Children's theater performance "*Buta Grana Ireng*" reinterpretation of Sudamala story in Demping Village

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ABSTRACT

Demping, as a tourist village located in Karanganyar Regency, Central Java, has a variety of exciting tourism potential, both natural and religious. The lives of people who are predominantly Hindu still adhere to customs and various activities of religious traditions that are in synergy with their natural beauty. One thing that attracts attention is the public's trust in *Sudamala's* story. *Sudamala* tells the story of *Durga*, ugly and evil until she becomes the beautiful and kind Goddess Uma. Starting from this story, this research attempts to develop it into a children's theater performance by highlighting the values of the *Sudamala* story. The approach used is a deconstruction perspective from "*sanggit*" reinterpretation, namely, re-understanding the meanings contained in the story of the *Sudamala* text with a new meaning. Through this analysis, we can understand in depth the contents of *Sudamala's* literary works, which are then worked out skillfully in the theatrical work of *Buta Grana Ireng* children. In the end, the reinterpretation of *sanggit* in the theatrical performance of the *Buta Grana Ireng* children was generally able to increase the appreciation of the new theatrical work from the reinterpretation of the *Sudamala* story at the Sukuh temple and became a new performance work in the Demping Tourism Village.

1. Introduction

This Demping Village is a tourist village located in the Anggrasmanis Village area, Jenawi District, Karanganyar Regency, Central Java. Located on the slopes of Mount Lawu with beautiful mountain surroundings, tea plantations, and various extraordinary natural potentials. More than that, Demping Village still adheres to strong customs and various religious, traditional activities. The Demping people live a harmonious relationship in a spiritual life that synergizes with nature. Demping Village has natural beauty and tourism potential when compared to several surrounding villages, such as the villages of Gumeng, Lempong, Jenawi, Balong, Trengguli, Menjing, Sidomukti, and Seloromo [1]. The existence of several temples as places of worship for people who adhere to the teachings of Hinduism and the existence of the "Thinthir Village Community" as one of the drivers for the development of activities in Demping Village increasingly places it as an attractive Tourism Village to visit. According to one of the adat leaders or religious leaders in Demping Village, he explained that most of the people embraced the teachings of Hinduism, while the rest embraced Islam and Christianity. Even so, the people of Demping Village still live in harmony, respect each other, and are full of tolerance. Therefore, various religious holiday ceremonies are more common in Demping Village, such as the *Galungan* and *Kuningan* ceremonies. On the other hand, the presence of the Thinthir Village Community initiated by Yona has become one of the parties that have contributed greatly in

pushing for the development of the Demping Tourism Village. Various activities were carried out by prioritizing the potential of the existing village, then collaborating with various external parties to optimize the goals to be achieved, namely the attractive Demping Tourism Village. One of the activities that are routinely carried out is the "Snack Festival" in Demping Village, where this activity displays various culinary specialties from the people of Demping Village. Apart from that, the festival activities also presented various forms of theatrical performances that raised local and spiritual stories that developed in Demping Village. One of the efforts to preserve traditional art and interpret it into new works of art is the "Sanggit" process and efforts to protect local cultural arts. This aligns with Dharsono's thoughts about the reinterpretation and revitalization of traditional works of art, namely the importance of maintaining classic art as a form of cultural resilience. Preservation can be interpreted as preservation and conservation. Preservation means preserving, caring for, and protecting, while protection is preserving the development and utilization of values [2].

The story of *Sudamala* is found in Sukuh Temple. The name Sukuh Temple is taken from the name of the hill where the temple is located. In *Centini's* book, it is told that Seh Amongraga, in his wanderings around Mount Lawu, made a pilgrimage to several sub-mountain hills of Mount Lawu, including the Sukuh, Tambak, and Pringgadani hills. Inside Sukuh Temple there are scenes of the *Garuda* story, reliefs on the stone walls that cannot yet be positioned, and scenes of the *Sudamala wayang* story. This story is found in the book Song of *Sudamala* which tells the story of *Sadewa*, the youngest of the Pandavas, releasing the Goddess Uma who, because of a curse, took the form of a giant named Ranini, regardless of her giantess form. into her original form, namely the beautiful Goddess Uma [3]. The story of *Sudamala* is as in the literary books of *Wayang* but has been mixed with local cultural acculturation, especially Javanese regarding *ruwatan*. Thus, this process occurs because of the mutual influence and mixing of elements from the two cultures [4].

