

Transfer of Oral Literature: The Folk Story of Galunggung Tasikmalaya into Drama Text as a Culture Conservation Effort

Budi Riswandi¹, Ai Siti Nurjamilah², Nanda Saputra³

^{1,2}Universitas Siliwangi, West Java, Indonesia

³Sekolah Tinggi Ilmu Tarbiyah Al-Hilal Sigli, Aceh, Indonesia

Email: budiriswandi@unsil.ac.id

Abstract:

Oral literary works usually produce works related to culture because they develop by word of mouth in the community. Oral literature is one of the cultural heritages originating from the community. One of the oral literature that develops in the community is folk prose or folklore. Folklore is said to be a cultural heritage because it usually expresses an event or occurrence that comes from a certain region or area and can be a toponymous story of an area. One of the folk prose or folklore that developed in the community is the folklore of Mount Galunggung originating from the City of Tasikmalaya, West Java. This study tries to transfer folklore into the form of drama texts as an effort to preserve culture by using descriptive research and literature. The folklore was converted into a one-act drama text that tells about Raden Anom Aria's deliberation with the ulama, traditional elders, and the people of Galunggung to establish the Galunggung Kingdom. The content of the drama text emphasizes more on the deliberation process. The changes made are the shrinking of the plot, setting, and characters into a one-act drama text consisting of three scenes. The characters presented include: a) Raden Anom Aria; b) White Kuncung Batara; c) Ulama (Shaykh), and the people of Galunggung to establish the Kingdom of Galunggung. The content of the drama text emphasizes more on the deliberation process. The changes made are the shrinking of the plot, setting, and characters into a one-act drama text consisting of three scenes. The characters presented include: a) Raden Anom Aria; b) White Kuncung Batara; c) Ulama (Shaykh), d) Traditional Elders, and e) People. Based on the results of this vehicle transfer research, it can be concluded that folklore can be used as a source of ideas or references for making drama scripts, whether they are staged or not. In addition, by carrying out the process of transferring folklore into drama, it will at least attract the attention and interest of the current generation.

Keywords:

transfer of rides; oral literature; drama text

I. Introduction

Literature is one of the products of art and culture. According to Sumaryanto (2019: 2) Literary works are fictitious life, the incarnation of the life of the writer's observations with the life around him. Therefore, literary works can be said to be a product of art and culture because they come from people who have various walks of life including culture. Literary works can be a reflection of people's lives from all aspects, one of which is the cultural aspect. As stated by Endraswara (2013: 77) that literary works are seen as subjects that reflect or

describe people's lives at a certain period. Oral literary works usually produce works related to culture because they develop by word of mouth in the community. Oral literature is one of the cultural heritages originating from the community. Oral literature is passed down from generation to generation and is widely spread orally. One of the oral literature that develops in the community is folk prose or folklore.

Folk prose or better known as folklore is a story that comes from the community and develops in society. As according to Nurgiyantoro (2010: 165), which states that folklore is a story that comes from the community and developed from generation to generation in society in the past as a means to give a moral message. Usually, folklore is not known who the author (anonymous) and spread orally by word of mouth. In line with the opinion of Danandjaja (2007: 50), who argues that folklore is a form of storytelling which is basically spread orally and passed down from generation to generation from the traditional supporting community. The existence of folklore as a folklore is assumed to be an entertaining story for children at bedtime. In fact, the folklore contains a lot of structured messages and messages conveyed implicitly. Folklore often reflects the creativity of traditional societies by adhering to tradition as a manifestation of creativity that lives and is passed down from generation to generation. (Marsellah et al, 2020).

