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# *Syair Abdul Muluk* adaptation in theatrical performances in Jambi

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**Abstract:** *The use of the Malay language facilitated the dissemination of Syair Abdul Muluk by Raja Ali Haji beyond regional boundaries. This study offers new insights into how the narrative of Syair Abdul Muluk was adapted for performance. Employing a qualitative approach, the research utilizes Syair Abdul Muluk as the primary source, analyzing it alongside two productions staged by the traditional theatre groups Sereh Serumpun and Mekar Kembali. The findings reveal that the adaptation of the narrative structure involved the retention, omission, rearrangement, and addition of events, all while taking performance practicalities into account. Both groups retained key events but did not reproduce the entire narrative sequence. The processes of omission and rearrangement resulted in a more concise storyline, which in turn influenced the inclusion of characters and settings. The adaptation of Syair Abdul Muluk demonstrates the process of selecting and restructuring material from the source text into a performance format.*

**Keywords:** *Syair Abdul Muluk; adaptation; narrative structure; Abdul Muluk Theatre; Jambi*

## INTRODUCTION

Malay literature developed within an expansive cultural sphere, driven using the Malay language as a *lingua franca* throughout Southeast Asia. Its role as an interethnic medium of communication facilitated the exchange of knowledge and cultural expression across regions, even where Malay functioned as a minority language (Goriaeva, 2026). The adoption of Malay enabled literary works to transcend localized speech communities and geographical boundaries. Maritime trade, population mobility, inter-kingdom dynamics, and religious interactions further broadened the scope of the language, creating channels for the dissemination of literary texts (Adelaar & Prentice, 1996; Burhanudin, 2018; Omar, 2020; Soriente, 2024). Consequently, Malay literature expanded and thrived across diverse social and cultural contexts.

*Syair* is among the forms of Malay literature that expanded and spread across various regions. As a poetic narrative genre, the *syair* serves as a medium for transmitting social, religious, and cultural values that extend beyond the written text (Buang & Anwar, 2024; Ermawati et al., 2026). This mode of transmission enables the *syair* to move across territories and engage with distinct cultural environments. As it travels into new settings, reception becomes a crucial dimension of its evolution (Ellison, 2021).

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The development of the *syair* in different regions does not always retain a uniform structure. Receiving communities often transform the *syair* into various forms of expression, including performance arts (Kukushkina, 2026). These adaptations stem from a negotiation between the text and the locality serving as its living space, encompassing language, values, lived experiences, and local cultural practices. Through this process of adaptation, the *syair* negotiates with the host culture, allowing its constituent elements to be preserved, adjusted, or transformed according to the local context.

The adaptive nature of Malay literature has enabled it to endure and flourish. A prime example is the *Syair Abdul Muluk*, which spread far beyond its geographic origin to various Malay regions, including Kalimantan, Palembang, and Jambi (Akbar et al., 2026). This dissemination brought the tale of Abdul Muluk into contact with communities possessing diverse backgrounds, lived experiences, challenges, and cultural traditions. Public reception of the narrative evolved into theatrical practices that synthesized the poetic story of the *syair* with stagecraft elements, including acting, dialogue, movement, music, costumes, props, and stage design (Aminuddin et al., 2022; Dhony et al., 2025; Mulyani & Yanto, 2020).

Research on the *Syair Abdul Muluk* has been conducted from various perspectives, primarily positioning the work as a traditional Malay literary text. Previous studies have examined its grammatical meaning (Hadiwijaya et al., 2019), cultural values (Latifa et al., 2023), characterization (Warni, 2022), feminism (Arfani, 2019), and character education (Malik, 2019). These studies highlight the richness of the *Syair Abdul Muluk* as both a literary masterpiece and a source of cultural knowledge. Research focusing on performance adaptations derived from the *Syair Abdul Muluk* has also developed through studies on *Dulmuluk* in Palembang and *Teater Abdul Muluk* in Jambi, particularly regarding performance history, transformation, and staging dramaturgy (Aminuddin et al., 2022; Dhony et al., 2025; Fitria et al., 2016; Irianto et al., 2024; Lubis, 2023; Mulyani & Yanto, 2020; Nurhayati et al., 2019; Wulandari & Syafutri, 2024). These diverse studies demonstrate the extensive journey of the *Syair Abdul Muluk* from text to performance practice. However, existing research has not specifically addressed how community reception within distinct cultural environments drives the structural shift from the narrative of the *Syair Abdul Muluk* into theatrical performance.

