

# DRAMA “TUKANG ASAHAN”: The Transformation of Sundanese Culture Chronology

Retno Dwimarwati (corresponding author)  
Theatre Departement of STSI Bandung, Indonesia  
No. 212 Buahbatu street, Bandung, 40265 West Java, Indonesia  
Telp. 62-813-2025-800 Email: [retno\\_dwimarwati@yahoo.com](mailto:retno_dwimarwati@yahoo.com)

Prof Dr. H. Dadang Suganda, M. Hum.  
Dr. Lina Meilinawati, M.Hum., Yuyu Y. Risagarniwa, M.Ed., Ph.D.  
Post Graduate Faculty of Arts (FIB), Padjadjaran University.  
KM 21 Raya Bandung Sumedang, Jatinangor 45363, West Java, Indonesia  
Telp./fax: (62-22) 7796482, Email: [fib.unpad.ac.id](mailto:fib.unpad.ac.id)

## Abstract

Transformation of *Kasundaan* (Sundaism) values in a performance is an effort to reintroduce local genius of old Sundanese society to the youth. The process of transformation of old Sundanese values in a drama script into a performance can make the understanding of local ideas in the society clearer.

“Tukang Asahan” (TA) performance by *Teater Sunda Kiwari* is chosen because it is distinctive by presenting four forms of performance in periodization once lived in Sundanese society. Each period has their own text and context beside the staging of four forms of theatre: Modern theatre, Folk Theatre, Sundanese Plays, and *Gending Karesmen* with different rules and characteristics.

Pavis method is applied to show Sundaism values transformed in the performance in the introduction of Sundanese logic, ethic, and aesthetic reflected in the story and the performance. The concepts about life viewpoints, *tritangtu* pattern, *sineger tengah*, and *pancakaki* (kinship) are introduced through the performance.

**Key Words:** Transformation, periodization, form of Sundanese theatre, Sundaism values.

## 1. Introduction

### 1.1 Background

Fiction as a part of literary works tells a variety of men problems and their interaction, either with themselves, with their environment, with their fellow men, and with their God (Nurgiyantoro: 2012:3). A script of drama as a form of literary work has problems related to viewpoint of a community to help the understanding toward a certain culture. Human beings live as their faith to their creator, the world surrounding them, and the way they answer their problems.

Drama exists through the visualization and expressive sound in a performance helped by setting, property, lighting, music, and sound. Transformation is important to occur when the script is presented into a performance. Transformation is made up of written language into the action of human beings in space and time, as well as material contexts overwhelming it .... The ideas revealed in a written language in a performance are transferred into the body of actors characterizing the characters determined in the text (Riffandi 2010:55, Damono, 2012:130).

The conflict of the character is reflected in the principle, attitude, and individual behavior in handling the problems. How people see problems show one’s philosophy of life, including Sundanese. *Teater Sunda Kiwari* (TSK) performed the drama “Tukang Asahan” (TA) with unique setting. This analysis is conducted because TA has a variety of Sundanese perspectives since primordial period until this modern time. Every stories depicts the perspective and the zeitgeist (the spirit of the age) which is appropriate with the chosen space and time.

*Teater Sunda Kiwari* (TSK) is a group of modern theatre in Bandung with Sundanese language and is consistent to maintain and develop Sundanese language and culture. Theater is a concrete media to practise the language and dialogue, and also to develop various forms of arts such as dance, music, fine arts, and literature. Therefore, the drama “Tukang Asahan” is chosen to realize the philosophy on Sundanese values in the variety of art forms chosen by TSK.

## 2. DRAMA “TUKANG ASAHAN” (*The Stone grinder*)

### 2.1 Tukang Asahan Performance

Wahyu Wibisana’s “Tukang Asahan” has been performed five times directed by R. Dadi P. Danusubrata (RDP). The research on this was conducted when TSK played in *Graha Sanusi Universitas Padjadjaran*. The story begins from the encounter between *Tukang Asahan* (stone grinder) and University Student when peddling the grindstone from door-to-door in some areas. The places they visit are a trader house, a Kingdom, and Kabayan family. It turned out that there was a conflict in the places they visit: the trader’s wife was begging her husband to be richer and not to be defeated by others, in the kingdom there was a preparation for a death sentence to a Prince considered having against the King, meanwhile in Kabayan’s house, Kabayan was having quarrel with his wife because Kabayan was always loafing around.

The solution for the three problems was the same, the three characters needed grindstone. The trader needed the grindstone for slaughtering his cattle to supply the market’s need and to enrich himself. The king needed the grindstone to sharpen the knife so that his hangman can behead the Prince’s head. Kabayan needed the grindstone to obey his father-in-law’s order to seek for firewood. The story seems simple, however when the setting of the performance chosen was by using four types of performance with four periodizations of Sundanese culture then the performance really looked unique.

