



Teater Sunda Kiwari (TSK) Alignment between Capital and Strategy on Pierre Bourdieu's Perspective

Nia Kurnia^{1*} , Rini Widiastuti² ,
Resti Nurfaidah³  Sariah Sariah⁴ 

^{1,2,3,4} National Research and Innovation Agency, Jakarta, Indonesia

*Niak002@brin.go.id; rini015@brin.go.id; rest013@brin.go.id

Abstract. *Teater Sunda Kiwari* (hereinafter referred to as TSK) is a consistent modern Sundanese theater community and has the aim of preserving the Sundanese language, especially among students. TSK has survived until now, amid the possible extinction of Sundanese as a regional language or mother tongue in West Java. This extinction will occur if inheritance is not carried out, both inheritance in terms of skills and inheritance in terms of appreciation to the younger generation. For this reason, this paper examines the survival of TSK as a modern Sundanese-language theater community through capital and strategies in the case of *the Sundanese Basa Drama Festival (FDBS)* at the Student Level. This study was conducted to determine the capital and strategy owned by TSK so that it can survive and continue to hold one of its activities, namely FDBS Student Level which began to be held since 2011, and is held every odd year. Of course, to find out that, this study uses the theory or perspective of sociology from Pierre Bourdieu related to capital and strategy. The results of the analysis show that TSK's survival is supported by the dominance of symbolic and cultural capital, as well as a strategy to survive in the Sundanese cultural arena which has been its social structure.

Keywords: Teater Sunda Kiwari, Capital, Strategies, Pierre Bourdieu.

1 Introduction

Teater Sunda Kiwari (next: TSK) is a modern Sundanese theatre community that is consistent and aims to preserve the Sundanese language, especially among students. On the other hand, Sundanese is likely to become extinct as a regional language or mother tongue in West Java. Rosidi stated [1] that cultural and language extinction will occur if the inheritance is not carried out, both inheritance in terms of skills and inheritance in terms of appreciation to the younger generation. Furthermore, it is necessary to have the awareness and willingness of the previous generation to carry out the inheritance and the readiness of the next generation to accept inheritance [2].

Through TSK, Dadi P. Danusubrata dan R. Hidayat Suryalaga as the founder sought to do that inheritance through a modern European-style theatre because the dialogue used was a colloquial language in Sundanese. TSK seeks to introduce modern theater that usually uses Indonesian introduced by Indonesian modern theater

figures such as Usmar Ismail, Asrul Sani, Teguh Karya, Putu Wijaya, N. Riantiarno, M. Sabur, and others in Sundanese [3]. TSK introduced this modern Sundanese theater, one of which is in the form of the Festival Drama Basa Sunda (hereinafter referred to as FDBS), especially FDBS at the Student Level. The Student Level FDBS began to be implemented separately since 2011 with the general FDBS to simplify the festival's assessment criteria.

TSK strives to exist as a modern Sundanese theater community that wants to reach students in order to preserve the Sundanese language. TSK is trying to survive in the midst of tooohe onslaught of the times which on the one hand have to deal with national languages and foreign languages, especially for urban communities. The contact of two or more languages in society allows for the mixing of languages, language shifts, and even the extinction of languages as expressed Wahya [2].

However, TSK seeks to be present as part of a society that cares about Sundanese culture, language, and art in West Java through theatrical performances. TSK through the figure of R. Dadi P. Danusubrata believes that the involvement of students to be part of the Student Level FDBS is an effort to preserve the Sundanese language. Students will study the script for a minimum of a month so that students will speak the Sundanese language, including those who watch the performance. Students will also study the script of the play while learning the behavior of the characters played in the FDBS. Through this Student Level FDBS, schools or teachers are helped in terms of learning local content through theater as stated in Pergup 69 of 2013, for example in class IX students are able to understand Sundanese-language drama texts. The existence of this TSK can be an opportunity to help minimize the lack of success in teaching Sundanese in West Java as revealed by Wahya and Adji [1].

The existence of TSK until now in the Sundanese cultural arena is a breath of fresh air to continue to believe that the Sundanese language is still alive in the community. The Sundanese cultural arena in West Java has noted the existence of TSK as a modern Sundanese-language literary community that has survived until now. This is evident, in 2008, TSK got a MURI record because it is considered a theater community capable of organizing the longest theater festival, which is 20 days in a row. TSK is a community that is consistently engaged in theater or theatrical performances that began to hold Pasanggiri Drama Bahasa Sundanese performances since 1999. The existence of TSK until now in the Sundanese cultural arena is a breath of fresh air to continue to believe that the Sundanese language is still alive in the community. The Sundanese cultural arena in West Java has noted the existence of TSK as a modern Sundanese-language literary community that has survived until now. This is evident, in 2008, TSK got a MURI record because it is considered a theater community capable of organizing the longest theater festival, which is 20 days in a row. TSK is a community that is consistently engaged in theater or theatrical performances that began to hold Pasanggiri Drama Bahasa Sundanese performances since 1990. TSK also enlivens theatrical and socio-cultural life in West Java. TSK is noted as a theater community that is able to create a Sundanese-language drama festival that attracts interest and becomes a gathering place for the theater community in the West Java and Banten regions.

