

**Transforming the Herd Motif in *Abu-Abu yang Memudar*: A Comparative Analysis of Dramatic Utterances in Jim Lim's *Badak-Badak*****Arif Hidayat^{1*}, Fatimah Azzahro², Yasir Riady³**^{1,2}Universitas Nusa Mandiri, ³Universitas Terbuka**Email:** arif.aft@nusamandiri.ac.id**ABSTRACT**

This article examines the transformation of the herd motif in *Abu-Abu yang Memudar*, a youth-oriented adaptation of *Badak-Badak*, Jim Lim's adaptation of Eugène Ionesco's *Rhinoceros*. The study begins with a shift in the dramatic representation of collectivity. In *Badak-Badak*, the transformation of humans into rhinoceroses functions as a symbol of conformity, collective pressure, and the normalization of social transformation. In *Abu-Abu yang Memudar*, the rhinoceros is no longer retained as a literal dramatic figure. Its function is relocated to the social world of adolescents through school circles, bullying, the pursuit of recognition, and social-media exposure. Using a qualitative comparative content analysis, the study examines paired dramatic utterances identified in the two scripts. The utterances are analysed by identifying their dramatic functions, determining the forms of transformation occurring in the adapted text, and interpreting the social context produced by those transformations. The analysis shows that the adaptation does not reproduce the rhinoceros motif at the level of image or event. Instead, it transfers the motif's dramatic function into patterns of verbal pressure, group affiliation, social exclusion, and symbolic violence among adolescent characters. The "herd" therefore emerges not as a physical metamorphosis but as a social process through which characters negotiate popularity, belonging, and recognition. These findings indicate that the adaptation operates not only through changes in characters, setting, and plot, but also through the recontextualization of the social function of dramatic utterances. *Abu-Abu yang Memudar* can consequently be understood as an adaptation that transforms the social absurdity of *Badak-Badak* into a narrative of adolescent group consciousness situated in the contemporary school environment.

Keywords: dramatic adaptation, herd motif, dramatic utterances, adolescent conformity, bullying, *Badak-Badak*, *Abu-Abu yang Memudar*

INTRODUCTION

Human beings often adjust their conduct in the presence of others. A decision that begins as personal can gradually follow the direction of a group, especially when acceptance, approval, and social security are at stake. Raafat et al. (2009) describe herding as behavioural alignment with the actions or judgments of others. Chen et al. (2022) further show that this alignment may be driven by uncertainty, social approval, and the wish to belong. The significant point lies in the change of perception that accompanies such movement. Repeated collective behaviour can shape what appears normal, desirable, and socially legitimate.

Drama gives this movement a visible form through recurring motifs. A motif gathers meaning as it returns across events, images, and relations among characters. Through repetition, it can organize conflict and reveal the pressure that draws individuals toward a shared direction. Waclawek (2020) shows that motifs may change as they move

from adaptation to staging. Their dramatic force can remain active even when their representational form changes. The herd motif, in this sense, refers to a pattern in which collective movement reshapes the position, judgment, and resistance of individual characters.

Eugène Ionesco's *Rhinoceros* places this pattern within the transformation of human beings into rhinoceroses. The process of rhinoceration has been associated with mass conformity, collective assimilation, and the struggle of the individual against the growing authority of the majority (Atasoy, 2021; Türkyilmaz, 2015). Abdelfattah (2021) reads the play in relation to totalitarian normalization and the gradual weakening of critical judgment. As more characters transform, the boundaries between disturbance and normality also shift. The rhinoceros becomes a dramatic form through which collective acceptance enters the consciousness of the characters and rearranges their relation to resistance.

Adaptation carries such a motif into another field of experience. The movement from one text to another involves a shift in cultural position, social reference, and interpretive emphasis. Nakanishi (2024) views intercultural adaptation as an encounter in which a text is reworked through another cultural experience. Kader (2023) shows that adaptation shifts open new interpretive categories, while Zelenov (2025) emphasizes the role of localization and cultural codes in reconstructing plots. A motif can therefore travel through the persistence of its dramatic function, even as its image, setting, and social embodiment take a different form.

In *Abu-Abu yang Memudar*, the social energy of the herd enters the world of adolescents. School circles, popularity, bullying, exclusion, and the search for recognition shape the relations among the characters. Studies of adolescent peer relations show that majority influence and perceived popularity contribute to the formation of group norms and conformity (Da Silva Pinho et al., 2021; Gommans et al., 2017). Bullying also develops through group membership, peer roles, and the distribution of social status (Gini, 2006; Salmivalli, 2010). Within the script, these processes appear through utterances that invite, pressure, ridicule, reject, defend, and define belonging. The utterance becomes the point where the herd motif can be observed as a social action moving between characters.