This research gap indicates that little is known about how the *Syair Abdul Muluk* was adapted by the Jambi community to form *Teater Abdul Muluk*. Therefore, this study focuses on how the *Syair Abdul Muluk* has been adapted into theatrical performance.

## LITERATURE REVIEWS

### *Adaptation as a Theoretical Framework*

Adaptation studies have evolved from understanding adaptation merely as the transfer or alteration of a work toward conceptualizing it as a creative and interpretative practice. Hutcheon (2013), in *A Theory of Adaptation*, frames adaptation as a process that spans across media and genres, while simultaneously serving as a form of storytelling with its own internal logic and artistic possibilities. Consequently, adaptation is understood not as a simple reproduction of a source text, but rather as a process involving

repetition with variation. This perspective allows adapted works to be interpreted both through their relationship to the source and considering their new forms and functions. Hutcheon further emphasizes the broad scope of adaptive practices, extending from film and opera to various other art forms and media.

Textual changes in adaptation may encompass the selection, omission, addition, and rearrangement of story elements. Keji et al. (2022) define adaptation as the act of altering something to suit a new situation or purpose, positioning it as a practice that can occur across various artistic genres and fields. This perspective is relevant for understanding that modifications in an adapted work do not inherently signify a deviation from the source but rather form an integral part of the process of adjusting to a new context and medium.

Giannakopoulou (2019), drawing on Jakobson's concept of intersemiotic translation, explains that the shift from a verbal text to another sign system can generate visual, oral, gestural, and kinesic forms, including theatrical staging. Adapting a text to the stage does not merely transfer the story content; it embeds the narrative material within a distinct semiotic system and a different set of representational possibilities. Bora (2024) similarly demonstrates that adapting literary works into another artistic genre or medium involves structural changes driven by how the text is perceived and by the intrinsic properties of the target medium. These findings reinforce that structural transformation is an inherent component of the adaptation process, rather than a mere incidental consequence of media transition.

This study conceives the adaptation of the *Syair Abdul Muluk* into Teater Abdul Muluk (TAM) in Jambi as a process of selecting, omitting, adding, and reorganizing narrative elements as the story transitions from a poetic text to a performance medium. Hutcheon's framework serves as the primary foundation for analyzing the relationship between the source work and the adaptation, while the intersemiotic perspective provides insight into the consequences of media shift. The analysis focuses specifically on three prominent elements observed in the performance data: the adaptation of plot, characters, and setting. By maintaining this analytical focus, this study does not evaluate TAM's fidelity to the *Syair Abdul Muluk* but rather identifies how source elements were selected and restructured to function effectively as a theatrical performance.

## METHOD

A qualitative approach was employed to analyze the adaptation of the *Syair Abdul Muluk* into the theatrical performance of Teater Abdul Muluk in Jambi. The primary data sources comprised the transliterated text of the *Syair Abdul Muluk* by Siti Samsiar, published by the Department of Education and Culture in 1988 and video recordings of Teater Abdul Muluk performances by Sanggar Abdul Muluk Mekar Kembali (MK) and Sanggar Seni Sereh Serumpun (SS). These three data sources were utilized to examine the interrelationship between the narrative within the syair and the staged events on theatrical space.

Data were collected through documentary study and repeated video observation. The analytical procedure was carried out in three stages: (1) identifying and mapping the

narrative units within the *Syair Abdul Muluk*; (2) matching these units with the plot, characters, and settings in both performance recordings; and (3) comparing both data sets to identify elements that were preserved, omitted, reorganized, and added. The comparative findings were subsequently interpreted using Linda Hutcheon's (2013) adaptation theory framework to account for the narrative adaptation process from text to stage performance.

## RESULT

### *Synopsis of the Syair Abdul Muluk*

The *Syair Abdul Muluk* tells the story of Abdul Muluk, the son of Sultan Abdul Hamid Shah, the ruler of the Barbari Kingdom. Following his marriage to Sitti Rahmah, Abdul Muluk faces a conflict with Hindustan that stems from a dispute between Bahauddin, a merchant from Hindustan, and the Barbari authorities. Bahauddin is imprisoned until his death, prompting Sultan Syihabuddin of Hindustan to launch a retaliatory attack against Barbari. After Sultan Abdul Hamid Shah passes away, Abdul Muluk ascends the throne as the Sultan of Barbari; however, he subsequently departs the kingdom to sail to the Ban Kingdom. There, he meets and marries Sitti Rafiah, the daughter of the Sultan of Ban.

