

The Death of *Guguritan* Sunda

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Abstract. The purpose of this study was to see how the development of the Sundanese poetry in the past two decades. *Guguritan* in the Sundanese literature includes the types of old poetry beside *mantra*, *sisindiran*, *kawih*, *pupujian*, and *puisi pantun*. However, compared to other old (Sundanese) poetry material, the *guguritan* is still written and read by the Sundanese. The method used in this study is the analytical description method, in which the *guguritan* collected in magazines or newspapers is explored to see the extent to which the *guguritan* is still read by the people. The results obtained indicate that the *guguritan* in the past two decades is not much written by the author. Therefore, towards the *guguritan*, there needs to be a very integrated handling effort so that the material of the *guguritan* can be sustained and developed in the treasures of Sundanese literature.

Keywords: *Guguritan*, *Pupuh*, *Cianjuran*

1. INTRODUCTION

Although not as many as the decade of the 90s and the first decade of the XXI century, writing in *guguritan* treasures literature in the last ten years is still written and read. Especially in the 90s, *guguritan* presence in the mass media enough to be attended. In the early '90s has published the first book of *guguritan*, *Jamparing Hariring* (JH) by Dedy Windyagiri. While at the end of the decade of 90s, the book of *guguritan Jaladri Tingtrim* (JT) by Dyah Padmini has published. The presence of these two books gave an indication that *guguritan* is still written and read. Moreover, the JT was awarded Rancage (literary award) as the best literature which published in 1999. Then, at the beginning of the XXI century, published the book of *guguritan Riring-riring Ciawaking* (RC) by Wahyu Wibisana and *Lagu Liwung Urang Bandung* (LLUB) by Apung SW.

The presence of poetry *guguritan* until the '60s, very closely related to the world of art *Cianjuran* [1]. In the *cianjuran*, there is the art of song material that uses poetry *guguritan*, namely *tembang Rarancangan* and *tembang Dedegungan*.

2. METHOD

Guguritan in Sundanese literature terms was different with *guguritan* in Javanese literature terms. *Guguritan* in Sundanese literature as a means of poetry which used rules *pupuh*, while *guguritan* in Javanese literature is no other rhyme (free verse poem modern) in the Sundanese

literature [2]. *Pupuh* is a rule made in metrical poetry *dangding* (consisting of *guguritan* and *wawacan*) [3].

Pupuh does not belong Sundanese, but the influence of Javanese culture. The effect occurs around the 18th century in the form of *wawacan* [4]. The *pupuh* by experts mentioned there are 17 stanzas: *Kinanti, Sinom, Asmarandana, Dangdanggula, Mijil, Pangkur, Durma, Gurisa, Gambuh, Ladrang, Lambang, Maskumambang, Balakbak, Magatru, Pucung, Wirangrong, and Jurudemung*.

Cianjuran is the art of sound typical users from Cianjur. This art was originally formed from the invisible poem is repackaged by the regent of Cianjur, RAA Kusumaningrat, around mid-nineteenth century [1]. In the development of this art has six (6) of the technique and style of chant, which *Papantunan, Jejemplangan, Rarancagan, Dedegungan, Kakawen, and Dedegungan*. Especially in the Rarancagan, since the post-independence period, the art of music to meet a lot of progress, especially since very direct contact with the material *guguritan*, who at that time was growing rapidly [5].

3. RESULTS AND DISCUSSION

In the period of 1990 to 2000, the *guguritan* was often found in the mass media, especially in Mangle and Galura newspapers. Moreover, Mangle magazine, in almost every publication, always contains the *guguritan* [6].

There are three names that are quite prominent in terms of writing in the 1990s, namely Dedy Windyagiri, Dyah Padmini, and Wahyu Wibisana [7]. The scourging of the three poets is considered to be a deceit that has its own character that is able to color and provide inspiration for Sundanese literature and Sundanese society in general, especially after the 90s.

Judging from its position, the fall of the three poets became monumental works, namely 1) The *guguritan* of Dedy collected in JH book was the first collection of knockoffs in the treasures of Sundanese Literature, and had made trending topics after its publication in 1992, some of the works by Dedy Windyagiri were awarded the LBSS literary prize (Sundanese Literature Institute); 2) The *guguritan* of Dyah Padmini's work published in 1999 was awarded the Literature Rancage Prize as the best literary book published in 1999; 3) The *guguritan* of Wahyu Wibisana became a scourge that was often sung to the art of *cianjuran* [8].