Sudamala's story is one of the stories that is familiar with the activities of the Demping community both in religious ceremonies and other events. Stories about *Sudamala* can be found in various temple reliefs, one of which is in Sukuh Temple which is located in Karanganyar Regency not far from Demping Village. *Sudamala's* story in general tells about the incident of treating *Durga*, who had an ugly appearance and an evil character, who became the beautiful and kind-hearted Goddess Uma [5]. The term *Sudamala* in Javanese is formed from two words, namely '*suda*' which means lacking, and '*mala*' which means bad luck or bad things. That is, the term *Sudamala* has the meaning as the reduction of bad luck or the loss of all bad things towards luck and goodness [6]. In the world of puppetry, this story about *Sudamala* is also shown in puppet show performances during the *ruwatan* ceremony. The term *ruwatan* in wayang performances is considered an event to get rid of *sukerta*, *melala*, or a kind of ceremony to get rid of bad luck and bad luck in order to achieve goodness [7]. Therefore, the play that is shown always leads to the meaning of the event of seeking peace in life, just like the *Sudamala* play. Based on *Sudamala's* story, it can be assumed that a certain story is seen as having important meanings and values in his life. A story sometimes does not just become a fairy tale but has special messages that are considered important in achieving a harmonious community life, as the Demping people place the Sudamala story as sacred in various aspects of their lives.

Traditional rituals and ancestor worship are still carried out and preserved today. The arts and dances accompanying ritual ceremonies also maintain unique traditions and culture. Through theater arts practice, children can learn to express themselves, realize themselves, be creative, appreciate differences, and build togetherness [8]. *Grono Ireng's* goal is to create this in children's theatrical art. The theatrical performance for children with the play "*Buta Grana Ireng*" which was staged at the Demping Tourism Village in March 2022, is a theatrical performance that departs from the story of *Sudamala*. The meaning of *Sudamala's* story is deconstruction into a story with a new packaging that is adapted to the world of children. It is intended that the messages and values of *Sudamala's* story can be accepted by children more easily with a lighter level of understanding. The players involved are mostly played by children between the ages of 7 to 12 years. According to Piaget, children at that age enter the concrete operational phase where at this stage, the child is mature enough to use symbolic functions and signs and intuitive thinking [9]. However, children still have difficulty solving logical problems

[10]. This is also a conservation effort that prioritizes alternative developments in responding to global arts and culture conditions and creative ones [2]. Therefore, one of the reasons why *Sudamala's* story was rearranged into the story "*Buta Grana Ireng*" is by considering that, first: *Sudamala's* story contains an implied meaning and requires contemplation, and the two stories "*Buta Grana Ireng*" are packaged with a series of stories that revolve around the events of everyday children's lives. With steps like this, it is hoped that the values contained in *Sudamala's* story can be instilled in children from an early age. In making the show, the existence of the "Thinthir Village Community" as well as a research partner became an important part of its implementation, including preparation for the story, location, time, and human resources (children). This theatrical art performance is a new form of traditional art to introduce children to theater arts from an early age. Thus, the deconstruction process in the reinterpretation of *sanggit* has conceptual or methodical meaning, as Dharsono said, namely by (1) offering the concept of revitalizing *sanggit* as a basis for artistic creation, (2) offering the concept of reinterpreting *sanggit* as a basis for artistic creation and (3) offering the concept of symbolic expression and abstraction as the basis for works of art [2]. Related to the creation of *Grono Ireng's* theatrical art through practical research. Because art without research has no important foundation, as culture develops, both live in a balance between tradition and innovation. Tradition without research will only lead to a Buta takeover, and innovation without research will just be mere intuition [11].

