

# Representation of The *Puragabaya* Legend Through Videography of Poetry Musicalization

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**Abstract.** The legend of *Puragabaya* is part of the *Galunggung Tasikmalaya* folklore which has the potential of Sundanese cultural wealth and needs to be revitalized to maintain its existence. The legend of *Puragabaya* tells of a special warrior figure *Prabu Siliwangi* who was educated and forged physically and mentally at the *Galunggung Invisibility Pesantren*. The figure of *Puragabaya* contains elements of wisdom, persistence, and tenacity, representing the cultural and social values of the *Galunggung* community. The revitalization of legends in this study was represented through the videography of poetry musicals. The process of revitalizing the *Puragabaya* legend is based on the concept of art-based research which aims to present the form of the *Puragabaya*. The implementation of art-based research to revitalize legends involves the process of creating literary works of art and literary performances consisting of poetry musicalization, poetry reading, and poetry dramatization. In addition, painting and dance work as a form of legend representation are collaborated into videography to add aesthetic power. The results of the study show that the process of revitalizing legends as part of oral literature shows more concrete results by using art-based research that utilizes technological developments.

**Keywords:** Representation, Puragabaya Legends, Videography of Poetry Musicalization, Galunggung Oral Literature

## 1. Introduction

Research on oral literature at this time needs to be done considering the problems related to the existence of oral literature itself. The death of oral literature as part of the oral tradition in Indonesia is closely related to the era of globalization which has eroded the existence of oral literature. The entry of foreign cultures along with the entry of new knowledge makes the old culture in Indonesia which has existed for centuries considered archaic and useless. In addition, the modernity of people's lives in this era of acceleration has also eroded the identity of the Indonesian nation. In this regard, the death of oral literature which is usually followed by the death of oral tradition will harm the traditional community through the loss of cultural wealth in the form of ethnic wisdom. (Rusyana, 2006, p. 1; Amir, 2013, p. 6; Sibarani, 2012, pp. 1, 12, 13; Godoy, et al., 1998; McDade, et al., 2007; Reyes-Garcia, et al., 2005, 2007; Ross, 2002).

The above, preserving oral literature cannot only be done by memorizing stories or translating them into written texts. Oral literature has the potential to be realized through various developments, one of which is creating an improvisational space to bring oral literature into a more modern form. Oral literature can come into contact with today's society and its values and norms can still be actualized and transmitted (Sibarani, 2012, p. 2; Amir, 2013, pp. 6-7).

In this study, the revitalization of the *Puragabaya* legend is an effort to revive the *Puragabaya* legend through the process of reconstruction, re-functionalization, representation, reform, reinterpretation, reorientation, and recreation. The concretization of the pattern is carried out through the steps of recognition, documentation, transfer, and dissemination to the audience or connoisseurs of modernized oral literary forms. The form of revitalization in this study is a form of revitalizing oral literature by engineering, the legend of *Puragabaya* is represented through a planning and engineering process. In this process, the *Puragabaya* legend has undergone a transfer process, both in the form of expansion and conversion (KBBI, 2013, p. 1.172; Sumiyadi, 2016; Sibarani, 2012; Durachman, 2016).

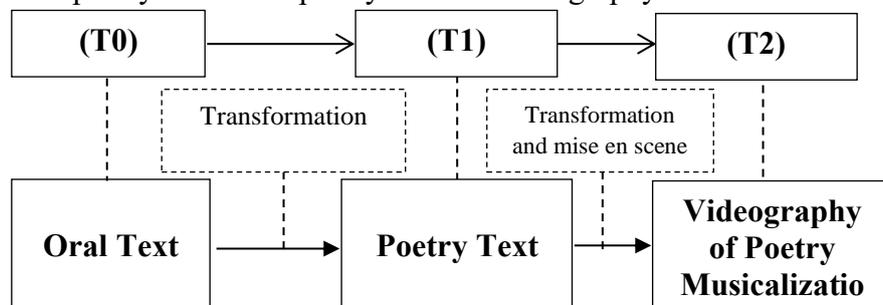
The process of revitalizing oral literature (legend) in this study uses the concept of Art-Based Research (ABR). Art-based research is a set of methodological and epistemological approaches that combine research with one or more works of art in social research. The position of art is used as a tool to find out and as a means of investigation and proper representation of a social phenomenon. This is due to the assumption that the art production process opens up opportunities to explore knowledge and the meaning of phenomena in-depth and interactively (Eisner, 1998; 2002; Jagodzinski & Wallin, 2013; Knowles & Cole, 2008; Parsons & Boydel, 2012; Leavy, 2015, pp. ix; Leavy, 2017, p. 191; Leavy, 2020, p. 4; Burnard, et.al., 2018; Greenwood, 2019).

