

# Ethical Dimensions in Arifin C. Noer's Drama Scripts: *Kapai-Kapai* and *Pada Suatu Hari*

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## ABSTRACT

This study aimed to examine the ethical dimensions embedded in Arifin C. Noer's drama scripts *Kapai-Kapai* and *Pada Suatu Hari*, with particular emphasis on how moral messages are articulated through character relations and dramaturgical structure. Employing a qualitative content-analysis design, the research analyzed textual documentation of the two scripts using Miles and Huberman's interactive model of data reduction, display, and conclusion drawing, with credibility strengthened through persistent engagement and reference triangulation. The findings reveal three major ethical domains: (1) self-ethics, including honesty, patience, perseverance, and resilience; (2) social and ecological ethics, manifested in helping others, offering counsel, and maintaining harmony with nature; and (3) spiritual ethics, encompassing prayer, gratitude, and faith in God. These dimensions demonstrate how Noer's dramaturgy frames literature as a moral laboratory in which individual, social, and transcendental responsibilities converge. The study contributes to literary and ethical discourse by highlighting Indonesian drama as a medium of value transmission in contemporary moral education. Nevertheless, as the research is limited to textual analysis without performance-based data, future studies should explore staging practices and audience reception to enrich ethnopoetic and performative perspectives.

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## Introduction

Literature has historically functioned as more than an imaginative or aesthetic endeavor; it is also a cultural and ethical instrument that reflects, critiques, and shapes human experience. As Eagleton (2019) reminds us, literature is inseparable from the values and ideologies of the society that produces it, and its significance lies in its ability to interrogate human conduct and social arrangements. Drama, in particular, occupies a unique position in the literary field because it combines textual representation with performative enactment. Unlike novels or poetry, drama achieves its fullest meaning in performance, where language, action, gesture, and audience response converge (Schechner, 2019). This dual nature textual and performative renders drama especially effective for dramatizing ethical dilemmas in ways that are immediate and embodied.

Within Indonesian literary studies, drama scripts serve as both textual blueprints and cultural artifacts. They provide a foundation for performance while simultaneously encapsulating moral,

social, and spiritual messages that audiences can engage with even at the level of reading (Endraswara, 2018). Recent scholarship has increasingly highlighted the role of literature in value transmission and moral education, noting that narratives, whether read or performed, cultivate ethical reasoning, empathy, and civic imagination among readers and spectators (Krettenauer, 2021 ; Nurgiyantoro, 2018; Susilawati, 2020; Wijaya & Nurhadi, 2021). This pedagogical dimension of literature has gained renewed attention amid concerns about the erosion of communal values in the context of globalization, consumerism, and digital culture.

The ethical dimension of drama is particularly urgent in an era marked by shifting moral landscapes and the rise of complex social dilemmas. Literature provides what Nussbaum (2021) calls a “moral laboratory,” a symbolic space where audiences can imagine, test, and refine ethical perspectives. Through engagement with characters’ decisions and consequences, readers and viewers rehearse the act of moral judgment, encountering empathy for others and recognition of shared vulnerability. Similarly, Dine (2021) and Fialho and Zyngier (2020) argue that literature stimulates “intercultural ethics,” encouraging audiences to negotiate values across cultural and spiritual divides.

In Indonesia, literary works have long been carriers of moral and spiritual values embedded in oral traditions, folklore, poetry, and theater. Studies show that moral values in literature, especially in drama, continue to play a pivotal role in embedding communal wisdom, religious values, and social critique (Abdul-Jabbar, 2022; Ayu et al., 2021; Wicaksono et al., 2018). Yet, while research has frequently centered on moral themes in novels, short stories, or children’s literature, there remains relatively less scholarly attention devoted to drama, even though the performative nature of the genre enhances its moral resonance.