The four chosen form of the theatre were modern theatre (drama), *Longser* (West Java folk theatre), Sundanese Plays (theatre of the city people), and *Gending Karesmen* (opera/musical drama). The periodizations of the society pictured in the performance were the time of *Sunda Ladang* society (primordial), kingdom period (Hindu-Budha influence), the time of aristocrat (Islam and western influence), and modern time (western influence).

Pavis method is applied to see the concretization of source culture (Sunda) in the ideas of script building and dramaturgic concretization in drama performance for the young generation (target culture). The periodization introduction of Sundanese society shows a different structure of the society, either on the attitude, the way of thought, and the behavior. This creates a certain text and context with logical consequence in the staging, either in the dialogue or setting. Therefore, drama “Tukang Asahan” is full with sundanese values on good or bad views in some periodizations of Sundanese society.

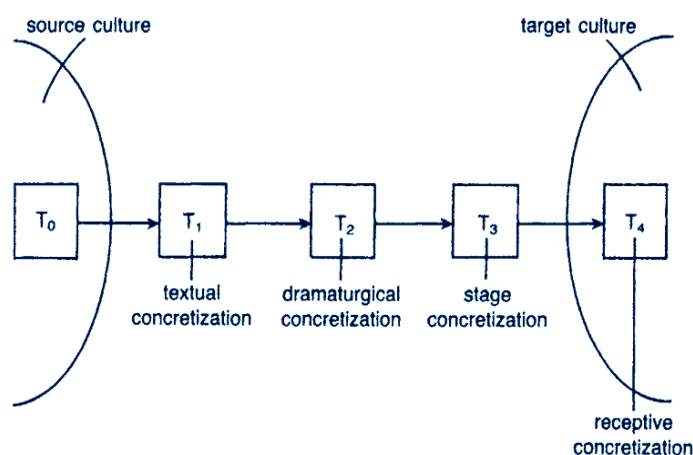


Figure 1. The Series of Concretization Pavis (2005, p.134)

#### T0 - Sundanese Feudalism

Author’s interpretation of reality about living in Indonesia in 1980s (new order era), in which mostly people obey their boss without being critical. This condition arouse the author’s interest to remind the people about Sundanese viewpoint that is egalitarian, free to express their opinion, and there is no hierarchy.

## T1 – the grindstone as a tool and a symbol

The director chose the script in order to remind the youth to use their brain and heart in thinking and taking action

The script TA teaches human to keep sharpening thought and heart to be clever and smart, and attentive to the consciousness. The grindstone becomes a symbol for human to keep using and sharpening thought and heart to solve any life problems. The concretization of ideas applied by Wahyu Wibisana is taking various social strata living in Sundanese society, either in the period of kingdom, aristocrat, rural people, and modern society represented by the university student accompanied by Kabayan as a controversial symbol of Sundanese character (primordial).

## T2 – Sundanese life in Longser, Sundanese drama, Gending Karesmen, and modern theatre

The manifestation of Feudalism is reflected in the form of the performance (Sundanese drama and Gending Karesmen) showing that a servant becomes a slave who is always obedient although his superior is mistaken. Longser as a manifestation of Sunda that is free, opened, egalitarian bring the lengser and badega into consciousness to think and use their heart so that there is no one being harmed

The characters are presented to strengthen the value transformation, for example, the lower class is represented by *Badega* (the trader servant), *Lengser* (the king servant connecting the king with his people), and Kabayan (rural inhabitant). This drama assumes that Sundanese are really obedient and loyal to their master, without any intention to oppose or correct although they know that their master do something wrong. In the kingdom period, a king was considered as a reincarnation of god (the concept of God-King, *Dewa Raja*), so that it is impossible for public to oppose him. If someone was against a king, it meant that he opposed the God that will make his life unlucky.

In the feudal community, the rich became the center of people's life. They were the source of fortune for some families organizing their wealth. In this time, many families work for the rich to take care their field, their farm, their plantation, and their breeding with profit sharing system. The traders got richer with more lands employing many families depending on them.



Figure 2. The domination of king cannot be denied, and it made the prince and princess suffered. Courtesy: *Teater Sunda Kiwari*

The characterization in kingdom group was done with dialogue which was sung in *gending karesmen* (opera). Each character had their own characteristics with certain songs. The chosen song could be *kawih* or *pupuh* and *tembang*. The group of *sandiwara* (plays) representing aristocrat era uttered language with long words arranged regularly (*murwakanti*). Kabayan family said dialogues with rough language showing spirit of common people who are innocent, simple, and intimate. Early Sundanese (primordial) community, that is the community of dry paddy land (not irrigated) as egalitarian community, was manifested through Kabayan character.

