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Correspondence Address:

Study Programme: Art Education,  
Drama, Dance, and Music Faculty of  
Language and Art, State University of  
Surabaya  
Gedung T11 Kampus Lidah, Jalan  
Kampus Lidah Unesa, Surabaya 60213  
Telepon : +6231-7522876, Faksimil :  
+6231- 7522876  
webs :  
<http://sendratasik.fbs.unesa.ac.id>  
e-mail :  
[pendidikansendratasik@unesa.ac.id](mailto:pendidikansendratasik@unesa.ac.id)

# THE CHARACTER OF ABU IN "KAPAI-KAPAI" SCRIPT BY ARIFIN C. NOER WITH A REVIEW OF SOCIAL PSYCHOLOGY

Muhammad Ali Masood <sup>1</sup>, Dr. Indar Sabri <sup>2</sup>

<sup>1</sup>State University of Surabaya

Email : [muhammad.17020134007@mhs.ac.id](mailto:muhammad.17020134007@mhs.ac.id)

<sup>2</sup>State University of Surabaya

Email : [indarsabri@unesa.ac.id](mailto:indarsabri@unesa.ac.id)

## Abstract:

This study aims to analyze the character of Abu in the script of the drama "Kapai-Kapai" by Arifin C. Noer using a social psychology approach. This approach was chosen to understand how the social environment and psychological conditions affect the character of Abu who lives in material and spiritual poverty. The script "Kapai-Kapai" describes Abu's struggle in seeking happiness in the midst of social and economic pressure. Abu is portrayed as a representation of the marginalized lower class, with hope being his main motivation to survive. Through sociological, psychological, and physiological analysis, the study found that Abu is a complex character, caught between reality and imagination in his quest to achieve happiness. The results of the study show that this manuscript not only reveals the socio-political conditions of his time, but also provides a reflection on the injustice and social pressure experienced by individuals like Abu. This research is expected to provide insight for readers and theater actors in understanding the character of Abu and his social context.

**Keywords:** Character Analysis, Social Psychology, Kapai-Kapai, Arifin C. Noer, Drama, Poverty

## 1. INTRODUCTION

Drama as a work has special characteristics, namely the literary dimension and on the other hand the performing arts dimension. As a literary work, drama can be analyzed for its elements, while in the dimension of performing arts, drama is a work that is indeed made to be staged. Drama literary works are also created based on the content of the author's knowledge. That literary works are an effort to capture the content of the author's soul in the form of personal expression as a human being, which consists of empirical experiences, thoughts, feelings, and ideas in the form of concrete images, using linguistic means (Sumardjo 1986: 5)

The script of the drama "Kapai-Kapai" by Arifin C. Noer is one of the works of Indonesian literature that is full of social and psychological meanings. This drama depicts the life of Indonesian people in the early days of industrialization, focusing on the marginalized and the lives of workers. Through its main character, Abu, Arifin C. Noer depicts the reality of life that is full of struggles and hopes that often do not materialize.

This study aims to analyze the character of Abu with a social psychology approach, in order to understand how social factors affect individual behavior and thoughts. By analyzing this manuscript, it is hoped that it can provide a deeper understanding of the social and



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psychological dynamics that occurred at that time, as well as its relevance in the context of today's social life.

Along with the development of the times, literary works not only function as entertainment, but also as a mirror of social reality that is able to criticize and voice the condition of society. The drama "Kapai-Kapai" by Arifin C. Noer is an example of a work that successfully depicts the social conditions of Indonesian society in the early days of industrialization. In this text, the lives of marginalized workers are the main highlight, illustrating how hard they struggle to meet the needs of daily life.

The main character in this drama, Abu, is an office servant who lives in material, moral, and spiritual poverty. Through his character, Arifin C. Noer shows how individuals can be trapped in unfair and stressful social conditions. Abu is described as an obedient and submissive figure to his employer, despite often receiving insults and unfair treatment. This reflects how power structures and social inequality can affect individual behavior and thoughts.

In this context, the social psychology approach becomes very relevant to analyze the character of Abu. Social psychology studies how an individual's thoughts, feelings, and behaviors are affected by the presence of others and social conditions. Using social psychology concepts, this study aims to examine how Abu understands and responds to the social situations he faces, as well as how social factors shape his identity and behavior.

This research is expected to contribute to understanding the social and psychological dynamics depicted in the drama script "Kapai-Kapai," as well as provide new insights into the relevance of literary works in examining the social and psychological conditions of the community.

## 2. RESEARCH METHODS

A research, a method is needed to be chosen to obtain the required data. At this stage, the method must be designed and arranged in a neatly structured manner so that researchers and readers are able to understand the content of the research results well. This research in its implementation uses a qualitative descriptive research approach. This is adjusted to the needs of the author in processing data in the form of observations, information, analysis, and others. Describing a phenomenon is the main work in qualitative descriptive research.

Qualitative research aims to describe or describe systematically, actually, and accurately the phenomenon or relationship being studied. This research method is used because of several considerations, namely: 1) adjusting qualitative methods is easier when dealing with multiple realities; 2) this method presents directly the essence of the relationship between the researcher and the respondent; 3) This method is more sensitive and can better adapt to many sharpening of the joint influence on the patterns faced (Moleong, 2014:9-10). In this qualitative approach, the author can choose to conduct an assessment and analysis of documents related to the object of research.

The object studied in this study is the character of the ABU character in the Kapai-Kapai manuscript by Arifin C.Noer using Social

Psychology as the research subject. The researcher conducted several data related to the object such as several existing documents and libraries. The author uses secondary data sources by using data through literature studies, from several sources or books, performance documentation, journals, articles, newspapers, magazines and other sources related to the object of research. Secondary sources are sources that do not directly provide data to data collectors, for example through other people or documents (Sugiyono, 2015: 187).

