Creative Process in a Bull Art into Literary Forms

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Abstract. *Bantengan* is an art that contains many noble values and is close to the community. However, this is not well understood by some community groups, especially teenagers. This study aims to provide educational media through visual communication media in the form of literary works or *"Alih Wahana"* process. The method used in converting *Bantengan* art research data into literary works is the transfer method. In the creation of literary works (second form) itself cannot be separated from the creative process. So that there is a relationship between the media transfer process and the creative process that cannot be separated from each other. The result or product is in the form of an illustration book whose language is light and easy to understand by young people even though it is based on scientific data from research on *Bantengan*.

Keywords: Bantengan, Alih Wahana, creative process, visual communication

1 Introduction

"*Alih Wahana*" is a transfer from one form to another that has different characteristics and media. Many researches on "*Alih Wahana*" have been carried out. However, it is still limited to two types of works of art standing in the same corridor. Like switching from short stories to novels or novels to films. Even though the transfer of rides is not only limited to two works of art. All sources of knowledge can be converted into works of art. Through three stages of *"Alih Wahana"* process, namely translation, adaptation, and transfer. In this study, the data for Bantengan art research was transferred into a form of literary work. To obtain data and media in "Alih Wahana" study, the creation of a literary work itself must at least pass through four stages of the creative process, namely preparation, incubation, illumination, and evaluation or verification.

The art of *Bantengan* was chosen to be the object of expert rides as well as the object of literature because it is an art that is close to and still preserved by the community of bullies. However, on the other hand, the art of *Bantengan* is not well known by some

groups, especially youth groups. The conversion of bantengan art research data into illustrative stories is expected to be able to provide a means of education for teenagers at the same time.

2 Theoretical Frameworks

2.1 Concept of Literature and Transfer of Vehicles

Literary works are the result of the author's creativity in conveying messages and values through a series of interconnected stories using beautiful languages. As a tool or media to convey the value of language is a fundamental differentiator between literary texts and non-literary texts in terms of language. Non-literary texts such as those often used in mass media tend to use technical sentences based on facts, data, or other primary sources. While literary texts such as short stories or novels tend to use sentences that give rise to aesthetic values even if they are based on facts or data.

In general, literary works are divided into two, namely oral which is delivered in the form of speech and written which is delivered in writing through words and sentences. Written literary works are further divided into several more specific types with different characteristics. These types include poetry, narrative fiction or prose, and drama [1]. Poetry can be categorized into three, namely epic poetry, lyric poetry, and dramatic poetry; Narrative fiction or prose is divided into three, namely novels or romances, short stories (short stories), and novelets (short novels); Drama is a literary work that reveals the story through the dialogues of the characters [1]. In its development, literary works are often transformed into other forms of art, such as short stories into novels, novels into films, or poetry into paintings. This is also influenced by the development of the times that bring people to new habits and interests.

Transfer of a work of art cannot be separated from the two most basic concepts. First, transfer means the activity of transferring or converting from one form to another. Second, "*Alih Wahana*" means a tool or means used to obtain a certain form so as to bring up concretization in other forms. Transfer of a work of art or ecranisation becomes a method of transformation that can only be done if there is a work of art or other things that are transformed into a certain form of art that is different (media) from its initial form. The transfer of this medium is not only bound between literature and art, but involves all aspects of transferring and converting various sciences into works of art [2]. Something that is transferred will lose some characteristics in the first form because of the reduction or addition to fit the desired second form. So that transfer of media or "*Alih Wahana*" can also be interpreted as the transfer and conversion of a medium used to express, achieve, or exhibit ideas into other forms of media [3]. In essence, this transfer method cannot be separated from intermedia relations (intermediality) [4]. Intermediality, which means the condition of mutual influence between media, causes the characteristics of the first media to not just disappear. Like in a novel that was adapted into a film. The identity of the characters, dialogues, plots, and the visualized atmosphere based on the author's description in the previous media will still be presented. Therefore, the function of new media here is not as a substitute medium but as a variety of media in exploring one particular form.