Art-based research emerges from the fusion of artistic practice in the arts with scientific or social scientific practice (Gergen & Gergen, 2011; Jones, 2006, 2010, 2013). Research is based on the belief that the arts and humanities can facilitate social scientific goals (Jones, 2010). This statement bridges the discussion regarding art-based paradigms and ways to achieve research objectives (Leavy, 2017, p. 194). Art-based research can be done by involving several works of art including literature, music, dance, performance, visual arts, film, and other media. Forms of representation are not limited to short stories, novels, novellas, creative non-fiction, graphic novels, comics, poetry, parables, collages, paintings, drawings, sculptures, 3-D art, blankets, sewing, script shows, drama performances, dances, films, songs, and musical scores (Leavy, 2020, p. 4). In this study, the main objective of revitalization is to present oral literature in a more modern form. Utilization and framing of literary arts, music, painting, and dance, into the videography of literary performances are assumed to be a form of representation of oral literature that can be appreciated by the current generation more broadly.

The oral literature revitalization model in this study is a model that originates from the process of transferring the *Puragabaya* legend into the form of poetry and musical videography. In the videography, the musicalization frames several types of performing arts, poetry, and several other types of art as a form of representation of the *Puragabaya*

legend. This form of videography is assumed to be a form that can revive the existence of the *Puragabaya* legend.

The *Puragabaya* legend in this revitalization model undergoes two transfer processes or transformations, namely the transfer of the oral text into the form of poetry and the transfer of the poetry text into a poetry musical videography. Here's an illustration.



**Figure 1.** Oral Literature Revitalization Model

Based on the picture above, the revitalization process focuses on the process of transferring the form of oral text into a form of musicalization poetry videography. The spoken text is the initial/original text (T0) which is studied based on the content, cultural, and social values. This study is important because the main purpose of this oral literature revitalization is to actualize and transmit values. The perpetrators of the study of this oral literary text are the researchers themselves.

The first transformation process is the transformation of oral literary texts into poetry texts (T1). This transfer is an attempt to sublimate the values contained in the *Puragabaya* legend into the form of a poetry text as a literary text. In the end, the poetry text still has the values as in the previous text (T0). The actors in this transfer process are the poetry writer after communicating with the authors regarding the content and value of the *Puragabaya* legend.

The transfer process II is converting the poetry text into videography of a poetry musical. In the process, the transformation of the poetry text into videography of poetry musicals uses the *mise en scene* method to concretize the realm of abstraction ideas to be more implementable while still paying attention to aspects of adjustment to the poetry text that has been composed (Pavis, 1991, 2013; Yudiaryani, 2009). The actors in the transfer process are videography, dance, painting, acting, poetry reading, and poetry musical arts.

Regarding the form of transformation, the legend of *Puragabaya* in this study underwent language switching, genre switching, art transfer, and media transfer (Sumiyadi, 2019, pp. 385-386). The legend of *Puragabaya*, which was originally in Sundanese, was translated into Indonesian, then changed its genre from oral literature to poetry. *Puragabaya's* poetry was then converted into art and converted into a musicalization of poetry, painting, dance, and performing arts (poetry reading and acting), which were then collaborated into videography.

There are still few studies that seek to revitalize oral literature by concretizing it in the form of works of art. Research conducted by Darma (2011) and Riswandi, et. al (2021) on the folklore of *Ambu Hawuk* and *Galunggung* oral literature has only attempted to

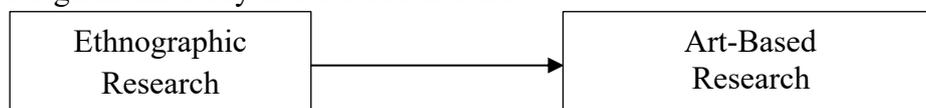
transform oral literature into the form of drama scripts. The novelty of this research emphasizes the aspect of presenting oral literature in the form of a more concrete work of art that can be appreciated by the wider community as an effort to revitalize oral literature. This is similar to the research conducted by Setiartin (2018) which has translated the folklore of *Ambu Hawuk* into the form of animated comics as a means of learning in schools, but with different media representations.

## 2. Method

The division of the types of art-based research can be seen from various points of view. Based on the initial research approach used, ABR is divided into quantitative, qualitative, and mixed methods. Meanwhile, in terms of objectives, ABR is divided into researching social problems, researching the process of making art, and involving aspects of teaching, therapy, and community development (Leavy, 2017, pp. 197-212; Greenwood, 2019, pp. 6-7). Based on the above, the art mediums used as representation tools in this research are literature (poetry), music, dance, painting, acting, and performances. These media collaborate in the form of videography.

Art-based research in this study begins with qualitative research (ethnography) which functions to explore oral data about the legend of *Puragabaya*. Data exploration was carried out by collecting and analyzing oral data to study the culture and society of *Galunggung*. The data obtained through this research is more unstructured or in other words, data that has not been formulated in code form as a set of categories that still receive opportunities for certain analysis (Koentjaraningrat, 2002, p. 329; Fathoni, 2005, p. 98; Spradley, 2007, p. 4; Herdiansyah, 2010, p. 75). The ultimate goal of the research is to find out the content and value of the *Puragabaya* legend

Furthermore, the research continued with art-based research which aims to represent the legend of *Puragabaya* in the form of videography of poetry musicals. The choice of the form of representation is adjusted to revitalize the *Puragabaya* legend. This is in line with Leavy's (2017, p. 222) explanation that the selection of artistic representation media needs to be selected and considered based on its ability to produce and represent the content and convey it aesthetically. Based on the things above, for technical purposes, the research design in this study is described as follows.