The process of collecting all data to help in the research stage, the researcher uses a Document Study, namely by collecting documents to complete the research, the documents used can be in the form of written sources. And also use literature studies to collect relevant or appropriate data needed for research from books, scientific articles, news, and other sources that are in accordance with the research topic.

### **3. RESULTS and DISCUSSION**

#### **3.1 Script Analysis**

Before tracing the character of Abu more deeply, researchers need to analyze the supporting elements in the characterization of the character of Abu. Starting to analyze the script and the dialogues in the script, because through the analysis of the script and the dialogues conveyed in the script, it can provide an overview of the overall events in the script, making it easier for the researcher to analyze specifically the character of the character.

##### **3.1.1 Title**

The title of the manuscript that the author researched was 'Kapai-Kapai' by Arifin C. Noer. In the manuscript "Kapai-Kapai" by Arifin C. Noer, which means Big according to the Great Dictionary of Indonesian, "Kapai-kapai" moves as if it wants to reach (hold) something. The word "kapai-kapai" contains the connotation of relentless struggle and despair. This can be interpreted as a representation of the condition of the characters in the script who continue to struggle against their fate, but often encounter a dead end. This title also has a strong symbolic element. "Kapai-Kapai" can be seen as a symbol of the human condition trapped in an endless cycle of hope and disappointment. It reflects the reality of life that is not always fair and is often fraught with difficulties that must be faced without a guarantee of success. Through the title of the script, the creator wants to tell the story of the character Abu who wants to alleviate poverty and achieve happiness with a mirror of deception.

##### **3.1.2 Theme**

Through the dialogues in the Kapai-Kapai script, the suffering of Abu's life is always shown. Due to the unsettling social and economic conditions and during work, the character of Abu also received pressure from his employer. From the beginning to the end of the story, the misery of Abu's life and his naivety take center stage. Abu seeks to achieve happiness in various ways, even irrational ways, chasing endless dreams and illusions. Abu's condition became more chaotic, his life became more and more uncertain. Abu is easily influenced because he himself has no foundation in life or religion. Searching for

true happiness through the mirror of deception, Abu finally grinds to the fact that life is not just about chasing dreams and illusions. At the end of vain dreams and hopes, poverty, oppressive labor traditions, misguided lives, hopes, ignorance and towards death, these explanations show that the theme raised in the story of Kapai-Kapai is the suffering of human life reaching false hopes that are only illusions

### 3.1.3 Synopsis

The story begins with the figure of Emak who tells Abu about a prince and princess who are always happy because they have a mirror of deception. With this story, Emak gives Abu a beautiful worldly wishful thinking. According to Emak's character, the happiness that Abu is looking for is in this world even though it is very far away, namely at the end of the world. Unsure and curious, Abu asked birds, frogs, grass, trees, water, rocks, and goats where the end of the world was, the place of happiness. Until Abu meets the figure of his grandfather who convinces him that happiness exists when he has a true mirror, a mirror that is able to give birth to honesty and awareness at this Makent. However, Abu believed more in Emak's story. Suddenly the cries of Iyem and thousands of employers awakened Abu from his dream. On the other hand, Emak, who is helped by the moon figure with its light, continues to try to comfort Abu by continuing the story of the prince's greatness when he reaps a great victory with the Mirror of Trickery. The more intense ABU's dreams became.

Through YANG KELAM / THE DARK, it is revealed that Abu is getting older. The darkness made Abu's jidat wrinkle and his body weak. Abu was sad, confused about his fate. However, the character Emak advises Abu to be happy using a mirror of deception. Emak also summoned the lenong group to comfort Abu and tell the story of the prince, King Jin, the princess and the mirror of deception.

The character of Emak also warns YANG KELAM / THE DARK about his mission to add to the suffering of Abu. Emak begins to talk to Abu about death. It is said that the tombstone of Abu should be bright, made of light

Abu's responsibilities and sufferings become more and more difficult as he confronts his employer. The ringing of the bell and the shouting of the employer are constant. In addition, Abu began to deal more with YANG KELAM / THE DARK, whose mission was to show the age of Abu as a human. It means to grow old and die. In this situation, Abu and Iyem are racing against time, while the EMAK keeps saying that Abu must have managed to get the mirror of deception. A few steps away from Abu reaching the end of the world.

The Makents when Abu is getting closer to his hope of getting a mirror of deception (satisfaction with the life he pursues). As the end of the world approaches, Emak's character transforms into the ABU killer. In the end Abu got the mirror of the deception he wanted, the end of the world he wanted to achieve, but it was also the end of his life. In

the end, it was revealed that at the end of the grandfather and the others took ABU's body to the cemetery.

### 3.2 Character Characterization Aspects of ABU

Characterization is something that is quickly seen by readers or audiences when reading or watching a play, because the characters in a play must play characters who are written based on the scriptwriter's ideas or observations about what and how the story happens in it. With the characterization, the main character of the play is also more prominent than other characters. Characterization has three aspects, namely sociological, psychological and physiological aspects (Abdillah, 2008:3). The following is an explanation of the aspects of characterizing the character of Abu in the script "Kapai-kapai" by Arifin C. Noer.

#### 3.2.1 Psychological Aspects

The character of Abu in the script "Kapai-kapai" by Arifin C. Noer, is described as a lazy person, often dreams or daydreams and hopes to get a mirror of deception that can bring happiness, wealth, and power. Abu was influenced by many fantasies related to the Mirror of Deception, so his life was only blackmailed to obtain the Mirror of Deception. He can no longer think clearly according to the reality that is happening, all he thinks about is a way to get happiness in a short way and does not need to work hard.