Activities that take place in the ecranisation include translation, adaptation, and transfer of one form of art to another [5]. Lexical translation means the transfer of language from one language to another. This activity needs to consider how and who will enjoy the second form of art (the new intended form). The language of a novel that is too literary cannot be used as a dialogue of characters in a film, there needs to be simplification and adjustments so that the message in question is conveyed properly. Likewise in the translation of non-literary texts into literary texts. The language of mass media or research that is too technical and theoretical needs to be written in order to create an aesthetic impression on the reader. Adaptation means changing the way of presentation that is adapted to the second form, for example the film *Bumi Manusia* does not contain all the details of the story as in the novel version, some parts are omitted due to the limited duration of the film. However, the deletion does not reduce the essence of the story of *Bumi Manusia*. Furthermore, displacement, transfer has a meaning close to transition, namely replacing something with something else. Like the transfer of water, when it is in a drink bottle it will be called drinking water but after being transferred to small molds and frozen it will be called ice cubes. Both still come from water even though they have different shapes.

2.2 The Process of "*Alih Wahana*" for *Bantengan* Art Research into Literary Works

The transfer media process or "*Alih Wahana*" in this research is based on data from *Bantengan* art research which is converted into an illustrated story. *Bantengan* as an art that is still preserved by several community groups has noble values and deep philosophy. However, these values and philosophies are often not translated properly, most people, especially ordinary people who are not involved as bullies, consider this art as an entertainment show that involves magical powers so that players experience a trance (trance). The presence of this magical element makes some community groups have a bad perspective on the art of *Bantengan.* In fact, if it is dug deeper, the banteng has more values and philosophy than that. There are historical, symbolic, philosophical elements, values of solidarity, kinship, mutual cooperation, and religiosity that make bantengan more than just a show but a means of representing the noble culture of society.

The transfer from research data that is converted into an illustrated story is made to show the existence of the *Bantengan* art and provide education to the wider community through literary works in the form of illustration books. In addition, in particular, the authors want to provide literacy facilities for teenagers outside the communal environment of the *Bantengan* community so that they have a common awareness to preserve this art. The type of literary work taken is in the form of a short story with a bull as an object that builds literary works from the outside. This illustrated story takes research data in the form of values of family solidarity, mutual cooperation, and religiosity in the art of bantengan as well as the relationship between bantengan and other sectors (entertainment and the economy). The data in question is then expressed through narrative language that describes the characters, setting or background, as well as the plot/ that moves the story from orientation to resolution. The initial stage of the process of transferring the *Bantengan* research data into an illustrated story is to categorize the data as shown in Table 1.

Table 1. Categorization of Data from Bantengan Arts Interview

No.	Category	Quotation of Art Interview
1.	The bull as a symbol of the country	*"Bung Karno and the other founding fathers used the bull as a marker to raise the spirit of the common people of this archipelago. Eating is a symbol of the power of the people, bull."*
2.	History formation of a bull	*"In the central area of the heritage of the Singasari kingdom, the art of bantengan was born. Precisely geographically, between Mount Semeru in the east to Mount Kawi in the west, in the north Mount Arjuno and Mount Penanggungan extends to the Mojokerto area of the mountain."* *"This art is folk art, it should not be confused with palace art that has standards such as the Gambyong dance or the Bedoyo Ketawang dance. If the folk art that is built is the awareness of the times, not the knick-knacks, so the bantengan is born from people who are aware of the struggle because it is a symbol of the resistance of the colonial society to neocolonialism. They, these people, show their resistance not only by taking up arms. But through symbolic language one of them is the bull. Where there is a bull then there can be ascertained as the headquarters of the fighters."*
3.	Bull in painting	*"Raden Saleh's painting depicts the struggle of the people of the archipelago in expelling the invaders. The bull fights with the tiger, winning the bull in the painting. This means that Raden Saleh is correct that the strength of the bull is above the tiger. It is also depicted by these artists/culturalists in Malang, because they do not depict it in the form of a painting but they describe it as a form of creation or revitalization to regenerate the spirit of this bull in performances."*
4.	The meaning of the symbol in the art of bull	*"There are those who wear whips and black clothes, which means they are not black. Black is a symbol of firmness and lasting."* *"Usually before the bantengan is held there is a pencak silat performance and the art of pencak silat is the art culture of the archipelago, not only in Java. In Minang there is pencak silat, it is used more for the art. Whereas the power to fight the power of the snake that wants to seize our country. , so consolidate power by using art. Next the colors of the identical bull are red, black, and some are white. Because these 3 colors are the main colors of the archipelago, this basic color describes the pattern of struggle, not only red is brave, white is holy, and black is jet black but more deeply describes sangkan paraning dumadi, namely the beginning of humans. Humans come from the father, mother, and elements of God who enter. Red is from mother, white is from father, black is from God's style."*

