

The Existence of Tembang Sunda Pagerageungan Tasikmalaya Regency

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ABSTRACT

The current of globalization is certainly no stranger to being the biggest problem for life. One of them is in the field of culture. The rise of technological developments that increasingly fool society becomes one of the factors of the decline of the existence of local culture causing crucial problems for culturalists and artists. One of the arts that are affected by its existence by outside culture is Tembang Pagerageungan which comes from Pagerageung District, Tasikmalaya Regency. Objective: In this article, the author will report the results of the study based on qualitative data. Method: interview model of focused observational analysis. How to Collect and Analyse Data: Q&A with sources (cultural and surrounding communities) using narrative analysis techniques. Research Results / Findings: It is known from written data revealed by sources that Tembang Pagerageungan tracked since the early 19th century which is a hereditary family art and is often held before starting the circumcision procession, but now it is rarely rediscovered in the procession.

Keywords: Globalization, Art, Tembang Pagerageungan.

1. INTRODUCTION

In the midst of the onslaught of technological developments and the currents of globalization, the existence of Sundanese literary works, especially oral literature, is under threat of extinction. One of the evidences of the threat of extinction that has been seen is the abandonment of oral literature by the younger generation, although there has been no survey specifically of the younger generation on this type of literature [1].

The "*Tatar Sunda*" are very rich. Not only is the fertile land prosperous, but thick with the cultural arts of ancestral heritage. Approximately almost 134 types of art (30 percent), unclear existence, in the sense that it is called nothing but exists, called existing but almost 10 percent is considered extinct. Nowadays young people are less familiar with traditional arts, they are more appreciative of outside arts and traditions that are not clear where they come from [2]. The author observes the impact of modernization with the entry of outside cultures, one of which is Korean culture into Indonesia through music, film, and dance. There are also from the results of interviews with the population of Pagerageung community of Tasikmalaya regency mentioning the lack

of publication of documentation in the form of visual audio and art performances.

According to the elders in Tembang Pagerageung, the first originator to spread the art was Raden Mas Kanduruan Argagurnita. Pagerageungan (some call it Ciawian) includes a type of art that is not clear its existence "*hirup teu neut paéh teu hos*". The art originating from Pagerageung subdistrict, Tasikmalaya regency is a buhun sound art included in the Tembang type, similar to Cigawiran (Garut) and Cianjuran (Cianjur) [3]. Unlike other types of Sundanese Tembang, the laras used by Pagerageungan is the salendro laras [4]. The lyrics on Pagerageungan songs are lively, because the contents tell the life of everyday people. In his performance, Tembang Pagerageungan was presented by male fighters who numbered more than four people. In fact, ten years ago it could have been eight to ten people singing it. The men gathered somewhere with a happy atmosphere. They sing in turns one by one. The singer who gets a turn to sing, not only watched by other hitmakers or not only listened to, but accompanies while singing. Therefore, the singer who cannot turn to sing, often called *alok* Abbreviation of *ngéngklokan* [5]. Aside from the *ngéngklokan* also often tell or accompany when the main *hitmaker* forgets the tone. The chants of the *hitmakers* sing the fall of

pupuh from verse to stanza, from line to row, full of ornaments. The part of the *alok* in the next presentation is called a intersection song.

The existence of Tembang Pagerageungan art now, apparently will not be much different from other Sundanese art that began to dim. The reason is that no one is showing the art anymore. So it greatly affects the "*hirup hurip*" of the artist.

2. RESEARCH METHODS

In this activity, the author uses qualitative research. Qualitative research is research that seeks to build the views of people who are studied in detail and shaped by words, holistic (thorough and in-depth) and complicated images [6]. In addition, the method used is the interview method. Interview is a data collection technique that is done in a structured or unstructured manner and can be done face-to-face or in person or using the telephone network [7]. The research site is located in Padepokan Bumi Ageung "Argagurnita", Pagerageung sub district, Tasikmalaya district, about 1 hour from the city centre. Taufik Faturohman is a culturalist, expert artist Tembang Pagerageungan was chosen as a patrician based on the need for in-depth research on Tembang Pagerageungan.