Studies of adaptation have shown that the movement from one text to another involves shifts in cultural context, interpretive emphasis, and representational form. Nakanishi (2024) frames intercultural adaptation as an encounter in which a text is tested within another cultural experience, while Kader (2023) demonstrates that adaptation shifts can generate new interpretive categories. At the level of motif, Waclawek (2020) shows that recurring dramatic elements may acquire altered functions as they move toward new forms of staging. Research on *Rhinoceros* has developed a related line of inquiry by reading rhinoceration as a process of conformity and collective assimilation. Atasoy (2021) connects the transformation to the gradual normalization of group behaviour, whereas Türkyilmaz (2015) emphasizes the individual's struggle against the authority of the mass. In a different field, adolescent peer research has established that popularity, majority influence, and peer acceptance contribute to the formation of group norms (Da Silva Pinho et al., 2021; Gommans et al., 2017). Bullying, in turn, has been described as a social process sustained through group membership and participant roles (Gini, 2006; Salmivalli, 2010).

These strands of scholarship illuminate different parts of the phenomenon addressed in this study. Adaptation research explains how texts move across cultural and interpretive settings; studies of *Rhinoceros* explain how collective assimilation is



dramatized through the rhinoceros; and research on adolescents explains how conformity, status, and exclusion operate within peer relations. The present study extends these discussions by examining the point at which motif transformation becomes textually observable. Its focus is the dramatic utterance, where group pressure is enacted through invitations, ridicule, rejection, persuasion, defence, and the marking of social belonging. This position shifts the analysis from the broad recognition that a motif has changed toward a more specific question: how does its social function continue to work after its original image has been relocated?

This focus is important because the movement from rhinoceros to school circle can easily be reduced to a change of setting or symbolic substitute. Such a reading leaves unclear how collective force enters the interaction among characters and how it reorganizes their positions within the group. By tracing functionally related utterances across the two scripts, the study makes it possible to observe the transformation as a change in social action: rhinocerisation is rearticulated through peer conformity, group affiliation, exclusion, bullying, and the pursuit of recognition. The study therefore offers an utterance-based account of motif transformation in adaptation. It examines how the herd motif in *Badak-Badak* is reconstructed in *Abu-Abu yang Memudar* through eleven pairs of dramatic utterances.

METHOD

This study employed a qualitative descriptive approach using comparative content analysis. The case was selected purposively from a theatre-learning project in the Dance Education Study Program at Universitas Negeri Jakarta. In the Theatre Knowledge course, dance students were invited to develop an urban social issue by drawing on *Badak-Badak*, Jim Lim's adaptation of Eugène Ionesco's *Rhinoceros*. During the preliminary search, the researcher found limited access to student theatre adaptations based on Ionesco's play. This case was therefore selected because it provided a distinct example of how a canonical absurdist text was recontextualized within the social experience of contemporary students.

The data consisted of two dramatic scripts: *Badak-Badak* as the source text and *Abu-Abu yang Memudar* as the adapted text produced within the course project. The unit of analysis was the dramatic utterance, understood as a character's verbal expression that performs a specific interactional function, including inviting, pressuring, rejecting, mocking, excluding, defending, or affirming group membership. Through close reading, utterances related to conformity, collective pressure, social acceptance, exclusion, and group affiliation were identified and organized into eleven pairs based on comparable dramatic functions rather than lexical similarity.

The analysis identified the dramatic function of each pair, the main form and layer of transformation, and its contribution to the reconstruction of the herd motif in an adolescent and urban social context. The analytical matrix connected each interpretation to specific textual evidence and enabled recurring patterns to be traced across the eleven pairs. These patterns were used to explain how the literal rhinoceros transformation in *Badak-Badak* was recontextualized through popularity, bullying, exclusion, social pressure, and the need for recognition in *Abu-Abu yang Memudar*.

FINDINGS

The comparative analysis identified eleven pairs of utterances in *Badak-Badak* and *Abu-Abu yang Memudar*. The pairing was based on the transformation of the herd

motif across the two scripts, as reflected in changes in meaning, interaction, character relations, and symbolic representation. Each pair was classified according to one transformation indicator—modification, substitution, concretization, or expansion—and one level of transformation—semantic, pragmatic, symbolic, or relational.