No.	Category	Quotation of Art Interview
		"Bantengan is a manifestation of the people's awareness that is struggling. There is a picture against the Dutch colonialists in which there are tigers and natives who are followers of the Dutch are depicted with monkeys. Therefore in every bantengan dance there is a brave tiger then the monkey whispers to the tiger then the monkey runs to fight against each other. There are always three characters and one of them is a bull. So why the bantengan because of the partiality of the Malang people or even the Javanese to the bull. The spirit of the struggle against the invaders is wrapped in a high artistic taste so that it is easy to learn and the old people when they gathered were disbanded, therefore there is a strategy."
5.	The values contained in the bantengan (solidarity, kinship, mutual cooperation, religiosity)	*"If one bantengan group is invited, the other bantengan groups will join in playing without being paid, if possible in other areas there are types of art displayed, maybe many will appreciate it, if other bantengan groups bring tools to play, it means that the value of collectivity is exemplified by the bantengan players. . It could even be that one sub-district was crowded with bulls. This is what causes the bantengan to be very popular with the people, especially the Singosari subcultural community." "Kanjeng nabi sering mengajarkan kepada kita kalau beribadah pakailah wangi- wangian, tanya orang Jawa wangi-wangian itu mereka taunya dupa dan kemenyan yang ddibakar. Apakah itu digunakan untuk menyembah selain Tuhan Yang Maha Esa, itu adalah dalam rangka membentuk suasana teduh, hikmat, dan konsentrasi tinggi semacam aroma terapi."* *"Javanese people know the name of the ancestors. Ancestors must be respected, is praying for parents not allowed? Well, that's the prayer that is said at the time of the bantengan performance, and that one is the ancestor who used to be tripe pedestal in the village. We really have to pray diligently, right, that's the argument that can pray for parents and their children, so where's the mistake?"* *"Now for the prayer, sometimes Javanese is sometimes Arabic, God has creatures with various languages, and every creature has a language that is conveyed to the creator which is essentially the same, only the language is different. This is what sometimes causes misunderstanding."* *"We must not cover up history if our ancestors worshiped stones, worshiped trees (punden). Because it's in order to protect nature. Conception of animism and dynamism we already know God then Islam came to perfect. Punden is an excerpt from the elder lady of the court among, nini among, Why does the bantengan sometimes go to the tree? The big tree is not worshiping but honoring the ancestors who have passed down their descendants."*

No.	Category	Quotation of Art Interview
		"Islam in Java is fused with culture. The bull players and the audience are mostly Muslims. Why don't they follow Islamic law? They also pray, fast, zakat even more than zakat, not only once a year bring rice, there is still more that is donated, even sometimes food rations for their families are also donated, this is Javanese culture. Practically piety occurs, Islamic teachings about respecting parents are carried out by bullfighters, Islamic teachings about hubbul waton minal faith are also taught, Javanese teachings about alms are also practically carried out by bullfighters. There are so many teachings that have been carried out but the essence is not contextual, not the cover but the content, not the outer frame but the inner. Often at the bantengan event, the prophet's sholawat is chanted. That's because the majority of bull players are Muslims. The cap or skullcap is a national identity, not just a group identity. Just like the cry for independence, it is not a group but there are presidential regulations. Same with bull players, some wear caps, blangkon, udeng, etc"
6.	Bantengan linkages with other sectors (entertainment and economy)	*"Next, how can we wrap this bantengan from an economical point of view, for example the production of t-shirts and knick-knacks using the bantengan design and then selling it not only in Malang. We are enriching the bantengan design so that the performers of the bantengan art can also improve their welfare through Bantengan."* *"There are many benefits from the art of bantengan, one of which is cultivating creative arts. The creative art, for example the making of a bull's head, gave birth to many new carvers among the younger generation. The bull's head, the bull's head, has its own market and the owner can sell the object so they can send their children to school or buy rice. The making of a bull's head is also not difficult, the important thing is that there are horns, there is wood, then it is carved with the back cloth and finished. So is the whip. So it can be concluded that bantengan is able to improve the creative economy while maintaining the value of fighting, the value of respecting parents, and the value of character building which is currently rarely discussed and the millennial generation must know about this kind of thing."* *"Banteng forms a subculture that can balance daily life with cultural arts. Because if we work everyday without any entertainment, it's stressful, we only think about politics everyday like trash news on television, it's dizzy and doesn't increase work productivity. The food is if the village people have entertainment, it's bull so that the next day they work hard. This means that bantengan is able to increase work productivity, because their tiredness is treated with traditional art that they really love."*