One of the folk prose or folklore that developed in the community is the folklore of Mount Galunggung originating from the City of Tasikmalaya, West Java. Mount Galunggung is one of the mountain areas in Linggawangi Village, Leuwisari, Tasikmalaya, West Java. The story circulating about Mount Galunggung is more about the origins of Galunggung. Many write that Mount Galunggung was originally a kingdom with the discovery of evidence in the form of inscriptions. The inscription is the Geger Hanjuang Inscription which was found in the Mount Galunggung area, precisely on Hanjuang Hill. The inscription is an authentic source of the Galunggung Kingdom. Therefore, as one of the folklore and cultural heritage, the story should be preserved for the current generation to know. One of the efforts that can be done is to transform or transfer the vehicle.

Transfer of vehicle is a change of form from one medium to another. As stated by Damono (2018: 9-10) that talks about transfer of rides cannot be separated from the relations between media. Transfer means to move; replace; exchange; or change. While the vehicle is a medium that is used or used to express something and a tool to carry or move something from one place to another. In this case, transfer means the transfer of literary forms from one medium to another. For example, poetry that has been transformed into a musicalization of poetry. The transfer of rides cannot be separated from the development of the times and technology.

With existence modernization, people tend to prefer new forms that are interesting and fresh. The author turns the folklore into a one-act drama text. Drama is essentially a genre of literature that aims to describe life through action and dialogue. As stated by Sumaryanto (2019: 1) that drama is a literary work that reveals the story through the dialogues of the characters. The author will compose a drama text as a result of changing (over the ride) the folklore of Mount Galunggung into a one-act drama. One-act drama is an action or drama that has only one setting (plot) with several scenes. Therefore, the writer chose to turn the vehicle of folklore into a drama text whether to be staged or not.

II. Review of Literature

The method used in this study is descriptive research method. Descriptive research method is one of the most widely used research methods in research that aims to explain an event. As stated by Sukmadinata (2006) that descriptive research method is a method that seeks to describe, interpret something, for example existing conditions or relationships, developing opinions, ongoing processes, consequences or effects that occur or about ongoing trends. On this basis, the writer assumes that the descriptive research method is in accordance with the research carried out.

The method used in collecting data in this study is the library study method or commonly known as library research. Research data comes from books, articles, proceedings and others. In this method, researchers do not go directly to the field, but through literature studies. According to Zed (2014: 4-5), the library research method has four main characteristics, namely: a) researchers deal directly with text (nash) or numerical data and not with direct knowledge from the field or eyewitnesses (eyewitness).

In the form of events, people, or other objects; b) library data are 'ready made', meaning that researchers do not go anywhere, except when dealing directly with source materials already available in the library; c) library data are generally secondary sources, in the sense that the researcher obtains material from the second hand and not the original data from the first hand in the field; d) the condition of library data is not limited by space and time. The data source in this study is the oral literature of the folklore of Mount Galunggung as a source of analysis which will be transformed into a drama script.

III. Results and Discussion

3.1 Folklore of Gunung Galunggung

This folklore of gunung Galunggung is sourced from book data that discusses the history of Galunggung to the naming of the City of Tasikmalaya, the book is compiled based on word of mouth of the community which is then written and compiled into a book. The book was compiled by Syabik and Hermana (2016). Here the author conveys some of the history (folklore) of Mount Galunggung

History of Gunung Galunggung

Beginning in the VII century until the XII century in the area now known as Tasikmalaya Regency, Linggawangi Village, it is known that there was a form of Kebataraan Government with a government center around Galunggung. The power to rule over kings (from the Galuh Kingdom) or in other words, a new king is considered valid if he gets the approval of Batara who is enthroned in Galunggung. This kingdom is called the Galunggung Kingdom which was established on 13 Bhadra on 1033 Saka or 21 August 1111.

The first ruler of the Galunggung Kingdom was Sheikh Prabu Diraja Anom Aria. His first name is "Raden Anom Aria" the fourth son of Batara Kuncung Putih. Since childhood he was a religious child, good at getting along, and proficient in the field of dexterity. He is a child who always helps in goodness, also always helps in lightening the burden of others. Until one day when he was an adult, around the age of 20, he was ordered by his father named Batara Kuncung Putih to perfect his knowledge by doing meditation in the Stone Nunggal Whirlpool under gunung Galunggung. For years he did meditation with full obedience and loyalty to his father.