When Abdul Muluk prepares to return to Barbari, Hindustan launches an attack on the kingdom. Barbari is defeated, and Abdul Muluk, along with Sitti Rahmah, is taken captive, while Sitti Rafiah, who is pregnant, manages to escape. She later gives birth to Abdul Gani and entrusts him to Tuan Syekh. Rafiah subsequently disguises herself as a man under the name Duri and travels to the Barham Kingdom. In Barham, she assists Jamaluddin in reclaiming his throne and subsequently ascends to power as Sultan Duri.

As Sultan Duri, Rafiah leads a military campaign against Hindustan and successfully liberates Abdul Muluk and Sitti Rahmah. Following the restoration of Barbari, Duri's identity as Rafiah is revealed, and Abdul Muluk learns that his wife is still alive. The narrative then shifts to the journey of Abdul Gani, who, upon reaching the age of seven, sets out to search for his parents. He eventually recognized as the son of Abdul Muluk and Rafiah. The reunion of the royal family brings the story to a close, marking the restoration of the kingdom and the establishment of peace and prosperity.

### *Plot Presentation*

The adaptation of the *Syair Abdul Muluk* as the narrative basis for Teater Abdul Muluk (TAM) in Jambi demonstrates a process of selection regarding the sequence of events in the source text. Across the 21 mapped narrative units, not all are represented in the performances by Sereh Serumpun and Mekar Kembali. Certain segments are preserved, adjusted, or altogether absent. The mapping of the presence of these narrative units is presented in the following table.

**Table 1. The Presence of Sequence Units in the Performances**

| No. | *Syair Abdul Muluk* Narrative Unit | Sereh Serumpun (SS) | Mekar Kembali (MK) |
|---|---|---|---|
| **1** | Introduction of the Barbari Kingdom and Sultan Abdul Hamid Shah | Present | Present |
| **2** | Introduction of Abdul Muluk's relationship with the royal family and Sitti Rahmah | Absent | Absent |
| **3** | Arrival of Bahauddin from Hindustan and the trade dispute | Absent | Absent |
| **4** | Imprisonment and death of Bahauddin; origin of the Hindustan–Barbari enmity | Absent | Absent |
| **5** | Ascension of Abdul Muluk to Sultan of Barbari following Sultan Abdul Hamid Shah's death | Present | Present |
| **6** | Abdul Muluk's voyage and arrival in the Ban Kingdom | Present | Present |
| **7** | Meeting between Abdul Muluk and Sitti Rafiah in the Ban Kingdom | Present | Present |
| **8** | Marriage of Abdul Muluk and Sitti Rafiah | Present | Present |
| **9** | Abdul Muluk's return voyage to Barbari | Absent | Absent |
| **10** | Hindustan's attack on Barbari in retaliation for Bahauddin's death | Present | Present |
| **11** | Preparations and threats preceding the war | Present | Present |
| **12** | Hindustan's military assault on Barbari | Present | Present |
| **13** | Defeat of Barbari; captivity of Abdul Muluk and Sitti Rahmah; flight of Rafiah | Present | Present |
| **14** | Rafiah gives birth to Abdul Gani and entrusts him to Tuan Syekh | Absent | Present |
| **15** | Rafiah disguises herself as Duri and becomes the ruler of Barham | Absent | Absent |
| **16** | Duri assists Jamaluddin and secures the position of sultan | Absent | Absent |
| **17** | Duri attacks Hindustan and liberates Abdul Muluk and Sitti Rahmah | Absent | Absent |
| **18** | Exposure of Duri's true identity and Rafiah's reunion with Abdul Muluk | Absent | Absent |
| **19** | Abdul Gani sets out to find his parents at the age of seven | Absent | Absent |
| **20** | Discovery of Abdul Gani and restoration of royal family ties | Absent | Absent |
| **21** | Restoration of peace and prosperity across the kingdom | Absent | Absent |

Table 1 shows that both performances retain the narrative units from the exposition through the primary conflict, yet they do not carry the narrative through to its ultimate resolution. Both preserve the introduction of the kingdom, Abdul Muluk's journey to the Ban Kingdom, his meeting and marriage to Sitti Rafiah, his enthronement as the Sultan of Barbari, the conflict with Hindustan, and the eventual attack on Barbari. Conversely, the sequence following the defeat of Barbari—including Rafiah's disguise as Duri, the conflict in Barham, the liberation of Abdul Muluk, the revelation of Rafiah's identity, Abdul Gani's journey, and the ultimate restoration of the kingdom—is largely unrepresented. Consequently, both performances exhibit a relatively similar trend in plot selection, concluding prior to the final resolution of the *Syair Abdul Muluk*.