3.1 Wahyu Wibisana

This writer was born in Cisayong Tasikmalaya, 1939. Writing in the form of prose, poetry, and drama. His short stories in Sundanese received much praise for their high literary value; just call *Aki Warung, Kawung Ratu, and Dehem* short stories to name a few. His well-known drama's scripts include the *Tukang Asahan* and *Tonggeret Banen*. While the musical drama manuscripts include *Si Kabayan, Ciung Wanara, Mundinglaya di Kusumah, and Lutung Kasarung*. As for writing his poems, Wahyu included poets who were adept at writing *sajak* (free poetry, modern poetry) and also scorn [9].

In its golden age, the revelation of Wahyu Wibisana was widely used in *cianjuran* performances and ritual ceremonies from the *Mayang Binemas* Group, a large-scale art studio in the city of Bandung. Revelation manuscripts that use a lot of tyrannical material are often a trend and are remembered in the minds of the musicians, such as the *Asmarandana Mahoni di Cipaganti, Sinom Nonggoh jalan ka Kuningan, or Dangdanggla Duh pameunteu teuteupeun awaking*.

Many of the works of Wahyu Wibisana are then sung in the art of *cianjuran*. One of the popular pieces of Wahyu Wibisana was written using *pupuh Asmarandana*, and was sung in the song *Eros*. See the text:

<i>Mahoni di Cipaganti</i>	Mahoni Tree along (road) Cipaganti
<i>tanjakan jalan ka Lémbang</i>	the way to Lembang
<i>ngasona di Gegerkalong</i>	take a break at Gegerkalong
<i>jauh kénéh ka Burangrang</i>	still far to Burangrang
<i>ari rét ka Manglayang</i>	to turn towards Mount Manglayang
<i>aya gupay ti nu jauh</i>	there are waving hands, from afar
<i>mega sutra lir salempay</i>	clouds like handkerchiefs

While *guguritan* written in the stanza *Sinom* is well-known *guguritan* stanza *Sinom* frequently sung song in doubt, namely *Mangu-mangu*:

<i>Sareupna lebah Labuan</i>	Twilight in Labuan
<i>pamayang muru basisir</i>	fishermen pull over to the beach
<i>layarna sabelegbegan</i>	the screen forms a shadow
<i>hideung dina latar kuning</i>	blackened in the orange sky
<i>layung keur meujeuhna jadi</i>	and crimson flared
<i>pur ngempur luhureun laut</i>	burning above the sea
<i>dikarawang ku kalangkang</i>	shielded shadow
<i>poék ngahaeub ka peuting</i>	dark before night
<i>geus reupreupan kalapa antay-antayan</i>	the coconut trees are lined up waving

Or *guguritan* stanza *Sinom* commonly sung in the song *Téjamantri*:

<i>Koléang heulang ngalayang</i>	eagle hovers
<i>luhur dina tangkal kai</i>	fly in the tree
<i>sigana anu mikamelang</i>	like being homesick
<i>ngalanglang bari mépéling</i>	is it being reminded
<i>geus meujeuhna anaking</i>	never mind my child
<i>buru-buru geura wangsul</i>	hurry home
<i>wangsul ka nagarana</i>	go back to your hometown
<i>geura ngahenang-ngahening</i>	and do it
<i>beurat bungkar jembarna salalawasna</i>	so you succeed there

For *cianjuran* art, Wahyu much donated *guguritan* poetry, especially in the *Rarancagan* [5]. *Guguritan* in writing, Wahyu already familiar with the background and history of natural Kasundaan; of all things related to Prabu Siliwangi and of all things related to the Pajajaran. Siliwangi was handsome, mighty, wise; Pajajaran was glorious, magnificent, and grand. That is why Wahyu's *guguritan* more effectively dashing and masculine, as seen in *guguritan* (*Dangdanggula*) below:

<i>Siliwangi nu ngancik di mendi</i>	Siliwangi who lives in where
<i>Pajajaran nu aya di mana</i>	Pajajaran who lives where
<i>koréléng horéng na hate</i>	it was in the heart
<i>dina kentrung jajantung</i>	right inside the heart beat

<i>usik-usik na sanubari</i>	pulsating in the heart
<i>lebah Sipatahunan</i>	the soul Sipatahunan
<i>aing manjing ingsun</i>	inside of me
<i>peupeuntasan keukeumbingan</i>	where the complacency is
<i>jol ka tegal Si Awat-awat kiwari</i>	coming in now
<i>reujeung Pamanahrasa</i>	with Pamanahrasa

3.2 Dedy Windyagiri

This writer was born in Bandung in 1941. Apart from being known as an eloquent scribbler, Dedy is also known as a good short story writer. Similarly, with other writings in the form of poems. Several times got LBSS literary prizes for his deceased work.