*Tukang Asahan* (the stone grinder) and the university student represented modern life with different social class. The stone grinder was the common people in the city, while the student represented the intellectual. The student was trying to understand life by observing the stone grinder and seeking for solution for life. Meanwhile the stone grinder passed through a simple life to fulfill his family's need. He was happy when he could earn money to buy rice for his wife and children.

Sincerity and simplicity of the way of thought can be seen in simple dialogue. The plainness and frankness show the attitude of common people who are honest and simple. Polite language was used by the stone grinder because

he considered that the student had a higher social class. He called the student “Den” (shortened word of *Raden*, a calling for higher class). Meanwhile, the student also used fine language to the knife grinder because of respecting his older age. The language used was *loma*, standard Sundanese.



Figure 2. The student and the stone grinder questioning about the world and life. Courtesy: *Teater Sunda Kiwari*

### T3 Stage Concretization

**Acting:** Respective actors act according to the form of the performance chosen. The student and the grinder man apply drama acting (modern theatre); the trader and badega (servant) conduct Sundanese drama acting (popular Sundanese drama); the kingdom actors apply opera, and Kabayan family use longser acting (Sundanese folk theatre).

**Blocking:** the blocking chosen for TA is always balanced between the left and right stage. It maintains balance (*siger tengah*).

**Casting:** casting is determined adjusting to the different characters and capability. The student and the grinder man should be experienced in playing drama; the trader and badega should be dynamic in delivering the poetic dialogue; the kingdom character should be able to sing as needed by the character and the opera atmosphere; lengser character should be able to play humorous character.

**Setting:** the setting used is simultaneous setting in which the position of the student’s house, the grinder man, the trader, the kingdom, and Kabayan are in one space in different time (compound space).

### Artistic

**Lighting:** using lighting with space and time division showing each events

**Sound:** using gamelan as accompaniment music and illustration added by guitar and drum in the beginning scenes.

**Costume:** each form of performance shows costumes usually worn in Sundanese society. For example, Kabayan family wears *pangsi* and *kabaya* usually worn by village people. The trader’s family wears *kabaya* and *baju taqwa* to show higher social class. The kingdom family wears *baju dodot* and kingdom accessories to show Hindu influence on Sundanese society. The student and the grinder man wear the costume of common people and city people in modern era.

**Make Up:** Make up applied is realistic make up by strengthening the character of respective actors.

T4 The audience get the picture of the development of Indonesia and Sundanese society.

The most interesting artistic element in TA performance was the presence of some periods in the life of Sundanese society, they are, the period of kingdom, aristocrat, and common people, including the dialogue disclosure. The first value of TA is a lesson about cultural structure that once lived in Sundanese community. The performance pictured common people/*jalma leutik (cacah)* represented by Kabayan, the Stone Grinder, and Badega. The different surroundings cause different attitude and behavior. Kabayan as a poor one understands and responds to life freely. He is free to do what he wants even without listening to his wife, parents-in-law, or the people surrounding him.

The stone grinder as a common people works hard to fulfill his wife and children's need. He keeps asking about his destiny to the Almighty, yet he also works hard to support his family. *Badega Lalaki* and *Awewe* as the little people really depend on their employer. They have no courage to share what they think. All their life are for their master. In fact, they cannot deny their master's order although it burdens them.

The middle class are represented by the kingdom group, they are, *Lengser*, *Putri* (princess), and *Satria* (prince). They have position in determining choices as they want, but they cannot have many choices when theirs are against the king's power. Being obedient for them is a *darma* that must be done so that they can be considered good and loyal to the king. The position of these three characters in Sundanese culture is equivalent to *menak luhur* or *menak sedeng* (middle aristocrat). Although they are still of the king heredity or having official position, politically their power are far under the king's.

*Lengser* in Sundanese society is believed as a link between the king and his people. Moreover, spiritually he is considered as a connection with the transcendent. In general, the character of *Lengser* is funny, entertaining, and favorable. The highest devotion to be obedient and loyal to others is considered as the noble *dharma*, so that to be humorous, resigned, and obedient are religious character.

The ruling group is represented by the figure of King, the Trader and his Wife. They have power because of their position and wealth. A *powerful* figure like a king has the highest position in Sundanese society. King *murba wisesa* means *murba* (to dominate) *wisesa* (high official position), a territory authority as well as the owner of all creatures in his area including the smallest animal (*utek tongo walang taga*). If a king wishes then nobody can deny. In this case Lubis (1998: 62) suggests that *kutu-kutu walang taga, serebuk samérang bulu, éta kabéh kagungan ratu* (tiny creatures like fleas, silt belong to the king). This is in line with the king's dialogue: *utek tongo walang taga nu aya di ieu nagri/ kudu paéh kudu hirup gumantung ka ucap kula* (Tiny creatures in this land may live or die as what he says, TA:9). The power of the king is unlimited, nobody can deny him including his children or children-in-law. It shows that the king will punish whoever against him even his close relatives.