EMAK  
*Thanks to the mirror of deception.*  
ABU  
*Thanks to the Mirror of Deception, Mak ?*  
MAJIKAN / BOSS  
ABU!  
EMAK  
*All thanks to the Mirror of Deceit.*  
ABU  
*Just that blessing?*  
MAJIKAN / BOSS:  
ABU!  
EMAK  
*It's just thanks to that.*  
ABU  
*Only.*  
MAJIKAN / BOSS  
ABU! ABU!  
ABU  
*... where can the mirror be obtained, Mak?*  
EMAK  
*Far away there when everything was not there (OUT)*

Based on the dialogue snippet above, it can be seen that the flow of fantasy drifts away ABU. Where everyone wants to live happily. When Emak's character gives the form of fantasy power, Abu's work is stopped because he spends a lot of time daydreaming. The master called him several times but Abu did not answer. This attitude made the master upset and a conflict arose between Abu and his employer

MAJIKAN / BOSS  
ABU!  
ABU  
Yes, sir.  
MAJIKAN / BOSS  
ABU!  
ABU  
Yes, sir.  
MAJIKAN / BOSS  
ABU!  
ABU  
Yes, sir.

A THOUSAND MASTERS RULE THE ABUES. ENSNARED ABU'S NECK  
SCREAMED. A THOUSAND HANDS OF THE EMPLOYER ON THE  
HEAD OF ABUES

The above dialogue, between Abu and the Master, illustrates that Abu is aware of the reality of real life. He returns from the fantasy that gives rise to pleasure, and returns to the reality of life. As a worker, he had to follow his employer's arbitrary orders. Repeated dialogue shows the dominance of the employer and the unconditional compliance of the Abu. Repeating the command "ABU!" by the Master, and the answer "Yes, Master" by Abu repeatedly, shows the fear and total obedience of the Abu. This repetition indicates that Abu is under strong pressure and domination. "Strangling ABU screaming" is a powerful metaphor for describing suffocation, both physically and mentally. This suggests that Abu felt so overwhelmed and depressed to the point where he wanted to scream, but most likely couldn't because of fear and obedience that limited him. This sense of helplessness can lead to chronic stress, low self-esteem, and depression. Abu had no space to express himself or fight back, which made him feel helpless and hopeless.

IYEM  
Come on! A man like you ? Buffalo? Pig?  
ABU (Confused)  
What time is it, Yem?  
IYEM  
What time ? Powder until the coblos are hammered by people  
and you are still snoring deliciously. Don't you want to work?  
ABU  
Not so.  
.....  
.....  
IYEM  
I'm pregnant, you don't know.  
ABU  
Pregnant? Are you pregnant?  
IYEM  
Said Emak.  
ABU  
Are you pregnant?

Then in the first part of scene seven, Abu and Iyem. It can be seen that Abu is a lazy husband. As a man who should be working, he still sleeps well until noon, which makes him angry. Even Abu also ignored the situation of his family, because Abu did not know that Iyem was pregnant. Abu's first reaction to Iyem's anger was confusion. He asked, "*What time is it, Yem?*" which shows that he did not immediately understand or respond to Iyem's anger in an appropriate manner. This can indicate disorientation or an inability to deal with conflict situations head-on. Abu tried to defend himself by saying "*That's not so*" when accused of being lazy and unwilling to work. This defensive attitude suggests that Abu feels attacked and tries to protect himself from Iyem's accusations. When Iyem accused him of dreaming about another woman, Abu responded with confusion and denial, "*Dreams?*" This shows that he is not prepared to face the allegations head-on. When Iyem revealed that she was pregnant, Abu reacted with shock and astonishment, "*Pregnant? Are you pregnant?*" His reaction showed that he was completely unaware of the condition beforehand, and this aroused Abu's concern and concern. The repeated question "*Are you pregnant?*" indicates initial disbelief and the need to ascertain the veracity of Iyem's statement.

ABU  
*Just come along. Definitely happy.*  
IYEM  
*Away. Where?*  
ABU  
*Just come along.*  
IYEM  
*I want to know where to go?*  
ABU  
*To the end of the world.*  
IYEM  
*What to do?*  
ABU  
*Meet the Prophet Solomon.*  
IYEM  
*What is the need ?*  
ABU  
*Buying something.*  
IYEM  
*What?*  
ABU  
*Mirror of Deception.*  
IYEM  
*What is it?*  
ABU  
*Deterrent of all enemies. Avenger.*  
IYEM  
*To whom?*  
ABU  
*Either. At least in the Time.*

Abu's delusions and fantasies that make him live in suffering and misery, lead Iyem to travel with Abu to the end of the world in search of a mirror of deception. Abu was never aware of his fantasies, and



thought the spirit of deception was real. He could not accept the reality of life. Abu shows a strong desire to escape the stressful and uncertain realities of his life. The invitation to go to the "ends of the world" and meet the Prophet Solomon was a manifestation of his fantasy and hope to find a magical solution to his problems. This reflects the psychological need for escape as a coping mechanism to the stress and frustration of a day's life. ABU's hope of finding a magic solution through the "Mirror of Deception" also reflects his disappointment with reality. He wished there was an easy way to overcome all his problems, but at the same time, there was a realization that it might be just an illusion. It shows the dynamic between hopes and disappointments that individuals often face in difficult situations.