2. Method

2.1. Activity Implementation Methods

A research practice method in *Sanggit* terminology by integrating learning, teaching, and research in creative practice benefits creators. Still, there are many variations in how it is viewed and applied. They are building a shared practice paradigm in the field of creative arts in the performing arts to gain momentum by identifying the relationship between research, teaching, and learning as a theme for producing good work [12]. These results may be an assessment of the critical work or practical performance produced, but they are not made linearly but result from reflection and revision. Ignoring the assumption that the creative process must have all the answers always provides space for collective creative inquiry through experimental praxis, such as exploring ideas or ideas for creating theatrical performance artworks that will be produced in *Grana Ireng* based on research practice. This research activity, one of which aims to compose a children's theatrical performance with the play "*Buta Grana Ireng*," certainly requires the proper method so that it can be completed according to the target. This research is a practice method, while the method used consists of several stages, namely: (1) the preparation stage, (2) the analysis stage, (3) the planning stage, (4) the implementation stage, and (5) evaluation, monitoring, and reporting stages. The explanation of each stage is as follows.

- Preparation Stage; at this stage, the activities carried out are to prepare various matters that are closely related to the research objectives to be achieved, one of which is to help answer the problems faced by partners of the "Thinthir Village Community." Through a discussion and in-depth observation of the conditions and needs of partners, it can be understood that instilling values.

- Analysis Stage: At this stage, the research team and partners carry out a critical and in-depth analysis to achieve an activity result that is truly proportional to answering the targeted goals. Therefore, it was finally agreed to make a theatrical performance involving children as players; as well as by preparing stories that are appropriate to the world of children's understanding. It is hoped that this activity plan will become a means of instilling good values in life in children from an early age.

- Planning Stage: the third stage is planning focused on the activity plan, which is related to the preparation of a children's theatrical performance work. In this case, the "Thinthir Village Community" prepares children who live in Demping Village to be involved as theater performers. In addition, the research team also involved students from the ISI Surakarta Theater Study Program to become trainers in preparing for the show. The

process of collaboration between lecturers and students is one of the implementations of the *Merdeka Belajar Kampus Merdeka* (MBKM) program. The story that will be staged is "*Buta Grana Ireng,*" which is a story with a new background pattern and characterizations, although, in fact, the story is still oriented towards the story of *Sudamala*. The preparation of this new story is none other than in order to adapt it to the understanding of the world of children.

- Implementation Stage: The fourth next step is implementing several activities that have been prepared and planned. The initial step in this implementation stage is to compile the storyline "*Buta Grana Ireng,*" including compiling the script along with the dialogue and descriptions of the script. Then, a theatrical training process with the children of Demping Village, to be precise at the house which is the base camp of "Thinthir Village Community." The training process uses an emotional approach in a fun atmosphere so that the children can enjoy the training process and not be pressured. The next process is the staging and recording of the children's theatrical performance with the story "*Buta Grana Ireng*" at the Buana Agung Mahendra Jati Temple in Demping Village, see Fig. 1. Videos of the theatrical performances were then uploaded on the Thinthir Village YouTube channel which was also used as promotional media for the Demping Tourism Village.

Fig 1. The process of theatrical rehearsal of *Buta Grana Ireng* by students with children in Demping Village

- Evaluation, Monitoring, and Reporting Stages: at this stage the research team, together with partners, evaluates as well as monitors the activities that have been carried out. This step was taken to measure the extent to which the results of the research in the form of theatrical performances of these children were able to answer the problems and goals to be achieved. The report process is used to report the extent to which the program has been implemented as an indicator of the success of the research that has been carried out. Furthermore, this evaluation activity is important as a basis for establishing further collaboration in the future with partners of the "Thinthir Village Community."