As presented in Table 1, modification was the most frequent indicator, occurring in seven of the eleven pairs. Substitution appeared in two pairs, while concretization and expansion each appeared once. At the level of transformation, pragmatic transformation was the most frequent, occurring in six pairs. Symbolic and relational transformations each appeared in two pairs, while semantic transformation appeared in one pair. This distribution shows that the adaptation primarily develops through changes in the interactional function of the utterances. The herd motif is therefore reconstructed mainly through what the characters do through language: inviting, regulating, commanding, obeying, excluding, and withdrawing trust.

Table 1 transformation

Utterance		Transformation	
Badak-Badak	Abu-Abu yang Memudar	Indicator	Level
Slamet: “Aku ini tidak bisa seirama dengan kehidupan.” <i>“I cannot keep in rhythm with life.”</i>	Aluna: “Semoga gue disini gw bisa survive, terus dapat teman baru, dan... ga kesepian lagi.” <i>“I hope I can survive here, make new friends, and... not feel lonely anymore.”</i>	Modification	Semantic
Slamet: “Kesepian sangat menekan aku. Begitu pula kehadiran banyak orang menekan aku.” “Loneliness weighs heavily on me. Yet the presence of many people weighs on me as well.”	Veya: “Ya lo gaakan sendirian lagi.” <i>“Then you will not be alone anymore.”</i>	Modification	Pragmatic
Arifin: “Kenapa kau tidak jadi badak saja? Aku menyukai perubahan itu.” <i>“Why do you not just become a rhinoceros? I like that transformation.”</i>	Veya: “Gue Veya, lo mau gabung sama kita?” <i>“I am Veya. Do you want to join us?”</i>	Substitution	Symbolic
Arifin: “Manusia... jangan ucapkan lagi kata itu!” <i>“Human beings... do not utter that word again!”</i>	Queen Bee: “We are Queen Bee’s!”	Substitution	Symbolic
Arifin: “Moral, moral! Aku sudah kenyang dengan moral!” <i>“Morality, morality! I have had enough of morality!”</i>	Veya: “Aluna, gabung sama kita tuh ada aturannya loh.” <i>“Aluna, joining us comes with rules, you know.”</i>	Modification	Pragmatic



Utterance	Transformation	
	Indicator	Level
Badak-Badak Arifin: “Bongkar semua itu. Kita akan membangun peradaban baru.” <i>“Tear all of that down. We will build a new civilization.”</i>		
Abu-Abu yang Memudar Lia: “Abis itu kita bakal tau kalo kamu bener-bener bagian dari kita, karena kamu udah setia kawan karena nurut ucapan kita.” <i>“After that, we will know that you are truly one of us, because you have shown loyalty by obeying what we say.”</i>	Concretization	Pragmatic
Mrs. Tigor: “Aku tak boleh meninggalkannya, tak boleh meninggalkannya sekarang!” <i>“I must not leave him; I must not leave him now!”</i> Arifin, the Waiter, the Shopkeeper’s Wife, and the Shopkeeper: “Hei, ada badak!” <i>“Hey, there is a rhinoceros!”</i>	Modification	Relational
Aluna: “Oke deh aku coba, kalo emang itu bagian dari aturan gabung sama kalian.” <i>“All right, I will try, if that is part of the rules for joining you.”</i> Veya: “Inget kata gue, kita cari anak yang tadi ngobrol sama Raka.” <i>“Remember what I said. We are looking for the girl who talked to Raka earlier.”</i> Lia and Rara: “Siap Vey.” “Understood, Vey.”	Modification	Pragmatic
Darmawan: “Akupun tercengang mulanya, mulanya. Kini aku mulai biasa.” <i>“I was astonished at first, at first. Now I am beginning to get used to it.”</i>	Modification	Pragmatic
Arifin: “Aku malu berkawan dengan kau!” <i>“I am ashamed to be your friend!”</i>	Modification	Relational
Rara: “Lo pikir kita bakal mau bantuin lo? hahaha ngarep deh lun.” <i>“Do you think we would really help you? Ha ha, keep dreaming, Lun.”</i>	Modification	Relational
Slamet: “Aku tak percaya lagi padanya.” <i>“I no longer trust him.”</i>	Expansion	Pragmatic
Aluna: “Perasaan kata Veya Rara dan Lia aku cantik aku juga minta tolong sama mereka buat makeupin aku kok jadi kaya gini.” <i>“Veya, Rara, and Lia said that I looked beautiful. I asked them to</i>		

Badak-Badak	Utterance	Transformation	
	Abu-Abu yang Memudar	Indicator	Level
	help with my makeup, so how did I end up looking like this?"		