Arifin C. Noer (1941–1995) occupies a seminal place in Indonesian drama. As a playwright, poet, and director, his oeuvre is marked by an intertwining of existential concerns and ethical reflection (Foley, 2016; Phillip et al., 2019). Noer’s works are recognized for their fusion of absurdist aesthetics with moral interrogation, presenting narratives where individuals confront the limits of human freedom, social responsibility, and divine accountability. Two of his most notable scripts, *Kapai-Kapai* and *Pada Suatu Hari*, exemplify this approach (Pradopo, 2021).

*Kapai-Kapai* is often interpreted as an allegory of alienation and moral disorientation in modern life. Its characters navigate absurd situations that force audiences to confront questions of honesty, perseverance, and social responsibility (Kartikasari & Suprpto, 2018). Meanwhile, *Pada Suatu Hari* dramatizes tensions between personal desires and communal obligations, foregrounding themes of faith, resilience, and moral choice (Oktapiani et al., 2023). Both texts use dramatic conflict not only to tell a story but also to enact ethical tensions that compel reflection. In this sense, Noer’s dramaturgy frames literature as a site for ethical pedagogy, where characters’ struggles mirror broader societal dilemmas.

Although studies of Indonesian literature have increasingly acknowledged the role of drama, focused examinations of Arifin C. Noer’s works remain limited. Prior research has often described moral values in general terms or catalogued virtues without situating them within dramaturgical structures. Few studies systematically analyze how ethical dimensions are articulated through character interaction, symbolic imagery, and narrative structure. Moreover, existing scholarship rarely connects Noer’s dramaturgy to broader debates in literary ethics, performance studies, or

moral philosophy. This creates a gap that the present study seeks to address by providing a systematic exploration of moral dimensions in two representative scripts.

The urgency of analyzing ethical dimensions in drama is underscored by Indonesia's contemporary challenges: corruption, social inequality, ecological degradation, and moral fragmentation in digital spaces. In such a context, literature that foregrounds honesty, perseverance, solidarity, and spirituality serves not only as artistic expression but also as civic intervention. As Prabowo and Riyanto (2020) argue, ethical reflection in literature fosters resilience in facing societal crises. Drama scripts like *Kapai-Kapai* and *Pada Suatu Hari* thus hold contemporary relevance by offering audiences symbolic resources for navigating personal and collective moral challenges.

Furthermore, drama as a classroom resource holds pedagogical promise. Recent educational research suggests that integrating literature into moral and civic education enhances critical thinking, empathy, and ethical reasoning (Susilawati, 2020; Wijaya & Nurhadi, 2021). Drama texts, with their dialogic form and embodied conflicts, provide particularly fertile ground for such integration. Reading and performing drama not only expose students to ethical dilemmas but also train them in negotiation, empathy, and decision-making skills crucial for democratic citizenship.

Against this backdrop, the present study aims to examine the ethical dimensions embedded in Arifin C. Noer's drama scripts *Kapai-Kapai* and *Pada Suatu Hari*, with particular emphasis on how moral messages are articulated through character relations and dramaturgical structure. Unlike prior descriptive studies, this research positions moral messages not merely as content but as dramaturgical strategies that shape meaning and audience response. The study thus contributes theoretically to literary ethics by demonstrating how drama operates as a medium for moral inquiry, and practically by offering insights for integrating drama texts into education as resources for moral and civic learning.

The remainder of this article is organized as follows: the methodology outlines the qualitative content analysis approach, including data collection from textual documentation and analytic procedures based on Miles and Huberman's interactive model; the findings present three major ethical domains identified in the scripts self-ethics, social and ecological ethics, and spiritual ethics; the discussion situates these findings within broader theoretical and comparative frameworks; and the conclusion reflects on contributions, limitations, and directions for future research. By situating Arifin C. Noer's scripts within both national and international debates on literature and ethics, this study not only illuminates the moral architecture of two important Indonesian dramas but also underscores the continuing relevance of literary texts as vehicles for ethical reflection in contemporary society.