2.2. Conceptual Approach

The important thing in this research, through a practical approach, is how to deconstruct the *Sudamala* story into a new story through the *Sanggit* process with the development of a broader meaning so that the story "*Buta Grana Ireng*" is created. The deconstructive reinterpretation approach to the *Sudamala* story has a conceptual mechanism for a new story idea which then gave birth to the story title *Grana Ireng* with the aim of finding possibilities that have not been visible so far behind the symbolic meaning formed in the *Sudamala* story. Thus, aspects of the cultural approach are used in this research because the *Sudamala* story is contained in various rites and cultural sites, such as the reliefs of the Sukuh Temple and various traditional ceremonies of the Demping Village community. Thus, the process of *Sanggit* as the creation of theatrical art is through a practical method, as art can contribute not only as an object of scientific analysis in the form of unique knowledge but also as a practice-based research methodology [13]. The deconstruction approach as stated by Derrida what distinguishes it is

not the conscious arrangement, as well as the logical procedural mechanism, but the unconscious order [14]. Behind a text, there are various hidden assumptions. Derrida really explores textual latent in a text [15]. Deconstruction tries to challenge what was done in Saussure's structuralism procedure [16]. As Saussure places a language that has a stable meaning, this is different from Derrida who views a text as an element that is philosophically decisive and allows the text to become philosophical [17]. The method in the deconstruction experiment is to continuously explore the things that are hidden behind a text [18]. The assumption is that there is a hidden or even covered-up meaning in a text, therefore this closure must be dismantled so that it is released from something that enslaves it. There are three important assumptions in Derrida's deconstruction analysis method, namely: (1) language is inseparably and marked by instability and meaninglessness; (2) such stability and infinity mean that no analytical method can have a special claim to master everything related to textual interpretation; and (3) therefore textual interpretation is a free-ranging activity that is closer to play than analysis as the term interpretation is generally understood [15], [19], [20].

They are borrowing the perspective or theory developed by Derrida in viewing works of art as texts that can be composed and interpreted with new symbolic meanings. Performing arts works, like language, need to dismantle their purpose and create new values so that these works of art can be accepted in society. As with *Grono Ireng's* artistic creation, this is a creative creation process of deconstructing the *Sudamala* story with a new interpretation process or *Sanggit*. This aligns with Dharsono's thoughts that the *sanggit* artwork process is a conservation effort. Conservation is developed by utilizing traditional artistic values with a modern touch, which we call *sanggit* works of art. *Sanggit* works of art are created on the basis of *Sanggit* Aesthetics: by revitalizing *sanggit*, reinterpreting *sanggit*, and abstracting/symbolic expressions of *sanggit* [21]. Based on this explanation, *Sudamala's* story tries to be deconstructed by looking at other meanings that are hidden and not so visible in the story. Outwardly, *Sudamala's* story can be understood as a story of *Durga's* journey from ugly and evil to beautiful and well-behaved. That is, *Sudamala's* story presents the repentance process carried out by *Durga* for the curse she received and accepts her path of coronation through *Sadewa*. This event shows the process of transforming the dichotomy of pair opposition between ugly and beautiful and evil and good. This pattern of pairwise opposition dichotomy transformation is a mechanism in structuralism. Because deconstruction seeks to contradict this by looking at something hidden in the *Sudamala* text, this opposition issue is not something that must be followed in a deconstruction analysis. Behind the *Sudamala* text, there is a meaning that can be drawn that a change in a person's behavior, in this case, is that *Durga* from evil to good is also marked by a physical change from ugly to beautiful.