The traders place the highest position in economy. Traditionally they do not have official position but they are honored because of their wealth. They are respected and called *juragan* (boss). Sundanese society were rich in this era. They lived as landlords with spacious land, much livestock, and handle their business on that. They did not take care of their land and livestock by themselves but they were helped by many employers. They had their trusted assistant to help them manage their wealth called *badega* who also worked as their connection with responsible assistant in each sectors of their wealth.

Table 1. Form and Expression of Sundanese Chronology

No.	Group	Period	Form	Expression	Character
1.	The grinder	Modern	Drama	<i>Loma</i> Language	Realistic
2.	The trader	Feudal	Plays	<i>Murwakanti</i>	Economical
3.	The kingdom	Aristocratic	Sundanese Opera	<i>Kawih &amp; Tembang</i> (sundanese song)	Authoritarian
4.	Kabayan	Primordial	<i>Longser</i>	Vulgar Language	Egalitarian

The second value in TA performance is the introduction of arts forms belonged to Sundanese society, that is Sundanese Plays, *Longser* (sundanese folk theatre), *Gending Karesmen* (opera), and modern theatre. Sundanese once owned *Sandiwara* (plays) manifested in the scene of the trader, his wife, *badega lalaki*, *badega awewe*, and chief slaughterer. The expression of *murwakanti* dialogue teaches the youth that Sundanese were familiar with the use of language for high class but not aristocrat with certain choices. in the expression. The diction and intonation used are different from the daily language. The dialogue with special diction (*murwakanti*) is rhythmic and long. For example:

*Sampéan anyar pinanggih, timana nya lembur matuh, banjar karang pamidangan, nagara ancik-ancikan. Saha kakasih sampéan, rék kamana nya paneja, naon anu ditéangan. Susuganan tujuan urang*

*sarua , hayu urang babarengan, nguntuy ka gunung, ngantay ka lebak, mipir pasir mentas wahangan, urang sabilulungan* (You recently met, where are you came from. What is your name, and where are you to go, what to search for. If our goals are the same. Let's get together in line to mount, to the Valley, combing the hills, crossed the River, we are together, TA:14)

Kabayan responded to Badega's dialogue as follows: *Aduh-aduh keder kuring mah ngadéngé kecap antay-antayan kitu mani kawas nyieun tambang* (Gosh... I am confused listening to words in chains like this, like make a rope, TA:14).



Figure 3. Attitude of honoring the master.  
Courtesy: TSK

The attitude in TA performance depicts how people behave specifically in different social class. Historically, it shows that the past Sundanese society were familiar of different class between the superiors and their subordinates.

The second art form is *Gending Karesmen*, that is, the form of opera performance. Each dialog is uttered in songs, either in *tembang* or *kawih* which is alive in the period of Sundanese society. The sentences are composed in rhythmical song lyric, so that they show strong meaning and strong utterances of the character.

The dialogues are not realistic, thus it needs more effort and experience to analyze the sung lyric. The poetical dialogue is arranged in numbers of syllables, lines, and verses adjusted to the song sung. The example of dialogue expressed by *Lengser* in *kawih* and arrangement:

Balabak: *Kuring Lengser ti nagara nu jauh*  
*Leumpang aya nu diseja geus puguh*  
*Aya anu ditéangan*  
*Wirang lamun henteu menang lah ieung*  
(I am lengser from the far state  
walk there the intended,  
certainly there is sought  
disgrace otherwise available, *lah ieung*, TA,p.14)

Kawih: *Bagéa sumping Nu anyar panggih*  
*Hampura kuring ngomong ku kawih*  
*Di pirig gending tartib jeung rintih*  
(Welcome a man who had met  
Sorry, i spoke with sings, orderly and irregular,  
a musical accompaniment, TA, p. 15)

Aransemen: *Anjeun mah jalma merdika, jeroning hirup*  
*Tapi naha cukup éta, keur gesan hirup*  
*Hirup kumbuh reujeung batur, loba atar loba atur*  
(You are free man, in life  
but did enough only that to victuals  
alive with others, many of the rules )

Longser is a folk art from the village people with simple story and problems. It shows the picture of Sundanese daily life who is simple and plain. The form of lengser is intimate, spontaneous, and egalitarian. The relationship of Kabayan, Itok, and Abah is very intimate either with the musician or audiences. The dialogues expressed use vulgar language which is generally used by lower class (*cacah*) implying egalitarian. It shows no border with either parents or spouse. The example of dialogue is shown between Kabayan with Itok or Abah:

- Pamajikan: *Ngomong siah!* (You are talking!!)  
Kabayan: *Némbalan deuleu! Lantaran upama aing teu némbalan, manéh ngomong sorangan. Daék disebut nugelo?* (Asking!! Because if I silent, are you called fuckhead? TA, p.5)
- Mitoha: *Hah? Doraka siah Kabayan ka kami nyebut kolotok* (You are a sin, you are called me kolotok)  
Kabayan: *Har na, ari anak Abah téh saha ngaranna?* (why.. what is your daughter name?)  
Mitoha: *Si Itok!* (Itok)  
Kabayan: *Enya tétéla Abah téh kolotok. Kolotna si Itok* (really, you are Itok father,TA,p.12)



Figure 4. The intimacy between the actors and musicians in *Longser*.  
Courtesy: TSK

The fourth art form is modern theatre (drama) manifested through the character of the grinder man and the student. These characters speak realistically about life and problems with logic which is suitable with their viewpoints and social class. The student as the intellectual read his life problems with sharp analysis on the existence of the world. Modern theatre can integrate the four forms of the performance in the scene when Badega, Lengser, and Kabayan meet in a place questioning about the stone grinder. They share their viewpoints and feel of one destiny to seek for the stone grinder.

Kabayan's free thought can then influence the two people to critically question about their unlimited loyalty. Kabayan is a character representing *kasundaan* attitude who is egalitarian, everybody has the same position. He thinks that the stone grinder is a symbol for human to sharpen their mind so that they can be more opened and smart in handling the problem. Being obedient is important but if it harms others and one's self then it should be reconsidered based on healthy mind and heart.

Their encounter make them listen to their hidden heart and thought. They think more critically in doing their master's order, like seen in Badega's dialog: *Sanajan upama geus dibikeun batu asahan, pasti dunungan aing beuki beunghar, ari aing....*(If I give this stone grinder to my master, he will get richer, what about me...) He begins thinking about his destiny and he himself who keep enriching his master but never think of himself.

Lengser begins thinking about the order given to him. If he gives the stone grinder to the king, the prince who is loved by public will be died. It really depends on him, and he never thinks about opposing his king. This condition is depicted in the dialog: *Nya kitu pisan néangan asahan/ sanajan nyaho keur Ki Logojo, hiji Satria arék perlaya* ( I keep looking for the stone grinder although knowing that it will be given to the executioner to hang a noble prince). Lengser thinks that he will also be responsible for the prince' death if he gives the stone grinder to the king.

The student could see that Lengser and Badega began opening their mind, so that he bought all stone grinders and gave them to the audience. In this case, Badega and Lengser kept being good and obedient by doing what the king and the trader asked them. However, they consider the second truth, if they give the king the stonegrinder then they harm themselves and somebody good. Therefore they decided not to be against the truth by not giving the stone grinder and taking the middle position (*siger tengah*) so that they would not harm others.

## 2.2 *Kasundaan* (Sundaism) Values

The attitude of cooperation and helping each other is needed to reach the same purpose. One problem will be much easier if it is handled together. In TA, the agreement to be together as struggling and trip companions, either in happiness or sorrow, is done by Badega, Lengser, and Kabayan. This teaches about *sauyunan* (togetherness). They will not be apart until they find what they are looking for.

Human beings should struggle to obtain their life target, so that they can reach their happiness. The reaching of happiness in TA really depends on the characters. Wahyu Wibisana, the script writer, makes all his characters face their problem to reach their success. Lengser thinks that Kabayan is a free man who is not influenced by any rules. In fact, life in the society has many rules that should be obeyed by tolerating each other to reach together purpose.

Realizing this, the student initiated to realize their decision to buy all stonegrinders. He helped the grinder man and at the same time he saved all characters who have been feeling guilty. This way of thinking in Sundanese culture is called *siger tengah*, that is, the way of thinking that does not counter one truth with the other but taking the middle way as the best choice.

This condition is intentionally done by the scriptwriter to remind the audience that the performance is an exhibition as well as a guidance. The stone grinder is a symbol for human to keep sharpening their brain to handle their problem. Everybody has their right to determine their standpoint and reveal the truth as what they believe. This viewpoints free human from feudalism and over obedience like what is done by Lengser and Badega. The student as the representative of the intellectual gave them opportunity to be certain to think critically. This is reflected in the epilogue: *Leres, alam dunya teu karaos muter, nanging pikiran urang sadaya ayeuna karaos muter* (Indeed the world rotation cannot be felt, but our mind are rotating now).