The preservation of narrative units primarily correlates with their dramatic potential. Journeys, encounters, marriages, successions of power, threats, and warfare present actions, inter-character relationships, situational shifts, and conflicts that can be directly embodied on stage. These units possess higher performability because they facilitate dialogue, interaction, movement, and conflict, rather than the mere conveyance of narrative information. This tendency is evident in the Hindustan–Barbari conflict sequence, which is retained by both groups. The threat escalates into tension and subsequently reaches its climax through the attack.

Adjustments to narrative units are executed through shifts in motives, spatial settings, and event dramaturgy. In contrast to the original syair, which depicts Hindustan's attack on Barbari as a revenge motive for Bahauddin's death, the SS and MK performance versions present simplified motives more contextualized for the stage. In the MK version, the attack is driven by King Saifudin's unfulfilled demand for the release of two of his merchants, whereas in the SS version, it is motivated by territorial expansion. Plot adjustments are also evident in the defeat of Abdul Muluk's forces. In the SS version, this defeat does not feature Sitti Rafiah's escape, as the attack by Hindustan does not occur in the Barbari Kingdom, but rather in the Ban Kingdom while Abdul Muluk is celebrating his reunion with Sitti Rahmah. These shifts in motive and location serve as narrative adjustments designed to heighten the conflict between characters.

Conversely, the absent narrative units can be grouped into background information and exposition, such as Bahauddin's trade dispute and the lengthy resolution sequence following the defeat of Barbari. The omission of these plot elements is tied to the narrative economy of stage performance. While the syair possesses the narrative breadth to elaborate on long journeys, geographical transitions, and inter-kingdom relations, a theatrical performance operates within the constraints of time, cast size, and physical stage space. Consequently, event sequences that require spatial expansion and prolonged narrative development must be condensed.

Although neither performance covers the entirety of the narrative, both maintain a sufficient sequence of events to construct the core conflict, specifically the relationship between Abdul Muluk and Rafiah, the succession of power, the threat posed by Hindustan, and the ensuing war. The goal of the adaptation is not to represent the entirety of the *Syair Abdul Muluk*, but rather to select narrative units capable of forming a relatively self-contained performance structure.

***Character Adaptation***

Character adaptation occurs through a process of selection and modification. Not all characters in the syair are retained in the performance. While some main characters remain present, several undergo changes in designation, while others do not appear at all. Additionally, both performances introduce characters that are not found in the source text. Character adaptation encompasses selection, name alterations, relational adjustments, and the addition of characters to serve the requirements of the stage performance.

**Table 2. The Presence of Characters in the Performances**

| No. | Character in *Syair Abdul Muluk* | Sereh Serumpun (SS) | Mekar Kembali (MK) |
|---|---|---|---|
| **1** | Sultan Abdul Hamid Syah | Abdul Hamisah | Abdul Hamisah |
| **2** | Permaisuri Abdul Hamid Syah | Absent | Absent |
| **3** | Abdul Muluk | Abdul Muluk | Abdul Muluk |
| **4** | Abdul Majid | Absent | Absent |
| **5** | Sitti Rahmah | Sitti Rahmah | Sitti Rahmah |
| **6** | Bahauddin | Bahaudin | Syaifudin |
| **7** | Sultan Ban | Saudagar Kaya | Sultan Ban |
| **8** | Permaisuri Ban | Absent | Absent |
| **9** | Sitti Rafiah | Sitti Rafiah | Siti Rafiah |
| **10** | Tuan Syekh | Absent | Syekh |
| **11** | Istri Syekh | Absent | Istri Syekh |
| **12** | Jamaluddin | Absent | Absent |
| **13** | Adamani | Absent | Absent |
| **14** | Sitti Rahatulhayani | Absent | Absent |
| **15** | Bahsan | Absent | Absent |
| **16** | Sultan Duri | Absent | Absent |
| **17** | Abdul Gani | Absent | Abdul Roni |
| **18** | Syihabuddin | Absent | Absent |
| **19** | Syamsuddin | Absent | Absent |
| **20** | Kamaruddin | Absent | Absent |
| **21** | Tukang Gandum | Absent | Absent |
| **22** | Orang Mabuk | Absent | Absent |