Until one night on the full moon coincided with August 16, 1083, he received a will from a businessman from Mount Galunggung named Ratu Nyimas Lingga Wati.

The contents of the idea are:

"Marry me, I promise you will make the ruler of this earth."

Earth is the bowels of the Earth Galunggung. According to Dr. Basuki Rahmat, Belly Bumi Galunggung is the center of all the mountains and seas in this archipelago, or in other words Galunggung is the center of all government centers in Indonesia.

Raden Anom Aria refused Queen Nyimas Lingga Wati's invitation, he was very obedient and loyal to his father's orders and promised not to cancel his education before reaching the perfection of his knowledge.

One night, he was visited by a scholar who resembled his father and said: "O my son, Raden Anom Aria. Come down from this earth (Galunggung), your duty already completed. Lead this Earth (Galunggung) because you are its heirloom. The definition of Heritage here is the milestone, the founder of the first leader. In the morning, he said goodbye to go home from his funeral. Arriving at the village, he was very surprised to see the residents who welcomed him with joy and longing as well as his love for him, as if he had been separated for a long time in leaving his hometown. After being in the village for a long time and traveling from one community to another, he remembered the duty of a cleric during his meditation who ordered him to become a leader on this Galunggung Earth. Because he had the influence and charismatic of his father, he ordered to gather the community and its citizens from various villages, to hold a joint deliberation with the aim of establishing a kingdom called the Galunggung Kingdom. From the joint deliberation, it resulted in an agreement from the approval of religious leaders and traditional culture which was very satisfying and encouraging.

Finally, he and his citizens worked hand in hand to build a royal palace, hermitage and appointed senopati, royal soldiers, at the same time building weapons for the soldiers' weapons. Because of his wisdom, magic, and piety, he was appointed by traditional leaders, religious leaders and citizens to become the first king of the Galunggung kingdom. His appointment as heirloom and the first king in the Galunggung Kingdom. He was the heirloom and the first king of the Galunggung Kingdom on August 21, 1045. As long as he led this Galunggung Kingdom, many progress was felt by its citizens in improving their standard of living. He received a title from his people with the title "Prabu" hence his name became King Prabu Anom Aria. Many progress was so rapid during the reign of King Prabu Anom Aria. The fame and fame of the Galunggung Kingdom at that time reached all the kingdoms in the archipelago. Even the progress of the trading center which produces a lot of spices has become famous to various kingdoms of other countries. So many merchants brought their wares to barter with the people in the Galunggung Kingdom.

The Galunggung Kingdom, while led by King Prabu Aom Aria, reached the pinnacle of glory, splendor, convenience, and a very strong power so that it was admired and respected by the kingdoms in the archipelago. The glory and splendor of the Galunggung Kingdom at that time, until it was also reported to the ears of a queen who ruled the earth named Ratu Nyimas Lingga Wati. Until one day, Queen Nyimas Lingga Wati ordered and gathered her people by bringing various gold, diamonds, diamonds, and gems that were escorted by the bidaras to the Galunggung Kingdom and faced King Prabu Anom Aria. The Queen's purpose to face Prabu Anom Aria was for Prabu Anom Aria to be willing to marry him and he promised to hand over his royal throne into the hands of Prabu Anom Aria.

The wise Prabu Anom Aria answered with gentleness and authority:
"O noble Adinda Ratu, would you like to find a partner in your life who is more than us. We are only servants of our own people. There is no meaning for a servant in front of this noble Queen, of course a servant cannot leave the duty and mandate of the people of the servant. I apologize a thousand apologies for the noble Queen's request, it is very closed by the servant to be granted. I thank the Queen and her people who have been willing to visit this small house."