These information and explanations can provide a researcher picture of the results of the analysis of the drama script "Kapai-kapai" by Arifin C. Noer that the character Abu is a lazy person, often delusional, and trapped in his imaginary fantasies. The script of the drama "Kapai-kapai" by Arifin C. Noer also gives a shadow image to the readers that Abu is a lazy person, the problem lies in him who fantasizes if he can get happiness, power, and wealth with the mirror of deception without the need to work hard. The results of the analysis carried out by the researcher also consider the character Abu as a fool, because he is trapped in an imaginary fantasy from a fairy tale. So that the character of Abu cannot work with reality. ABU is an individual who feels trapped in a life that does not provide certainty or clear meaning. She often experiences confusion and uncertainty about her identity and the purpose of her life.

### 3.2.2 Sociological Aspects

The sociological aspect discusses how the character Abu lives his life, both in terms of the character's background, then the social relationship between the character Abu and other characters and how the character of Aladdin lives his life. The character of Abu in his society can be seen from the existence of other characters in the script "Kapai-kapai" by Arifin C. Noer. Abu is portrayed as a marginalized lower-class figure, struggling to survive in the existing reality. The depiction of Abu as a low-class person is described as a messenger through the dialogue of the character "YANG KELAM / THE DARK" in the first part of scene two.

Two

YANG KELAM / THE DARK

*This is 1930 and not 1919. You must immediately put on your servant's clothes (Exit)*

The excerpt of the dialogue of YANG KELAM / THE DARK character above states that Abu must immediately work wearing a servant's clothes. Furthermore, in scene three, he is facing the reality of being a worker in a factory with an arbitrary employer. Abu had been working as a factory worker for three years, but was still considered unfit and stupid by his employer.

EMAK



*And the Princess, Sir? That night he felt relieved from the overlap of anxiety. He rolled around with the Prince in a very long dream, with a thousand moons enveloping the two beautiful bodies full of light.*

ABU

*And happy, Mak?*

EMAK

*Always happy. Always happy.*

MAJIKAN / BOSS

ABU!

EMAK

*Now you have to sleep. A handsome child must sleep in the afternoon.*

ABU

*The Prince also slept in the afternoon, Mak?*

EMAK

*Certainly. The Prince also slept in the afternoon because he was a handsome child. You are like the Prince of Beauty.*

MAJIKAN / BOSS

ABU!

ABU

EMAK?

MAJIKAN / BOSS

ABU!

ABU

*How can the two always survive?*

The dialogue between Abu and Emak is about Abu's desire to feel a happy life. ABU as a labourer could not make his wishes come true. In the end, he seems to create a second reality, which is manifested in the form of Emak's fairy tale on the life of the Prince who lives happily ever after thanks to the Mirror of Deceit. Abu's dialogue with his imagination in the form of Emak makes him forget about the work he has to complete. He didn't pay attention when his employer called him because he imagined a fun life.

#### IYEM CRIES OVER THE ABUES

IYEM

*Our rice runs out. Mamat was expelled from his school. Siti turned out to be pregnant. Our lottery is no longer a problem.*

A snippet of the dialogue of Iyem's character who plays Abu's wife, can be seen if Abu feels the poverty of his family after he realizes the pseudo-fantasy world he created. Iyem revealed poverty, family chaos to Abu. The supply of basic foodstuffs ran out, her male son was expelled from school because he could not afford to pay tuition fees, his daughter was pregnant out of wedlock, and his lottery was not penetrated. Describing the poor condition of the Abu family. The lottery as a hope to realize the dream of wealth instantly even destroyed the economy of Abu and his family.

These explanations can provide a researcher picture of the results of the analysis of the drama script "Kapai-kapai" by Arifin C. Noer that sociologically the character of Abu is a representation of the lower

class who are marginalized and struggling to survive in the midst of a system that does not favor them. This impartiality makes the character of Abu create a second reality or fantasy in the form of a fairy tale of the prince from the character Emak. The character of Abu in the script "Kapai-Kapai" by Arifin C. Noer shows how this character is a reflection of the social, political, and cultural conditions of his time. ABU is a representation of an individual who is alienated and oppressed by a repressive social system, and his struggle to find meaning and place in society reflects Arifin C. Noer's critique of the injustice and uncertainty that exists.

### 3.2.3 Physiological aspects

The physiological aspect is one of the last aspects of the aspects that have been explained in the previous discussion. The physiological aspect is an aspect that researchers or someone who wants to analyze and act out a character in a script needs to know. The usefulness of the results of this aspect of knowledge, the researcher will be able to analyze how the physical condition of the character to be analyzed, this includes factors related to the appearance and stature of the character to be contained in the manuscript. The researcher will analyze the physiological aspects of the character with the aim of finding out what the stature or physical condition of the character to be analyzed is

Although the script of the drama "Kapai-Kapai" by Arifin C. Noer focuses more on the psychological and social conditions of the Abu character, we can interpret the physiological or physical aspects of the Abu character based on the general view of the physical condition of a person with his social condition and also the clues in the text.

Five

ABU TEPEKUR

YANG KELAM / THE DARK

*This is 1960. This is not 1919. He would die in 1980. It was time for a frown to be added to his forehead.*

ABU

*Repent, what have you done?*

YANG KELAM / THE DARK

*Tear up the calendar.*

ABU

*Gone again.*

Six

ABU TEPEKUR, EMAC APPEARS

EMAK

*You can't sit back with such a crumpled face. Later you will grow old quickly. Check it out. What happened to your face?*

ABU

*Suddenly the sun ambushed me and smeared my face.*

EMAK

*Try to see if you are in a hurry. Well, he has inflicted too many wounds on your forehead. It has multiplied the actual amount. You cry. My son, you can't be like that.*

The dialogue snippets in the second part of scenes five and six can provide a little physiological picture of the character Abu. In this scene, the character of Abu grows wrinkled and becomes older, as can be seen from the dialogue of the Dark Figure. The title of the scene "Abu Tepekur" can also interpret the physiology of Abu who is a bit old, thin and shabby. This is reinforced by the dialogue of Emak's character in scene six who says Abu should not sit on his back with a crumpled face.