The table above demonstrates that character retention is closely tied to plot selection. Characters involved in pivotal events, such as Abdul Muluk, Sitti Rafiah, Sitti Rahmah, and Sultan Abdul Hamid Shah, are consistently retained. Conversely, characters associated with omitted narrative sequences, including Jamaluddin, Bahsan, Sitti Rahatulhayani, and Sultan Duri, are absent. This indicates that when a narrative sequence is omitted, the characters functioning within that sequence tend to be eliminated as well.

Variations are also observed in the naming of characters. Sultan Abdul Hamid Shah is referred to as Abdul Hamisah in both performances, Bahauddin becomes Bahaudin in SS and Syaifudin in MK, the Sultan of Ban is rendered as Saudagar Kaya in SS, while Abdul Gani is called Abdul Roni in MK. These variations in naming stem from the nature of oral transmission, which relies on memory, performance practice, and intergenerational storytelling, making verbal details such as names more susceptible to shifts. Crucially, these changes do not alter the dramatic functions of the characters.

A more substantive adaptation is found in inter-character relationships, particularly regarding Sitti Rafiah. In the syair, Rafiah is Abdul Muluk's second wife following Sitti Rahmah, whereas in both performances, she is positioned as his first wife. This shift in status reflects a simplification of the narrative's relational structure. Marital relationships, which in the syair feature a specific sequence and a more complex family configuration, are restructured into a more direct relationship between Abdul Muluk and Rafiah. Character adaptation thus concerns not only individual presence but also the organization of relationships between characters.

Beyond the selection and adjustment of source characters, both performances introduce additional characters such as Mamando, Mentrus, Tuan Jalal, Tuan Jalal's Wife, Tuan Kabi, the Astrologer (Ahli Nujum), Toke Joget, Fishermen, the Head Maidservant (Induk Dayang), and Villagers. These characters have no direct equivalents in the character list of the *Syair Abdul Muluk* but are present to support stage requirements. Character adaptation in TAM Jambi reveals three primary tendencies: the selection of characters based on retained plot lines, the adjustment of identities and inter-character relationships, and the addition of characters aligned with the dramatic.

### *Setting Adaptation*

Setting adaptation occurs through a process of selection and simplification. The spatial diversity present in the syair, which encompasses kingdoms, palaces, domestic spaces, natural environments, battlefields, marketplaces, and prisons is not entirely realized in the stage performances.

**Table 3. Presence of Settings in the Performances**

| No. | Setting in *Syair Abdul Muluk* | Sereh Serumpun (SS) | Mekar Kembali (MK) |
|---|---|---|---|
| **1** | Barbari | Present | Present |
| **2** | Hindustan | Present | Absent |
| **3** | Ban | Present | Present |
| **4** | Barham | Absent | Absent |
| **5** | Royal Great Hall/Audience Hall | Present | Present* |
| **6** | Palace/Castle | Present | Present |
| **7** | Geti/Throne | Present | Present* |
| **8** | Bedchamber/Bedroom | Absent | Absent |
| **9** | Turap Mutiara Garden/Palace Garden | Present | Absent |
| **10** | Ocean/Ascension Ship | Present | Present |
| **11** | Forest/Jungle | Present | Absent |
| **12** | Tuan Syeh's House/Edge of the Village | Present | Absent |
| **13** | Battlefield/Field | Present | Present* |
| **14** | Market/Pekan | Absent | Absent |
| **15** | Barbari's Prison | Absent | Absent |
| **16** | Hindustan's Dungeon | Absent | Absent |

The table above shows that both performance groups retain spatial settings tied to the narrative core, most notably Barbari, Ban, and the sea voyage, whereas settings associated with unperformed narrative sequences are likewise absent. Barham, the marketplace, the prison, and spaces connected to Duri's story arc, for instance, are not found in either performance. As observed in the adaptation of plot and character, spatial selection is intimately tied to narrative selection; when a sequence of events is omitted, the settings that anchor that sequence are eliminated as well.