DISCUSSION

Alienation and the Desire for Belonging

Slamet describes himself as unable to remain “in rhythm with life,” while Aluna enters the new environment with the hope of surviving, finding friends, and escaping loneliness. Both utterances position the individual outside an established social rhythm, yet they organize that experience differently. Slamet experiences social life as an unresolved tension because solitude and the presence of others are equally oppressive. Aluna, by contrast, directs her uneasiness toward the possibility of affiliation. The modification at the semantic level therefore shifts alienation from a condition of estrangement into a desire to be socially received.

Peer influence often develops through the need to maintain relationships and secure a recognizable place within a social group. Laursen and Veenstra (2021) explain that peer influence serves relational functions by helping adolescents adjust their behaviour to the expectations of those whose acceptance matters to them. Aluna’s hope for friendship can thus be read as an experiential opening through which group norms may later acquire authority. Her vulnerability does not directly produce conformity, but it makes the promise of belonging socially persuasive.

Veya’s assurance that Aluna will no longer be alone intensifies this movement at the pragmatic level. The utterance performs more than reassurance because it offers the group as a solution to emotional uncertainty. Ferguson and Ryan (2018) found that peer-perceived popularity and social contentment do not always move together, indicating that an adolescent’s position among peers can shape experiences of belonging in complex ways. Aluna’s response to Veya emerges within this tension: the group appears capable of converting social insecurity into companionship, even though the terms of that companionship remain unstated.

The offer of belonging also carries an implicit asymmetry. Veya occupies the position of someone who can grant entry, while Aluna occupies the position of someone who needs recognition. Research on peer conformity shows that perceived popularity can influence whether adolescents align their judgments with others. Gommans et al. (2017) demonstrate that popular peers can exert a distinct conforming effect, suggesting that social status gives certain voices greater power in the formation of individual decisions. Within the scene, Veya’s promise gains force because it comes from someone already situated inside the desired circle. The utterance therefore begins to reorganize Aluna’s awareness: loneliness is no longer only a personal feeling but a condition that appears solvable through acceptance by a socially powerful group.

In *Badak-Badak*, estrangement is articulated through Slamet’s inability to reconcile himself with either solitude or social presence. The herd remains a threatening collective force outside him. In *Abu-Abu yang Memudar*, the collective first appears as an answer to isolation. The movement toward the herd is therefore affective before it becomes disciplinary. Raafat et al. (2009) describe human herding as alignment with the actions or judgments of others, but the data here show the experiential condition that can



precede such alignment: the individual first encounters the group as a possible source of emotional security.

The transformation also reflects the specific structure of adolescent peer relations. Social acceptance and popularity represent different dimensions of status, but both shape how adolescents locate themselves within a group. Van Den Berg et al. (2020) distinguish popularity from peer preference, showing that social visibility and being personally liked are related yet separate forms of recognition. Aluna's wish to obtain friends and avoid loneliness draws these two dimensions together. She seeks emotional acceptance, but she enters a circle structured by visibility and status. This tension explains why the promise of friendship can gradually become a pathway toward conformity.

The group acquires its initial authority because it appears to relieve loneliness and provide a stable social identity. Slamet remains suspended between the pressure of isolation and the pressure of others, whereas Aluna begins to orient herself toward the collective as a source of survival. The herd in *Abu-Abu yang Memudar* consequently emerges through a promise of belonging, making emotional vulnerability the first condition through which group influence becomes possible.

The Formation of Collective Identity

Arifin's invitation to become a rhinoceros is transformed into Veya's invitation to join the group. The symbolic substitution preserves the direction of movement from individual position toward collective affiliation, while changing the form through which that movement occurs. In *Badak-Badak*, entry into the herd is represented through bodily transformation. In *Abu-Abu yang Memudar*, it is represented through membership in a socially recognizable circle.

Kader (2023) shows that adaptation shifts can relocate inherited material into new interpretive categories. The invitation to become a rhinoceros therefore acquires a new social form when it enters the adolescent setting. The body is no longer the primary site of transformation; affiliation becomes the site through which the individual is repositioned. What persists across the two utterances is the pressure to cross a boundary between being outside and becoming part of the collective.