The concept of *siger tengah* is implemented in the blocking of the performance chosen. Each group takes their scene based on the interpretation of the director. The director refers to the harmony by showing social class, especially in the scene of *sandiwara* and kingdom. The example of scene showing social class as well as balance space distribution:



Figure 5. Position and standpoint of Kabayan, Lengser, Badega, and the student Courtesy: TSK

The concept of *tritangtu* (three provisions) is implemented in several points, including the choice of costume. TSK always divides costumes into three parts, like Sundanese pattern that always uses three concept. This shows the integration of cosmos, that human consist of upper part with spiritual characteristic, middle part or chest which integrates spiritual and physical points, and the lower part which cover the physical things.



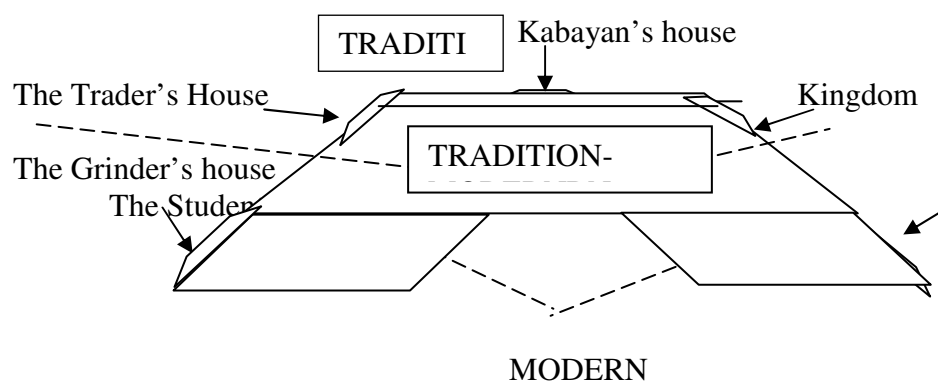


Figure 6. Setting, period, and the people viewpoints

The costumes worn by TSK still apply old Sundanese way of thinking, that is head cover (upper part), chest cover (middle part), and trousers/sarong (lower part). The only one that is not suited to this criteria is the student because he depicts modern man with global identity. Sumardjo (2003: 309) stated that the three concept relates to upper world, middle world, and lower world. The head part is upper part relating to the sacred world, the trousers are lower part showing profane, while middle or chest part linking sacred and profane part.

Moreover, *tritangtu* concept is used in dividing spaces to separating sacred room in tradition form (Kabayan), profane room in modern life (the student – the grinder man), and sacred-profane room to picture tradition-modern life in the kingdom and the trader period. *Tekad ucap lampah* are also part of *tri tangtu* concepts in TA performance. The prince, Lengser, and Badega are good characters, with good thinking, and they also conduct good deeds. The prince received consequences for his perseverance to keep the truth, he has courage to take the risk.

Lengser and Badega are determined to do his king's and master's order. In this case, both are doing the truth. However, when they should choose which truth they should believe they use their heart to think not to harm others or themselves. Therefore, when Badega and Lengser decided not to take the stone grinder, the prince was not punished and the trader cannot just enrich himself.

The concept of to love, help, and cause harmony between each other in TA is shown in the dialogue between the characters:

Kabayan: *Sakali deui, paséa téh keur ngasah pikiran! Ari hirup, pikiran téh kudu diasah .... Lain ku batu asahan ngasah pikiran mah* (Once again, a fight was to sharpen the mind, living person must thinks, not with grindstones to sharpen if think it=*silih asah* TA,p.7).

The student: ... *Kaasup golongan ekonomi lemah ieu mah, Lain PMA lain PMDN, ieu mah PMKD: Penanaman modal kesang doang. Manéhna kudu dibantu, diproteksi. Tuluy dididik sina jadi wiraswasta* (These include the weak economy, not a PMA or PMDN, but PMKD: investing sweat alone=*Silih Asih*, TA,p.1)

Prince: *Kuring téh lir tungtung tumbak/ gagangna teges rahayat/ tah kitu muga sing ngarti/gerentesna balaréa ...* (I like a spearhead, hold on to the people/so hopefully understandable/voice of the people=*Silih Asuh*, TA,p.8)

To love each other expressed in TA becomes the author's vision persuading human to think and remind the characters in the story. To help each other is conducted directly by the student. He tried to find out about the grinder man's life and to look for solution for his problem. The final decision is to help all characters for good solution. To bring harmony for each other is done by the prince by defending his people. As a good leader, he should protect his people and understand what they need. The prince think that the leader and his people are inseparable. No leader if there is no people to lead (*kawula-gusti* relationship).

