

THE ARTISTIC PROCESS: A FOUNDATIONAL CONCEPT FOR THE REVITALIZATION OF THE GALUNGGUNG FOLKTALE IN TASIKMALAYA, WEST JAVA

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Abstract

This article focuses on creating a revitalization model for folktales based on the findings of the Galunggung folktale from Tasikmalaya, West Java, Indonesia. Developing a folktale revitalization model in this study aims to crystallize the values and events contained in the folktale through the artistic process to produce multimedia performing arts. This is based on the challenges and realities of the declining interest of the younger generation in the original form of folktale, influenced by the widespread presence of multimedia art forms in their lives. Additionally, the folktale revitalization model in this study can be used when dealing with folktales that present events or stories in a non-linear sequence, as found in Galunggung. Therefore, the folktale revitalization model successfully developed in this study emphasizes the patterns of refunctionalization, reconstruction, reform, representation, and recreation. The aesthetic function of folktale is developed to strengthen and refine the functions of folktale from the theories of functionalism, psycho-function, and socio-function. Through these patterns and the development of aesthetic functions, an innovative approach is born, combining traditional values with modern approaches to produce multimedia performing arts. This approach has the main advantage of creating a different experience for modern audiences while preserving the essence and values of folktales, making a significant contribution to the preservation and dissemination of folktales effectively in the digital age.

Keywords: artistic proses, revitalization model, galunggung folktale

Abstrak

Artikel ini berfokus pada penciptaan model revitalisasi cerita rakyat berdasarkan temuan cerita rakyat Galunggung dari Tasikmalaya, Jawa Barat, Indonesia. Pengembangan model revitalisasi cerita rakyat dalam penelitian ini bertujuan untuk mengkristalisasikan nilai-nilai dan peristiwa yang terkandung dalam cerita rakyat melalui proses artistik sehingga menghasilkan seni pertunjukan multimedia. Hal ini didasarkan pada tantangan dan realitas menurunnya minat generasi muda terhadap bentuk asli cerita rakyat, yang dipengaruhi oleh maraknya kehadiran berbagai bentuk seni multimedia dalam kehidupan mereka. Selain itu, model revitalisasi cerita rakyat dalam penelitian ini dapat digunakan untuk menghadapi cerita rakyat yang menyajikan peristiwa atau alur cerita secara nonlinier, seperti yang terdapat pada cerita rakyat Galunggung. Oleh karena itu, model revitalisasi cerita rakyat yang berhasil dikembangkan dalam penelitian ini menekankan pada pola refungsionalisasi, rekonstruksi, reformasi, representasi, dan rekreasi. Fungsi estetis cerita rakyat dikembangkan untuk memperkuat dan memperhalus fungsi

cerita rakyat berdasarkan teori fungsionalisme, psiko-fungsi, dan sosio-fungsi. Melalui pola-pola tersebut dan pengembangan fungsi estetis, lahirlah sebuah pendekatan inovatif yang menggabungkan nilai-nilai tradisional dengan pendekatan modern untuk menghasilkan seni pertunjukan multimedia. Pendekatan ini memiliki keunggulan utama, yakni menciptakan pengalaman berbeda bagi penonton modern sekaligus tetap menjaga esensi dan nilai-nilai cerita rakyat, sehingga memberikan kontribusi signifikan terhadap pelestarian dan penyebaran cerita rakyat secara efektif di era digital.

Kata Kunci: proses artistic, model revitalisasi, cerita rakyat galunggung

INTRODUCTION

Core values contained in the Amanat Galunggung manuscript are the main focus of this folklore revitalization model design study. The statement "Hana nguni hana mangke, tan hana nguni tan hana mangke" highlights the importance of understanding and appreciating the past as a crucial foundation, experience, and lesson for achieving success in the present and future (Darma, 2012; Riswandi et al., 2021; Sumardjo, 2011). Moreover, the existence of the Galunggung folklore in modern society faces serious challenges, particularly regarding the declining interest among the younger generation. Factors such as the influence of foreign cultures, a lack of understanding and promotion of local cultural heritage, and modern lifestyles have the potential to cause this decline in interest, with negative implications for ethnic wisdom (Godoy et al., 1998; Koteswara Rao, 2016; McDade et al., 2007; Reyes-García et al., 2005, 2007; Ross, 2002).