Data collection technique is a step that is considered strategic in research, because it has the main purpose in obtaining data [8]. The data collection techniques in this study use narrative analysis techniques. Narrative is a method in the social sciences. At the heart of this method is his ability to understand a person's identity and worldview by referring to the stories he listens to or tells in his daily activities [9].

3. RESULTS AND DISCUSSION

From the results of interviews with culturalist Tembang Pagerageungan, Taufik Faturohman explained from written data that Tembang Pagerageungan was tracked since the early 19th century. It turns out that the one who made the manuscripts was his grandfather (Husnil Haetami). Actually, the art of Tembang Pagerageungan is a hereditary family art. In the past, when he was circumcised, before the procession began, the art of Tembang Pagerageungan was shown first. After that, this art is no longer being played. In 1983, he had his first child. It is a desire if shaving his son's hair will show Tembang Pagerageungan. In that year there was also a Japanese who was learning Sundanese to him named Prof. Wikihiro Muryama.

In 1999 there was a Dasawarsa Kebudayaan, he along with Wahyu Wibisana made Gending Karesmen, there was a salendro there was also a pélog. "*Si Nyai Jeung Robot Buntung*" players involve elementary school children in Cisayong and "*Si Ujang Jeung*

Doraemon" involves elementary school children 2 Pagerageung. Both were staged in the Cultural Park which was witnessed directly by the Governor of West Java. In the past this art did not use musical instruments, but only used applause and seunggak. One time Wahyu Wibisana suggested using a kacapi instrument, but it was not suitable. In addition to Wahyu wibisana, Nano S also suggested this art is accompanied by gambang instruments, and it turns out to be good to hear rather than using glass. Over time Gending Karesmen died, due to various obstacles, one of which is the corona virus that is now rampant.

In 2016 Taufik Faturohman received an Award from the government as a Regional Language Conservationist, in Jakarta. In 2018 he arrived a team from the Language Agency to revitalize Tembang Cigawiran and Tembang Pagerageungan. He said, his efforts invited the Tasikmalaya district government to carry out the preservation of Tembang Pagerageungan, but still indifferent. There is a positive response from the West Java Provincial Language Agency has held Pasanggiri Tembang Pagerageungan Tasikmalaya district junior high school level.

In the end Taufik Faturohman with the team has been maximal and has finished making signs, including the creation of the book "*Tembang Pagerageungan*" which in it discusses history and there are also songs and notations, but still only a handful of people know its existence. The current state of Tembang Pagerageungan will not be much different from other Sundanese arts that are starting to dim. This is because this art is no longer showing it. Of course, if this situation is allowed, it will cause the loss of wealth to Sundanese cultural arts.

Various ways have been done to revive the art of Tembang Pagerageungan, but only a handful of people are aware of the effort. However, there are several ways that can be taken to revive this art, including (1) Inviting Pagerageungan artists who still exist to transmit their skills to the younger generation who aim not to lose track, (2) the government must make teaching materials Tembang Pagerageungan to become teaching materials in schools through education content *lokan* or art, in addition to training teachers, (3) The Government must hold Pasanggiri Tembang Pagerageungan, (4) The Government must routinely show / show at official events, (5) The public must often show Pagerageungan on several occasions, especially at circumcision events or newly delivered, (6) The need for a legal umbrella from the government, because this Pagerageungan is a local wisdom that needs to be preserved.

4. CONCLUSION

Tembang Pagerageungan is a hereditary family art that has been tracked since the 19th century. This

pagerage is the legacy of the ancestors of the Pagerageung people [10]. Initially, this art is usually staged in circumcision events before the procession begins and when the event shaves children's hair. However, over time and various obstacles faced, the art of Tembang Pagerageungan becomes increasingly dim. This is caused by the progress of the times that are more oriented to technological developments so that the previous culture becomes eliminated until it can be said to be almost extinct. The existence of Tembang Pagerageungan art now, apparently will not be much different from other Sundanese art that began to dim. The reason is that no one is showing the art anymore. So it greatly affects the "*hirup hurip*" of the artist. In essence, support is needed from various parties to preserve the art of Tembang Pagerageungan in order to still exist in the midst of the times.

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