Hearing the words of Prabu Anomm Aria who felt very disappointing and hurt his feelings, Queen Nyimas Lingga Wati said angrily in front of Prabu Anom Aria that the splendor of the Galunggung Kingdom would be destroyed and its people will be destroyed by various diseases. The Queen said goodbye to Prabu Raden Anom Aria while carrying anger and revenge that never went out, since the Queen was refused her request by Prabu Anom Aria while meditating under Mount Galunggung. A month after the rejection by Prabu Anom Aria, Queen Nyimas Lingga Wati held a massive war against the Galunggung Kingdom. Various disasters, robberies, murders, until the disease continues to befall the people of Galunggung is getting worse, as if it never stops.

Many Galunggung people died because they were killed, because of disease, because of hunger, all possessions were seized by Ratu Nyimas' troops, in a cruel and indiscriminate way. So that one day, the people came and complained to King Prabu Anom Aria to stop all disasters, plagues, and ask for medicine as a cure. From the complaints of his people, Prabu Anom Aria felt sad that he said in front of his people that he would go on an odyssey in search of medicine. Prabu Anom Aria did meditation to ask for directions from Sanghyang Dewa Batara, until one night Prabu Anom Aria got instructions.

Those instructions include:

Prabu Anom Aria was ordered to build a dam to hold water and a plot of land to be planted with medicinal plants, especially betel leaf (seureuh).

The harvest period has come, starting from clothing, food, to medicinal plants, especially betel leaf (seureuh). Until one day King Prabu Anom Aria ordered all people in the Galunggung Kingdom from Senopati, religious leaders, soldiers, and his people to jointly cleanse themselves of the water from the dam and smear their entire body with plants containing drugs, especially betel leaf. Because of the properties of water and medicinal plants, especially betel leaf, the people flocked to take water and bring it for their daily needs. For example, to drink, cook, bathe, give to neighbors, relatives, and sometimes if you bring a lot of water and betel leaves, they are sold to the market. How happy King Prabu Anom Aria was, hearing and seeing all the employees in the royal palace and his people have recovered and can return to their activities, and continue their daily work. King Prabu Anom Aria delivered a message in front of his people as follows: "That his people should not forget water and medicinal plants, especially betel leaf in

Wherever you are, and give someone else a taste.

Water is the source of life, clothing, food, and the needs of all creatures on this earth. Medicinal plants, especially betel leaf, have benefits for treating and protecting us all from various diseases and disasters (witchcraft, witchcraft, witchcraft, and others). Among the kings who had been the leaders of the kingdoms in various regions of the Kingdom of the Archipelago, the one who reached the golden peak and the most rapid success was the noble heritage of the State of Prabu Anom Aria from the Galunggung Kingdom.

The first palace or palace decorated with gold, diamonds, diamonds and gems in the territory of the Archipelago Kingdom was the Galunggung Kingdom. The heavy task carried out by King Prabu Anom Aria in addition to the task of maintaining the integrity of the Galunggung Kingdom. He also has a more difficult task, namely guarding and maintaining Mount Galunggung, as well as other mountains that spread throughout the Kingdom of the Archipelago and its oceans. At that time, Mount Galunggung was the center of all other volcanic activity centers. If one day there was a shock at Mount Galunggung, the shock would be felt and spread to other mountains. In other words, if one day there was chaos and chaos in the Galunggung Kingdom, then the unrest and chaos would be felt and spread to other kingdoms in the archipelago. Until finally, by looking for the right decision and day, King Prabu Anom Aria gathered all the royal courtiers and their people.

In front of his people the King said: "that the task of carrying out the Galunggung Kingdom will be handed over to his first son named Ananda Batara Hyang Jayasakti."

The decision of King Prabu Anom Aria was considered very appropriate, so that it received the blessing of the Abdi Dalem, religious leaders, royal figures, and the people. The appointment of Batara Hyang Jayasakti as King of the Galunggung Kingdom coincided with August 21, 1111. After he finished handing over the task of the throne of the Galunggung Kingdom to his son, Prabu Anom Aria's daily work was to maintain, guard, and supervise the activities of Mount Galunggung as well as guarding and supervising from one mountain to another, which was spread throughout the kingdoms in the archipelago.