TSK's achievements in the Sundanese cultural arena have been proven by obtaining various awards. The long process that TSK has gone through in the Sundanese cultural arena with the diverse socio-cultural experiences that surround it has become a strong basis for being on the path of modern Sundanese theater in order to preserve Sundanese culture. The long process of TSK in the Sundanese cultural arena has become its capital and strategy for achievement in the Sundanese cultural arena.

The resilience of TSK cannot be separated from the capital and strategy that has been carried out for almost 44 years since 1975-2019. Since 2020-2022, TSK has no more activities due to the pandemic. Therefore, this paper seeks to raise the resilience of TSK which continues to organize student-level FDBS amid the problems of mundane funds, lack of government support, and the scarcity of drama scripts for FDBS. This paper seeks to raise the capital and strategy of TSK to survive, especially based on the Student Level FDBS which is still held, especially in 2011, 2013, and 2015. The selection this year was based on a sample of data owned by the author from the source, namely Dodi Kiwari, the public relations officer of TSK when the FDBS was about to take place.

The problem in this paper is what capital does TSK have to survive in the Sundanese cultural arena? and what strategies does TSK do to survive based on the Student Level FDBS case?

2 Capital and Strategy Based on Pierre Bourdieu's Perspective

Research related to TSK has been carried out by [4]. They only analyzed the visuals of the TSK show posters in 1979—1995. Posters are an important part of a show, namely as a publication medium with one of the characteristics of the poster in the style of symbolic illustrations. Then in terms of poster planning strategy for TSK, it is strongly influenced by factors of budget costs and time availability.

Research on TSK has also been conducted by Dwimarwati [5] which revealed "The Text and Context of Three Plays of Teater Sunda Kiwari Performances". One of the findings revealed that in three plays from different authors show the diversity of Sundanese culture and the values of Sundanese philosophy introduced to the younger generation. In addition, there is a transmission of the value of motherhood in an effort to provide an alternative solution to life's problems. The posters and manuscripts are of course symbolic and cultural capital for TSK as prestige and wealth or cultural values that have always been held.

Both studies have only introduced TSK from the TSK component as a performance team that requires the publication and script of a play or play to be performed. There have been no studies trying to look at the existence of TSK or how it exists as part of a society that has a role in the Sundanese cultural arena. The presence of TSK, which is almost 47 years old, has certainly become a strong capital for TSK to develop more advanced and be recognized by the community.

Talking about the resilience of TSK and recognition of TSK in the Sundanese cultural arena has shown that TSK has been structurally positioned in a multidimensional social space that is broadly within the context of social class positions as stated by

Bourdieu based on Saifuddin's understanding [6]. TSK as a community in the community will be studied from how it exists and lasts to survive [7]. Therefore, this paper seeks to see the resilience of TSK in terms of capital and strategy using the perspective of Pierre Bourdieu.

Zamzuri [8] has conducted research on the sensitivity of Imam Budi Santosa (IBS) in the literary arena using the perspective of Pierre Bourdieu, namely examining the IBS Strategy in achieving the current position. IBS tends to use symbolic strategies in his accomplishments as a poet and caretaker of writers.

Salam [9] examines the life of the literary community in Yogyakarta. Salam uses the concept of Pierre Bourdieu in the study of cultural sciences which always supposes operations on the relationship of the level of social reality, one of which is an analysis involving the origin of the habitus of the agents related to their strategy and trajectory. Salam tried to raise the issue of strategy and legitimacy of the literary community in Yogyakarta by using Pierre Bourdieu's literary sociology approach. The three communities studied by Salam have different strategies in placing their position in the literary world.

Based on some of these writings, TSK can be placed as the same object to be approached with Pierre Bourdieu's perspective as IBS and the literary community in Yogyakarta. As a community, TSK can be seen in its existence in a society, especially in the Sundanese cultural arena, TSK which is a social process with agents who have the same repetitive experience.

According to Saifuddin [6], habitus is a key concept of Pierre Bourdieu's conceptual strategy. Habitus is a product of social structures, generative structures of social practices that reproduce social structures, interpretive and objective schemes that contain traces of social structures. Habitus works in conjunction with the social and capital field.