Research on folklore as part of oral literature in Indonesia highlights its relevance in the context of national literature. Folklore is not only an expression of oral literature but also an integral part of literary life. Involving elements already recognized by society, folklore holds great potential as a cultural treasure, guiding communities toward appreciation and understanding of poetic ideas that have continued as a tradition for centuries (Rusyana, 2006).

Uncertainty of the existence of folklore triggers the importance of revitalization within the framework of cultural advancement. Law No. 5 of 2017 on Cultural Advancement reflects the urgency of revitalizing folklore as part of the protection, development, utilization, and fostering of culture. Revitalization efforts involve bringing forgotten stories back to life, empowering folklore practitioners, and preparing audiences through various activities such as outreach, socialization, and education (Sibarani, 2012). In light of this fact, the design of this revitalization model focuses on the reciprocal

interaction between the performers and the audience, to strengthen and preserve the existence of folklore.

Several approaches that can be taken to revitalize folklore include reconstruction, refunctionalization, representation, reform, reinterpretation, reorientation, and recreation. Furthermore, the method of information transfer through socialization, externalization, and internalization becomes a key stage in ensuring that folklore can be received and utilized by the community. Documentation through various media, translation into other languages, and the process of natural or engineered revitalization are the main elements in this strategy (Amir, 2013; Memen Durachman, 2016; Sumiyadi, 2016, 2019). By involving these essential components, the folklore revitalization model can be designed holistically and responsively, blending traditional values with modern approaches. Innovation in this revitalization process is key to ensuring the sustainability and relevance of Galunggung folklore amidst the dynamics of modern society.

The novelty of this research lies in the innovative approach that applies a folklore revitalization model through transformation into digital performing arts. Folklore is not only seen as a cultural heritage that needs restoration but also as a creative material that can be presented in new forms that can be widely appreciated by modern society. By transferring folklore into digital performing arts, this research seeks to bridge the gap between oral tradition and contemporary society's preferences, which tend to be more connected to digital mediums.

The proposed revitalization model includes the process of transforming folklore into digital performing arts, utilizing various modern technologies such as visual effects and interactive digital platforms. This approach not only restores folklore but also provides space for new creativity in presenting cultural heritage in an engaging and relevant manner. The choice of digital performing arts as a medium for revitalization considers current societal preferences and consumption trends, with the hope of increasing interest and appreciation for Galunggung folklore.

The main advantage of this model design is its ability to create a different and immersive experience for modern audiences while preserving the essence and values of the revitalized folklore. Therefore, this approach significantly contributes to the preservation and dissemination of folklore more effectively in the digital age. This research not only creates a contemporary revitalization model but also develops creative strategies to respond to modern society's challenges regarding cultural heritage.

Several relevant studies can serve as a foundation for this research. The legend of the character Ambu Hawuk has six versions with variations and similarities, derived from Sundanese mythology, and has long existed, with one of the versions being the Galunggung version (Darma, 2012). There is oral literature in the form of love mantras in the Galunggung area (Nurjamilah, 2015). The folklore of Ambu Hawuk is transformed into an animated comic as a learning medium in schools (Setiartin, 2018; Setiartin et al., n.d.). Galunggung oral literature can be transformed into a drama script as a text play for performance (Riswandi et al., 2021). Additionally, other studies that form the foundation of this research include (Abidin et al., 2021; Ahmad Abdul Karim & Siti Faridah, 2022; Handayani Nst et al., 2019; Qomariyanti et al., 2018; Rahmawati, 2018; Ramadhania et al., 2022; Rejo et al., 2022) which have made efforts to revitalize oral literature in certain regions by utilizing various forms and technologies.