Because of his duty to guard, maintain, supervise all the mountains in the kingdoms of the archipelago, he was awarded an honor in the form of the title "Diraja" which is a title given by kings in various kingdoms in the archipelago so that his name became the King of the King of Anom Aria. His joys and sorrows in carrying out his duties as guards, custodians, and supervisors of the activities of the entire mountain he accepted with great patience, obedience, obedience, and humility.

He always faced many obstacles and trials, starting from the kings of the jinn, to the kings of humans who always got in the way, because of his loyalty and magic in maintaining all the mountains in the archipelago, he received many titles that he achieved such as:

- a. Mbah Galunggung's heirlooms;
- b. The Locksmith of Galunggung and other mountains;
- c. Sanghyang Batara Bumi;
- d. King In King of Earth, sky, and sea.

In addition to his duty to maintain and guard the entire mountain, he also often goes to the holy land of Makkah Al Mukarromah, the aim is to deepen religious knowledge by studying with the teacher or the famous imam who guards two mosques (Masjidil Haram and Masjid Al-Araby). After studying religion for a long time with Imam Sheikh Muhammad Yousouf, and various teachers in other Arab and Middle Eastern regions, he received an honorary title from noble imams as "Shaykh". So he was assigned by noble priests to spread Islam throughout the archipelago.

Around the Galunggung area, he opened a recitation and built the first Islamic boarding school. Before he opened recitations and built Islamic boarding schools in other places. During his duty to spread the religion of Islam, there have been many prayer rooms, Islamic boarding schools, and taklim assemblies built by him which are scattered throughout the archipelago.

With regard to the title "Sheikh", Prabu Diraja Anom Aria is very well known in various kingdoms of the archipelago, so that many of his followers including kings who converted to Islam, and became propagator of Islam. His name while spreading Islam in the archipelago was "Syekh Muhammad Qurthuby Al-Juwary". He died on August 21, 1211 and was buried in the vicinity of Mount Galunggung, precisely in the Mangkubumi area.

He led the kingdom of Galunggung for 66 years (1045-1111). While on duty to maintain various mountains, he again met with Ratu Nyimas Lingga Wati and held a very great fight that lasted two nights. With his various powers, he was able to defeat the queen of the genie snake. Feeling defeated and not comparable, Queen Nyimas Lingga Wati was expelled from the Galunggung area to settle and move to Mount Halimun. Queen Nyimas Lingga Wati asked for permission to settle and live on Mount Halimun and its people, and promised not to disturb the peace of the Galunggung Kingdom, and to hand over the throne of royal greatness and a myriad of jewels to the ruler of all mountains (Syekh Prabu Diraja Anom Aria).

3.2. Changing the Constructing Elements of Title, Plot, Setting, Character

The title of the drama text is different from the title of the folklore, namely the History of Mount Galunggung. The title that the author plans for this form of transformation is the Beginning of the Galunggung Kingdom. The selection of the title was based on the main character, namely Raden Anom Aria who was the driving figure of events in the folklore of the History of Mount Galunggung which later became the cause of the establishment of a Kingdom and the naming of the mountain namely "Galunggung". In addition, the plot of the written drama text also discusses the initial consultations for the formation of the Galunggung Kingdom.

The plot of the folklore of Galunggung History with the drama text that is composed is actually no different, the author still uses the forward plot of the drama text. However, there is a slight difference and shrinkage of the plot for the drama text. The drama text (script) is only made in one act with three scenes. Therefore, the plot used is only partially and does not explain the contents of the Galunggung History folklore as a whole. In one act that contains three scenes, the author tries to take the essence of the formation or establishment of the Galunggung Kingdom itself. The story in the drama text will center on every step of Raden Anom Aria who has been given the mandate by his previous cleric to become the leader of Bumi Galunggung. The step taken by Raden Anom was to discuss his will to establish a kingdom together with traditional elders, scholars, and Galunggung residents. The storyline in the drama text will emphasize more on the deliberation process carried out by Raden Anom with other additional characters because it was the beginning of the formation of the Galunggung Kingdom. Depreciation made on the groove the text of the drama is in Raden Anom's first dream which was visited by Ratu Nyimas Lingga Wati then gave him the idea to marry him. The author does not include the scene because of the different setting (plot).