In contrast to Wahyu Wibisana, Dedy's habit of writing *guguritan* is more seductive and feminine. The deception of Dedy's works seemed to be able to represent the nature and humiliation (conscience, ideology) of women. Emotions that are often felt and delivered by women, as if expressed articulatively through Dedy's fall. As in the death using Sinom poetry below:

<i>Na naon atuh margina</i>	What are my sins and mistakes
<i>engkang téh dugi ka lali</i>	so you leave me
<i>da menggah diri abdi mah</i>	know it
<i>asa teu kirang gumusti</i>	I was always faithful
<i>gumati lahir batin</i>	as sincere as my heart and soul
<i>teu luntur pengkuh sumujud</i>	and never turned away
<i>satia mikatresna</i>	faithful love you
<i>wekasan diapilain</i>	but why do you hurt me
<i>luas nolas ka nu teu tutas miwelas.</i>	You hurt sincerity, my love

Wahyu and Dedy, both have the same intellectual who attended high art music. Both understand too, how to write *guguritan* *Dangdanggula*, *Sinom*, *Asmarandana*, *Kinanti* nice and proportional to the songs sung in the music. *Guguritan* written so that both the poets who have fatigue beautiful, and force the rhythm that tunable, jeweled headband with style and alliteration stunning.

Even so feminine with *guguritan* written Dedy. *Guguritan* Dedy composed by Mang Engkos to track the subject in the mood Rarancangan barreled sorog, 'Pegat Duriat' (broken love).

In 1996, Enip Sukanda enters *guguritan* Dedy Windyagiri material as songs (lyrics) song competitions *cianjuran* Damas XIV. Previously, the lyrics of the song using the music of the songs Idi Rosadi, H. Hanafi, Mr. Abubakar, or footage of *Guguritan Laut Kidul*, as well as excerpts from *wawacan*. Even for a single music album, Enip Sukanda also choose *guguritan* owned Dedy; and become a music album '*Kasmaran Kasamaran*' in 1997 by the singer Hendrawati and Herry Suheryanto.

As Wahyu custom work, *guguritan* s Dedy's was used as the lyrics in the *cianjuran*. For example, one poem *guguritan* work Dedy Windyagiri is:

<i>Pamungkas abdi talatah</i>	this is my last message
<i>upami dugi ka pati</i>	if I die
<i>rurub ku karémbong téa</i>	cover me with a shawl
<i>nu tara tebih ti abdi</i>	the shawl I used to hug
<i>nu cipruk ku citangis</i>	wet with tears

<i>luhur pasir abdi kubur</i>	bury me on the hill
<i>iuhan ku samoja</i>	shake me with a kemboja
<i>tawis asih nu kasapuh</i>	as an expression of the devastation of love
<i>pileuleuyan maot abdi kaleleban</i>	goodbye, you who always love you
<i>(Karémbong Sutra Kayas, from Jamparing Hariring by Déddy Windyagiri)</i>	

3.3 Dyah Padmini

This author who is also proficient in writing prose (short story) and sharp in devoting ideas to essays. His works, including *guguritan*, are often published in Mangle magazine.

She was born in Sukabumi in 1941. In the 1980s until the early 1990s he spent time traveling in Italy and France. It was his association and experience while abroad, he spilled through the work of fiction and non-fiction, including in the scourge. Especially in the decade of the 90s, a lot of *guguritan* appeared and quite struck the Sundanese people, because the contents seemed to break down the previous habits of the *guguritan* character who were accustomed to offering lively or melancholic content or love stories, such as the death of Dedy Windyagiri and other poets as often read in the fallout of the designation of cianjuran art.