Concerning the existence of oral literature in volcanic areas, communities often connect natural disasters with cosmology, ancestors, and existing facts through creative and artistic means. Illiterate communities convey their perceptions of disasters through stories such as myths, which are adapted to be passed down to the next generation. This is evident among the Maori people in New Zealand, who associate volcanic disasters with the balance of nature (Cashman & Cronin, 2008). The oral tradition about Pele (the Hawaiian volcano goddess) and Hi'iaka (Pele's sister) is associated with the eruption of Mount Aila'au in the 15th century. The oral traditions in the Kilauea region of Hawaii contain a wealth of information about volcanic eruptions and caldera formation long before the development of geological science (Swanson, 2008).

Several research findings by the author that can serve as a foundation for this study include research that demonstrates how digital performing arts can bridge communication events between the general public and oral literature, thereby enabling the transmission of values through technology that exists within society (Putra et al., 2022); Oral literature can be used as a creative source to create multimodal texts that represent the content and cultural values of oral literature for language learning as teaching materials (Putra et al., 2023b); and the revitalization products of oral literature in the form of music video poetry can address two challenges simultaneously: the transmission of values and the development of technology-based language teaching materials (Putra et al., 2023a).

RESEARCH METHOD

This research uses an Arts-Based Educational Research (ABER) approach that integrates art with social research in educational studies, utilizing art as a tool to understand and investigate social phenomena (Burnard, C. Holliday, et al., 2018; Burnard, Holliday, et al., 2018; Greenwood, 2005, 2019; Jagodzinski & J. Wallin, 2013; Leavy, 2015, 2017, 2020; Mulvihill & Swaminathan, 2019; Parsons, 2012; Wang et al., 2017). The application of ABER involves various art forms, such as literature, music, dance, performance, visual arts, film, and other media, with the potential for the use of digitalization (Burnard, Holliday, et al., 2018; Mulvihill & Swaminathan, 2019). The methods of arts-based educational research are divided into three categories: Research about Art, Art as Research, and Art in Research (Wang et al., 2017). In this research, the method used is research about art aligned with ethnography. Focused ethnography is chosen to explore the Galunggung folklore of Tasikmalaya, with an emphasis on the folklore itself (Richards & Morse, 2013; Smith, 2005). The research then proceeds to the method of art in research to design a revitalization model for folklore. The selection of artistic representation media is tailored to the goals of revitalizing the Galunggung folklore, taking into account the media's ability to convey content aesthetically. This model is designed to reconstruct the narrative data obtained from focused ethnographic fieldwork.

FINDINGS AND DISCUSSION

Based on the findings, it can be concluded that the Galunggung folklore of Tasikmalaya is conveyed with events presented in a random order. The oral narration of the stories is not delivered sequentially; instead, it starts with only the important aspects. This, of course, complicates the revitalization process. This is not found in several other folktales, such as the stories of Ciung Wanara, Sangkuriang, Borobudur Temple, Situ Bagendit, and other folktales. These folktales are stored in the collective memory of the community as a whole, which may be due to their fame or popularity, allowing the narrators to recount the stories sequentially from beginning to end.

Concerning the above reality, the Galunggung folklore is found in fragmentary forms, with evidence of storytelling that is not structured from beginning to end. The majority of storytelling from the community that still holds the memory of these folktales is limited to parts deemed important, such as conflicts with certain texts, conflicts with

other popular folktales, conflicts with common societal beliefs, or storytelling based on personal or physical experiences of the narrator, or other significant aspects. Thus, the storytelling by the community sometimes does not follow a chronological order from beginning to end.

Given this reality, to revitalize the Galunggung folklore, a revitalization model design is needed that can reconstruct, represent, reform, recreate, and refunctionalize the Galunggung folklore so that it can appear and exist in a more modern form and be widely accepted as a medium for education or even entertainment. The revitalization model designed in this research is constructed based on the concepts of revitalization, medium transfer or transformation, and *mise en scene* by Pavis. These concepts serve as the foundation for designing a revitalization model that is considered capable of reconstructing the folklore while preserving the values contained within it. The preservation of these values is an embodiment of the effort to transmit the values contained in the Galunggung folklore, which centers on the teachings or messages of Galunggung.