**Figure 2.** Research Design

The ethnographic research was carried out in *Leuwisari* District, *Tasikmalaya* Regency. This district is located in the *Galunggung* area, *Tasikmalaya* regency. Sources of research data regarding *Puragabaya* oral literature came from *Abah* Anong (age 90), *Ajengan* Ali (aged 60), and *Kang* Gun Gun (age 40) as one the practitioners of oral literature in the area. The participant involved in ethnographic research is Dede Rahmat (age 40) as an intermediary or liaison between the author and the data source. The research data obtained is the oral data of the *Puragabaya* legend based on the results of interviews with the main participants. The research data were analyzed using inductive techniques

with the stages (1) collecting, analyzing, reading, and studying data through tagging keywords and ideas in the data; (2) data classification based on data themes; and (3) interpreting the resulting data.

Art-based research is conducted by collaborating with participants who are performers of the arts, including Yana S. Atmawiharja as a poetry writer, Alfin Nurul Azmi as a poetry musical composer, Septia Pahlawan as a painter, Kurniawan as a dancer, and several others as actors, poetry readers, and videography editors. The artworks produced by the participants are research data that are composed to form complete videography.

### 3. Result and Discussion

#### 3.1. *About Puragabaya Legend*

One of the Sundanese oral literature that lives in *Galunggung* is the legend of *Puragabaya* which has the value of a wise, intelligent, and powerful figure. Sundanese oral literature is a wealth of traditions that are used as life guidelines for the community, one of which is contained in the *Galunggung* mandate which reads *Hana nguni hana mangke, tan hana nguni tan hana maengke. Aya nu baheula\_heunteu ma baheula\_henteu ta ayeuna* (Darma, 2012, p. 1; Sibarani, 2012).

Based on the results of ethnographic research, *Puragabaya* was obtained in the form of speech from several sources. The speech obtained is in the form of fragments that need to be combined into a unified whole. This story is also related to several other stories.

The *Puragabaya* troops are special forces owned by *Prabu Siliwangi*, the ruler of *Pajajaran*. The *Puragabaya* troops are special forces selected from the incarnations of *Galunggung*. The selected people were trained in a *pesantren* on Mount *Galunggung*, *Tasikmalaya*. They are not only taught magic but also virtues or teachings related to the order of life. How the relationship with nature, humans, and ancestors must always be wise and virtuous. The *Pesantren* where *Puragabaya* was trained is said to be magical. This *Pesantren* also has something to do with the prediction of Indonesian independence, which is said to be marked by the presence of the red and white flag even before Indonesia's independence. Enter this boarding school cannot be done by random people, but by people who already have a "real identity" of *Galunggung* or in this case, have the blood/original people of *Galunggung* chosen. Until now, it is believed that *Puragabaya* still exists and is hidden among the people. They are waiting for orders from the incarnation or descendants of *Prabu Siliwangi* to "go down the mountain" to improve the order of life. This story also has something to do with the oral story about the *Budak Buncir*. It is believed that if the way of life of the Indonesian people has shown symptoms that are not good or far from the expected order, the incarnation of *Prabu Siliwangi* will order the *Puragabaya* to "go down the mountain" to help *Prabu Siliwangi* improve the living order of the people. It is said that *Puragabaya* troops are believed to wear red clothes.

*Puragabaya* tales are folk tales originating from the *Galunggung* community and developed in past societies, also becoming the hallmark of every nation (Sundanese society) that has a Sundanese culture. The story of *Puragabaya* tells of an incident in

*Galunggung* or to be precise how the figure of *Puragabaya* in *Galunggung* was. The characters that appear in the *Puragabaya* folklore are made up of humans. The *Puragabaya* narrative is a literary expression of the *Galunggung* community which was spread orally and is closely related to the collective memory of the composition of the traditional *Galunggung* society when it was still in the form of a kingdom. The content of the story is anonymous and adventurous and has been disseminated for a long time among the *Galunggung* community.

The above proves that the *Puragabaya* tale is a folktale in line with several conceptions. Folklore is a story that comes from the community and developed in society in the past, is also a characteristic of every nation that has a cultural culture. Folklore tells about an incident in a place or the origin of a place. The characters that appear in folklore are generally manifested in the form of animals, humans, and gods (Gusnetti, 2015, p. 184). Folklore can be interpreted as a literary expression of the citizens of a culture whose delivery and distribution are spread orally which is directly related to various aspects of culture and the composition of the social values of the community (Hutomo, 1983, p. 8). Folklore is a literary work that was born, lived, and developed over several generations in a traditional society, whether that community was familiar with the letters or not, spread orally, contained adventure, was anonymous, and was distributed among certain collectives within a sufficient period. long.

*Puragabaya* folklore is a story that contains goodness. The figure of *Puragabaya* as a chosen human from all the descendants of *Galunggung* was educated and forged physically and mentally to make *Puragabaya* a holy, intelligent, and virtuous person. This is in line with the results of a study by Dorji (2009) which states that folklore is a story that grows in the community itself. Folklore is a history that reflects the society in which folklore was born. Folklore has traditional values which are the most important part of folklore which consists of; (1) Good Thoughts or Intentions; (2) Returning Kindness; Obedience to Parents; (3) the Law of Karma; and (4) Love of Kindness.