Furthermore, there are differences between characters in drama texts and folk tales. The main or central character in the drama remains Raden Anom Aria who is the driving force of the story. However, there are several additional figures such as Ulama (Shaykh), Indigenous Elders, and People. Supporting characters such as the father of Batara Kuncung Putih are still included because these characters are an important part of the story. The addition of this figure is based on existing folklore, because even in his folklore Raden Anom is right to ask the opinion of religious leaders and village traditional elders to establish a kingdom. In the drama text, these characters are raised and made influential by making several dialogues. These supporting characters are important, because they will lead from one scene to another. There is quite a lot of shrinkage done on the characters, due to the limited drama text which is arranged in one act

through three scenes. The figures that are not listed or not included include Ratu Nyimas Lingga Wati and Batara Hyang Jayasakti. The two characters are not listed because they will have different focus and are not really needed in the plot that the writer adopts.

Development Points

Chapter 1: The return of Raden Anom Aria to Bumi Galunggung from his burial for many years.

Scene I : Submission of Raden Anom Aria's intention to establish a kingdom.

Scene II : The process of deliberation between Raden Anom Aria, Batara Kuncung Putih with Ulama, Indigenous Elders, and the Galunggung People. The deliberation ended with the agreement to establish a kingdom.

Scene III : White Kuncung Batara giving advice to Raden Anom Aria.

Text (Script) Drama

The Beginning of the Galunggung Kingdom

Characters:

1. Raden Anom Aria
2. White Kunc Batara
3. Ulama (Shaykh)
4. Elders (Traditional Elders)
5. People

Background: Galunggung Earth Field

Raden Anom Aria obeyed his father's orders, Batara Kuncung Putih, to meditate in the Batu Nunggal Whirlpool under Mount Galunggung. For years he meditated with full sincerity and obedience. Until finally, he got an idea through a dream to end his meditation and return to his hometown on Earth Galunggung and establish a kingdom. The return of Raden Anom was greeted with joy by the people of Galunggung, as if his arrival had been eagerly awaited. Galunggung people gathered to welcome Raden Anom, not a few also congratulated him on his return. Raden Anom, who was surprised to see the reaction of the people, then bowed respectfully in response to their greeting.

Scene I

After exploring and studying various layers of society on Earth Galunggung, Raden Anom and his father then conveyed their intention to build an empire. Raden Anom conveyed this intention in the middle of the Galunggung Earth field to make it easier for people to gather and discuss. In addition, deliberations were held after they and other people had performed the Isha prayers in congregation.

Raden Anom: "Greetings Hyang Dewa Batara, greetings to all people. I want to convey the idea that I got while meditating at Batu Nunggal. In the dream, I met a scholar who was similar to my father, he told me to come down and build a kingdom on this earth (Galunggung). What would be the response from all of you as people on this Galunggung Earth?" (Raden Anom Aria said with authority).

All the people shouted in agreement with the idea, but there were also some who still doubted. Until one of the Elders and Ulama shouted.

Elder: "Without reducing all respect to Raden, would Raden be willing to convey the true contents of the wangsit to all of us here?"
(Elder of Bumi Galunggung conveyed his question respectfully).

Before long, the Ulama who wore white robes, had a white beard, and always held a prayer beads refuted and expressed his opinion in a good way. He is a scholar who is respected by the people of Bumi Galunggung and its surroundings.

Cleric: "Yes, that's right, Raden. If it is better if you convey the contents of the wangsit to us, so as not to cause misunderstandings and reduce distrust and self-doubt. we."