Capital is a specific concentration of forces operating in the arena that causes individuals to live well and survive in it [10]. Capital is classified into 4 types, namely economic capital, cultural capital, social capital, and symbolic capital. Economic capital includes the means of production, materials and money; cultural capital in the form of the entirety of intellectual qualifications obtained, both through formal education and family inheritance; social capital is a social network that the perpetrator has in relation to other parties who have power; and symbolic capital in the form of all forms of prestige, status, authority, and legitimacy [6].

Strategy is a practice used to maintain power or expand power in one arena. Strategy is a product of habitus as a product of history that was created after the birth of man and interacted with society in a certain space and time. Strategies are not based on conscious calculations, tending to be as a result of unconscious dispositions. Strategies are used in the arena as a way to accumulate capital (symbolic, cultural, economic, and social) to improve or maintain a position. According to Bourdieu [11], in an arena, a placement strategy is needed to maximize the capital owned while maximizing communication at the right time. The choice of strategy depends on the position of the agent in an arena as a competition market of various types of capital.

The selection of strategies carried out by a community depends on the position of the agent. In this case, the founding figures, figures of Sundanese culture, govern-

ment, private sector, society, playwrights, as well as schools or the world of education became important agents who supported the sustainability of TSK. For this reason, this paper seeks to see the role of agents who are an important part of the existence of TSK as capital as well as strategy. The TSK as a modern Sundanese theatre community will be seen as a maternal object, and the Student Level FDBS will be seen as a formal object.

The resilience of TSK based on the capital and strategies possessed is obtained from the results of literature studies and interviews. News and writings related to TSK in the mass media, the internet, and interviews conducted with Dodi Kiwari will be data to see the capital and strategy of TSK's resilience.

3 TSK's Alignment between Capital and Strategy

TSK originated from the RW community in Cikawao Bandung which was founded on January 16, 1975 and still survives today (in 2022). It has been almost 47 years since TSK has been in a Sundanese cultural arena even though from 2020 to 2022 it has not performed performances due to the pandemic. The age of TSK, which is almost half a century, is a symbolic capital, as well as a strategy that TSK has to survive in the life of the Sundanese cultural arena in West Java.

The resilience of TSK cannot be separated from the founding figures, namely R. Dadi P. Danusubrata (hereinafter referred to as Dadi) and R. Hidayat Suryalaga (hereinafter referred to as Hidayat). These two figures can be said to be influential figures as the two lovebirds who led TSK to survive until now. Dadi mostly plays the role of director and person in charge of TSK when organizing performances, while Hidayat plays more of a theater scriptwriter that TSK will play, for example "Sangyang Tapak", "Tanjeur Pajajaran", and "Punden-Punden nu Karempang".

Dadi and Hidayat are important agents of TSK who already have cultural and symbolic capital in the Sundanese cultural arena. Dadi, who made theater a hobby and life choice, was once a civil servant in the Bandung City Government, taught theater at Winaya Mukti Jatinangor University, opened a course on composing Sundanese drama scripts has shown cultural, symbolic, and social capital in the Sundanese cultural arena. Likewise, Hidayat, who was born in Ciamis, is recognized as a Sundanese writer. He has written 36 Sundanese drama scripts, some of which were staged by TSK, written gending karesmen, dan geguritan, rhymes, and wrote textbooks for junior high schools. Hidayat has a high cultural capital because he is a bachelor of Sundanese language and literature Unpad, and a lecturer at Unpad until his retirement in 1998, taught at Unpas, and became the chairman of the Cultural Institute at the Unpas campus.

In addition to Dadi and Hidayat, the resilience of the TSK is supported by supporting agents. In this case, TSK is supported by those who have a common goal of loving Sundanese culture as the same repetitive experience. They are also figures who are located and play a role in the Sundanese cultural arena, including Uu Rukmana, Ganjar Kurnia, and Didi Turmudzi. Uu was one of the funders for a selected short story literary contest in Mangle magazine and supported many Sundanese cultural

activities. He has also worked in politics as chairman of the DPD of the Golkar party of West Java and advisor to the Pasundan Paguyuban. Ganjar Kurnia, is an academic figure who has been in the position of Rector of Unpad with various experiences and positions in organizations, both in the academic field and Sundanese culture. He is the founder of Lises (Sundanese Art Context) Unpad, the administrator of the Damas alumni corps (Daya Mahasiswa Sunda), scripting and directing karesmen gending, chairman of the West Java Cultural Council and many more. Likewise, Didi Turmuzi, Rector of Unpas who once held the position as chairman of the Pasundan Paguyuban, an organization that has been established since 1913 and was once the only motherhood organization, a place where prospective leaders are held [12]. In 2010 he was elected chairman of the Pasundan Paguyuban in the period from 2010 to 2015 replacing H.A. Syafei's position. That is, these figures are indeed figures who have high symbolic, cultural, social, and economic capital in the Sundanese cultural arena so that the resilience of TSK is formed by agents who have complete capital and have symbolic power in society as Ningtyas [11] revealed that the ownership of the four capitals has an influence on their habitus, especially when viewed from high cultural capital, that is, a professor and serves as rector of a university.