*Puragabaya* folklore is a form of legend. This is in line with the opinion of Malinowski (Bascom, 1954, p. 335) who states that legends are folktales that have characteristics similar to myths, which are considered true and contain important factual information, are told in a stereotyped or contain elements of magical. Legends are characterized by humans, although sometimes they have extraordinary characteristics and are often assisted by magical creatures. The place where it happened is the same as we know it because the time it happened was not too past (Danandjaya, 1994, p. 50).

Meanwhile, another division of folklore is Mite (myth), folklore that is considered to have happened and is considered sacred by the owner of the story, characterized by gods or demigods. The events in the myths took place in a world that was not as we know it today and took place in the past, and Fairy tales (folktales) are folk prose that is not considered to have happened. Fairy tales are told for entertainment, although many depict the truth, contain lessons (morals), or even satire.

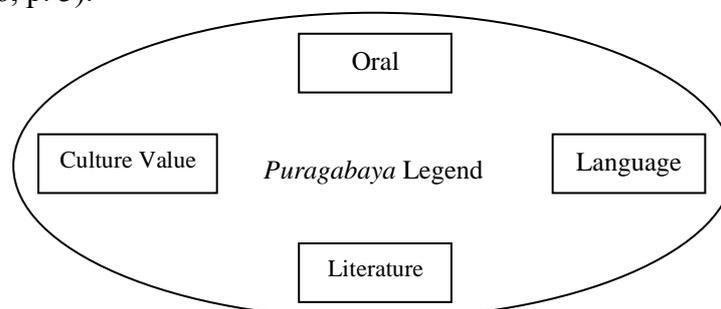
Folklore is essentially a part of oral literature which is dichotomously divided into performing and non-performance oral literature. Oral literature in the form of performances is complex and involves many people because it consists of singers,

instrument players, dancers, and even dialogue bearers. The complexity of the performance is determined by the genre of the oral literary performance that is presented. Oral literature is composed and conveyed orally through a performance. In the show, the performer, the text, and the audience meet in a physical and aesthetic sense. The text in this case becomes the realm of the aesthetic meeting of the performer and the public (Amir, 2013, pp. 70 – 75).

The legend of *Puragabaya* is literature that appears in oral form (Literature transmitted orally/unwritten literature) (Francis Lee, in Dundes, 1965, p. 9). In addition, the legend of *Puragabaya* is also oral literature in the form of a narrative. This is in line with the conception of oral literary forms as narrative and non-narrative oral literature. The forms of narrative oral literature are poetry, drama, and prose. Oral literature is non-narrative, for example, songs, riddles, humorous texts, and incantations of shamans when treating the sick and others (Zaimar in Pudentia, 1998, p. 374)

The legend of *Puragabaya* exists orally among the Sundanese people, especially in *Galunggung*. This proves that the *Puragabaya* legend has an oral cultural reference and is an essential dimension. As a cultural product, the *Puragabaya* legend can be categorized as an oral tradition because it has four dimensions (Pudentia, 1998, p. 6; Sukatman, 2009, p. 4; Sibarani, 2012, p. 25), namely; (1) orality; proven by its existence orally; (2) language; evidenced by the main media to inherit it through spoken language; (3) literature; evidenced by the presence of *dulce et utile* in the *Puragabaya* legend; and (4) have cultural values; evidenced by the existence of stories that state the necessity to maintain the order of life that should be by the cultural order of the past.

In addition, the *Puragabaya* legend has two main characteristics of oral tradition, namely traditional characteristics, and oral characteristics. The characteristics of the *Puragabaya* legend tradition are: (1) the tales are received from the previous generation; (2) story patterns remain and repeat; and (3) the story turns into a story that is told again. While the oral characteristics in the *Puragabaya* legend are: (1) speech in an oral medium; (2) many sentences have incomplete components; (3) there is an explanation that is not explicit; and (4) there are repeated passages (Ki-Zerbo, 1990, p. 54; Sukatman, 2009, p. 4; Rusyana, 2006, p. 3).



**Figure 3.** *Puragabaya* Legend on The Oral Tradition Dimension

The legend of *Puragabaya* as a cultural product has been inherited by generations of the *Galunggung* community for more than two generations. This is evidenced by the connection between the *Puragabaya* legend and *Prabu Siliwangi* who lived in the 1400s to 1500s. The legend of *Puragabaya* is a message of the past in the form of speech that is

passed down to the next generation. The *Puragabaya* legend contains the problems surrounding life in the *Galunggung* community regarding the human figure who is wise, intelligent, and powerful and is passed down to the next generation of people verbally. This proves that the *Puragabaya* legend is an oral tradition in the form of messages from the past that have been passed down from generation to generation (Danandjaya, 1994, pp. 1; Vansina, 1985, pp. 27-28).

The legend of *Puragabaya* can be categorized as folklore. This is because there are similarities in the concepts and characteristics of folklore. Folklore is conceptualized as a tradition that belongs to a group of people who have certain identifying characteristics and are cultural treasures in that society. The legend of *Puragabaya* is a legend that once existed in Sundanese society, especially in *Galunggung*. This legend also has the characteristics of being spread orally, traditionally, developing in versions, having a pattern, being anonymous, being collectively useful, being paralogical and collective, and reflecting the value of honesty that it is in line with the 9 characteristics of folklore. Meanwhile, in the form of the *Puragabaya* legend, it is oral folklore as evidenced by the form of its existence orally (Dundes in Danandjaya, 1994, p. 2-4; Endraswara, 2009, p. 3).