The two performance versions exhibit a more diverse selection of settings, such as the Barbari palace, the palace garden, the ship, the Ban Kingdom, the borderlands/forest, Tuan Jalal's house, Tuan Kabi's house, the Astrologer's house, the Hindustan Palace, and the Wealthy Merchant's house. Some of these serve as direct representations of settings in the syair, while others constitute additional spatial environments generated by the

demands of stage performance. The divergence in spatial representation across both versions demonstrates how settings are organized to sustain the established narrative arc.

The limited number of settings demonstrates how the stage operates representationally. A ship and a seashore, for instance, can signify both a journey and the transition toward the Ban Kingdom without requiring the construction of new sets for every stage of travel. Similarly, a palace setting can serve multiple narrative situations without necessitating distinct stage structures. Spatial identity is constructed through stage props, performer positioning, dialogue, actions, and specific theatrical signifiers. Thus, stage settings provide visual cues that enhance audience comprehension.

Spatial selection reflects a concentration on courtly environments and voyages, aligning with a narrative centered on royal life, marriages, inter-ruler relationships, and interstate conflicts. The variations in settings demonstrate an adaptation strategy governed by narrative necessity.

**DISCUSSION**

The adaptation of the *Syair Abdul Muluk* is executed through narrative selection based on dramatic potential and performability. Both groups retain events that generate action, encounters, situational shifts, and conflicts. Conversely, segments involving background development and the extended narrative resolution are omitted. Rather than transferring the source plot in its entirety, it is selected and condensed to function as theatrical action. This finding reinforces that adapting poetic works to the stage requires a reconceptualization of the source material to ensure its dramatic effectiveness (Kroll & Jacobson, 2014). Within Hutcheon's (2013) framework, selection, omission, and reorganization constitute fundamental practices of adaptation, while Sedana (2019) demonstrates that literary plots can be reconstructed into dramatic structures. Consequently, the narrative continuity of TAM Jambi is governed by the capacity of events to generate action and conflict rather than by the exhaustive reproduction of the source.

Plot selection concurrently alters character configuration, particularly inter-character relationships. The most distinct modification is evident in the status of Sitti Rafiah. In both performances, Rafiah is positioned as the first wife. This alteration eliminates the marital configuration of Abdul Muluk–Sitti Rahmah–Sitti Rafiah, establishing a direct relationship between Abdul Muluk and Rafiah. Such adaptation not only selects characters but also simplifies the relational structure of the narrative. Sedana (2019) posits that plot and character positioning function as interconnected elements in developing literary material into a performance. From Hutcheon's (2013) perspective, this shift demonstrates that adaptation enables the realignment of relationships between source elements to accord with the target medium.

Characters such as Mamando, Mentrus, Tuan Jalal, the Astrologer (Ahli Nujum), Fishermen, and Villagers demonstrate the inclusion of new material in the stage performance. The presence of these characters supports the conveyance of information, scenic interactions, and situational transitions. Hutcheon (2013) identifies addition as a primary form of modification in adaptation, while Sedana (2019) demonstrates that

literary material can be selected, invented, and redeveloped into dramatic communication. Consequently, TAM Jambi does not merely condense the *Syair Abdul Muluk* but also supplements the source material to fulfill stage requirements.

Although originating from the same source, Sereh Serumpun and Mekar Kembali demonstrate distinct adaptation configurations. Both retain core events, such as the marriage of Abdul Muluk and Sitti Rafiah, the succession of power in Barbari, the threat from Hindustan, and the ensuing war, yet diverge in character and spatial details. This variation indicates that a single source text can yield different adaptation configurations. Kroll and Jacobson (2014) emphasize that transferring a poetic work to the stage demands a readjustment to the specific demands of the dramatic medium, while Hutcheon (2013) posits that similarities and differences are inherent features of adaptation. Consequently, both groups share a common adaptation pattern at the narrative core, while diverging in their manifestation of character and setting.

## CONCLUSION

The adaptation of the *Syair Abdul Muluk* into the Teater Abdul Muluk performance proceeds through selection, omission, reorganization, and addition. Both groups retain several core events while refraining from reproducing the complete sequence of narrative events. The omission of several story segments yields a more condensed performance plot, whereas reorganization produces a distinct arrangement of events. Structural alterations to the narrative concurrently influence the presence of characters and the settings utilized. Although originating from the same source text, Sereh Serumpun and Mekar Kembali demonstrate diverse adaptation practices. Ultimately, the adaptation of the *Syair Abdul Muluk* exemplifies a narrative structure that is selected and restructured to be realized as a theatrical performance.

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