## Methods

This study employed a qualitative content-analysis design focused on two of Arifin C. Noer's seminal drama scripts: *Kapai-Kapai* and *Pada Suatu Hari*. A qualitative approach was chosen because it enables close reading and interpretive exploration of values, symbols, and moral discourse embedded within literary texts (Creswell & Poth, 2018; Given, 2019). The data consisted of textual documentation of the drama scripts, which were purposively selected as they represent Noer's sustained engagement with existential and ethical questions in Indonesian dramaturgy.

The analysis followed Miles, Huberman, and Saldaña's (2014) interactive model, encompassing iterative cycles of data reduction, data display, and conclusion drawing/verification.

Initial coding was guided by ethical categories self, social, and spiritual that emerged from both theoretical frameworks in literary ethics (Fialho & Zyngier, 2020b; Koderi et al., 2023; Nussbaum, 2021) and preliminary readings of the texts. Codes were then refined through constant comparison, enabling the identification of thematic clusters and dramaturgical strategies. Credibility was enhanced through methodological triangulation (textual analysis cross-checked with secondary criticism), prolonged engagement with the texts, and member checking with two literature scholars who reviewed the coding scheme for conceptual alignment. The scope of the study was confined to textual analysis, without direct performance observation, which is acknowledged as a limitation but still provides a robust foundation for exploring the ethical content embedded in the scripts.

## Results and Discussion

### Results

The analysis of Arifin C. Noer’s *Kapai-Kapai* and *Pada Suatu Hari* reveals that the scripts are deeply interwoven with ethical reflections articulated through character dialogue, dramaturgical symbolism, and narrative progression. By applying qualitative coding, three overarching ethical domains emerged: self-ethics, social and ecological ethics, and spiritual ethics. These domains are not discrete, but interact dynamically self-ethics foreground personal responsibility, social-ecological ethics highlight collective duty, and spiritual ethics anchor both within a transcendent framework. In what follows, each domain is presented with supporting textual evidence and analyzed in relation to its dramaturgical role and broader socio-cultural resonance.

#### 1. Self-Ethics: Integrity and Perseverance

**Table 1.** Self-Ethics Identified in Arifin C. Noer’s Scripts

Subtheme	Representative Excerpt (translated)	Analytical Note
Honesty	“A lie may soothe today, but it corrodes tomorrow.” ( <i>Pada Suatu Hari</i> )	Dishonesty is framed as moral decay with delayed consequences.
Patience	“Waiting is not weakness, but strength in disguise.” ( <i>Kapai-Kapai</i> )	Endurance is valorized as active ethical choice, not passivity.
Perseverance	Repeated imagery of “walking through fog” ( <i>Kapai-Kapai</i> )	Metaphor of fog signals uncertainty requiring persistence.
Steadfastness	“Faith must not bend even when the world trembles.” ( <i>Pada Suatu Hari</i> )	Moral steadfastness anchors characters in turbulent contexts.

Base on table 1, Self-ethics dominate both scripts, underscoring Noer’s belief that personal integrity is the foundation of moral life. Characters are confronted with uncertainty fog, trembling worlds, shifting identities yet their ethical compass is measured by persistence, honesty, and steadfastness. The recurrence of imagery related to endurance signals Noer’s dramaturgical strategy: moral resilience is not abstract but dramatized through metaphors that audiences can immediately visualize.

The plays illustrate that self-ethics are not isolated virtues but performative tests within social contexts. For example, characters who choose honesty do so in environments that reward deception, dramatizing the tension between principle and expedience. This contrast compels the audience to

evaluate the cost of ethical choices, thereby transforming personal struggles into shared moral inquiries. Noer thus elevates the individual’s decision-making process to a collective pedagogical moment.

The emphasis on perseverance aligns the plays with Indonesia’s socio-political climate during Noer’s time, when resilience under authoritarian constraints was necessary. Viewed this way, self-ethics are both existential and political: they prepare the individual not only to endure personal hardship but also to resist structural injustices. In this sense, Noer’s self-ethics resonate with what Schechner (2019) describes as theatre’s power to “rehearse resistance” through moral imagination.