The pattern of reconstructing folklore in the revitalization model designed in this research is carried out through the modification of folktales, whether in the form of legends, myths, or fables, into other forms. The modification into other forms is intended so that the structure of the folktales, which is found fragmented or unstructured, can be presented more cohesively within a specific artwork. Concerning this, the folktales in the revitalization model designed in this research also automatically undergo representation. The representation of folktales is done through the design of new ideas regarding the form of the revitalized folktales. The established ideas then undergo a deepening regarding the format of the revitalized folktales. This pattern is referred to as the reform pattern.

The reform pattern in the revitalization model is concretized through the transformation of literary works into modern forms, such as poetry or drama, as an initial reconstruction before becoming a multimedia performance art. This multimedia performance art form is a new format of the Galunggung Tasikmalaya folktales created through the implementation of the revitalization model. The integration of technology in the effort to revitalize folktales within the revitalization model designed in this research is also carried out. The technological elements in this revitalization model serve as tools used to revitalize and are utilized in education, particularly in learning. This is influenced by the developments of the times, where all areas of human life are affected by the use of

technology. Therefore, the idea of revitalizing folktales today should also include technology as a tool that can be used practically. Thus, it can be said that the design of the revitalization model of folklore in this research is a model that seeks to create a new format or form of the Galunggung Tasikmalaya folktales, which were initially preserved and disseminated indirectly or orally through narration across different generations.

The revitalization patterns mentioned above essentially also depict the recreation pattern, particularly concerning the design of the revitalization model. The recreation pattern is carried out through the design of new artworks based on the discovered folktales. The new artworks produced through the revitalization model in this research are artistic works created through the artistic process. Various artistic media are involved as new forms of the revitalized folktales. These artistic media include literature in the form of poetry, music in the form of poetry musicalization, dance, painting, expressive poetry reading, and/or acting that represents the content of the folktales. The use of revitalized products in the form of new artworks is applied practically in life, both in educational communities and the general public through information technology media.

The refunctionalization pattern of folktales in the revitalization model designed in this research is carried out through the addition, development, and provision of new functions to the folktales, viewed from the theory of folklore functions. The folktales in this revitalization model experience functional development based on the study of folklore functions, namely as a catalyst for creative ideas to produce artworks, referred to as aesthetic function. The artworks produced through this revitalization model are considered capable of strengthening and refining the function of folktales from the perspectives of folkloristic functionalism, socio-function, and psycho-function, through internalization in the educational sphere, especially in learning.