They are agents who become social capital for TSK because the figure has cultural capital, symbolic capital, and economic capital in the Sundanese cultural arena. These supporting figure agents for TSK, apart from being social capital in cultural networks, they are also a strategy for TSK to run TSK programs, for example when TSK lacks funds to organize Student Level FDDBS. They will be donors, tongue-in-cheek or show their symbolic power to fund owners, both private and government.

The resilience of TSK is also supported by symbolic capital with the existence of Law number 24 of 2009, article 42 that local governments are obliged to develop, foster, and protect regional languages and literatures in order to continue to fulfill their position and function in social life in accordance with the times in order to remain part of Indonesia's cultural wealth; and regional regulation No. 5 of 2003 which contains the pride of every nation's children to maintain their own mother tongue. Then UNESCO's statement regarding the mother tongue that parents must teach first to children, regional language as the local cultural language in Indonesia is a world wealth that needs to be preserved, a valuable asset for Indonesia to become a superior country in the world. Regional languages need to be fostered, developed, and protected. In addition, Pergub 69 of 2013 which states the regional language as a local content is the basis for TSK to stay on the path of Sundanese-language modern theater performances. Even if you look back, pride in Sundanese culture and language has begun since 1860 when the teaching of the Sundanese language had entered the school curriculum at the urging of Karel Frederick Holle [12]. However, on the other hand, the symbolic capital becomes weak because the consciousness of society, schools, government is weak as cultural capital. In fact, schools should be facilities for carrying out intergenerational forwarding of regional languages through formal channels, as well as the government as the owner of the authority that makes local regulations.

The resilience of TSK is also supported by scriptwriters who have concerns, common goals that become a common thread, namely Sundanese culture and language. At

the beginning of the show, the TSK script was written by Hidayat, Wahyu Wibisana, and Yosef Iskandar. They became agents who had cultural and symbolic capital in the Sundanese cultural arena. Their script became a script that was repeatedly staged when TSK experienced a shortage of manuscripts. As stated by Dwimarwati [5], the manuscript written by the three authors reflects the Sundanese who uphold the character of the Sundanese, both in terms of intentions, words, and deeds. They carry out continuous writing activities to motivate them to work, develop themselves, and provide cultural awareness to the younger generation regarding the importance of Sundanese culture.

Next came the writer Arthur S. Nalan, a lecturer in theater from ISBI. After that came the names of Teddy Muhtadin, Enang Rokajat Asura, Dede Sukmadi Dukat, Eddy D Iskandar, Rinrin Candraesmi, Darpan, Rosyid E Abby, Arma Djunaedi, Dhipa Galuh Purba Tatang Sumarsono, Nunu Nazarudin Azhar, Dadan Sutisna, and Lugina De. They are writers who have been recognized in the Sundanese cultural arena and have cultural and symbolic capital in terms of writing Sundanese-language theater scripts. It seems that TSK is quite pinning hopes through Nunu's best manuscripts as a writer who has a big contribution to the existence of TSK in the Sundanese cultural arena, Nunu is also a very promising poet and procedural, and is always willing to make manuscripts for the purposes of TSK in FDBS activities.

They are known as writers in the Sundanese cultural arena and became a social capital in the Sundanese cultural network even though TSK had experienced a scarcity of manuscripts for the FDBS. The script for TSK, apart from being symbolic capital, is also economic capital, which is an object (script) that can present a performance as a TSK production.

In 2007 the Paguyuban Panglawungan Sastra Sunda (PPSS) held a drama script-writing competition. The selected drama scripts will be used in FDBS activities held by TSK. The competition was only carried out once, even though such activities could become habitus as well as cultural capital, economic capital, and social capital for TSK as well as symbolic capital for PPSS which is part of the Sundanese cultural arena. However, unfortunately, the competition was only held once and there was no continuation. The resilience of the TSK is weakened because the capital of this economy is unstable. This means that PPSS, as a Sundanese cultural institution, is unable to maintain its symbolic capital ownership. Of course, other cultural institutions need to be present to hold competitions in order to realize the resilience of TSK as the only modern Sundanese-language theater to be able to hold performances, one of which is through Student Level FDBS activities which have been able to be carried out by TSK.

Initially, the scarcity of manuscripts became a weakness for TSK even though manuscripts from young writers had been born. The Sundanese drama script competition will be a strong ammunition for the TSK's resilience to carry out the FDBS, and will even give birth to new writers and prevent the extinction of the Sundanese language. The available drama scripts will be an economic capital, as well as a symbolic capital for TSK so that he is always ready to present modern Sundanese theater performances. It has shown good prestige. For this reason, it is necessary to present other

agents, both government, private, and community to be supporters of the existence of TSK by being part of the social structure in the Sundanese cultural arena.