The function of the stone grinder in this performance is different from usual, the function is according to the context of the society. The function of the grinder for the grinder man is to fulfill primary needs. Lengser wanted the stone grinder to fulfill the king's need. The stone grinder is needed for accelerating the process of hanging a

prince (his son-in-law). Badega looked for the stone grinder to enrich his boss from his livestock. The three problems functioned the stone grinder as the real function, sharpener for sharp weapons.

The function of a stone grinder for Kabayan is also unusual. He merely did what his father-in-law wanted to sharpen the axe to seek for firewood. However, he considered that looking for firewood was also a job, he didn't care whether it would be success full or not. He thought that the function of the grinder differed each others, he thought that the function of the grinder is to sharpen the mind.

Religious characteristic is shown trough Lengser, the prince, and Kabayan. Meanwhile, the representative of secular figure is the king, the trader, the student, and the grinder man. The affirmation showing how the truth should be is done through the conflict between the characters. The dialogue of the characters opposed the good and the bad, the right and the wrong so that it can strengthen the characters to do the right thing as conducted by the prince when he was going to be sentenced to death. The prince was certain that what he did is right to protect the people, so that he was against the king (his father-in-law) who is unjust:

*//Kuring téh lir tungtung tumbak/ gagangna teges rahayat/ tah kitu muga sing ngarti/gerentesna balaréa/ Kanjeng Raja teu towéksa/ somahan nyorang tunggara// Dosa téh jeneng raja/salah ogé ceuk anjeunna/Pék saliksik sanubari/ somah nu nyorang papait/ Haténa anu jumerit/ saha anu arék ngajahit//* (I like a spearhead, hold on to the people/so hopefully understandable/voice of the people// The king did not heed, i bear the pain, the king says sin also wrong, please pay attention/ conscience one who suffers; his heart squalling who will help, TA,p.8) Although he was going to sentenced to death he kept to the truth he was certain with. Although he was going to sentenced to death he kept to the truth he was certain with.

The performance introduces Sundanese religiosity manifested through the certainty of Lengser, the prince, and Kabayan to maintain the truth of Sundanese who are egalitarian, honest, and low profile as a unity. A sundanese is a part of horison which is inseparable from the Creator. Sumarjo (2013:634) stated that "Life is a total unity between upper world, middle world, and lower world, between micro cosmos, macro cosmos, and meta cosmos between the world of *sakala*, *sakala-niskala*, and *niskala*. Life is a unity between the sacred, sacred-profane, and profane.

The story of historic-myth in a performance introducing Sundanese culture in a certain period of time with certain belief and attitude is also a chronology happened to Sundanese knowing dry field society, kingdom period, feudalism society, and modern era. The story is based on either historical or mythological facts with a chronological sundanese culture on the history of life ever happening to the Sundanese, either on attitude, thought, or behavior according to its era.

It shows the way of thought of old/primordial Sundanese society represented by Kabayan, Sundanese society of Hindu influence represented by the kingdom, the traders living in the 19<sup>th</sup> century, and modern society represented by the grinder man and the university student. The modern of thought taking the manifestation of Sundanese culture in the kingdom and aristocrat era show appreciation about etiquette and manners of certain society with tight regulations. This period held its culture with its own regulation and social class between *menak* and *cacah*, between the ruler and the common people (*kawula-gusti*). They got high position either because of their heredity or education. The young generation will understand that complete rules in the past there to see the ruler, either on the language, attitude, or behavior.

The comic character in this performance is Kabayan and Lengser. These two characters show Sundanese religiosity with their egalitarian, honesty, and humility in a unity. Therefore, humor relates to religiosity. Kabayan is a paradoxical character, both smart and foolish at one time. He is smart when his interest is disturbed, and foolish when he is controlled by his lust. This shows Sundanese capability to laugh at themselves, at their weaknesses, and human beings' weaknesses in general. Lengser is a character that thinks he is a king servant that should be loyal and obedient. Lengser is the king's messenger. He is the king's confidant connecting between the king with his people, between the palace and the society. A king or authority will be meaningless without his people.

Sumardjo (2013:663) stated that Sundanese humor is for self-criticism. Sundanese hardly laugh at others but they laugh at themselves. This characteristic is shaped by their primordial habitat. The people of dry rice field who cultivate their nature adjusting to the nature condition. The sundanese feel how weak human beings are. Therefore, Sundanese are known as modest, simple. Moreover, Sumardjo (2003: 247) urges that Lengser is the highest and the lowest unity symbol in Sundanese cosmology system. They are both intimate to

the king and the people. The position of Lengser, like Semar, never gets up set and miserable. They are always happy and humorous. Their life is full with doing orders without any right. Their status as servant who only serves is the highest awareness in the living values.

