and dramaturgical potential. The Transforming stage involves adapting the selected texts into performance concepts through dramaturgical experimentation and cross-media interpretation. During the Digitalizing stage, students develop digital performances by integrating acting, audiovisual elements, editing, and digital platforms.

Finally, the Worlding stage prepares the resulting works for intercultural communication and circulation across broader literary and cultural networks.

This model is operationalized through project-based learning, summarized in Table 2.

Table 2. Drama Learning Stages Based on DLDTM

Stage	Student activity	Product
Read	Analyze Indonesian literary works	Dramaturgical map
Compare	Compare with other texts/cultures	Comparative analysis
Transform	Formulate adaptation concept	Dramaturgical proposal
Experiment	Explore body, voice, space, visuals	Performance prototype
Digitalize	Produce and edit	Digital performance
Translate	Create subtitles/synopses	Bilingual version
World	Publish and present	Digital showcase
Reflect	Evaluate process and audience response	Academic reflection

These stages move students progressively from reading and interpreting Indonesian literary works to transforming them into digital performances shared with a global audience, ending with critical reflection on the process and audience response. Through this progression, DLDTM fosters a set of integrated competencies, summarized in Table 3.

Table 3. Competencies in Digital Drama Learning

Dimension	Competence
Literary	Read and interpret texts
Comparative	Compare texts, cultures, media
Dramaturgical	Transform texts into performative structures
Artistic	Develop body, voice, visuals, music
Digital	Use camera, editing, platforms
Creative	Produce new performance forms
Collaborative	Work in teams across roles
Global/ World	Communicate across cultures
Reflective	Evaluate processes and decisions

These competencies align with 21st-century skills—creativity, collaboration, communication, critical thinking and extend them into cultural awareness and resilience

Novelty and Contribution

The novelty of this study lies not in digital technology alone, nor simply in applying postdramatic dramaturgy. Its contribution is the integration of drama learning, Indonesian literary transformation, digital performing arts, comparative literature, and world literature into one pedagogical model. Drama learning is thereby positioned as a mechanism for transforming Indonesian literature into digital performances that circulate globally.

Discussion

Digital Performing Arts as Literary Transformation

Indonesian literary texts can be transformed into different forms of digital performance according to their narrative structures, aesthetic characteristics, and cultural contexts. A short story, for instance, may be adapted into a digital monologue that emphasizes characterization and internal conflict, whereas a poem may be reinterpreted through audiovisual composition, combining voice, movement, imagery, and sound. A novel can be restructured into a short digital series, while folklore may be presented as a hybrid performance integrating live actors, animation, traditional music, and digital projection. These adaptations require students to make interpretive and dramaturgical decisions rather than simply reproduce the source texts.

Adaptation does not require literal transfer. Instead, students may employ reinterpretation, fragmentation, collage, montage, or cross-media transformation. For example: A short story may become a digital monologue, A poem may be transformed into an audiovisual performance, A novel may be adapted into a short digital series, Folklore may be staged as a hybrid performance combining actors, animation, traditional music, and digital projection.

This process positions students as both readers and creators, moving from text to interpretation to dramaturgy to performance to digital transformation and to circulation.

Postdramatic Flexibility

Lehmann's postdramatic dramaturgy emphasizes fragmentation, simultaneity, visuality, bodies, sound, multimedia, and performativity beyond linear narrative. Fischer-Lichte adds that performance is a transformative event shaped by relationships among performers, materials, space, and audiences.

In digital contexts, cameras, screens, platforms, comments, and online interactions become part of the performative experience. Postdramatic dramaturgy thus provides flexibility for multimodal translation of texts into sound, image, movement, and digital interaction.

Comparative Literature and World Literature

Comparative literature expands drama pedagogy by enabling cross-textual, cross-cultural, and cross-media analysis. Students can compare: Indonesian works with foreign texts. Folklore with myths from other cultures. Traditional drama with world theatre. Literary texts with film or performance adaptations. Physical-stage aesthetics with digital aesthetics.

The key question shifts from *"what are the similarities and differences?"* to *"how does meaning change when a work moves across cultures, media, and spaces?"*

World literature adds the dimension of circulation. Damrosch argues that works become part of world literature when they move beyond their original context and acquire new readings elsewhere. Digital platforms facilitate this circulation, but access alone is insufficient; works must be transformed and communicated effectively. Drama learning thus teaches students to identify local cultural elements and translate them into performative forms that communicate globally without erasing local identity.

Performance Translation

A key addition is performance translation, which extends literary translation beyond language. Texts can be translated into body movement, sound, image, space, and intercultural experience. For example, "rain in the village" may be translated into sound effects, lighting, gestures, traditional music, or digital visuals. This multimodal translation strengthens intercultural communication and situates drama learning within comparative literature.