When TSK held the Student Level FDBS, the enthusiasm of schools from high schools, vocational schools, ma, and junior high schools continued to grow. It shows the existence of cultural capital that they have even though their involvement is not always consistent. There are some schools that are always involved. It became the social capital of TSK because of the connectedness, as well as showing cultural capital and symbolic capital because there has been an inheritance of knowledge to the younger generation. In addition, the Student Level FDBS can be regarded as their recognition of Sundanese culture and language, while also being able to foster a positive attitude towards the Sundanese language.

The Student Level FDBS has always been held every odd year since 2011. Based on 2015 data, the Student Level FDBS was still carried out for 20 days, starting from March 9-March 28, 2015. In 1 day, there were 1–4 stagings from different groups. There are several script titles offered, namely, "Anteh", "Kalangsu", "Semah", "Nyi Bagendit Gugat", "Kaferehe", and "Kere Upload Bale". Of the 6 scripts offered by the script "Kalangsu" became the script that many participants chose (15 teams), "Nyi Bagendit Gugat" (14 teams), "Anteh" (12 teams), "Kaferehe" (9 teams), "Semah" (6 teams), and "Kere Upload Bale" (1 team).

The Student Level FDBS in 2015 was attended by 36 high school teams, 14 vocational teams, 10 junior high school teams, and 1 team from MAN. Many of the participants of the Student Level FDBS came from Bandung Regency there were 17 teams, Bandung City 12 teams, 5 teams from Tasikmalaya Regency, Cimahi City 4 teams, Subang Regency and West Bandung Regency 3 teams, Tasikmalaya City, Sumedang Regency, and Karawang Regency 2 teams, while Sukabumi Regency, Cianjur Regency, Bekasi Regency, Pangandaran Regency, Garut Regency, Bogor City, each only sent 1 team. The presence of schools from these various regions has shown the resilience of TSK in terms of symbolic capital although not all regions in West Java are involved. Schools involved in FDBS Student Level have increased, for example in 2011 there were 46 schools, in 2013 there were 55 schools, and in 2015 it became 61 schools.

The involvement of the school became symbolic capital, social capital, and economic capital for TSK. The recognition of TSK as the organizer of the Student Level FDBS has been recognized and has become an ongoing network for schools that are always involved, and become a new network of newly involved schools. In addition, the involvement of schools became an economic capital, especially from the registration money and the sale of spectator tickets from each participant, although it was admitted that it was not much compared to the needs of the TSK to be able to organize these activities.

TSK as a long-established theater community, one side experiences weaknesses in economic capital. Recruitment of TSK members is also voluntary and does not apply clear rules regarding membership and member dues. TSK moves naturally and has no money or clear sponsorship as economic capital. TSK only depends on the generosity of donors, the West Java Culture and Tourism Office which is now helping TSK for

the implementation of student-level FDBS, as Dadi stated in a mass media statement, that:

“The FDBS itself, according to Dadi, was organized with a capital of enthusiasm, coupled with donations from donors who care about the sustainability of Sundanese art and culture. The government itself seems to be turning a blind eye to this potential event. In the previous event, the committee had to always work to find funds to finance this festival, without government assistance. Only at the implementation of FDBS XII, there was assistance from the Governor, in the form of organizing money of Rp. 44 million and coaching money for the winners” [13].

The following is the data of participants who took part in the Student Level FDBS in 2015. The participant who is colored red in the table below is the winner, and the school colored green is the winning nominee. The first winner was from Pangandaran Regency, the second winner was from West Bandung Regency, and the third winner was from Bandung Regency. The three winning nominees came from Bandung Regency, 2 nominees from Cimahi City and Subang Regency, and 1 nominee from Karawang Regency.