ABU's physical condition can be seen as a result of a difficult social and economic environment. Limited access to nutritious food, health care, and poor working conditions can contribute to its frail and under-energized appearance. His tired and emaciated appearance, sluggish body movements, and physical signs of chronic stress all contribute to Abu characterizing himself as an individual caught in difficult and stressful situations

### **3.3 Character of Abu as seen from Social Psychology according to G. Myers and David O. Sears**

According to Myers, social psychology is the science that studies the influence of individual situations, especially how we perceive and influence ourselves and others. It can be said that social psychology is a science that studies how people think, influence, and relate to each other. The micro-perspective of social psychology consists of several things explained by David O. Sears and Myers. According to (Myers, 2012:4), social psychology in general learns three things, namely:

1. The social mind discusses how we perceive others, what we believe, the judgments we make and attitudes.
2. Social influence discusses culture, conformity, persuasion and human groups.
3. Social relations discuss prejudice, aggression (antisocial behavior) and assistance (prosocial behavior).

Social interaction is always the beginning of the emergence of social thoughts, social influences and social relationships. The presence of social interaction always follows every social event that a person does. Human relationships are relationships that occur between individuals after they experience social interaction, this relationship is based on love, affection and affection.

#### **3.3.1 Social Minds**

Based on the concept described by Myers, social psychology is a science that studies the influence of individual situations, especially how a person perceives and influences himself and others. Thus, it can be said that social psychology is a science that studies how humans think, influence and relate to each other.

##### **3.3.1.1 Social Thoughts on the Self**

The Social Psychology that happens to the character Abu in the script "Kapai-kapai" by Arifin C. Noer can be seen in the first part (fairy tale) of scene one. The character Emak gives a fairy tale about the story of the prince and princess to Abu. Every time she tells a story, Abu always feels curious and asks a happy story.

ABU  
*How can the two always survive?*  
MAJIKAN / BOSS  
ABU!  
EMAK  
*Thanks to the mirror of deception.*  
ABU  
*Thanks to the Mirror of Deception, Mak ?*  
MAJIKAN / BOSS  
ABU!  
EMAK  
*All thanks to the Mirror of Deceit.*  
ABU  
*Just that blessing?*  
MAJIKAN / BOSS  
ABU!  
EMAK  
*It's just thanks to that.*  
ABU  
Only.  
MAJIKAN / BOSS  
ABU! ABU!  
ABU  
*... where can the mirror be obtained, Mak?*  
EMAK  
*Far away there when everything was not there (OUT)*  
MAJIKAN / BOSS  
*Fuck! Are you deaf?*

The quote above illustrates that Abu is a person who is easily lulled by dreams about happiness. But on the other hand, Abu is also being signed by the Employer. Emak, who always gives fairy tales of happiness to Abu, makes him always imagine and want happiness with a mirror of deception. Abu shows dependence on Emak for information and clues. He constantly repeated the question and sought reassurance from Emak about the "Mirror of Deceit". It shows a dependence on authority and figures who are considered or trusted to know better or are more experienced. Abu kept asking about the "Mirror of Deception" and wanted to know how it could keep it safe. It reflects the search for meaning and security in his life. He is looking for answers and solutions that can provide a sense of security and protection from the dangers or uncertainties he faces.

The social thought in Abu is reflected through his dependence on authority, the search for meaning and security, doubt and confusion, conformity and obedience, as well as desperation and despair. Abu exhibits behavior driven by the need to find solutions and understanding in a stressful social context and dominant authority.

*AFTER HE PUT ON HIS CLOTHES AS AN OFFICE SERVANT,  
THERE WAS A RUMBLING SOUND OF THE FACTORY*

MAJIKAN / BOSS  
ABU!  
*ABU Servant, sir.*  
MAJIKAN / BOSS

ABU!  
ABU  
Servant, sir.  
MAJIKAN / BOSS  
ABU!  
ABU  
Servant, sir.  
MAJIKAN / BOSS  
ABU!  
ABU  
Servant, sir.  
MAJIKAN / BOSS  
ABU!  
ABU  
Servant, sir.  
MAJIKAN / BOSS  
ABU!  
ABU  
Servant, sir.  
MAJIKAN / BOSS  
ABU!  
ABU  
Servant, sir.  
MAJIKAN / BOSS  
ABU!  
ABU  
Servant, sir.  
MAJIKAN / BOSS  
*Fuck you! It's been almost three years of work, and you're still making the same mistake. You are more stupid than a buffalo.*

Another Social Thought in Self is also slightly depicted in the first part (the fairy tale) of scene three, between Abu and the employer. The brief and repetitive dialogue between Abu and the master in scene three is enough to describe the character of Abu who is obedient to his master, Abu's social identity as an obedient servant is clearly visible. He accepts and lives his role without protest, showing how the social identity provided by the environment and power structures influences individual behavior and attitudes. Although obedient, Abu is a worker who often makes mistakes. It is depicted in the last dialogue of the employer in the scene. Abu's employer uses negative stigma and stereotypes to portray Abu as "more stupid than a buffalo." This shows how social labels and stereotypes can be used to discredit and demean individuals, which in turn affects how the individual perceives himself.

### 3.3.1.2 Social Thoughts on Attitudes

The social thought on the attitude that occurs in the abu character is described in the third part (*Matahari Rush, Bulan Berdinghing-dizzy*) of the manuscript "Kapai-kapai" by Arifin C. Noer. The section shows a scene between the characters of Abu and Employer II, where the character of Abu becomes more and more obedient to the character of Employer II. The character of Abu is described as becoming more and more obedient to the Second Master because previously in the second part of the ninth scene, Abu was fired by the character of the Master.