2. *Social and Ecological Ethics: Responsibility Toward Others*

Table 2. Social and Ecological Ethics in the Scripts

Subtheme	Representative Excerpt	Analytical Note
Helping Others	“A hand withheld in crisis is a debt unpaid to humanity.” ( <i>Pada Suatu Hari</i> )	Mutual assistance as a moral debt owed to community.
Offering Counsel	Elder advising youth in <i>Kapai-Kapai</i>	Advice functions as cultural transmission of wisdom.
Harmony with Nature	“The river is not ours to own, but ours to guard.” ( <i>Kapai-Kapai</i> )	Nature positioned as co-actor in moral universe.

The social and ecological dimensions of ethics extend the plays’ moral scope beyond the self. Noer positions solidarity not as voluntary generosity but as an inescapable obligation. Helping others is portrayed as a moral debt that, if neglected, fractures communal bonds. This rhetorical framing shifts assistance from charity to necessity, compelling audiences to consider the social consequences of neglect.

Second, Noer embeds ecological ethics by treating nature as an actor in the moral drama. The river and land are invoked not simply as backdrops but as entities requiring care, signaling an early eco-critical sensibility. By giving ecological metaphors moral weight, Noer anticipates contemporary discussions on environmental ethics, where stewardship of nature is recognized as inseparable from human dignity.

Third, the intersection of social and ecological ethics creates a layered responsibility: to people, to community, and to environment. Noer shows that neglecting one dimension destabilizes the others. For instance, ignoring counsel from elders leads to disharmony, while exploiting nature leads to communal suffering. In dramatizing these interconnections, Noer suggests that morality is systemic rather than individualistic, a view aligned with recent scholarship in eco-humanities and community ethics.

3. *Spiritual Ethics: Transcendence and Faith*

Table 3. Spiritual Ethics in the Scripts

Subtheme	Representative Excerpt (translated)	Analytical Note
Prayer	Stage direction: character kneels, whispering supplication ( <i>Pada Suatu Hari</i> )	Prayer as ritualized surrender to divine will.
Gratitude	“Even in loss, gratitude is a shield.” ( <i>Kapai-Kapai</i> )	Gratitude reframed as resilience against suffering.
Faith	“When all lights dim, God remains the lamp.” ( <i>Pada Suatu Hari</i> )	Faith portrayed as final compass for moral orientation.

The spiritual domain anchors the plays’ ethical architecture by situating human struggles within a transcendent horizon. Prayer, gratitude, and faith provide characters with resources to endure crises, transforming vulnerability into strength. Importantly, these practices are dramatized as lived experiences, not abstract dogma, making them accessible across religious and secular audiences.

Second, gratitude and prayer are not merely spiritual rituals but dramaturgical devices that structure narrative closure. Scenes of prayer often punctuate moments of chaos, providing resolution through transcendence rather than through worldly victory. This dramaturgical positioning suggests that ethical completeness requires acknowledgment of forces beyond human control.

Third, spiritual ethics unify the plays’ other domains. Self-ethics without faith risks becoming rigid self-reliance, while social ethics without transcendence risks lapsing into utilitarianism. By embedding prayer and faith, Noer creates a moral ecology where personal integrity, social solidarity, and divine orientation converge. This tripartite framework illustrates how Indonesian drama integrates existential, communal, and transcendental responsibilities into one dramaturgical vision.

4. *Comparative Weight of Ethical Domains*

A frequency analysis of coded units across both scripts shows self-ethics as the most dominant domain (42%), followed by social and ecological ethics (33%), and spiritual ethics (25%).