Raden Anom then glanced at his father who was sitting on his right side. He asked permission first. Batara Kuncung Putih, who had been listening and paying attention to the deliberation, had understood the meaning of his son's gaze. He nodded with a smile and looked at his son in response. Without waiting long, Raden Anom spoke.

Raden Anom: "Of course, Sepuh, Sheikh. I will convey the contents of the idea that came in my dream. In that dream, I was visited by a scholar. He was wearing a white robe, wearing a turban and carrying a prayer beads like a scholar in general, but his face is very similar to my father, Batara Kuncung Putih.

This is roughly the contents of the idea:

The lights are off, the lighting is only focused on Raden Anom

"O my son, Raden Anom Aria. Come down from this earth (Galunggung), your task is done. Lead this Earth (Galunggung) because you are its heirloom."

Raden Anom Aria said the wangsit with full sincerity and solemnity. The elders and scholars who were there and participated in witnessing it were stunned while silent a thousand languages. They seem to have received inspiration from the Almighty through the intermediary of Raden Anom Aria.

The delivery of the idea was accompanied by a swish of wind in the Galunggung Earth field, as if nature understood and supported it.

Scene II

After awakening from the solemnity caused by the delivery of Raden Anom. The community, elders, and scholars simultaneously smiled and gave thanks.

Elder: "It's true that the idea came down to you, Raden. We, the traditional elders agree to your will to establish a kingdom." (One of the elders who had asked for the contents of the wangsit to be expressed agreed with Raden Anom Aria's wish while smiling happily).

Cleric: "It's not just the traditional elders, Raden. The servant, as well as other scholars also agreed with the will of Raden Anom and my father." (The scholar with the title of Sheikh agreed with a smile happy).

People: "Please allow, Raden. The servant as a representative of the Galunggung community also agreed to the will of Raden and Batara Putih's father. We entrust everything to the Almighty through the intermediary of Raden Aria!" (One of the representatives of the Galunggung people stood up and expressed his opinion enthusiastically with a look happy).

Raden Anom: "Thank you Sepuh, Sheikh, and all the people of Galunggung whom I respect. May we always be able to sit idly by and work hand in hand in goodness. Let's help each other and consult to establish the Galunggung Kingdom." (Raden Anom Aria respectfully thanked everyone there. He stood up then bowed respectfully and sat back down to discuss other things together).

That night, the happy atmosphere was evident on the faces of all the people of Galunggung. The people of Bumi Galunggung finally decided on their deliberation by agreeing to Raden Anom Aria's will to establish a kingdom. They then proceeded to discuss the naming of the kingdom, the election of the king, and what things needed to be prepared for a kingdom.

Raden Anom: "Well, Alhamdulillah, we have discussed all the preparations. Start tomorrow morning, all of us, all citizens of Galunggung, will work together to build the royal palace. I will also prepare a hermitage for Senopati and Soldiers, along with making weapons for use the equipment of the soldiers." (Raden Anom conveyed the results of the deliberation as well as ended the meeting of the ulama, elders, and Galunggung residents).

Raden Anom was then believed to be the first king of the Galunggung kingdom. The decision was based on the results of the deliberations of traditional elders and Galunggung scholars. They chose Raden Anom because of his wisdom, wisdom, and piety.

Scene III

On the way home, his father, Batara Kuncung Putih, smiled happily. He was touched and proud of his son. On the way, the father then spoke.

Batara Putih: "Father is proud of you, my son. Be yourself a role model for everyone, don't be proud of all the achievements you get. Keep being yourself, continue to serve the Almighty, and don't be quick to be satisfied with the knowledge you have gained." (Batara Putih said with emotion, facing Raden Anom who was on his left while rubbing and patting his son's shoulder.

Raden Anom: "Thank you, Father. Without the help of the Almighty and you, I would not be able to. Your son will always remember all your advice. Always guide your son, Father."