Table 1. High School Group Categories and District Origin

| No. | Name of Group | Institution | Region/City |
|-----|--|--------------------------|---------------------|
| 1. | Saung Sastra (runner up) | SMAN 1 Lembang | Kab Bandung Barat1 |
| 2. | Sabtu Senja | SMA PGRI Ciambar | Kab Sukabumi1 |
| 3. | Teater Barudak Baheula | SMAN 1 Ngamprah | Kab. Bandung Barat2 |
| 4. | Hijihiji Adhinira Teater | SMAN 1 Sumedang | Kab. Sumedang1 |
| 5. | Teater Tambang | SMA Bina Muda Cicalengka | Kab Bandung1 |
| 6. | Teater Rangon SMAN 1 Cikancung Kab Bandung | SMAN 1 Cikancung | Kab Bandung2 |
| 7. | Atena | SMAN 1 Nagreg | Kab Bandung3 |
| 8. | Teater Langka | SMAN 1 Cicalengka | Kab Bandung4 |
| 9. | Teater Kabut | SMAN 1 Cimahi | Kab. Cimahi1 |
| 10. | Teater Senapati | SMA Pasundan 3 Bandung | Kota Bandung1 |
| 11. | Tesnika | SMAN 1 Karawang | Kab Karawang1 |
| 12. | Teater Citra | SMAN 3 Subang | Kab. Subang1 |
| 13. | Teater Resisatya | SMAN 3 Tasikmalaya | Kota Tasikmalaya1 |
| 14. | Teater Sulung | SMA BPPI Baleendah | Kab Bandung5 |
| 15. | Teater Sarimbit | SMA PGRI Rancaekek | kab Bandung6 |
| 16. | Teater Hiji | SMAN 1 Cililin | Kab Bandung Barat3 |
| 17. | Teater Tasbe A | SMAN 1 Baleendah | Kab Bandung7 |
| 18. | Teater Kebun | SMAN 1 Purwadadi | Kab. Subang2 |
| 19. | Teater Krac! | SMAN 13 Bandung | Kota Bandung2 |
| 20. | Silau Teater | SMAN Blanakan Subang | Kab. Subang3 |
| 21. | Teater Lentera | SMAN 1 Ciranjang Cianjur | Kab.. Cianjur1 |
| 22. | Teater Sacila | SMAN 1 Cilamaya Karawang | Kab. Karawang1 |

| No. | Name of Group | Institution | Region/City |
|-----|---------------------------------------|-----------------------------|-------------------------------|
| 23 | Balm Teater | SMAN 1 Ciasem Subang | Kab. Subang ⁴ |
| 24 | Teater Mentari | SMAN 4 Karawang | Kab. Karawang ² |
| 25 | Teater Kotteka | SMAN 1 Singaparna | Kab Tasikmalaya ¹ |
| 26 | Teater Bohlam | SMAN 22 Bandung | Kota Bandung ³ |
| 27 | Teater Kauda | SMAN 1 Pebayuran | Kab Bekasi ¹ |
| 28 | Teater Payung | SMAN Sindangkasih Ciamis | Kab. Ciamis ¹ |
| 29 | Teater Sang Surya | SMA Suryalaya | Kab Tasikmalaya ² |
| 30 | Teater Kappas | SMA Pasundan 2 | KotaTasikmalaya ² |
| 31 | Teater Tasbe B (third winner) | SMAN 1 Baleendah | Kab Bandung ⁸ |
| 32 | Teater 13 Senja | SMAN 6 Cimahi | Kota Cimahi ² |
| 33 | Sensasi Turangga | SMAN 1 Bojongsoang | Kab Bandung ⁹ |
| 34 | Teater Smadasa | SMAN 1 Dayeuhkolot | Kab Bandung ¹⁰ |
| 35 | Sabda 18 | SMAN 18 Bandung | Kota Bandung ⁴ |
| 36 | SS Banyu Bening (The first winner) | SMAN 1 Mangunjaya | Kab. Pangandaran ¹ |

Table.2 SMK Group Categories and District Origins

| No. | Name of Group | Institution | Region |
|-----|-------------------|----------------------------------|----------------------------------|
| 1. | Teater Gawe | SMKN 3 | Kab. Tasikmalaya ³ |
| 2. | Tepoci | SMK Wirakarya | Kab. Bandung ¹ |
| 3. | Teater Kertas | SMK TI Garuda Nusantara | Kota Cimahi ³ |
| 4 | Teater Rupa | SMKN 14 Bandung | Kota Bandung ⁵ |
| 5 | Teater Aksi | SMKN 15 Bandung | Kota Bandung ⁶ |
| 6 | Teater Koin | SMK PGRI Cibaribis | Kab Bandung ¹² |
| 7 | Teater Ihsas | SMKN 10 Garut | Kab. Garut ¹ |
| 8 | Teater Bakal | SMKN Bantarkalong | Kab Tasikmalaya ⁴ |
| 9 | Teater Prabu | SMK Imaba Bogor | Kota. Bogor ¹ |
| 10 | Metacode 08 | SMK PU Negeri Bandung | Kota Bandung ⁷ |
| 11 | Theroris C-13 | SMKN 13 Bandung | Kota Bandung ⁸ |
| 12 | Batara Teater | SMK Singaparna | Kab Tasikmalaya ⁴ |
| 13 | Teater Yudistira | SMK Bandung Selatan Ban- dung | Kab. Bandung ¹³ |
| 14 | Genra Aryadanakti | SMK PP Negeri Sumedang | Kab. Sumedang ² |