Besides, TA also depicts how Sundanese find out their relatives (kinship), as shown in the dialogue:

Badega: *Sampéan nya anyar pinanggih, ti mana nya lembur matuh, banjar karang pamidangan, nagara ancik-ancikan. Saha kakasih sampéan, rék kamana nya paneja, naon anu ditéangan?* (You recently met, where are you came from. What is your name, and where are you to go, what to search for, TA,p.13)

Lengser: *...Cik sugan nyaho, éh anjeun téh saha?/ Geus milu ngomong poho teu ditanya/ hampura kuring hampura/ tadi henteu miroséal* (If you know, who are you, sorry I don't ask and attention,TA,p.14)

It shows how Sundanese always ask about someone's origin to find out about his genealogy, either directly with himself or his wife's relatives. This concept will determine the position of a person just known, whether or not he belongs to his kinship. The kinship can be very large, even one ancestor in a certain area can be categorized as *baraya* (relatives). If one belongs to a relative in an "inner" circle, then sacred matters in his life become his business.

Sundanese society find out about their kinship (*pancakaki*) can be through their origin, their spouse relative's origin, and their grandparents' origin. *Panca* means five and *aki* means grandfather (KBS,2009: 491). In fact, the kinship can cover seven generation either upper or lower, so that it can be fourteen generation. This concept makes Sundanese have a very tight blood relationship although their heredity is already far.

### 3. Conclusion

The manifestation of performance conducted by TSK shows the implementation of Sundaism values, either in the viewpoints, attitude, the way of thinking, or behavior of Sundanese people. The concept of cosmology makes Sundanese recognizes truth (logic), kindness (ethic), and beauty (aesthetic) in the context of different period. The chronology of the society introduce the youth about the history of Sundanese people development with the understanding of concept *tritangtu*, *siger tengah*, and *panca kaki* (kinship).

*Tritangtu* concept is covered in the pattern of cosmology of upper world, middle world, and lower world with the understanding about sacred to profane characteristic, tradition to modern, and a space integrating both. Besides related to spatial design, this concept is also used in the costume wearing. Such philosophical understanding is found intuitively including the positioning of scene pattern taking symmetrical/balance pattern. Blocking can begin from the middle to the left-right of the stage, or from right-left of the stage then centered in the middle by choosing the truth between one and the other and choosing the best between the two (*siger tengah*). The concept of *panca kaki* is always delivered when meeting people for the first time to see whether they are still in one kinship.

Generally, TA reminded human beings to reuse their mind, heart, and faith to position themselves in accordance with their nature as free, intelligent man, and believe in God. The religious character of Sundanese is present not only in the teaching of virtues and truth but also shown through humor. Therefore, besides being a presentation, theatre is also an attractive guidance. Sundaism values are introduced to the youth through theatre performance.

### ACKNOWLEDGMENT

This writing cannot be complete without contribution from related parties. Hence, the writer would like to thank for Prof. Dr. Cece Sobarna, Prof. Jakob Sumardjo, Dr. Reiza D. Dienaputra, and Dr. Arthur S. Nalan as the reviewer during dissertation process. The prominent figure and members on Teater Sunda Kiwari, R. Dadi P. Danusubrata, Dedi Suryana Patah, Dodi Eka, Moel MG, at all. I'd also like to gratefulness to my friends on Theatre Departement: Yoyo C. Durachman, Yadi Mulyadi, Benny Jo, Ipit Dimiyati, Jaeni Afri Wita, Yanti Heriyawati, Djuniwanti, Yani Mae, and Herman Effendi. Especially to thanks for my family: My Mother, my Husband, and my children. There are names that cannot be written all here. The writer thanks for all help and support.

---

## References

- Damono, Sapardi Joko (2012) *Alih Wahana*, Jakarta: Editum
- Danadibrata, R. A.(2009) *Kamus Bahasa Sunda*.Bandung: Kiblat
- Lubis, Nina Herlina, (1998) *Kehidupan Kaum Menak Priangan 1800-1942*. Bandung: Pusat InformasiKebudayaan Sunda.
- Nurgiyantoro, Burhan (2012). *Teori Pengkajian Fiksi*. Yogyakarta:Gadjah Mada University Press.
- Pavis, Patrice (2005) *Theatre at The crossroads of Culture*. USA & Canada: Routledge).
- Riffandi, Nandi. (2010) *Interkulturalisme dalam Teater Modern Indonesia*. Bandung: Kelir
- Sumardjo , Jakob (2013) *Simbol-Simbol Mitos Pantun Sunda*, Bandung: Kelir. (2003) *Simbol-simbol Artefak Sunda*, Bandung: Kelir.