Referring to the opinion [5] the activities that take place in the transfer of media or "*Alih Wahana*" include translation, adaptation, and transfer of one form of art to another. The transfer process carried out in the study contains these three activities but in a different order, starting with adaptation, transfer, and then translation. In the adaptation process, the author takes several categories from Table 4.1 by taking into account the purpose of writing an illustrated story and the desired second form, namely short stories as short stories that can be read in one sitting. The categories taken are the values contained in bantengan (solidarity, kinship, mutual cooperation, religiosity) as well as the relationship between bantengan and other sectors (entertainment and economy). In the transfer process, the authors adjust and divide the categories that have been selected from the interview data into the short story structure, namely orientation, complications, resolution. This division also becomes an outline in developing the story. Furthermore, in the translation process, the writer changes the language in the form of speech delivered by the speakers into written language by paying attention to aspects of beauty and coherence through the selection of diction and plot.

2.2 The Creative Process of Creating Literary Works

Literary works as a result of the author's creativity are not produced instantly but are arranged in sequences that will form them as a whole. In the creation of literary works, these mutually continuous sequences are called the creative process. The concept of the creative process is explained as the development of creativity, personal expression, in the form of ideas or ideas in an unusual way so as to be able to create a written topic in a different way, in the form of literary works such as poetry, novels, dramas which often become creative works [6]. Pramoedya Ananta Toer explained that the creative process remains a very personal experience. The creative process of *Alih Wahana* based on the literature aspect means there is an object transformation, a possibility to be changed, whatever needs to be added or decreased, and the variation that need to be emerged.

Every author has a different experience based on his background and motivation in writing his work [7]. Therefore, the creative process is subjective and comes from the author, starting from the follow-up to an abstract idea to forming a unified and unified story. This includes the extrinsic elements of literary works that are formed and influence the author, such as the author's social background, sources of inspiration, motives, goals, and writing strategies [8]. Endraswara in [9] suggests four psychological stages in the creative process, namely; preparation, incubation, illumination, and evaluation or verification.

2.3.1 Preparation Stage

This stage tells about a poet who has realized what he is going to write and how he is going to write it. The output in this study is an illustrated story that is used as an educational medium for cultural preservation for adolescents with an age range of 13-15 years. At this stage the author makes an abstract description that has not been disclosed through words/sentences about the mechanism for processing interview data into story form; collect references such as how the visually illustrated story forms; and how the language used can be conveyed in a straightforward manner without leaving an aesthetic impression.

2.3.2 Incubation Stage

In the incubation stage, the ideas that have emerged by the poet will be stored, thought out carefully, and waited for the right time to write them down. The provisional results from the preparation stage progressed to the incubation stage. The author's abstract description was followed up and started by determining the category of research data to be included in the story, namely the values of family solidarity, mutual cooperation, and religiosity in the art of Bantengan and the relationship between Bantengan and other sectors (entertainment and the economy). The author then needed several days to finalize the idea. The time lapse in the maturation of ideas that occurs from the incubation stage to the illumination stage indirectly makes the writer's subconscious select the idea. So at the end of this stage the author finds sub ideas that can improve the story or vice versa.