### **3.2. Cultural and Social Value of Puragabaya Legend**

Cultural values are values that are owned by a group of people through a natural process of planting and or agreeing. Cultural values are rooted and reflected through beliefs and habits and are also sometimes reflected in symbols that are distinctive and can be distinguished from symbols in other communities or organizations as behavioral guidelines and responses to events that have, are currently, or will even occur. Cultural values can also be instilled orally or in writing from the generation above to the generation below it.

The legend of *Puragabaya* has a symbol of the strength of the troops who have intelligence and virtue in addition to supernatural powers. This is reflected in the process of forging the *Puragabaya* troops in the *pesantren*. In this case, *pesantren* is a place that teaches religious knowledge which is automatically related to virtue. This implies that *Puragabaya* has a compassionate nature but does not reduce his supernatural powers. This is a deep-rooted belief that is embedded in the *Galunggung* community, giving rise to polite, courteous, and humble attitudes and behavior that will become fierce when they feel disturbed. These attitudes and behaviors are learned since childhood by the *Galunggung* community that these attitudes and behaviors are ingrained and lasting and cannot be replaced by other cultures.

Values, one of which was born from the *Puragabaya* symbol, became a reference for behavior in the *Galunggung* community. This is reinforced by the belief that until now *Puragabaya* still exists and participates in maintaining the value system, thus causing "coercion" to maintain order through good attitudes and behavior. On the other hand, the attitude and behavior guidelines are beneficial for the *Galunggung* community itself to guard against external threats. This finding is in line with F. Boas' analysis (Bascom,

1954, p. 337) of the Tsimshian myth based on Herskovits' words that folklore is substantially more than just a literary expression of society.

The above facts are in line with several conceptions of cultural values. The cultural context in folklore is something important about the depiction of people's attitudes and beliefs (Bascom, 1954, pp. 336-337). Culture is seen as something complex and full of meanings, beliefs, practices, symbols, norms, and values that are generally accepted in society. Cultural values emphasize more on the form and justification of individuals or groups of beliefs, actions, and goals.

Cultural value orientation develops in societies that face problems in regulating human activities (Schwartz, 2006, pp.138-139). Cultural values become a reference for the behavior of the majority of members of the community concerned, are in their minds, and are difficult to explain rationally. Cultural values are lasting, and not easily changed or replaced with other cultural values (Setiadi, 2011, p. 127). Cultural values consist of concepts about everything that is considered valuable and important by the citizens of a society. Cultural values can serve as a guide in the lives of the members of the community concerned. The cultural values adopted by the community become values guidelines for living in society (Koentjaraningrat, 2002, p. 76).

The explanation above emphasizes the understanding of cultural values as values that refer to the good and bad behavior of the community based on the values that are used as life guidelines. The guide to life concerns human nature about oneself, other humans, nature, and its creator. The values of life in a society that are used as guidelines in social life for the *Galunggung* community based on the *Puragabaya* legend are as follows.

1. Family values. The legend of *Puragabaya* reflects the value of kinship which indirectly invites the *Galunggung* community, especially to gold together, to maintain harmony and harmony in society. Togetherness to instill good values is used as a unifying tool.
2. Religious value. Through the legend of *Puragabaya*, the religious value of the *Galunggung* community is reflected to follow the teachings of their religion well. Because religious teachings always teach goodness, virtue, and wisdom. This is illustrated by the recommendation to carry out worship activities consistently and together make everyone can follow them.
3. Social values. Through the *Puragabaya* legend, the social value that emerges is the value to strengthen relations between communities to maintain the order of life of the ancestral heritage by prioritizing the attitude of *silih asih silih asah silih asuh*.
4. Political values. Through the *Puragabaya* legend, the political value that can be interpreted is the existence of an effort by the *Galunggung* community to maintain security from threats from outside *Galunggung* communities. The legend of *Puragabaya* also implies the existence of troops who will participate in maintaining peace for the *Galunggung* people.
5. The value of education. The legend of *Puragabaya*, it is implied the value of education to mature and educate the *Galunggung* community. The figure of *Puragabaya* who is told to have authority, magic, and virtue, implies that the *Galunggung* people should have these characteristics.

In addition to cultural values, the legend of *Puragabaya* also reflects the social values of the Sundanese people. Sundanese social values are a process of determining good or

bad, appropriate or inappropriate, through a weighing process. Sundanese culture is one of the oldest cultures in the archipelago. "Sundanese culture is a culture that grows and lives in Sundanese society. Sundanese culture is known as a culture that highly respects manners. In general, the character of the Sundanese people is cheerful, friendly (*soméah*), smiling, gentle, and very respectful of their parents. That is the mirror of Sundanese culture." (Gloriani, 2015, p. 32)

The teachings in Sundanese culture about the path to the primacy of life are manifested in Sundanese characters such as *cageur*, *bageur*, *singer*, *jeung pinter*, which can be interpreted that the Sundanese people must have a healthy character both physically and spiritually, good in behavior, skilled in living life, and intelligent a lot. his mind. The traditional spiritual belief system of the Sundanese people is *Sunda Wiwitan* which teaches harmony with nature.