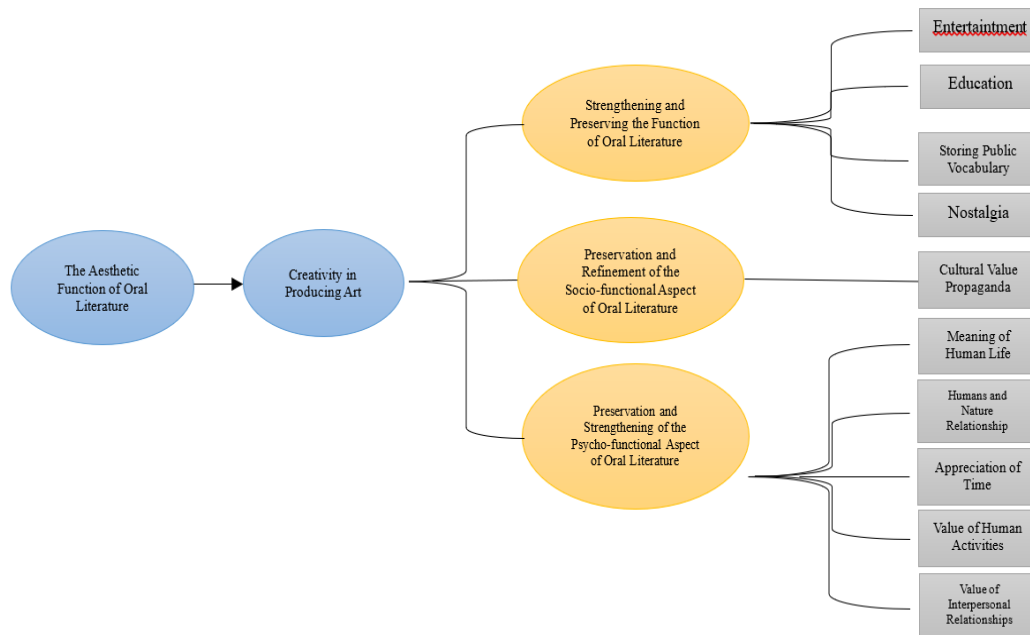


Figure 1: Development of the Aesthetic Function of Folktales

The aesthetic function of folktales developed through the design of the revitalization model in this research is not a standalone function. Instead, it is a function developed to strengthen and refine the function of folktales from the perspective of folkloristic functionalism theory, socio-function theory, and psycho-function theory through creative art production. The functions retained and strengthened in the process of re-functionalizing folktales within this revitalization model include serving as a means of entertainment, education, poetic vocabulary preservation, and nostalgia. These four functions are formulations of the functions possessed by the theory of folkloristic functionalism and align with the revitalized form of folklore in this study, namely folktales.

In addition to folkloristic functionalism theory, the socio-function theory of folklore in the design of the folktale revitalization model in this study is preserved and refined through the addition of the aesthetic function of folktales as a concretization of folktale re-functionalization. The function maintained in this study through the re-functionalization of folktales is the collective function of society. Based on the division between primitive and modern societies, in the process of re-functionalizing folktales, the collective function in modern society is prioritized, establishing a causal relationship with primitive societies. This means that by emphasizing the collective function in modern society, it is hoped that appreciation for the existence of primitive societies, which steadfastly preserve collective memories of folktales, will arise. This may be based on the

awareness that the existence of primitive societies will open up possibilities for exploring cultural wealth that can be utilized through the aesthetic function of folktales.

In line with the above, the refined function in the socio-function theory of folktales through the process of re-functionalization in this study is the socio-propaganda function. While the socio-propaganda theory emphasizes political propaganda, the re-functionalization of folktales in this study is directed towards propaganda concerning the cultural values of folktales, which becomes the core of the psychological function theory that is maintained and strengthened through the re-functionalization of folktales in this research.

Apart from folkloristic functionalism and socio-function theories, the psycho-function theory of folklore in the design of the revitalization model of folktales in this study is preserved and strengthened through the addition of the aesthetic function of folktales as a concretization of folktale re-functionalization. Folklore studies from a psychological perspective can address ethos and values. Ethos is the characteristic nature emanating from a community, observable in behaviors and lifestyles. Concerning non-verbal folklore, the content can also be seen from the form or manifestation of folklore itself. From that manifestation, it will depict the unique character of a collective. Indeed, such studies echo folkloric psychology, wherein internal aspects also determine the character of a community.

Ethos or character is also linked to local cultural values, which are reflected through the forms of folklore. These cultural values may include: (1) human nature, meaning the significance of human life; (2) man-nature, referring to the relationship between humans and their environment; (3) time, denoting how humans value time; (4) activity, meaning the significance or value of a task; (5) relational, referring to relationships among people. These five cultural values serve as functions that are retained and strengthened in the process of re-functionalizing folktales within the design of the revitalization model carried out by the author. Based on the descriptions above, the basic pattern of folktale revitalization that forms the foundation for designing the folktale revitalization model is illustrated as follows.