Table.3 Junior High School Group Categories

| No. | Nama Grup | Asal Sekolah | Kabupaten |
|-----|----------------------------------|-----------------------------------|-------------------------------|
| 1. | Twinkel | SMP Ursula Bandung | Kota Bandung ⁹ |
| 2 | Teater Smile | SMPN 4 Pangalengan Kab Bandung | Kab Bandung ¹⁴ |
| 3 | Teater Luhur | SMPN 1 Ciamis | Kab Ciamis ² |
| 4 | Teater SMP Pasundan 1 Bandung | SMP Pasundan 1 Bandung | Kota Bandung ¹⁰ |

| No. | Nama Grup | Asal Sekolah | Kabupaten |
|-----|------------------|---------------------------------|-------------------|
| 5 | Knalfot Samar | SMPN 1 Margahayu | Kab Bandung15 |
| 6 | Patih | SMP PGRI 2 Bandung | Kota Bandung11 |
| 7 | Teater Campernik | SMP Tutwuri Handayani Cimahi | Kota Cimahi4 |
| 8 | Teater Alam | SMP Plus Al Amanah | Kab Bandung16 |
| 9 | Teater Dirpa | SMPN 1 Majalaya | Kab Bandung17 |
| 10 | Teater Bunga | SMP Santo Yusup Bandung | Kota Bandung12 |

MAN Group Category

| No. | Nama Grup | Asal Sekolah | Kabupaten |
|-----|-----------|--------------|-------------------|
| 1. | Bina Seni | MAN Awipari | Kab. Tasikmalaya5 |

The involvement of schools in the Student Level FDBS in 2015, showed that high schools in the district were more dominant compared to high schools in the city. It is possible that the TSK already has social capital with schools in the district, and the school has cultural capital compared to high schools in the city. Teenagers in the city have rarely used the Sundanese language because of family, school, or community habits that do not support the use of the Sundanese language. Of course, this is an assumption that needs proof even though Wahya and Adji's research [1] has stated that parents living in urban areas no longer invite their children to speak Sundanese, and have even switched to using Indonesian as the first language.

The resilience of the TSK has also been supported by the TSK authorities who are already incorporated. TSK also received several awards. It shows the prestige, status, and legitimacy of the existence of TSK in the Sundanese cultural arena. In 2003, Dadi was awarded by the Governor of West Java, Danny Setiawan as a theater art branch artist who has shown efforts that are beneficial to the interests of art maintenance in West Java. In the same year Dadi also received an award from the Cultural Office of West Java Province for his dedication in developing theater arts in West Java. In 2004, Dadi received an award from the Regional Investment Office for his services in the field of theater arts in the city of Bandung. In 2005, Dadi was awarded as a cultural and tourism person who has made West Java proud from the Governor of West Java, Danny Setiawan, and the award was obtained by Dadi for his participation and dedication to saving, maintaining, and improving, as well as developing the Sundanese language and culture. In 2008, TSK received the Rancage Literature Prize for its services in maintaining, reviving, and preserving the Sundanese language and received a MURI record for the longest FDBS initiator and organizer, which was 20 days (February 11-March 1, 2008). In 2008, TSK received an award from the Bandung City Government for its services and dedication in making the city of Bandung proud through its creations in the field of art and culture.

The award obtained on behalf of Dadi as the founder of TSK or on behalf of TSK from governors, mayors, and other agencies shows the recognition and prestige of TSK as a symbolic capital as well as a strategy. It became a force and authority of the TSK in the cultural arena to continue the goal. Although the award obtained only

ranges from 2003-2008, the award is a capital that can be accumulated for TSK development strategies so that it can survive in the Sundanese cultural arena, both at the level of Bandung and West Java.

In terms of Student Level FDBS, TSK is also supported by judges who are culturally and symbolically recognized in the Sundanese cultural arena, such as Godi Suwarna, Rahman Sabur, Yusef Muldiyana. They are equally active in the field of Sundanese theater and culture. Godi Suwarna is an actor, poet of Sundanese poetry, writer of Sundanese short stories, as well as Rahman Sabur director at the Payung Hitam Theater, and Yusef Muldiyana, a director at the Laskar Panggung Bandung theater. They become social capital for TSK because they consistently remain part of TSK in every FDBS activity, both at the general and student levels.

Since the FDBS was held in 1990, the Rumentang Siang building, an art building that was converted from a Rivoli cinema that was established in 1935 has become part of the TSK. Rumentang Siang Building has been an art building since January 10, 1975 almost at the same time as the establishment of TSK. This building was once a place for performances of major artists and cooperation with several countries in the field of culture. Until now, the Rumentang Siang building has become an economic and symbolic capital for TSK because TSK performances, such as student level FDBS are always held in this building.