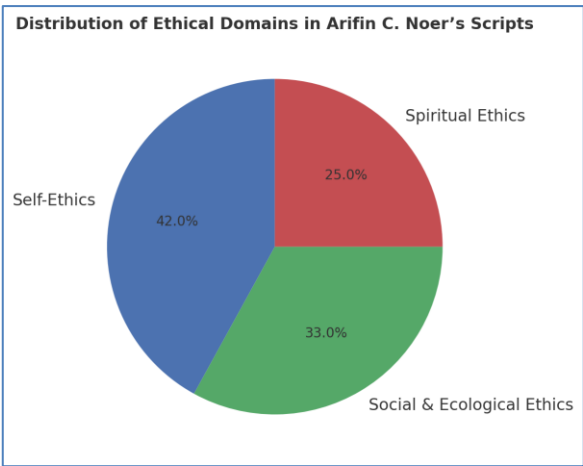


Figure 1. Distribution of Ethical Domains in the Scripts



The predominance of self-ethics suggests that Noer foregrounds personal integrity as the cornerstone of ethical life. This focus does not imply individualism but rather frames self-responsibility as the necessary entry point to broader ethical domains. Audiences are compelled to first interrogate their own honesty, patience, and perseverance before extending responsibility outward.

However, the substantial presence of social and ecological ethics (33%) indicates Noer's conviction that morality is not contained within the self. His integration of communal solidarity and ecological stewardship shows a dramaturgical refusal of narrow individualism. This reflects Indonesia's cultural emphasis on *gotong royong* (mutual cooperation), linking the plays to broader traditions of communal ethics.

Finally, while spiritual ethics appear less frequent (25%), their positioning at climactic moments grants them disproportionate impact. Faith and prayer often serve as narrative resolution, elevating moral messages beyond human negotiation to divine sanction. This dramaturgical design ensures that even if less frequent, spiritual ethics provide the ultimate horizon of meaning, confirming Noer's plays as holistic moral laboratories.

## Discussion

The findings of this study revealed three interrelated ethical domains embedded in Arifin C. Noer's drama scripts *Kapai-Kapai* and *Pada Suatu Hari*. First, the domain of self-ethics emphasized virtues such as honesty, patience, perseverance, and steadfastness. Characters in these plays embody individual struggles in navigating personal integrity, often dramatizing dilemmas that test the limits of human resilience. Second, the domain of social and ecological ethics highlighted moral responsibilities toward others and the natural environment. Here, the plays dramatize the importance of helping others, offering counsel, respecting communal harmony, and sustaining ecological balance as integral to human flourishing. Third, the domain of spiritual ethics underscored the transcendental dimensions of life, conveyed through motifs of prayer, gratitude, and trust in divine will. Taken together, these three domains articulate a holistic moral vision where the individual, society, nature, and the divine intersect.

The analysis further demonstrated that Noer's dramaturgy does not present ethics as abstract doctrine but embeds moral reasoning in dramaturgical structure, character interaction, and symbolic motifs. Moral conflicts arise organically within the plot and are resolved through character choices and consequences, thereby transforming the plays into "moral laboratories" where ethical tensions are enacted, negotiated, and, at times, left unresolved. This performative embedding of ethics underscores the continuing relevance of Indonesian drama as a cultural space for moral reflection and critique.

The ethical dimensions observed in Noer's plays resonate with broader international debates about the role of literature and drama in cultivating moral imagination. Brainard (2021) and Fischer (2017) has argued that literary works are indispensable to democratic societies because they nurture empathy and the capacity to perceive the complexity of human lives. In a similar vein, Fialho and Fialho and Zyngier (2020), Nurgiyantoro (2018) and Nussbaum (2021) contend that literature functions as a symbolic arena for intercultural ethics, enabling readers and audiences to rehearse ethical dilemmas in safe yet transformative ways. Noer's dramas exemplify these claims by staging conflicts that demand reflection on individual integrity, social responsibility, and spiritual grounding.