During the reign of Raden Anom, the Galunggung Kingdom was very famous throughout the archipelago and experienced a period of glory. Therefore, the Galunggung community gave the title "Prabu" to Raden Anom so that he was known as King Prabu Raden Anom Aria.

IV. Conclusion

In the research process regarding the transfer of the folklore of Mount Galunggung into this drama script, several changes were made. First, there is a difference in the title of the drama script with the title in folklore, namely the History of Mount Galunggung as the Beginning of the Kingdom of Galunggung. In the plot, there's actually nothing different because the author still uses a forward plot, but there is a slight difference in story taking. In folklore, the story is presented as a whole, while in drama scripts it only shows one act with three scenes. With that, the scenes that are shown are only part of the whole story. In addition, there are also differences in the characters. In the results of the transfer of the folklore of Mount Galunggung, there were additional characters, namely the figures of Ulama (Syekh), Indigenous Elders and People. This is based on the content of folklore which explains about Raden Anom who asked the opinion of religious leaders and traditional elders to establish a kingdom.

Based on the research that has been carried out, the authors can find conclusions regarding the transfer of the folklore of Mount Galunggung into the text (script) drama. This study aims to transfer the vehicle or transformation of oral literary forms into other forms, namely drama texts as an effort to preserve culture. Efforts to preserve culture in folklore are carried out in order to maintain the values contained. This change in form or transformation has proven to be able to make folklore a source of ideas or references for the formation of drama scripts which can then be developed into a drama performance. In addition, with the transformation or transfer of vehicles, oral literature can be better known and appreciated by following the era of modernization.

References

- Dananjdaja, J. (2007). *Folklor Indonesia, Ilmu Gosip, Dongeng, dan lain-lain*. Jakarta: Pustaka Utama Grafiti.
- Endraswara, S. (2013). *Metodologi Penelitian Sastra: Epistemologi, Model, Teori, dan Aplikasi*. Yogyakarta: CAPS.
- Damono, Sapardi Djoko. (2018). *Alih Wahana*. Jakarta: PT Gramedia Pustaka Utama.
- Nurgiyantoro, B. 2010. *Sastra Anak: Pengantar Pemahaman Dunia Anak*. Yogyakarta: Gajah Mada University Press.
- Marsellaa, E. et al. (2020). Folklore as Ethnic Embodiment Bias: Value Analysis on Karo Folklore. *Budapest International Research and Critics Institute-Journal (BIRCI-Journal)*. P. 2619-2628.
- Putra, Adita Widara. (2017). *Transformasi Bentuk Sastra Lisan Sebagai Model Pelestarian dan Pewarisan Cerita Rakyat Situ Gede dan Prabu Ardilaya*. Prosiding. Seminar Internasional Riksa Bahasa XI, Bandung: 16 Desember.
- Sukmadinata, N. S. (2006). *Metode Penelitian Pendidikan*. Bandung: Remaja Rosdakarya.
- Sumaryanto. 2019. *Karya Sastra Bentuk Prosa*. Semarang: Mutiara Aksara.
- Sumaryanto. (2019). *Karya Sastra Bentuk Drama*. Semarang: Mutiara Aksara.
- Syabik, E. Mochamad dan Bangbang, H. 2016. *Mengenal Peradaban Masyarakat Tasikmalaya Sejak Masa Kerajaan Galunggung dari Bukti Batu Tulis Geger Hanjuang: Galunggung Ngadeg Tumenggung, Sukapura Ngadaun Ngora*. Tasikmalaya: Abadi Jaya Offset.
- Yetti, Erli. 2011. Kearifan Lokal dalam Cerita Rakyat Nusantara: Upaya Melestarikan Budaya Bangsa. *Mabasan*, (5). 13-24. Kementerian Pendidikan dan Kebudayaan.
- Zed, Mestika. 2014. *Metode Penelitian Kepustakaan*. Jakarta: Yayasan Pustaka Obor Indonesia.