In the context of the story *Buta Grana Ireng*, the meaning is deconstructed into another version. Changes in a person's behavior from bad to good and vice versa do not have to be marked by physical changes either. This means that between the physical form and the behavior or character of a person is not a relationship that must be the same and fulfilled. Such values are only in the area of idealism, which is misleading and unfair. Therefore, the story of *Buta Grana Ireng* offers a new meaning from the story of *Sudamala*, which may not be seen on the surface. The story of *Buta Grana Ireng* conveys the meaning that a good person's behavior does not have to be accompanied by a capable physical appearance either. Thus, a person's physical appearance does not affect how he will behave. How behavior is formed is based on how awareness responds to circumstances and actualizes them in life. These values can be found in the story *Buta Grana Ireng*. The *Grono Ireng* story is practiced in children's learning so that they are skilled at acting it out as performing arts through a practice-based learning process. If it can be easily done and applied by studio children, then the pedagogical process of learning will be seen as successful, or will it be in vain because it is not appropriate? The need for practical learning methods so that the practical process can be easily accepted and understood is the 'Training Movement' process and using Communicative Action to achieve successful mastery of the practice [22].

3. Results and Discussion

3.1. *Sudamala's* story

The source text of *Sudamala's* story can be told in the literary work *Kidung Sudamala*, one of which is the result of transliteration by Van Stein Callensfels. Visually, it can be observed in the relief sculptures of Sukuh Temple in Central Java and Tegowangi Temple in East Java. The Javanese version of *Sudamala's* story broadly tells about Dewi Uma, who was cursed to become Goddess *Durga* due to her sin of adultery. For this action, *Bathara Guru*, *Dewi Uma's* husband, cursed him. As a result of this curse, Dewi Uma was originally beautiful and turned ugly. According to *Bathara Guru*, only *Sadewa*, son of *Dewi Kunthi*, can help him from the curse. Ultimately, it was proven that *Sadewa* could help *Dewi Durga* get rid of her curse and return to becoming *Dewi Uma* with her beauties. For this kindness, *Sadewa* got the name *Sudamala*, which means being able to clean dirt. *Sadewa's* success and strength were because Lord Shiva penetrated him. Apart from that, it is also said that later, *Sadewa* was able to purify two giants, namely *Kalantaka* and *Kalanjana*, who were gods who received a curse from *Bathara Guru* [23].

Apart from being found in textual literature, *Sudamala's* story can also be observed in *wayang kulit purwa* performances that developed in Java. A textual story that is then transformed into a *wayang* performance always experiences changes and developments in meaning. This is because in literary works, the medium used is limited to the textual area so that the experience created is largely determined by the experience of the reader's soul; This situation is different from *wayang kulit* performances where more than one medium is used, namely: sound, motion, and appearance. Therefore, the experience gained by the audience is greatly influenced by how the puppeteer transforms *Sudamala's* story into a *wayang* performance. It is this creative subjectivity of the *dalang* that ultimately creates various *sanggit* or various works on *Sudamala's* varied stories so that sometimes there is development or a shift in the story and its meaning. However, even so, in general, a story that is staged in a *wayang kulit* show that has a clear textual source will not change much. In addition, in the context of traditional *wayang* performances, story development is usually not carried out by puppeteers. This is different in that it is used with a more contemporary concept in which many puppeteers have dared to make controversial changes to the story. The *wayang* performance with the *Sudamala* story, which is usually used in the *ruwatan* ritual tradition has performance characteristics that are identical to traditional *pakeliran*; so most of the stories staged still refer to the authenticity of the *Sudamala* text. Even so, story development (*sanggit*) will always exist because this is one of the things inherent in a wayang performance. *Sudamala's* story in the wayang show, one of which, in this case, can be observed in a performance of "*Wayang Tunggal*" by Ki Purbo Asmoro (March 2020) as described by Catur Nugroho (2021) as follows.

The Pathet Nem section consists of the following scenes:

- Sadewa's anxiety about the confused state of the world, coupled with the departure of her mother, Dewi Kunthi, and her brother, the Pandavas, whose whereabouts are unknown. Semar advised him to always surrender to God and do good.

- In the Kingdom of Astina, Prabu Duryudana received the devotion of two giants namely Kalantaka and Kalanjaya. The two of them were then killed to kill the Pandavas.

- Bhisma and Druna felt disappointed with Duryudana's behavior, who always behaved badly. Both of them chose not to get involved in Duryudana's bad plan.