The declaration "We are Queen Bee's" strengthens this boundary by giving the group a shared name. Collective identity is formed through the pronoun *we*, which places the speakers inside a common category and simultaneously produces an implied outside. Group identity, in this sense, depends on symbolic classification. Gini (2006) explains that group membership shapes how students perceive and participate in intergroup aggression. The declaration of a collective name therefore carries an interactional consequence: it establishes who may speak as part of the group and who remains subject to its judgment.

Arifin's utterance marks a refusal of the identity associated with the former social order. In the adapted script, the Queen Bee identity provides a positive social label through which members recognize themselves. The symbolic movement changes from rejecting humanity to affirming a selective collective identity. Yet both utterances reorganize the relation between individual and group by replacing an earlier category of belonging with a new one.

The group's identity becomes more concrete when Veya explains that joining requires adherence to rules. At this point, belonging begins to take a regulated form. The utterance frames membership as conditional rather than spontaneous. Adolescent conformity often develops through sensitivity to expectations associated with valued

peers and status-based norms. Laursen and Veenstra (2021) argue that peer influence functions through relationships in which adolescents adjust their conduct to maintain affiliation. Veya's statement places Aluna within precisely such a structure: acceptance becomes available through compliance with rules defined by those who already possess group authority.

Van Den Berg et al. (2020) show that popularity and being liked are separate dimensions of peer status. The Queen Bee circle appears to combine both forms of social power. It promises companionship while also controlling visibility, recognition, and entry into the group. Aluna's wish for friendship therefore encounters a hierarchy in which belonging is mediated by those who occupy a more powerful social position.

Lia's utterance makes the conditions of membership explicit by equating loyalty with obedience. The phrase "truly one of us" constructs belonging as something that must be proven. Loyalty is recognized through the willingness to follow the group's command. Research on conformity suggests that the perceived status of peers can strengthen alignment with their judgments. Gommans et al. (2017) found that popular peers can produce stronger conformity effects than less popular peers. In the script, the group's authority rests partly on this asymmetry: Aluna must demonstrate loyalty, while the existing members retain the power to evaluate whether her actions are sufficient.

Arifin's call to build a new civilization expresses a broad collective project. Lia translates a comparable collective logic into an immediate social test. The adapted script brings ideology into the scale of everyday interaction. A new order is established through small acts of obedience, repeated judgments, and rules governing access to the group. The herd is therefore constituted through practices that appear ordinary but steadily narrow the individual's capacity to act independently.

Aluna's agreement to follow the rules completes this process at the relational level. Her response shows that the authority of the group has entered her decision-making. Chen et al. (2022) distinguish several motivations for conformity, including the desire for approval and the reduction of social uncertainty. Aluna's agreement is shaped by both conditions. Following the rules promises acceptance and provides a clear path through an unfamiliar social environment. Her obedience emerges from the relation between vulnerability and the group's control over belonging.

The herd motif becomes socially legible through the gradual conversion of affiliation into regulation. Aluna first approaches the circle as a possible source of companionship. She then encounters a collective identity that requires her to understand herself through the group's categories and expectations. Becoming part of the herd means learning to speak, choose, and act from within a structure of belonging defined by others.

The Operation and Consequences of the Group

Veya's instruction to find the girl who spoke to Raka is immediately followed by Lia and Rara's compliance. This sequence organizes the group through a clear distribution of authority: one member gives direction, while the others confirm and execute it. The collective therefore appears as a coordinated social body whose movement depends on the rapid alignment of its members.

Da Silva Pinho et al. (2021) show that majority and popularity effects contribute to norm formation during adolescence. In the scene, Veya's authority does not require prolonged justification because the other members already recognize her position within the group. Their response indicates that the group's norm has become interactionally available: following Veya is treated as the expected action. The herd motif is thus



reconstructed through a command-and-response structure in which collective movement is produced verbally.

The repeated cry “there is a rhinoceros” marks the spread of shared attention across several characters. In *Abu-Abu yang Memudar*, shared attention is redirected toward a social target. The group does not merely notice someone; it organizes itself around the task of locating her. The modification at the pragmatic level changes collective perception into collective pursuit. The herd now gains force through the capacity to select, identify, and approach an individual from a coordinated position.