ABU

*I am sure I will remain agile at work until I am 60 years old.  
As long as you keep my point.*

BEL

*Certainly. I will remain faithful to help you.*

ABU

*From now on I will depend on you.*

BEL

*Certainly.*

ABU

*Your voice is obviously louder than the scream of Mr.  
Director*

In addition, the social thoughts on the attitude of the Abu character can also be depicted in the third part of the second scene between Abu and Bel. Abu said that he would remain agile in working as long as there was still Bell, in Abu work would depend on the character of Bel. Then Abu also thought if he had any bad luck at his previous job, because he was exposed to anger almost every day. Abu felt that the one to blame was the previous employer. Abu talks about the ugliness of the previous Employer

### 3.31.3 Social Thoughts on Beliefs

EMAK

*And the prince, son? With the Mirror of Trickery, the millions of nails and fangs instantly melted so that the torrential rain is now there. So even in the rain, the Prince held up his mirror and the cave door opened by itself. The sky had returned as it should, full of sunlight, when the Prince brought the jewel to the Palace of Light where the Princess was waiting to be crowned.*

ABU

*And happy, Mak?*

EMAK

*Always happy. Always happy.*

ABU

*And the princess, Mak ?*

EMAK

*The Princess was thrilled to be at the wedding, while the people of the entire kingdom feasted. And when the Prince appeared at the gate of the Palace of Light accompanied by horses carrying treasure chests, the newly grown Princess immediately shook her chest and all the people cheered and applauded. The two brides had blended in a sea of dazzling gems. The sea of treasures is worth millions of human lives.*

ABU

*Both of them are happy, Mak?*

EMAK

*Always happy. Always happy.*

ABU

*Thanks to the Mirror of Deception, Mak ?*

EMAK

*Thanks to the Mirror of Deception.*

ABU  
*Where can the mirror be bought, Mak?*  
EMAK  
*Far away at the end of the world... in a shop owned by the*  
Prophet Sulaiman...  
...

The social thought of the beliefs that occur in the character of Abu can be seen in the first part (the fairy tale of the emak) scene four. The character of Emak tells a story about the prince and princess whose content is about happiness. In short, Abu believed in Emak's fairy tale, if happiness can be obtained from the Mirror of Deceit, and the Mirror of Deceitful can be bought far away in the end of the world in a shop of the prophet Solomon. Abu believes that the mirror of deception really exists and can be obtained far away in the world in the shop of the Prophet Solomon.

GOAT  
*There.*  
ABU  
*Trees, where are they?*  
TREE  
*There.*  
ABU  
*Grandpa, where is it?*  
GRANDFATHER  
*Here.*  
ABU  
*Where?*  
GRANDFATHER  
*Here.*  
ABU  
*Here?*

## Two

GRANDFATHER  
*There here it's the same. Everything is meaningless. What you are looking for is religion. There is no most potent medicine other than religion.*  
ABU  
*I am not sick.*  
GRANDFATHER  
*There is no shady place and there is no remedy other than religion.*  
ABU  
*I am not cape.*  
GRANDFATHER  
*All crossword puzzles must be guessed by religion.*  
ABU  
*I don't need any of that. I need a Mirror of Deceit.*

The social thought of the belief that occurs in the character of Abu can be seen in the second part (Bird, Where is the End of the World?) scenes one and two. The one-gray scene asks where the end



of the world is to birds, frogs, grass, goats, trees, and grandfathers. Abu asks where the end of the world is because Abu believes that the mirror of deception can be found at the end of the world.

Scene two, between Abu and the figure of Grandpa. Grandpa said to Abu, "Everything is meaningless, what you are looking for is religion, there is no most potent medicine other than religion." "All crossword puzzles must be guessed by religion". But Abu felt that he didn't need all of that, because what he needed was a mirror of deception. Here the character Abu rejects all advice about religion from the figure of the Grandfather, because he believes that the mirror of deception is true.

### 3.3.2 Social Influence

Social influence in the concept of G.Myers consists of two, namely Conformity Pressure and Persuasion. Conformity pressure is a group pressure that is real or only based on imagination that influences or produces changes in a person's behavior or beliefs. One form of conformity is agreeing to and fulfilling a request either implicitly or explicitly even if the person does not agree. While persuasion is where the process of a message makes a change or formation of beliefs, attitudes or behaviors. It occurs when the interested person focuses on the argument and responds with biased thinking.

#### 3.3.2.1 Social Influence on Conformity Pressure

Social influence on conformity pressure, plays an important role in shaping individual behavior. Conformity pressure refers to the pressure that an individual feels to conform to social norms or group expectations. By understanding the social influences that are on the pressure of conformity, it can be known external influences that may influence decisions and behaviors. In addition, awareness of the pressure of conformity is also important in promoting freedom of thought and independent action.

Two

YANG KELAM / THE DARK

*This is 1930 and not 1919. You must immediately put on your servant's clothes (Exit)*

Three

AFTER HE PUT ON HIS CLOTHES AS AN OFFICE SERVANT,  
THERE WAS A RUMBLING SOUND OF THE FACTORY

MAJIKAN / BOSS

ABU!

ABU

*Servant, sir.*

MAJIKAN / BOSS

ABU!

ABU

*Servant, sir.*

MAJIKAN / BOSS

ABU!