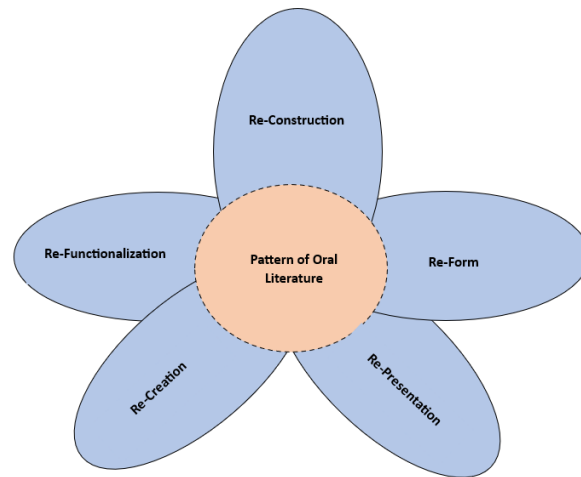


Figure 2: The Pattern of Folktale Revitalization as the Basis for Model Design

To implement the above revitalization pattern for folktales, concrete steps are required. The steps involved include recognition and identification, validation, recording and documentation, document storage, transfer (internalization, externalization, and socialization), and dissemination. Specifically, these steps begin with recognizing existing folktales and then identifying their locations (recognition and identification step).

Next is the validation step, which involves proving their existence through field research. The recording and documentation step takes place during interviews via audio, followed by transcription, analysis of findings, and composing a written report (document storage step).

Then, during the transfer step, the processes of internalization, externalization, and socialization occur. Internalization involves deeply understanding the values present in the discovered folktales to inspire ideas for revitalization based on the identified patterns. Externalization involves manifesting the revitalization ideas into tangible actions. This externalization process is a continuation of internalization, representing a practical effort to implement ideas into the production of artistic works as revitalization products. This includes collaboration between the researcher and artists related to the artistic mediums involved in the revitalization process.

Following this, the socialization process involves spreading information about the revitalization products that have been successfully produced to specific community groups, such as educational communities and traditional societies that are closely linked to folktales.

After completing the transfer process, the next step is dissemination. Dissemination involves spreading the revitalization products to a broader audience, unconstrained by geographic limitations. This effort utilizes information technology as a tool to realize the revitalization of folktales. Based on the descriptions above, the concrete steps for revitalization are visualized as follows.

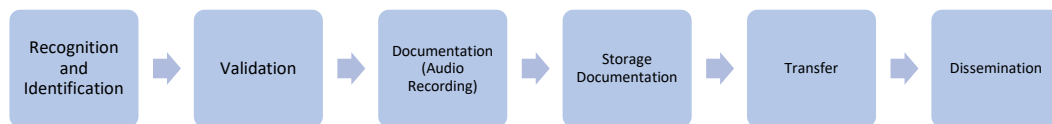


Figure 3: Steps for Revitalizing Folktales

In line with the patterns and steps of revitalization that serve as the foundation for the design of the folktale revitalization model, it can be stated that the form of revitalization of folktales in this study is a form of engineering. This engineering form represents the re-presentation of folktales that have undergone planning and engineering processes. In this process, the form of folktales in this study transforms into expansion and conversion.

Alongside this, the planning aspect is evident from the existence of a folktale revitalization model that was developed before the revitalization process. This means that the design of the folktale revitalization model in this study is a tangible manifestation of the planning efforts for revitalizing folktales. Furthermore, engineering is demonstrated by the existence of reconstruction, reform, and recreation patterns in the design of the folktale revitalization model and its implementation on the folktales found in this research. In these patterns, the folktales discovered in this study undergo a transformation or a change of medium into another form that is not the same as the original, at the level of ideas or revitalized products.

Concerning this, the folktales found in this study experience transformation in the form of expansion and conversion. Transformation or change of medium in the form of expansion is evidenced by plans to expand different artistic forms to represent the folktales in the folktale revitalization model. Transformation or change of medium from the folktales is shown through the shift from oral tradition to modified performance art through technology in the designed folktale revitalization model.