2.3.3 Illumination Stage

The illumination stage is when the subconscious idea of the authors want to come out and they to write it down. At this stage the authors begin or start to make a rough outline of the story starting from the artists and character descriptions as shown in the following table that is in Table 2.

Table 2. **Artists and Character Descriptions**

No	Name of Artists	Character Descriptions
1.	Mbah Subekti Meaning: the person who has loyality	A village elder who has been involved in the arts of Bantengan for years. Mbak Subekti's appearance looks like a scary shaman but in fact she is a compassionate and highly dedicated person in defending the art of Bantengan.
2.	Banyu Gesang (Mas Gesang) Meaning: Person who just following the flow of life	One of the young men who wanted to get involved in the art of bantengan and helped Mbah Subekti to preserve and maintain the bantengan. Mas Gesang has a cheerful, friendly character, but gets irritated easily by people who say arbitrarily bad bull.
3.	Erina (Mbak Rina) Meaning: Person who has sharp mind and heart	She is a student who supports Mas Gesang and Mbah Subekti in preserving the art of bantengan. Mbak Rina is not directly involved in the art of bantengan but she wants to help according to her ability. Mbak Rina has good and excellent language skills.
4.	Three teenagers	The three teenagers who have a high curiosity, one of which is about bull art tradition.
5.	Villagers	People who have supporting role in the story

Rough presentation of artists and character descriptions can help the writer to get a more concrete picture of the form of the illustrated story that will be made. If the rough outline at this stage is not written down immediately, it usually be missed and make the writer returns to the incubation stage. The rough framework at this stage is flexible so it can still

be reduced or added. Therefore, to follow up on the characters and character descriptions that have been made, the author also makes a rough storyline table according to the structure of the short story as follows.

Tabel 3. Rough Storyline

No	Structure	Series of Event	Plot
1.	Orientation	It begins with a bull show.	- Mbah Subekti and her team are holding a show in the village field. Everyone is excited to watch the show.
2.	Complication	There is one mother who strictly forbids her child to follow the bull show.	-There is s child who is interested in bull show (Dimas), there is one of children who is confused about bull show (Amira), there are children who do not like the show. -The child who likes to tell stories to Mbah Subekti. He then answered it while explaining the values in the art of *Bantengan*
3.	Resolution	Mbak Rina gave an understanding about how appreciate the *Bantengan* show to the mother	-One of the mothers has a bad perception about bulls or *Bantengan* Show -Mas Gesang who heard that was about to get angry but was restrained by Mbak Rina -Mas Gesang argued with Mbah Subekti when he was preparing for the show. Mas Gesang told Mbah to ask for money as a bonus -Mbak Rina speaks softly to the mother, but she doesn't care with that situation.
4.	Coda	The story is ended by the awareness feeling of Banthengan show among characters.	The story is ended by the feeling of awareness of Mas Gesang, a child who is interested in *Bantengan*, and a mother who does not like *Bantengan* about the positive impact of *Bantengan ar*t.

3. Evaluation or verification stage

Evaluation/verification stage, at this stage new works, new ideas, new ideas are tested against the reality that occurs, assessment or confirmation may be by the creators themselves, or the wider community or certain groups. This evaluation stage is the most important final stage where not all parts of the rough outline in the incubation stage are presented in the story. This is influenced by the following considerations, namely that the storyline in the rough framework prepared by the previous author is too long and complex so that it is more suitable to be used as a novel. While returning to the research output,

namely a short illustrated story, the rough outline must be simplified in the complication section and reducing the story rate in the resolution section. This action resulted in some figures and characters being trimmed to suit the characteristics of the short story as the second intended form of the transfer process. At this evaluation or verification stage, transfer activities take place, namely translation, adaptation, and transfer. The final result of this evaluation or verification stage is a literary work in the form of a complete short story as follows:

Fig. 1. Bantengan by Astriana Putri

Since dawn, Mbah Subekti's house has been filled with the bantengan arts team who will perform in the village field this afternoon after the walking event. Everyone seemed enthusiastic about preparing for the show, which had been delayed for two years. There is Mr. Sidik who wipes the bull's head, Mbah Subekti's wife who brings coffee and tea, until the one who looks the happiest among them, Mas Gesang, he checks the drum while smiling impatiently because soon he will meet his old friends. Mbah Subekti, who saw Mas Gesag from afar, just nodded happily.