- The sons of the Pandavas, who were saddened by the departure of the Pandavas, were surprised by the attacks of Kalantaka and Kalanjaya, who finally defeated the sons of the Pandavas and succeeded in seizing the Kingdom of Amarta.

- Dewi Kunthi, who was sad in the middle of the forest because she was thinking about the fate of her son Pandawa, who was always targeted by the Kurawas, then came Dewi Durga. He is willing to help Kunthi as long as Sadewa must keep silent. Dewi Kunthi refused to make Dewi Durga angry and left her.

- Goddess Durga orders the warrior demons to catch Sadewa and hand him over.

- The *Pathet Sanga* section consists of the following scenes: Petruk, Gareng, and Bagong consoled themselves because they were sad thinking about the state of the world. After that, they ran away following Semar's father who was following Sadewa.

- Sadewa meets Kunthi and invites Sadewa to meet Durga at Dandang Mangore. Sadewa refused because there was a place for jinns and demons. Dewi Kunthi felt disappointed and sad. Finally, Sadewa complied with Kunthi's request.

- On the way Jin Kalika, who had previously entered Kunthi's body, then came out of his body and blew Kunthi away with the wind. Meanwhile, he caught Sadewa and froze in a tree. Jin Kalika declared his love for Sadewa but was rejected by Sadewa. Jin Kalika who was disappointed and angry ordered his soldiers to kill Sadewa, but they failed because of the power (*pangaribawa*) possessed by Sadewa.

The *Pathet Manyura* section consists of the following scenes:

- Dewi Durga met with Sadewa and said that her intention was to find Sadewa so that she would help Durga from her curse. Sadewa initially refuses, but finally agrees to comply with Durga's request. Sadewa then succeeded in purifying Durga so that she became the beautiful Goddess Uma and returned to heaven. Semar approached and felt proud of Sadewa.

- Bima and the other Pandavas managed to save Kunthi. They then together look for Sadewa.

- Begawan Tamba Petra at Sekar Alas Pertapan is sad to think about his son Niken Pradapa who is experiencing mental disorders. Sudamala came and managed to heal Niken Pradapa by expelling the jinn that possessed him. As a sign of gratitude, finally, Begawan Tamba Petra handed over his son to Sudamala.

- Kalantaka and Kalanjaya met with Sudamala until there was a war that was won by Sudamala. Kalantaka and Kalanjaya returned to their original forms, namely Dewa Citrarata and Citrasena. The two descended to earth in order to usher in the return of Bathari Durga to heaven.

- Duryudana and Sengkuni decide to return to Astina because they are disappointed by the defeat of Kalantaka and Kalanjaya.

- The Pandavas, Dewi Kunthi, and Punakawan gather again in Amarta thinking of giving thanks to God for creating peace again on earth.

3.2. The story "*Buta Grana Ireng*"

Once upon a time, in a forest, there was a lonely figure of *Buta*. *Buta* had a significant and towering body. *Si Buta* is hundreds of years old; he lives alone in the forest. One day, he felt lonely and wanted to make friends. *Buta* tries to get out of the forest to find a friend. As he passed a small river beside the forest, he saw a group of small children playing there. *Buta* was trying to appear and was about to talk to them. However, the children were frightened and ran topsy-turvy. *Buta* did not give up. He crossed the river because he believed that there were other creatures around him. A village appeared in front of him, Buta who felt happy, entered the rural area. The villagers were surprised by the sudden appearance of the *Buta*, they tried to attack the Buta to go back into the forest. The sound of various objects being thrown and loud shouts from the villagers actually made *Buta* cry. One of the children, named Aji asked the *Buta* why he was crying. The *Buta* replied that he felt lonely living alone in the forest for hundreds of years, so he looked for other creatures to relieve his loneliness. Aji and the villagers were surprised and felt sorry, but the residents said that *Buta* was evil and liked to eat human flesh. The *Buta*, who was still crying, explained that all their life, he had never eaten human flesh; he had only eaten animal flesh and fruits in the forest. The residents began to believe in the *Buta* because there had never been any cases of missing citizens. To prove that the *Buta* really wanted to be friends with humans, the residents agreed to give 5 (five) challenges, the first of which was to help the residents plow the garden. Second, they have to help dig a river; third, the Buta have to graze the livestock of the residents; fourth *Buta* help harvest fruits in the forest; and finally, the *Buta*