Based on these aspects, the revitalization of folktales in this study represents an effort to revive folktales through processes of reconstruction, refunctioning,

representation, reform, and recreation. The concretization of these patterns is carried out through recognition, documentation, transfer, and dissemination steps to audiences or consumers of the modernized folktale forms. The form of revitalization in this study is a form of engineered revitalization of the folktales, where the folktale of Galunggung Tasikmalaya is re-presented through planning and engineering processes. In this process, the folktale of Galunggung Tasikmalaya undergoes a change of medium both in the form of expansion and conversion.

Regarding the change of medium, the folktale of Galunggung Tasikmalaya in this study experiences translation, genre change, artistic change, and media change. The folktale, originally in Sundanese, is translated into Indonesian and then transformed from a folktale into literary texts, such as in the form of poetry or drama. These literary texts are then turned into performance art and adapted into a digitally processed multimedia performance. Based on this, the model of folktale revitalization successfully created and developed in this research can be visualized as follows.

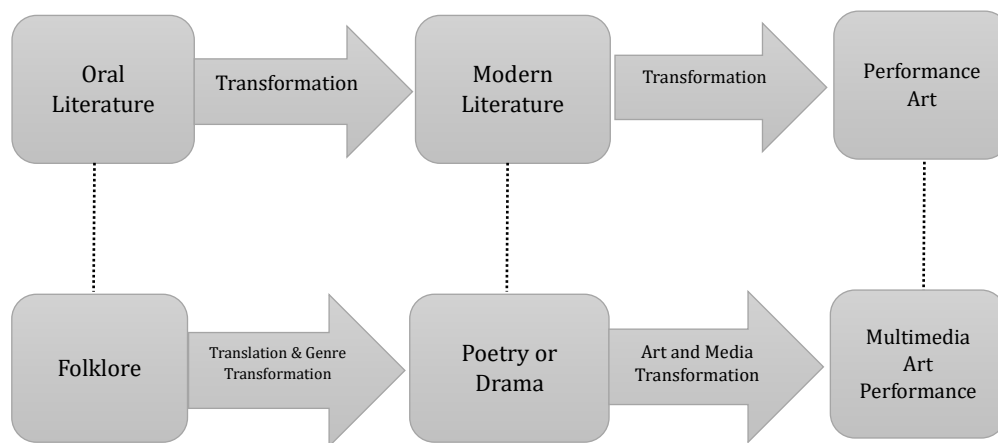


Figure 4: Folktale Revitalization Model

Based on the image above, it can be stated that the model of revitalizing folktales emphasizes the process of transformation or medium shift from oral text to multimedia performance art. The oral text serves as the initial text (T0), which is studied based on its content, function, and cultural values as the foundational concept of the folktale. This study is important because the main objective of revitalizing folktales in this model is to transmit the values contained within the folktales. Therefore, to ensure that these cultural values do not fade away, an in-depth examination is necessary to accurately understand the revitalized folktales' content, function, and cultural values. The actor involved in this study of folktales is the researcher, following their art research to explore the folktales.

The first transformation or medium shift is performed, which involves transforming the folktale into a literary text (T1). In this process, the transformation utilizes or employs methods of language transfer and genre shift to create literary texts. Essentially, this process of transformation represents an effort to sublimate the values contained within the folktale into the form of literary texts built upon the elements of literary works. Thus, the resulting literary text will retain the social and cultural values present in the previous text (T0), with the only difference being the form of the text. The participants in this transformation process are literary artists (writers) who first communicate with the researcher regarding the findings related to the content, function, and cultural values contained within the folktale.

Once the transformation process above is complete, the second transformation is carried out, which involves transforming the literary text into a multimedia performance. In this process, the transformation of the literary text into a multimedia performance utilizes medium shift methods in the form of art transfer and media transfer, as well as *mise en scène* methods to concretize abstract ideas into more implementable and concrete forms, while still paying attention to aspects of adaptation. The participants in this transformation process are performing artists and multimedia practitioners (content creators).