Fig. 2. Mas Gesang is checking the drum while smiling impatiently

Arriving at the village square. The bulls, led by Mbah Subekti, put the performance equipment next to the stage. At that time, the residents of Kampung Rukun, both those who had followed the walk or not, gathered on the edges of the field while enjoying street food. It was even seen that the bantengan community from other villages participated in watching Mbah Subekti's bull show.

"I can't wait Mbah, I really miss moments like this."

"Hahaha iyo, thankfully we can still put on a show. Look Sang!

So many can sell." Mbah Subekti and Mas Gesang smiled peacefully.

Fig. 3. Mbah Subekti and Mas Gesang smiled peacefully
watching surrounding area

Some minutes before the show is started, Mbah Subekti has invited the bantengan arts team to the back of the stage when the residents of the harmonious village had started to move closer to the center of the stage. They performed rituals and recited prayers to God so that he would always be given smoothness during the performance. All the performers of the bull arts looked very solemn in praying according to their respective beliefs. After that, Mbah Subekti did a "setren" which is charging the bull's head with energy.

Fig. 4. Mbah Subekti doing the "setren" ritual

The show is opened with a series of *kembangan*, namely the demonstration of martial arts or *kanuragan* by some men. After the martial arts performance was finished, the audience applauded thunderous applause followed by drum accompaniment, signaling that the main show was about to begin. The actions of the bulls, tigers, and monkeys made the atmosphere even more exciting that afternoon. The audiences were scared and curious when the monkeys started to play tigers against each other. Mas Gesang, who was playing the bull at that time, managed to amaze the audience. Everyone applauds especially when the bull starts ndigar (trance).

Fig. 5. Mas Gesang is performing as the bull

In the front row was Mbak Erina who was recording the show using her tiny handycam. The beautiful tan-skinned student really likes to capture various arts ranging from music, dance, to the performing arts of this bull, and many more. He was also very happy when asked to introduce culture and art to anyone. At that time, Ms. Erina was not alone, she was accompanied by a friend from Chicago, the pale skinned woman with blue eyes looked amazed because this was the first time she had seen the bull art which Mbak Erina had told her about a few days ago.

Fig. 6. Mbak Erina and her foreigner friends

The show is over. The audience began to move aside to enjoy a variety of snacks. Some want to continue working. There were also some who wanted to take a photo with Mas Gesang who was still wearing a bull's head, including those who were queuing for their photo, Ms. Erina, Catherin, Ms. Erin's friend, and a small boy.

Fig. 7. Mbak Erina taking photo with Mas Gesang

However, when it was the little boy's turn. The voices of mothers shrill from afar, "Dimassss!!!" The little man immediately hid behind Mas Gesang's feet.

"Why go without mother's permission?" Dimas lowered his head and drowned

"I have reminded you many times! Don't go with the bull! Then you will be in a trance. Join the crowds!" Dimas's mother got angry in such a high tone that everyone paid attention to it.

"Dimas likes it, ma'am." Dimas replied with an innocent face. Meanwhile the mother impatiently wanted to pull Dimas home.

Fig. 8. Dimas mother's pull him home

Mas Gesang, who heard this, let go of the bull's head with an annoyed face, his eyebrows dipped sharply, his hands growled in disapproval of Dimas's mother's words. Seeing this, Mbak Erina tried to mediate wisely.

"Mother, there's no need to be so angry." "It's not good for people to see."
"What's wrong with seeing a bull? After all, there is Mbah Subekti who can take care of us and the audience!" Mas Gesang said annoyed, while Mbah Subekti watched them from afar.

"Yes, Mother, it's also good if a small child like Dimas wants to watch a bull show like this. As a young generation, it means that he already has the awareness to love his culture, local arts." Mbak Erina explained calmly.

"Let us go home." Invite him again, but in a lower tone.

"Lee, go home with your mother. Later you can come see the bull. You can join the practice too. But you have to study hard first, really." Mbah Subekti persuaded Dimas who was still reluctant to go home.