have to promise not to hurt the villagers. The *Buta,* who was given a chance by the villagers, was very happy and didn't waste the opportunity. Within 100 days the *Buta* carried out the challenge well, and finally, the villagers agreed to accept the *Buta* to be part of them. The residents called him *Grana Ireng* because of *Buta's* nose, which was very black.

In the *Grana Ireng* story, there are characters such as (1) the Protagonist character (main role, is the center or center of the story); (2) the Antagonist character (the role of the opponent, he likes to be an enemy or obstacle to the protagonist which causes conflict or conflict); (3) Tritagonist character (mediator role, tasked with being a mediator, reconciler, or conductor for the protagonist and antagonist); (4) Supporting Role Characters (Roles that are not directly involved in the conflict (fight) that occurs, but are needed to help complete the story [24]—the characters in performance through the characters of the antagonist and protagonist in a story narrative. Characterization refers to the characters who bring the storyline to life and can build conflict and plot structure [25]. The contemporary cultural context was emphasized in the late 1930s. Charles Siegel's definition of applied ethnomusicology also expressed the idea of 'using one's knowledge to generate influence and serve the musical cultural community' in its subsequent practice [26]. Like the *Grana Ireng* children's theater, it is accompanied by music as an introduction to the story through musical compositions with a touch of new style. New designs, not using existing standards, are of the contemporary type. Fig. 2 is the activity of children practicing with theater students.

Fig 2. The kids are rehearsing with the theater students.

3.3. *Grana Ireng* Drama Text

Scene 1

Grana Ireng came out of the forest and met human children playing. The children got scared and ran back to the Village.

Scene 2

In the middle of the road, one of the children named Aji was still curious as to why *Buta* suddenly appeared in the river. The other children told Aji that *Buta* was evil, but Aji still believed that *Buta's* appearance was not without reason. Finally, some of them decided to go back to see the *Buta*.

Scene 3

Buta, who was crying alone because he was feared by the children, felt confused for a moment, and then the children appeared carrying makeshift weapons such as wood, stones, and so on. The children try to talk to the *Buta*. After knowing *Buta's* reasons, they made a condition so that *Buta* could play with them.

Scene 4.

Buta took pains to complete the requirements of the children such as making toys, catching fish, getting fresh fruit from the tree, *etc. Buta*, who was exhausted, was approached by Aji; the boy explained that if they knew *Buta* was evil, that's why they were afraid of him. *Buta* felt sad to hear the story from Aji, *Buta* promised to be a good figure. Aji also invited *Buta* to cross the river to be introduced to the other children.

Scene 5

Aji, *Buta*, and several children finally arrived near the village. They met children who were running scared. Aji explained the goodness of *Sang Buta*; some children were still doubtful, but after Aji showed them the fruits that *Buta* had brought, they believed. The children in the village eventually became friends with *Sang Buta*; because of his jet-black nose, they called *him Grana Ireng*, which means black nose. Fig. 3 shows students doing make-up for the *Grono Ireng* theater performance. In Fig. 4 (a), the children look cheerful before the Grona Ireng theater performance, and Fig. 4 (b) shows the theatrical performance of the *Grono Ireng's* puppet show in front of the Pure.

Fig 3. Students are making up for the theatrical performance of *Grono Ireng*

3.4. The script for the story of Grana Ireng

Scene 1

Buta : "kok aku neng alas kene dewe Yo? Piye ya carane Ben oleh konco oh iya ya neng ndeso kono Ono warga desa tak rono ah menawa oleh konco."