Regarding the form of medium shift, the literary text in this model undergoes genre transfer, art transfer, and media transfer. The literature will be transformed into the form of a performance. After the art transfer is complete, these artistic works will be transferred into multimedia through video shooting and editing processes. The entire media transfer process employs technology-based tools and computer applications such as cameras and supporting devices, Logic Pro, and Adobe Premiere Pro. This entire process is carried out in collaboration with various artists. The author, in this case, acts as the director, conceptualizing the multimedia performance to engineer and arrange scenes while considering logic, ethics, aesthetics, and the content that represents values to be transmitted in the field of language education.

Concerning this, in the process of creating video texts as multimodal texts, the author aims to crystallize literary messages to be conveyed to appreciators through the design of scenes deemed capable of representing the author's messages and intentions. The elements of the performance art are conceptualized and developed with attention to the content of the literature, the intention, and the values contained within it. The

selection of artistic representation media in implementing this model is also an aspect that requires attention. Through these considerations, the form of performance art developed through this model will be functional in real life, serving both as entertainment and educational tools that still transmit the values found within the performance.

Through Pavis's adaptation of performance in the theater world, the author adapts the process of concretizing from written text to performance text, illustrated in the following image.

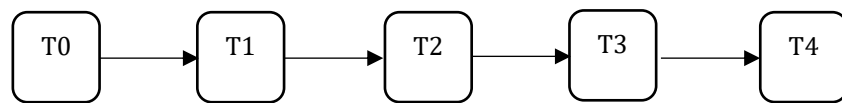


Figure 5: Concrete Realization

1. **Stage One (T0): Identification of Ideas.** In this stage, the author identifies the fundamental idea sourced from the literature that has been transformed. Specifically, the author's work involves analyzing the content of the literature and examining the cultural representation presented by the literary author.
2. **Stage Two (T1): Artistic Observation of Source Culture.** In this stage, the author begins to develop a concept for the performance content based on the analyzed literary content. This stage represents textual concretization, where the author starts to solidify ideas through artistic forms, specifically in the form of a videographic script.
3. **Stage Three (T2): Perspective of the Artist.** This stage represents dramaturgical concretization, where the author attempts to align exploratory work with perspective. Specifically, the exploration conducted by the author begins to be collaborating with artists to represent the literary content in a different artistic work.
4. **Stage Four (T3): Concretization of Staging.** This stage is known as stage concretization, where the author strives to bridge their perspective with the audience through performance elements. In this stage, the author conducts a video recording of each artistic performance.
5. **Stage Five (T4): Concretization of Reception.** This stage represents receptive concretization, where the author tests the approach of designing performance elements in a concrete way with the audience. During this stage, the author and the

video editor engage in the process of arranging or editing to create a video artwork of a poetic musicalization performance using Adobe Premiere Pro.

CONCLUSION

The revitalization process of the Galunggung folk tale from Tasikmalaya, West Java, Indonesia, requires a comprehensive and creative approach due to its unstructured narration in terms of the sequence of events. This presents a challenge that must be addressed to ensure that the folk tale can still be appreciated by a broad audience as both an entertainment medium and an educational tool. The folk tale revitalization model produced through the research in this article is intentionally designed to tackle this issue.

The revitalization model in this study emphasizes patterns of refunctionalization, reconstruction, reform, representation, and recreation. The aesthetic function of the folk tale is developed to strengthen and refine its functions based on theories of functionalism, psychofunction, and sociofunction. Through these patterns and the development of aesthetic functions, an innovative approach emerges that combines traditional values with modern methods to produce multimedia performance art. This approach offers a primary advantage in creating a different experience for modern audiences while preserving the essence and values of the folk tale, significantly contributing to the effective preservation and dissemination of folk tales in the digital era.

The revitalization model produced through this research is considered capable of reconstructing the folk tale into a more modern form that can be widely accessed by the community. Steps such as recognition, identification, validation, recording, documentation, transfer (internalization, externalization, and socialization), and dissemination are integral parts of the folk tale revitalization model, ultimately guiding us to produce multimedia performance art that encapsulates the events and traditional values.

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