In general, the people of West Java, or the Sundanese Tatar, are known as a gentle, religious, and very spiritual society. This tendency is shown in the proverbs of *silih asah silih asih silih asuh*; love each other (prioritize compassion), perfect each other or improve themselves (through education and knowledge sharing), and protect each other (maintain each other's safety). In addition, the Sundanese people also have several other values such as politeness (*handap asor*), humility towards others, respect for elders, and love for younger ones (*hormat ka nu luhur, nyaah ka nu leutik*), and helping others. those in need and those in distress (*nulung ka nu butuh nalang ka nu susah*). In Sundanese culture, the magical balance is maintained by performing traditional ceremonies, while the social balance of the Sundanese people does cooperation to maintain it (Gloriani, 2015, p. 36).

The Sundanese people's mindset is known as *Tritangtu*. The arrangement of this *Tritangtu* is *tekad*, *ucap*, dan *lampah* which are parallel to life, body, *jeung papakean* (clothing). This Sundanese philosophy gives the meaning that if his determination is right and good, his thoughts are right and good, then his actions will be right and good too. On the other hand, if the determination is not good, even though the thinking is good, then the results of the *lampah* are still not good. All three are united in the law of causality.

Sumardjo (2011, p. 29) further explains about this *Tritangtu* that the Sundanese people symbolize the sky as water, humans as stones (which can be inscribed in writing, or thoughts), and the earth as soil. Thus there is a natural unity between heaven, man, and earth. The meaning of it all is the pattern of relationships between humans and other humans, the relationship between humans and God, and the relationship between humans and the universe.

The opinion above emphasizes that the Sundanese people have a philosophy about the relationship between humans and God who created themselves and the universe, the relationship between humans and other humans, and the relationship between humans and the natural surroundings. The sky created by God is the source of the origin of the descent of water as the sustenance that God has given to humans. Water descends to the earth (soil) to fertilize all plants that can be utilized for human needs. And humans who live on earth are likened to stones that can be shaped according to the needs and natural

conditions around them. Among these three things, namely the sky, humans, and the earth are interrelated and influence each other.

### 3.3. Representation of Puragabaya Legend in Poetry Musicalization Videography

Making *Puragabaya* videography of poetry musicalization is a process of making multimedia performing arts that emphasizes the creative aspect of representing the contents and values of the Puragabaya legend based on the results of ethnographic research and studies. The creative process of making a poetry musical videography begins with the writing of *Puragabaya* poetry based on the Puragabaya legend which has been explored and studied through ethnographic research. The process is a transfer process or transformation 1 of the revitalization model of oral literature that the author made for the sake of this research. This transfer of vehicle or transformation 1 is the process of converting oral literature into poetry texts. The creative process of writing poetry was carried out by one of the performers of literary arts in *Tasikmalaya*, Yana S. Atmawiharja. Before the writing process, writers and literary actors meet and discuss findings as ideas for writing poetry. This process is useful for equalizing perceptions about the content and value of the *Puragabaya* legend which must be translated into poetry. The following is the poem *Puragabaya* by Yana S. Atmawiharja.

**Table 1.** *Puragabaya* Poetry in Indonesian

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**GALUNGGUNG**

—*Puragabaya*

*Ketika tatapanmu menelisik  
lembah dan ranggasan daun,  
cintalah yang kutemukan  
memantik kesetiaan  
Bayang-bayang sonder dan kujang  
menjelma api  
dalam dada para puragabaya*

*Ketika penciumanku  
bersitegang dengan belerang  
dan bau tanah basah  
ikrarlah yang kupahami  
sebagai sumbu masa keemasan  
Kelepat jurus dan rampak gerak-gerak  
serupa rajah yang meresap dalam tulang  
para puragabaya*

*Puragabaya silih berganti  
dengan zaman dan kekuasaan  
Puragabaya silih wangi  
dengan waktu dan elegi*

*Puragabaya  
sondermu, kujangmu, jurusmu,  
cintamu, kesetiaanmu  
ikrar dan rajahmu adalah kejayaan*

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*para prabu*

**2020**

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*Puragabaya's* poem above uses the main title *Galunggung* as a marker that the poem written has the main object of *Galunggung*. The term *Puragabaya* in this poem is used in the subtitle which indicates that this poem contains the legend of *Puragabaya* which was taken from *Galunggung* oral literature. The poem from transformation 1 or the transfer of rides from the *Puragabaya* legend consists of four stanzas with a different number of lines in each stanza. The first stanza consists of seven lines, the second stanza consists of eight lines, the third stanza consists of four lines, and the fourth stanza consists of five lines.