Darmawan’s movement from astonishment to familiarity shows how repeated exposure can reduce resistance to an initially disturbing transformation. In the adapted script, Aluna’s agreement to try what the group demands marks a comparable movement from hesitation toward participation. Her utterance indicates that the rule has entered the field of possible action. What first required explanation begins to appear manageable once it is presented as a normal condition of membership.

Chen et al. (2022) explain that individuals may conform in order to gain approval or reduce uncertainty. Aluna’s acceptance develops within both pressures. The group defines what must be done, while membership provides the anticipated reward. Her agreement therefore expresses more than personal willingness; it shows how collective expectations begin to organize her judgment. Normalization occurs when the group’s demand becomes easier to enact than to question.

Toyokawa et al. (2019) demonstrate that social learning can produce both collective wisdom and collective error, depending on how individuals respond to information from others. Aluna treats the group as a source of guidance because its members appear socially established and confident. Yet the same process that reduces uncertainty also narrows her access to independent evaluation. The group’s authority becomes effective because following others offers a temporary sense of orientation.

Arifin’s declaration that he is ashamed to be associated with Slamet is transformed into Rara’s refusal to help Aluna and her mocking dismissal of Aluna’s expectation. Both utterances reposition the target outside a relation of solidarity. The modification at the relational level shows that exclusion is accomplished through speech acts that withdraw affiliation and publicly reduce the other person’s social standing.

Salmivalli (2010) explains that bullying develops through peer-group roles rather than through the actions of a single aggressor alone. Rara’s ridicule gains its force from the social environment in which the Queen Bee identity has already been established. Her utterance speaks from the position of the group and reminds Aluna that assistance, recognition, and inclusion remain under collective control.

Gini (2006) likewise shows that perceptions of aggression are shaped by group membership. It signals that Aluna’s earlier proximity to the group no longer guarantees protection. The laughter accompanying the refusal intensifies this boundary by turning her expectation of solidarity into an object of humiliation. The group preserves its cohesion through the production of an exposed other.

Slamet states directly that he no longer trusts the person concerned. Aluna reaches a similar realization by recalling that Veya, Rara, and Lia had praised her appearance and had offered to help with her makeup. Her question reconstructs the contradiction between their supportive words and the harm she subsequently experiences. The expansion at the pragmatic level makes betrayal emerge through remembered interaction rather than through a brief declaration.

The group first appeared as an answer to loneliness, then as a source of identity and regulation, and finally as the source of humiliation. This reversal reveals the unstable relation between acceptance and status in adolescent groups. Van Den Berg et al. (2020) distinguish being liked from being popular, showing that visibility and affection do not necessarily coincide. Aluna appears to mistake proximity to a high-status circle for relational security. The betrayal exposes the difference between being temporarily included and being genuinely accepted.

Ploeg et al. (2020) show that new social ties can facilitate a reciprocal relationship between bullying and status. In *Abu-Abu yang Memudar*, the circle maintains its position through coordinated action and control over affiliation. Humiliating Aluna becomes one way of reaffirming the hierarchy already embedded in the group. Exclusion therefore functions both as a consequence for the target and as a performance of power for the members.

In *Badak-Badak*, the spread of rhinoceration changes bodies and reorganizes the social world around those bodies. In *Abu-Abu yang Memudar*, the body remains human, while the individual's position within the group is repeatedly altered through commands, compliance, ridicule, and deception.

CONCLUSION

The transformation of the herd motif from *Badak-Badak* to *Abu-Abu yang Memudar* occurs through a shift from physical metamorphosis to social affiliation. Across eleven pairs of utterances, the movement toward the collective develops through three patterns: alienation and the desire for belonging, the formation of collective identity, and the operation of the group through obedience, exclusion, and betrayal. Modification is the most frequent indicator, while pragmatic transformation is the dominant level, showing that the adaptation works mainly through changes in what utterances accomplish within social relations.

In *Abu-Abu yang Memudar*, rhinoceration is reconstructed through invitations, rules, commands, ridicule, and the control of belonging. The herd motif therefore moves from symbolic bodily change to relational action. This study shows that continuity between a source text and its adaptation can be traced through the social functions of dramatic utterances, rather than through similarities in plot, character, or setting alone.

This study is limited to two scripts and eleven functionally related pairs of utterances. It does not examine the writing process, classroom discussions, rehearsals, performances, audience responses, or the students' intentions. Since the pairing is based on comparable dramatic functions, other studies may identify different data pairs or transformation patterns. The findings also remain specific to one student adaptation produced within a particular theatre-learning context.

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