ABU

*Servant, sir.*

MAJIKAN / BOSS

*Fuck you! It's been almost three years of work, and you're still making the same mistake. You're more stupid than a buffalo*

The social influence on the pressure of conformity in the character of Abu can be seen in the first part (the fairy tale of emak) scenes two and three. In the scene of the two Dark Ones, the depiction is the time when Abu has to wear servant clothes (work), and the scene of two Abu who face pressure from the Employer. Abu is like a servant who must obey his Master. In this scene, Abu is clABUed with reality as a messenger, unlike the happiness from Emak's fairy tale in the previous scene. ABU, who feels depressed in reality becoming a rioter, also creates a fantasy that contains imagination from the EMAK's fairy tale to be able to get happiness with the mirror of deception.

### 3.3.2.2 Social Influence on Persuasion

Social influence plays an important role in the persuasion process, where individuals tend to be influenced by social factors in making decisions or changing attitudes. When a persuasive message is delivered by someone who is considered authoritative or has expertise in a particular field, individuals tend to be more easily influenced. Authorities can increase trust and adherence to the message conveyed.

Six

ABU TEPEKUR, EMAK APPEARS

EMAK

*You can't sit back with such a crumpled face. Later you will grow old quickly. Check it out. What happened to your face?*

ABU

*Suddenly the sun ambushed me and smeared my face.*

EMAK

*Try to see if you are in a hurry. Well, he has inflicted too many wounds on your forehead. It has multiplied the actual amount. You cry. My son, you can't be like that.*

ABU

*I had searched for it but I couldn't find it.*

EMAK

*What have you done?*

ABU

*I have been trying to find the end of the world.*

EMAK

*What to do?*

ABU

*I need to go to the Prophet Solomon's shop. I want to buy the Mirror of Deceit.*

EMAK

*I definitely haven't gotten it yet.*

ABU

*I didn't get it.*

EMAK

*Not yet.*

ABU

*I didn't get anything.*

EMAK

*Not yet. Ah, don't like to fight. What you really need now is a lot of recreation. Mak brought souvenirs. (Applause)*

The social influence on the persuasion of the Abu character can be seen in the second part (Bird, Where is the End of the World?) scenes six and eight. ABU, who looked crumpled and sat slumped, did not get a mirror of deception, by her EMAK was given as a souvenir of the fairy tale of the Chinese prince and princess (scene seven). Abu Kembali was enthusiastic and felt like he was reborn, even more confident in the hopes given by Emak.

### 3.3.3 Social Relations

The influence in social relations in the concept of G. Myers is divided into four, namely prejudice, prosocial behavior, anti-social behavior and attraction and intimacy. The following is an explanation of social relations in the character Abu in the script "Kapai-kapai" by Arifin C. Noer.

#### 3.3.3.1 Social Relations on Prejudice

Prejudice means making decisions or attitudes based on subjective assumptions before knowing the relevant truth facts about the object. Prejudice can be in the form of negative attitudes or stereotypes that individuals have towards other groups or individuals based on certain characteristics such as race, religion, or gender.

ABU

*From now on I will depend on you.*

BEL

*Certainly.*

ABU

*Your voice is clearly louder than the Director's screams.*

BEL

*yes.*

ABU

*In the past, when I was still working in a printing house, I was really unlucky. Almost every hour I get angry.*

BEL

*Why is that?*

ABU

*My master used to have a wide mouth but his voice was like a rat's great-grandson. Every time he calls me, it's always like his neck is clogged. Of course, I very often didn't hear his call and as a result he was angry. Even though if he knew himself, the only thing that should be scolded was his neck.*

BEL

*Funny too.*

ABU

*But it hurts. Bel*

The social relationship to prejudice in the character of Abu in the script "Kapai-kapai" by Arifin C. Noer can be seen in the third part (The Soaring Sun, the Spinning Moon) scene two. ABU who talks about his previous employer to the bell, if his employer is working when he is printed, he often gets angry. Abu felt that his previous employer was wrong, because he had a wide mouth but his voice resembled a rat's great-grandson.

#### Two

GRANDFATHER

*There here it's the same. Everything is meaningless. What you are looking for is religion. There is no most potent medicine other than religion.*

ABU

*I am not sick.*

GRANDFATHER

*There is no shady place and there is no remedy other than religion.*

ABU

*I am not cape.*

GRANDFATHER

*All crossword puzzles must be guessed by religion.*

ABU

*I don't need any of that. I need a Mirror of Deceit.*

GRANDFATHER

*What is Mirror of Deception?*

ABU

*The Mirror of Deceitful is a deterrent to all enemies. The savior of all Princes in ancient fairy tales.*

Furthermore, the social relationship on the prejudice of the Abu character can also be seen in the second part (Bird, Where is the End of the World) scene two between Abu and the figure of Grandpa. When Grandpa said that there is no most potent medicine other than religion, all riddles must be guessed by religion, Abu said that if he doesn't need it all, he only needs the Mirror of Deceit. Abu thought that he did not need religion, and what Grandpa said about religion was not important, because of Abu's lack of knowledge of religion.

#### 3.3.3.2 Social Relations on Prosocial Behavior

Prosocial behavior refers to voluntary actions that aim to help or support other individuals without expecting anything in return. Social behavior can be influenced by several factors such as empathy, commonality, social norms, and awareness.