The first stanza contains an image that describes the *Galunggung* area which consists of hills and valleys and is decorated with trees that shed their leaves. The author imagines finding love that underlies loyalty when enjoying the natural beauty of *Galunggung*. The image then continued by entering the gates of the *Puragabaya* legend with the phrase "*Bayang-bayang sonder dan kujang, menjelma api, dalam dada Puragabaya* (Shadows of *sonder* and cleaver, turned into fire, in *Puragabaya's* chest)" *Sonder* refers to the Silk Shawl and *Kujang* refers to a Sundanese weapon that is or is believed to be familiar with *Puragabaya* as the clothes and weapons used. Then the two objects are likened to "*api* (fire)" "*dalam dada Puragabaya* (in *Puragabaya's* chest)", symbolizing ferocity, and valor when defending the banner.

The second stanza of the poem still begins with an image that expresses what we find and feel when we are in the *Galunggung* crater, namely the smell of "*belerang* (sulfur)" and "*tanah basah* (wet soil)". The image of the author's sense of smell when he is "*bersitegang dengan belerang dan bau tanah basah* (stricken with sulfur and the smell of wet earth)" he understands a "pledge" which describes *Puragabaya's* loyalty to his leader or his kingdom. The "pledge" for the author is a "*sumbu keemasan* (golden axis)" that symbolizes the progress of an era during the reign of a king. The image is continued on the visual senses as if witnessing "*kelepat jurus dan rampak gerak-gerak* (flickering moves and *rampaks* motion)" which marks the supernatural quality of the *Puragabaya's* which is juxtaposed with the parable of the "*raja*" as sacred writing that has a certain magical power and "*meresap dalam tulang para Puragabaya* (permeates into the bones of the *Puragabaya's*)" which means that the magic is born from a belief in God and the King as the leader.

The third stanza of the poem says "*Puragabaya silih berganti dengan zaman dan kekuasaan. Puragabaya silih wangi dengan waktu dan elegi* (*Puragabaya* has changed with time and power. *Puragabaya* is fragrant with time and elegance)" This expression is a form of representation of the *Puragabaya* legend which tells, it is said that *Puragabaya* is still alive and exists today. Waiting for the incarnation of *Prabu Siliwangi's* order to "go down the mountain" to repair the damaged order in society or defend the community when facing external threats that have the potential to destroy the order.

The fourth stanza of the poem is the closing which reveals how the existence of *Puragabaya* was a marker and determinant of the glory of *Prabu Siliwangi* in his golden age which was marked by the re-disclosure of “*sonder*”, “*kujang*”, “*jurus*” “*cinta*”, “*ikrar*”, “*kesetiaan*”, “*rajah*” (*sonder*, cleaver, moves, love, loyalty, pledge”, “*rajah*”) as things that are closely related to *Puragabaya* and juxtaposed with “is the glory of the kings.”

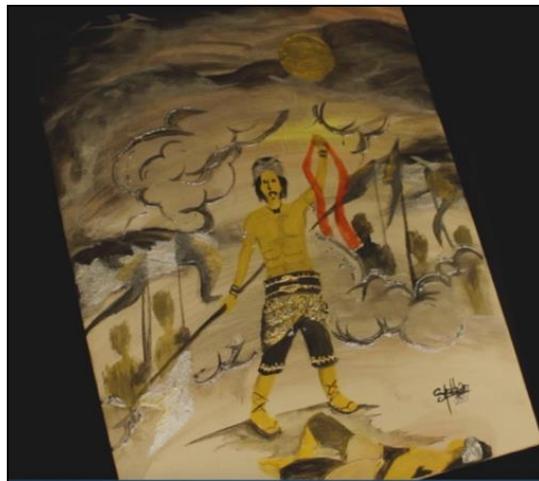
Overall, the content of the poem can represent the contents of the *Puragabaya* legend. This poem, written by Yana S. Atmawiharja, uses a lot of terms that represent the identity of the *Puragabaya* troops such as the terms “*sonder*”, “*cleaver*”, and “*Jutsu*” plus the terms “*love*”, “*loyalty*”, and “*pledge*” which describes the figure *Puragabaya* as an example. The composition of Yana S. Atmawiharja's creative ideas in writing *Puragabaya* poetry focuses on the process of contemplation, imagination, and the author's physical journey in *Galunggung* to ignite, explore, and finalize ideas about the *Puragabaya* legend to be poured into poetry.

The representation of the *Puragabaya* legend is also found in the musical composition of the poetry musical by Alfin N. Azmi, one of the musicians of Tasikmalaya, a member of the *Ngaos Art* community led by Ab. Asmarandhana. The composition of the notes used by Alfin is on the basic tone of G Major. This is because the basic tone is a tone that is used in the ears of the Sundanese. This is based on Sundanese songs that exist in the community, the *laras pelog degung* with *Surupan 56* (Suparli, 2010, p. 159). The selection of the basic tone is adjusted to the origin of the poem, which represents the legend of *Puragabaya*, a Sundanese cultural treasure. The composition of the music produced by Alfin has a 6/4 bar which indicates that this musical has a moderate tempo. The instruments used in the creative process of the musical composition of the poem above use Vocals, Piano, Violin, Bass, Sundanese Flute, and *Kendang* assisted by digital music using the Logic Pro X DAW (Digital Audio Workstation) application. These instruments collaborate to transform poetry into poetry musicals. The genre of *Puragabaya* poetry *musicalization* above is a World Music genre due to the involvement of ethnic instruments in its composition. The following are the results of the musical composition of *Puragabaya's* poetry in the form of a musical score.