Fig. 9. Mas Gesang and Dimas mother's are having an argument about seeing the bull show

Dimas nodded. After hearing Mbah Subekti's words, Dimas finally agreed to follow his mother's invitation. Slowly he approached and took his mother's hand to go home.

"Gesanggg!" This time Mbah Subekti embraced Mas Gesang and advised him.

"We must respond to such people with a cool head.
Like a wise bull."

Mas Gesang took a breath at Mbah Subekti's advice. Mas Gesang remembers that in the art of bantengan he was not only taught about the art itself but also the value of religiosity which taught patience and the importance of maintaining brotherhood among others. And how then the bull is not only entertainment but also spread goodness.
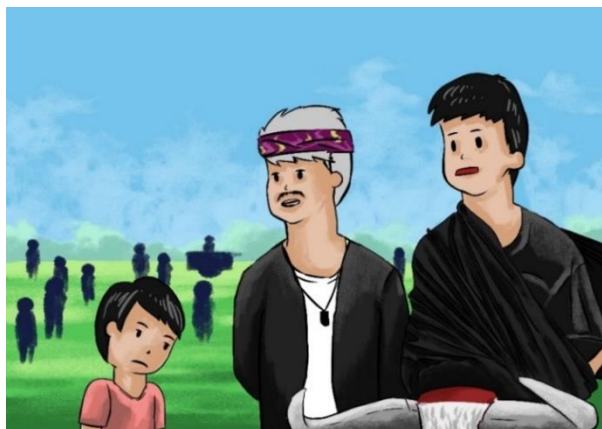
Fig. 10. Dimas is hearing Mbak Subekti's advise

"I like the way the bull is wise." Catherin said with her typical American accent. Mbak Erina then smiled agreeing to hear this. They then left the venue and were gradually followed by other spectators.

The show ended at 13.00. Mbah Subekti seemed happy because today's show went smoothly and the audience was enthusiastic. Mas Gesang is also happy to be able to meet other community friends and re-understand the values that exist in bantengan. This at the same time made him even more excited to prepare for the next bull show.
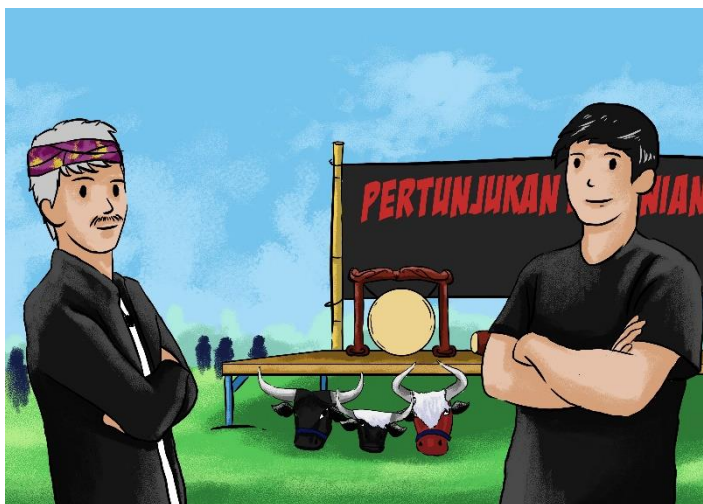

Fig. 11. Both Mas Gesang and Mbah Subekti seemed happy about the bull performance

4 Closing

The transfer of bantengan art research data into literary works cannot be separated from the creative process in the creation of the literary work itself. The creative process determines the success of the transfer process. There are relationships between media and relationships between processes in producing the desired new form. The transfer of data from bantengan art research into literary works is one of the efforts to maintain culture. This is because literary works are able to cover a wider communal environment even outside the circle of bullies.

Through the activities of translation, adaptation, and transfer of methods, this vehicle transfer is able to transfer the noble values in the art of bantengan which were previously not well understood by the public or in this case still maintain the essence of the content which is the main part in the first form. So that it is hoped that the community will get new educational facilities that are more accessible. The author realizes that there are shortcomings in the process of transferring the vehicle and making this literary work. For this reason, it is hoped that there will be new research that can improve this research.

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