ABU

*Are you pregnant?*

IYEM

*Otherwise, what is the name?*

ABU

*Iyemku. Iyemku (Both Dance)*

IYEM

*Papaya pregnant is filled with demons.*

*Eaten by shamans from Sumedang.*

*The belly is pregnant and the contents are diamonds.  
It is a pity that the child is dear.*

ABU

*Banana trees are not thorny.  
The fence is arranged by the moon.  
Please give birth to the daughter.  
Let every acquaintance be loved.  
Yikes. Yikes.*

IYEM

*Mak. AMak (Both of them hugging) You're still in love  
on Iyem ?*

ABU

*Always love. Always love.*

IYEM

*Do you still love Iyem?*

The social relationship to the prosocial behavior of the Abu character can be seen in the first part (the fairy tale) of scene seven between Abu and Iyem. Iyem was angry because he saw that Abu was still snoring and had not started working. Iyem felt jealous when she saw that her bed was wet and it turned out that Iyem was sleeping, she was pregnant young. After finding out that Iyem was pregnant, Abu became more and more showing his romantic side to Iyem, and was ready to comply with Iyem's wishes.

#### 3.3.3.4 Social Relations on Antisocial Behavior

Antisocial behavior refers to actions that harm or harm others, violate social norms, and do not pay attention to the needs or rights of others.

ABU

*I became stupid.*

GRANDFATHER

*You are indeed stupid. And when you are brought to life  
death is inserted in one of your ribs. He is God.*

ABU

*God.*

GRANDFATHER

*He is God. Who has created the universe and its contents.  
So be thankful to Him. So worship him and worship him. So  
obey His words. So do all things. His commandments. So  
stay away from all His prohibitions. Whoever violates hell is  
punished. Whoever receives heaven his wage.*

ABU

*Hell?*

GRANDFATHER

*A miserable flame that licks.*

ABU

*Heaven?*

GRANDFATHER

*Happy on top of happiness.*

ABU

*Maybe that's the end of the world?*

Social relations on antisocial behavior can be seen in the second part (*Birds, Where is the End of the World?*) scene two between Abu and Grandpa. Although Abu in some dialogues shows concern and empathy for others, in some scenes, Abu engages in aggressive actions or does not care about the consequences of his actions, can show a lack of empathy that can affect antisocial behavior.

Social relations in antisocial behavior can be seen in the third part (*The Sun Rushes, The Moon Spins*) scene four. Abu and Iyem who were in a state of depression, felt frustrated and hungry. Abu and Iyem kill the baby. Antisocial behavior in these atrocities occurs because of the situation that is being squeezed by economic and other problems. Abu and Iyem chose to kill the baby.

#### 3.3.3.4 Social Relationships on Attraction and Intimacy

IYEM

*We are too tired.*

ABU

*Not a joke. The sky seemed to press on the shoulders.*

IYEM

*Three bodies of our son.*

ABU

*Another corpse of our grandson.*

IYEM

*We are too tired.*

ABU

*Not kidding, who is also poking these knees, waist like being gnawed by ants. What time is it? (Simultaneously the bell rings, the bell rings. They race against the times). Then we have to hurry. Soon.*

IYEM

*Where?*

ABU

*Just come along. Definitely happy.*

IYEM

*Away. Where?*

ABU

*Just come along.*

IYEM

*I want to know where to go?*

ABU

*To the end of the world.*

Social relationships on attraction and intimacy can be seen in the third part (*The Sun Soars, The Moon Spins*) scene eight. Iyem and Abu were already feeling very tired. Iyem as his wife still follows Abu wherever he goes to look for the Mirror of Deception, even though he doesn't know when and where he will go. Then continued in the fourth part (*ABU and Iyem Rain*), with all circumstances Iyem still follows Abu to look for the Mirror of Trickery, although in the end Iyem gives up because he feels that he is no longer strong.

Iyem and Abu both expressed their exhaustion, both physically and emotionally. Iyem expressed exhaustion by mentioning the deaths of their children and a grandson. Abu added with a description of the physical pain they experienced. This suggests that they feel

comfortable sharing their feelings and suffering with each other, which is an important element in intimate relationships. Abu responded to Iyem's statement about fatigue with the same confession ("Not playing. The sky seems to press on the shoulders."). It shows empathy and understanding, which strengthens intimacy in their relationship. They understand each other's difficulties and respond in a way that shows acknowledgment of each other's feelings.

When Abu told Iyem to "just come along," and promised that they would be happy, Iyem asked him what his purpose and intention were. Although there was a little hesitation, in the end Iyem was willing to follow Abu. This shows a high level of trust, where Iyem feels confident enough to follow ABU's instructions even though the goals and plans are not entirely clear.

#### 4. CONCLUSION

Abu's position in this script is as the protagonist, where all events and characters in the script "Kapai-Kapai" are centered on the character of Abu. Abu as a picture of you of the lower class with various problems, Abu tries to get instant happiness/wealth/power by getting a mirror of deception. The script "Kapai-Kapai" by Arifin C. Noer as a whole, presents a deep picture of the social, political, and cultural conditions of his time through the character of Abu. This work provides a reflection on the injustice, uncertainty, and social pressure experienced by individuals like Abu in society. The character Abu faces complex and diverse social pressures in an effort to achieve happiness and maintain his identity. Interactions with other figures such as Emak, Moon, and YANG KELAM / THE DARK influence Abu's mindset and behavior, reflecting the concepts of conformity, persuasion, and social support in social psychology. Abu also experienced an internal conflict between the hopes instilled by his social environment and his personal desire to achieve happiness. Economic limitations and difficult physical conditions also influenced Abu characterization as an individual caught in a situation of stress and uncertainty. Thus, the character analysis of Abu characters in the context of social psychology describes the complexity of the relationship between individuals and their environment. The character of Abu faces social pressures, conformities, and persuasions that affect the way he thinks and acts in an effort to achieve personal happiness and satisfaction.

#### AUTHOR CONTRIBUTIONS

The first author is a researcher with a study that examines the character of Abu in the manuscript "Kapai-kapai" by Arifin C. Noer with Social Psychology according to G. Myers and David O. Sears. Author 2 here as a supervisor as well as a provider of input and suggestions to the first author.

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