**PURAGABAYA**

**Figure 4.** Music Score in *Puragabaya* Poem

In addition to the poetry texts and compositions of tones, representations of the *Puragabaya* legend are also found in the painting made by Septia Pahlawan, one of the performers of fine arts in Tasikmalaya. The form of painting displayed by Septia further emphasizes the figure of *Puragabaya* as a troop that has won the war thanks to his supernatural powers and intelligence. The background of the painting is the battlefield after the figure of *Puragabaya* won the war with the dominant color being golden decorated with black to depict the sky and clouds and the golden moon. Behind the figure of *Puragabaya*, there are several shadows of other troops. The painting made by Septia is dominated by gold color which is related to the content of *Puragabaya's* poem which states that the figure of *Puragabaya* is a symbol of the glory of the kings (*Prabu Siliwangi*).



**Figure 5.** *Puragabaya* in Painting

The next representation of the legend is in the dance created and performed by Kurniawan, one of the performers of dance in Tasikmalaya. In the early stages of the creative process, Kurniawan explored the contents of the *Puragabaya* legend while listening to the musicalization of *Puragabaya's* poetry repeatedly. Furthermore, in the exploration process, to stimulate the creativity of dance moves for himself, Kurniawan focused his imagination on the figure of *Puragabaya* as the *Prabu Siliwangi* Special Forces who had the impression of being brave and good at practicing *silat* moves. This creative process is a cultural understanding process based on oral literary legends that Kurniawan did to create a dance that can represent the *Puragabaya* legend and is in harmony with the musicalization of poetry (Hadi, 2017, p. 70). This process of understanding was then continued by Kurniawan by reflecting on the figure and circumstances of *Puragabaya* in the past.

At the improvisation stage, which functions to find and develop movements into structured dance movement patterns, Kurniawan undergoes the process freely and spontaneously with an open mind and body that follows the flow of ideas stimulated. This improvisation process is inspired by traditional *silat* moves' stylized or refined movements. Furthermore, at the composition stage, Kurniawan began compiling, assembling, or arranging motion motifs into a unified whole, or what is called choreography (Hadi, 2017, p. 77). At this stage, Kurniawan's creative ideas are centered on the aspect of considering the choice of motion to be able to represent or project the figure of *Puragabaya* aesthetically. Then at the final stage or evaluation stage, Kurniawan uses the video recording of the dance he has done to sharpen his creative ideas to perfect the dance moves he does. The following is a dance collage created by Kurniawan.



**Figure 6.** *Puragabaya* Representation in Dancing

The next representation of the *Puragabaya* legend is found in the reading and dramatization of poetry. The poetry reading uses the concept of aesthetically expressive reading which by one person, Ersya Nurul Ihza, an alumnus of Indonesian Language Education FKIP Siliwangi University. Meanwhile, the dramatization of the poem focuses on the roles that tell how *Puragabaya* was forged and when he was on the battlefield performed by members of the *UKM Teater 28* Siliwangi University. The following is a collage of readings and dramatizations of *Puragabaya's* poetry.



**Figure 7.** Poetry Reading and Dramatization Performance

Ersya's appreciation as a poetry reader describes the story of the figure of *Puragabaya* with all his duties and responsibilities in carrying the burden of progressing a kingdom. The analogy of appreciation that is relevant to what Ersya describes is how we live the struggle of TNI soldiers who guard the border areas with all possible risks that will be accepted. That is how Ersya reads *Puragabaya's* poetry. This is also reflected in the minimalistic gesture that Ersya uses when reading poetry. The dramatization scene of the

poem shown by the director in this videography uses two events that became the basic idea, namely; Events of Education and Training of *Kanuragan* of *Puragabaya* troops and Events of *Puragabaya* troops fighting against enemies or pirates. The event was then developed into several scenes for the needs of images in videography.

The representation of the *Puragabaya* legend on aspects of performing and non-performing arts in *Puragabaya* videography of poetry musicalization above proves that the making of multimedia art in this study is one of the concrete efforts to revitalize the *Puragabaya* legend as one of the treasures of Galunggung oral literature. The revitalization process that emphasizes the effort to convert oral literature or legends into multimedia art is intended to present the contents and values of the *Puragabaya* legend in a newer form and can be appreciated by the wider community through technology media. On the other hand, the use of Art-Based Research (ABR) is relevant to the purpose of this research, which is to present the form of legend in multimedia art utilizing technology both in the production process and in its dissemination. This means that the novelty of this research is realized through the use of Art-Based Research (ABR) in the process of revitalizing oral literature or legends centered on the process of producing multimedia performing arts through transfer or transformation.

#### **4. Conclusion**

Efforts to concretely revitalize oral literature can be done by presenting it in a more modern form through the process of transfer of vehicles, be it language transfer, genre transfer, art transfer, or media transfer. This is done, today's society can come into direct contact with revitalization products by utilizing the technology that is developing in society. Art-based research is a research approach that can be used to concretize the goal of revitalizing oral literature collaboratively, together with art actors. In this case, the position of art is intended as a medium of communication in which it implies an effort to pre-existence oral literature amid society and transmits its values. Thus, a communication space will be created between the actors of oral literature, art performers, and the wider community which is bridged by researchers through art.

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