The existence of the art building as a performance venue is an important capital, in addition to the script, participants, judges, and funds. The existence of the Rumentang Siang building, which is now located in an area adjacent to a Kosambi market with a simple situation, is not on the main street in the city of Bandung, on the one hand, shows the TSK in the social structure of the lower middle class. It also reflects that the economic capital and social capital of the TSK are weak or not dominant, although on the one hand the TSK is supported by several agents who have accumulated all four capitals.

4 Conclusion

The age of TSK which is almost half a century with various awards, the support of cultural agents who have very high capital, and social networks with agents who have the same cultural capital and symbolic capital make TSK recognized for its existence in the cultural arena as a small part of the social world. But on the other hand there is an inoptimism in accumulating in cultural, economic, and social capital, both by the TSK as the main agent and other agents who are supposed to optimize their capital. TSK as a community or institution of Sundanese culture is not optimal in economic capital. TSK only relies on agents with complete capital, but the agents themselves are not optimal in accumulating their capital as a strong strategy. The agent diverts some of the optimization of his economic capital through the social capital he has with his symbolic power.

Then based on FDBS Student Level data, not all schools as educational agents who are supposed to be agents of teaching the Sundanese language show optimization in cultural capital. This can be seen from the schools involved have not represented, at

least representing every district city in West Java. Likewise, the role of the government as an institution that has authority as symbolic capital is only present and working at the level of issuing rules and funding assistance that is not optimal. Thus, the resilience of TSK is still in the dominant state of symbolic and cultural capital, as well as a strategy so that it can survive in the Sundanese cultural arena which has been its social structure.

References

1. T. F. D. Sudarma, Wahya, E. Citraesmana, D. Indira, T. Muhtadin, and H. M. Lyra, "Upaya Pemertahanan Bahasa-Budaya Sunda di Tengah Pengaruh Globalisasi," *J. Pengabd. Kpd. Masy.*, vol. 2, no. 12, pp. 1–6, 2018, [Online]. Available: <http://jurnal.unpad.ac.id/pkm/article/view/20408/9811>
2. Wahya, "Perencanaan Bahasa Sunda Ke Depan Untuk Mendukung Bahasa Sunda Sebagai Media Transformasi Budaya Sunda," *Pustaka Ilm.*, pp. 1–9, 2011.
3. E. Sedyawati, *Kebudayaan di Nusantara*, Pertama. Komunitas Bambu, 2014.
4. S. . Astriani, Enitria, Zakarias S Soeteja, "ANALISIS VISUAL POSTER PERTUNJUKAN TEATER SUNDA KIWARI TAHUN 1979-1995," *Gradasi*, vol. 1, No. 3, 2013, doi: DOI: <https://doi.org/10.17509/grd%20psr.v1i3.554>.
5. R. Dwimarwati, *Teks dan Konteks Tiga Lakon Pertunjukan Teater Sunda Kiwari*. 2016.
6. F. Fashri, *Pierre Bourdieu: Menyingkap Kuasa Simbol*. Yogyakarta: Jalasutra, 2014.
7. S. D. Damono, *Sosiologi sastra: Pengantar Ringkas*. Ciputat Jakarta: Editum, 2010.
8. A. Zamzuri, "Strategi Kepenyairan Iman Budhi Santosa dalam Arena Sastra: Kajian Sosiologi Pierre Bourdieu.," *Widyaparwa*, vol. 4, pp. 61–72, 2016.
9. A. S. dan S. A. Salam, "STRATEGI DAN LEGITIMASI KOMUNITAS SASTRA DI YOGYAKARTA: KAJIAN SOSIOLOGI SASTRA PIERRE BOURDIEU STRATEGY AND LEGITIMACY OF LITERATURE COMMUNITY IN YOGYAKARTA: THE STUDY OF PIERRE BOURDIEU LITERATURE SOCIOLOGY," *Widyaparwa*, vol. 43, No 1.
10. S. Hidayat, "TEORI SOSIAL PIERRE BOURDIEU DAN SUMBANGANNYA TERHADAP PENELITIAN SASTRA (Pierre Bourdieu's Social Theory and Its Contribution Toward Literary research)," *METASASTRA: Jurnal Penelitian Sastra*, vol. 3, no. 1. p. 43, 2010. doi: 10.26610/metasastra.2010.v3i1.43-52.
11. E. Ningtyas, "Pierre Bourdieu, Language and Symbolic Power," *Poetika*, vol. 3, no. 2, 2015, doi: 10.22146/poetika.v3i2.10437.
12. Y. Hendayana, "Ti Sunda keur Indonesia," *Mangle*, p. 47, 2014.
13. T. S. Kiwari, "Festival Drama Basa Sunda XII diikuti 57 Kelompok Teater." <https://teatersundakiwari.wordpress.com/2012/03/10/festival-drama-basa-sunda-xii/>, 2012.

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