Scene 2
(Aji, Candra, Andika, and Rio play)

Rio : " Eh cah-cah jarene bapak ku enek Buto mlebu deso cah!"
Andika : "opo Iyo ?"
Candra : "Iyo, bapak ku Yo eruh pas muleh teko sawah."
Aji : "lha emange ngopo nek butone mlebu Ning deso?"
Rio : "Jare bapak ku butone jahat."
Aji : "Kok iso jahat?"
Candra : "mergo butone guede tur Ireng."
Aji : "aku ora percoyo."
Andika : "Kowe kok ora percoyo Kowe bolone Buto to?"
Aji :" ora aku ora"

(Confusion: friends blamed Aji for thinking he was friends with Buto. Then Buto came, and the little children ran away in fear)

Scene 3

Buta : "bocah-bocah ngopo Yo kok podo Melayu? Salahku opo Yo? Aku Yo ora jahat. Mung Ireng tok."

(Menangis)

Aji :"to Buto ngopo koe nangis ?"
Buto : "merga aku gak nduwe konco."
Aji : "koe medeni kok."
Buta : "piye Yo carane Ben oleh konco? Koe gelem ora dadi koncoku ?"

Aji   : *"gelem neng Ono syarate."*
Buta   ; *"opo syarate?"*
Aji   : *"siji ojo nakal, loro koe kudu ngewangi warga desa panen buah sayur. Piye? Koe gelem ora?"*
Buto   : *"panen Ning Tegal sak mene akeh e iki?"*
Aji   : *"Iyo. Piye gelem ora?"*
Buta   : *" iyo aku gelem"*
Aji   : *"yenn ngono sesok tak enteni neng sawah."*
Buta   : *" Yo .Yo wes aku tak Bali nyang ngalas"*
Aji   : *"iyo."*

Scene 4

(Andika, Candra dan Rio play)

Rio   : *"Cah-cah Wingi to aku ngerti aji dolanan Karo Buto."*
Andika : *"opo Iyo?"*
Candra : *"kok aji sak Iki nakal Yo?"*
Andika : *"yowes ora usah di bolo."*
Candra : *"Iyo ora usah dibolo."*
Rio   : *"Iyo ora usah dibolo"*

Buto dan Aji come

Andika : *"eh cah-cah aji Karo Buto cah ayoh mlayu..."*
Aji : *"eh Sik Sik Ojo mlayu!!"*
Andika :*"ngopo? Kowe sak Iki dolanan Karo Buto."*
Aji : *"Iki butone apikan cah!"*
Candra :*"opo buktine Yen butone apikan?"*
Aji : *"ikilo butone ngiwangi wargo deso panen buah Karo sayur."*
Rio : *"Woiyo cah heeh cah."*
Buta : *"piye? Kowe gelem ora dadi boloku?"*
Andika : *"piye cah? Piye?"*
Aji : *"deloken to cah Iki butone ora nakal. Lho..."* **(Rubbing Buto's head)**
Andika : *"iyowes aku gelem dadi bolomu. Ning Ono syarat e..."*
Buta : *"opo syarat e?"*
Andika : *"mergo urung mu Ireng, kowe tak jenakne Buto Grono Ireng."*
Buta : *"iyowes nak ngunu. Ora Popo. Sak Iki awake dewe bolonan Yo?"*
Candra, Rio, Andika, : *"Iyooo..."*
(hug)

Fig 4. (a) The children looked cheerful before the theatrical performance of *Grona Ireng*; (b) Theatrical performance of the *Grono Ireng Buta* Children's Puppet in front of the Pure.

4. Conclusion

The research practice method is based on children's theater in Demping's Kampung Tinthir, which is related to efforts to preserve the traditional cultural values of the local community regarding Sudamala through the Sanggit process. The story of Grana Ireng, which is part of the reinterpretation and revitalization of reports on the Sukuh temple reliefs, can be enjoyed in the form of children's theater as a performative creative process.

Declarations

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