Role of Lecturers

The transformation also redefines the lecturer's role. The transformation also redefines the lecturer's role in drama education by positioning lecturers as facilitators who integrate literary interpretation, dramaturgical practice, creative performance, digital technology, and intercultural communication. As literary curators, lecturers select relevant literary texts and guide students in understanding their themes, cultural contexts, and artistic potential. As pedagogical dramaturgs, they assist students in interpreting, adapting, and transforming literary works into performance concepts. In their role as performance facilitators, lecturers support students throughout the creative process, encouraging experimentation, collaboration, and the development of artistic expression. Furthermore, as digital curators, they advise students on selecting and using appropriate technologies and digital platforms to support the creation, documentation, and dissemination of performances. Finally, as cultural mediators, lecturers guide students in translating literary meanings across cultural contexts, fostering intercultural understanding, and presenting Indonesian literature to diverse audiences. Through these interconnected roles, lecturers facilitate a learning environment in which literary study becomes an active, collaborative, and digitally mediated artistic practice.

Challenges and Ethical Considerations

The implementation of digital performing arts in drama education faces several challenges that require careful consideration. The first is the digital divide, as students may have unequal access to digital devices, reliable internet connections, and the technical skills needed to participate effectively in digital learning and performance activities. The second challenge concerns copyright, since adapting literary works and publishing digital performances must respect intellectual property rights and acknowledge the original creators. Third, authenticity becomes an important issue because digital reproduction and adaptation may lead to plagiarism or diminish the originality of students' creative work if the sources and processes of transformation are not properly acknowledged. Fourth, cultural homogenization may occur when the global circulation of digital performances encourages standardized artistic forms at the expense of local cultural identities and values. Finally, technological dependence must be avoided because technology should facilitate artistic exploration rather than replace students' creativity, critical thinking, and direct engagement with literature. Addressing these challenges requires a clear guiding principle: technology serves literature, performance transforms literature, and digital media expands its circulation. This principle emphasizes that technology functions as a supporting tool, performance provides a creative means of interpreting and reimagining literary works, and digital

media enables those works to reach wider audiences while maintaining their originality and cultural significance.

CONCLUSION

Digital transformation redefines drama learning not only as a shift from physical to virtual spaces but also as a pedagogical mechanism for transforming Indonesian literature into digital performances that circulate globally. The Drama Literature Digital Transformation Model (DLDTM) integrates literary, performative, digital, cultural, and global competencies, positioning Indonesian literature within the network of world literature.

The model emphasizes four interconnected stages: reading, transforming, digitalizing, and worlding . Through these stages, students are trained to critically analyze literary texts, adapt them dramaturgically, create performances using digital technologies, and prepare works for intercultural circulation. This framework situates students not only as performers but also as readers, dramaturgs, creators, and cultural agents.

The novelty of this study lies in its integration of multiple domains drama pedagogy, Indonesian literary transformation, digital performing arts, comparative literature, and world literature into a single conceptual framework. Previous studies have discussed hybrid learning, digital performance, or postdramatic dramaturgy in isolation. This article advances the discourse by demonstrating how drama learning can function as a mechanism for literary transformation and cultural diplomacy, enabling Indonesian literature to enter global circulation without losing its local identity.

Furthermore, the DLDTM framework expands the role of lecturers. They are no longer merely instructors of acting techniques but become literary curators, pedagogical dramaturgs, performance facilitators, digital curators, and cultural mediators. This expanded role ensures that drama learning is not confined to technical performance but becomes a holistic process of cultural translation and global communication.

The model also develops competencies beyond conventional drama training. Students acquire literary literacy, dramaturgical creativity, artistic skills, digital proficiency, collaborative capacity, global communication, and reflective awareness. These competencies align with the 21st-century skills of creativity, collaboration, communication, and critical thinking, while adding the crucial dimension of cultural awareness.

Nevertheless, challenges remain. Issues such as the digital divide, copyright, authenticity, cultural homogenization, and technological dependence must be addressed carefully. The guiding principle is clear: technology serves literature; performance transforms literature; digital media expands circulation.

In conclusion, this study contributes a conceptual model that positions drama learning as a transformative pedagogical strategy for Indonesian literature in the digital age. By integrating literary reading, dramaturgical adaptation, digital performance creation, and global circulation, the DLDTM framework offers a pathway for Indonesian literature to participate meaningfully in world literature. Future research should empirically test this model through classroom action research, design-based research, or project-based learning to evaluate its effectiveness in fostering literary, artistic, digital, and intercultural competencies among students.

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