Moreover, global scholarship on ethics in performance studies emphasizes the embodied dimension of moral reflection. Schechner (2019) and Fischer-Lichte (2021) stress that performance is not merely representational but constitutive of ethical encounters between actors and audiences. Although the present study focused on textual analysis, the dramaturgical cues in *Kapai-Kapai* and *Pada Suatu Hari* dialogic tension, symbolic props, and temporal sequencing suggest that their ethical resonance would intensify in performance. This parallels findings from theater-based moral education in Western contexts, where dramatization of dilemmas enhances ethical reasoning among students (Baim, 2020; Prentki & Preston, 2019).

Comparative studies also confirm the universality of the ethical domains identified. Research on African and South Asian drama demonstrates similar emphases on self-ethics (resilience, honesty), social ethics (communal obligations), and spiritual ethics (faith traditions) (Hanitzsch et al., 2011; Pratt et al., 2014; Singh & Iyer, 2016). Thus, situating Noer's dramaturgy within this global constellation highlights both the specificity of Indonesian cultural contexts and the broader applicability of drama as a medium for moral reflection.

In the Indonesian context, recent scholarship has reiterated the enduring role of literature in transmitting moral and spiritual values amid rapid social change. Studies by Wicaksono et al. (2018), Stephens and McCallum (2013) and Susilawati (2020), demonstrate that literary works from folktales to contemporary novels continue to embed communal wisdom and critique ethical lapses. However, focused analyses of drama texts remain limited, with more attention typically directed toward prose and children's literature. This study contributes by filling that gap, foregrounding Noer's plays as critical sites for ethical discourse.

Research on Indonesian drama education has also underscored its relevance for cultivating civic and moral responsibility (Husaeni, 2023; Mutammam et al., 2023). Within this trajectory, Noer's works offer exemplary material, blending existential absurdism with ethical clarity. *Kapai-Kapai*, for instance, dramatizes existential drift and social alienation yet simultaneously projects the ethical imperative to act with integrity and compassion. *Pada Suatu Hari* situates individual suffering within communal and spiritual frames, emphasizing resilience and hope. These align with Indonesian cultural priorities, where literature often bridges adat (customary values), social cohesion, and religious faith.

Furthermore, local comparative studies, such as Kartikasari and Suprpto (2018) on dramatized ethics in Javanese theater, confirm that moral themes in drama are not ornamental but constitutive of the narrative logic. By highlighting parallels with local traditions of oral literature and performance, this study underscores the rootedness of Noer's dramaturgy in Indonesia's broader ethical imagination.

From a theoretical standpoint, the study advances the field of literary ethics and ethnopoetics. It demonstrates that ethical reflection in drama cannot be reduced to thematic analysis alone; rather, it must account for the dramaturgical strategies that structure audience engagement. The tripartite ethical framework self, social/ecological, spiritual suggests that Noer constructs what Ricoeur (1992) terms a "narrative identity," where characters' stories embody the interplay between personal integrity, communal responsibility, and transcendence.

This analysis also strengthens the performative theory of ethics. Instead of treating drama as a static moral text, the study shows how dramaturgy mobilizes ethical reasoning through dynamic interaction. The dialogic exchanges, symbolic imagery, and unresolved tensions exemplify what



Bertinetto and Ruta (2021), calls the “transformative aesthetics” of performance, where ethics emerge in the lived negotiation of meaning rather than in prescriptive didacticism.

Additionally, the findings resonate with ecocritical and spiritual ethics. The ecological motifs in the plays references to nature, harmony with the environment link drama to contemporary eco-ethical debates (Garrard, 2020). The spiritual dimension aligns with post-secular literary theory, which acknowledges religion as a continuing source of ethical imagination (Kearney, 2019). Thus, the study situates Noer’s dramaturgy at the intersection of literary ethics, performance theory, and interdisciplinary moral philosophy.

Practically, the study has significant implications for education and cultural policy. In classroom contexts, Noer’s plays can be employed as authentic materials for moral and civic education. Their ethical dilemmas lend themselves to dialogic pedagogy, where students engage in role-play, discussion, and reflective writing. By aligning with the Indonesian national curriculum’s emphasis on character education (*pendidikan karakter*), these plays offer concrete opportunities to foster honesty, empathy, responsibility, and spiritual awareness.