See one of the verses of the poem of the knockout in *Pupuh Dangdanggula*:

<i>Ngambah dunya diri mingkin leutik</i>	The smaller I am in the sky
<i>nyawang alam tataran Afrika</i>	when I saw African land
<i>ngarandeg palebah léngkob</i>	stumbling in the valley's expanse
<i>panon teu wasa ngukur</i>	my eyes unseen
<i>pigurana sapipir langit</i>	confined to the horizon
<i>lewang raheut tengahna</i>	like a wound in the middle
<i>dina hiji waktu</i>	at one time
<i>manéhna ngewag gudawang</i>	he has indeed been injured
<i>ngan hanjakal kuring moal jadi saksi</i>	but I will not testify
<i>Afrika dibeulah dua</i>	Africa has splitted in two

Or the couplet *guguritan* Simpy below:

<i>Ka rundayan teureuh Siliwangi</i>	For Siliwangi's children and grandchildren
<i>anu nyangking nya si kujang runcang</i>	inherited cleaver kujang
<i>geura ponténgkeun srangéngé</i>	hold the sun
<i>bur lelemah sing mancur</i>	turn on your land of birth
<i>dina lebah tutunggul nagri</i>	right in the city center
<i>bagal bumi Pakuan</i>	the heart of Pakuan city
<i>geus mangsa manggung</i>	the time has come
<i>nanjeurkeun kahayang alam</i>	become state acting
<i>gunung urug tetengger kula deuk nitis</i>	if the mountain collapsed
<i>ngerabkeun hideung bodas</i>	that's me, fly the banner resurrection

Diction and *idioms* that are often chosen by Dyah in writing *guguritan* are always protected from the selection of a seductive, soft, lyrical diction such as diction which is usually chosen by the scribe author for the purposes of traditional arts. The tone and atmosphere offered by Dyah is just like explosiveness and there is an atmosphere and bold characters like those of men. In Dyah's work, there is no impression of melancholy, or romantic tones. Dyah seemed to want to

voice his heart out loud, full of anger, and fighting, fighting, and masculine. Even the 'masculinity' Dyah in deceit like surpassing the supernatural spirit of Wahyu Wibisana.

The style writing of *guguritan* shown by the three poets in the 1990s seemed to be a development in the style of the poetry from the previous period [5]. *Pilemburan* (hometown) themes, landscapes of prosperous fertile lands they have left behind. And this year's range has become the most recent creation theme for the fallacy. The three names of these poets may be said to be the peak of the writings of the poet, which was then marked by the publication of a book that contained their respective works.

3.4 The Death of *Guguritan* Sunda

Along with the passage of time, the poets met old times, times which reduced the productivity of work. Dedy Windyagiri and Wahyu Wibisana later died in 2014. While Dyah Padimini was destroyed by the earth, his works no longer appeared. Its productivity seemed to stop when it entered the 2000s. Dyah, who in the 90s lived in Bandung, has resettled in Sukabumi.

The sinking of the works of the three writers of the scythe was not replaced much by poets afterwards. The poet's third proficiency in writing *guguritan* with a myriad of insights about the subject matter, not much 'dripping' in the next poets. The next poets poured out their hearts in *sajak* (free poetry, modern poetry). The fact, the true *guguritan* writers are poets who are skilled at writing texts and are skilled in *menembang* (sung). And that ability is rarely possessed by most poets. So this is one of the declining writings in Sundanese literature.

Even so, because there were no poets who struggled in the affairs of the *guguritan*, the mass media had difficulty loading poetry in the form of *guguritan*. Some names of new poets such as Etti RS, HD Bastaman, Kania, until Tyas Nastiti Puri did not have the loyalty that Dedy, Wahyu, and Dyah had in writing down the *guguritan* [10]. So, in the past five years, poetry works in the form of *guguritan* are very rare in the mass media [11]. Moreover, the mass media that faithfully carried out the scornful works until now are only two media, namely Manglé magazine and (sometimes) the Sunda Midang magazine.

4. CONCLUSIONS

The decline in productivity in the writing of the poetry is motivated by a pattern that is deeply patterned by the rules of *pupuh*. Poets seem to avoid the rule of *pupuh* in pouring out their heart; poets want to feel the freedom that is as free in indulging and overflowing their hearts.

Writing the *guguritan* demands proficiency in choosing diction in the loopholes of the rules of *pupuh* which are felt to be shackled. In addition, the writing of the dropout poem also requires knowledge to *menembang* (to song *guguritan*) which is quite capable. This is of course very related to the need for freshing (beheading, breathing, enjabement) when singing songs. This ability is not shared by most poets.

After the death of Dedy Windyagiri and Wahyu Wibisana, the writing of *guguritan* is like going to the twilight and as if to meet his death. There are not many poets who choose concentration in the writing of *guguritan*. Poets are more involved in *sajak* writing, and like avoiding *guguritan* that is not 'giving' freedom in pouring out his heart. With the decline in productivity, the creation of a scapegoat clearly impacts the productivity of poetic poetry loading in the mass media. This is the twilight of the writing the *guguritan*.

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