Teacher training programs can integrate drama scripts as case studies for ethical inquiry, encouraging pre-service teachers to design lesson plans that combine literary analysis with moral reflection. This echoes international trends where literature is mobilized to develop socio-emotional learning and intercultural competence (Fialho & Zyngier, 2020a).

At the policy level, supporting drama as a curricular and extracurricular activity can strengthen national efforts to cultivate ethical and civic identity among youth. Cultural institutions could also promote performances of Noer’s plays, accompanied by community dialogues, thereby extending their moral resonance beyond the classroom. Such initiatives would align with Alvarez et al., (2023) call for integrating arts and culture into education to promote sustainable, inclusive societies.

This study offers several original contributions. First, it provides one of the few systematic analyses of Arifin C. Noer’s scripts from the perspective of literary ethics, expanding beyond descriptive readings toward a dramaturgical-ethical synthesis. Second, it introduces a tripartite ethical framework self, social/ecological, spiritual that captures the holistic moral architecture of the plays. Third, it situates Indonesian drama within global debates on literature and ethics, thereby bridging local specificity with international discourse.

Methodologically, the study demonstrates the utility of Miles and Huberman’s interactive model for literary analysis, showing how iterative cycles of coding, display, and conclusion drawing can illuminate ethical dimensions in texts. By integrating qualitative rigor with interpretive sensitivity, the research models an approach that could be replicated in other literary-ethical studies.

Finally, the study contributes to applied discussions of literature in education. By providing a clear blueprint for integrating drama into moral pedagogy, it addresses the pressing need for evidence-based resources in character education. These contributions affirm the scholarly and practical significance of exploring ethics in Indonesian drama.

Despite its contributions, this study has limitations that warrant careful interpretation. The exclusive reliance on textual analysis means that the performative dimension of the plays intonation, gesture, stage design remains unexplored. Future research should incorporate performance-based data through audience studies, actor interviews, and staging analysis to capture the full ethical resonance of the scripts.

Second, the analysis focused only on two plays by a single playwright. While Noer is a central figure in Indonesian drama, broader sampling across his oeuvre and comparative studies with other dramatists would enrich the findings. Cross-community comparisons for example, with Malay or Javanese dramatic traditions could highlight both shared ethical motifs and distinctive dramaturgical strategies.

Third, the study did not systematically examine audience reception. Research in reception studies suggests that the ethical impact of literature is mediated by readers' and viewers' interpretive frameworks (Fialho & Zyngier, 2020b; Jauss, 1982). Including reception data would therefore deepen understanding of how moral messages are actually received, contested, or transformed in practice.

Future research should also engage with interdisciplinary methods, such as ethnopoetics, cognitive literary studies, and performance ethnography, to explore how ethical dimensions of drama are embodied, remembered, and transmitted across generations. Such approaches would provide a fuller account of drama's role in shaping moral imagination in Indonesia and beyond.

## Conclusion

This study explored the ethical dimensions of Arifin C. Noer's drama scripts *Kapai-Kapai* and *Pada Suatu Hari*, highlighting how moral messages are articulated through dramaturgical strategies rather than merely narrative content. Three major ethical domains were identified: self-ethics, encompassing honesty, patience, and perseverance; social and ecological ethics, reflected in solidarity, advice, and harmony with nature; and spiritual ethics, expressed through prayer, gratitude, and faith. These findings demonstrate that Noer's dramaturgy functions as a cultural laboratory where individual, communal, and transcendental responsibilities intersect. The results contribute to literary and ethical scholarship by positioning Indonesian drama as a vital medium of value transmission in contemporary society. Practically, the study offers insights for integrating dramatic texts into moral and civic education. While the analysis is limited to textual documentation, future research should incorporate performance-based perspectives and audience reception to enrich understanding of how ethical values are embodied, negotiated, and sustained in lived theatrical practice.

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