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Measuring Vitality of Oral Tradition: A Study of Cigawiran

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Abstract

Cigawiran is an Indonesian oral tradition that has Islamic religious values and messages. It is only found and developed in a limited location, namely Cigawir village. Regarding the limitation of Cigawiran spreading, this article examined its vitality and cultural values. Oral tradition and vitality research methodologies were utilized in this study. The concept of oral tradition vitality was derived from the theoretical frameworks proposed by Grimes, which shares similarities with the notion of language vitality and encompasses six distinct categories that assess the vitality level within oral traditions. The data was gathered through a questionnaire. The findings of the vitality study indicated that the Cigawiran is classified as stable yet facing threats. This suggests that the tradition is practiced by the entire local community, albeit selectively among specific generations. The study suggests that there is a need for the revival of the Cigawiran because this practice has been limited to a small number of generations up to the present time.

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1. Introduction

Cigawiran is an oral tradition comprised of the morphemes *cigawir* and *-an*. The term *Cigawir* originates from a village situated in the Selaawi Subdistrict, a part of the Garut Regency. The morpheme *-an* is indicative of a manner or way. Therefore, Cigawiran serves as a way for the Cigawir community to perform Sundanese song, which encompasses Islamic teachings, as it originated and evolved within the context of Islamic boarding schools (Resmana, 2016).

Like other forms of oral tradition, *Cigawiran* encounters challenges. The decline of *Cigawiran* as a local culture can be attributed to contact with other cultures, as some Islamic boarding schools prioritize the Arab world as their primary influence and the increasing preference for technology-driven forms of entertainment, such as individual musicians and bands. Additionally, it is important to note that the transmission of this tradition occurs primarily through oral means, as knowledge is passed down from one generation to the next. Furthermore, it is worth mentioning that the practice of Cigawiran is confined to a specific and limited geographical area.

Previous research done by several researchers depict that Cigawiran's vitality decreases. Resmana (2016) stated that during the 1970s, the auditory presence of Cigawiran songs could still be discerned within the Islamic boarding school milieu. However, from the 1990s onwards, it can be posited that these songs have completely vanished. Farid (2020) also conveyed that the significance of the Sundanese Cigawiran song in theological discourse within society, particularly in the contemporary era, appears to be diminishing and fading. This phenomenon can be attributed to various factors, including the declining religious functionality inherent in the Cigawiran song as a means of proselytization, which can directly impact the theological existence of present-day communities. Additionally, alternative avenues for obtaining theological insights have emerged. Furthermore, there has been a notable shift in the public's perception of the primary purpose of the Sundanese Cigawiran song. Originally regarded as a means of delivering religious teachings, it is now predominantly viewed as an art form that necessitates preservation and upkeep.

Moreover, it is worth noting that Indonesia is comprised of a total of 718 officially recognized languages, as reported by the Badan Pengembangan dan Pembinaan Bahasa (2023). Each of these languages exhibits distinct oral traditions, including the presence of Cigawiran. Given the prevailing conditions in Indonesia, which are marked by a multitude of oral traditions that have been insufficiently conserved and unrecorded, it becomes imperative to undertake a study on the resilience of Cigawiran to ascertain their response to multilingualism and modernism, whether through resistance or negotiation. The objective of this study is to evaluate the vitality of Cigawiran and devise strategic interventions to safeguard its conservation as a significant cultural resource in Indonesia.

2. Theoretical Framework

2.1 Oral Tradition

Oral tradition, or called orality, entails the transmission of idiom in relationship to the language and what is recounted, said, thought, expressed, sung, wept, recited, and harangued (Devatine, 2009). Oral tradition generally is cultural material or tradition transmitted orally from one generation to the next. This assertion is consistent with Vansina's (2017) argument that oral tradition refers to the conveyance of verbal testimony from one generation to a subsequent one. The verbal messages can be oral or sung with and without a musical instrument and other performance types of equipment. Verbal messages become very important because of their benefits and values for the life of people for symbol system, didactic tools, and style of communication like other oral traditions in any local communities (Gupta & Sukamto, 2020; Oboko, 2020; Tektigul et al., 2023).

It means that speaking a language not only gives access to the imagination but opens everyone to the gift of language and one's humanity, as stated by Tanjung (2019) the shifting of oral tradition in ceremonial occurs when a community collectively abandons the traditional habits that have been taking place from one generation to another. Therefore, oral tradition keeps people's culture alive across generations by performing episodes from memory (Thomas, 2015).

Oral tradition is included in folklore (Danandjaja, 1994). There are 14 oral traditions in folklore, one of which is spoken literature. In spoken literature, oral tradition is a part of spoken literature conveyed in various religious ceremonies, ritual ceremonies, and other ceremonies related to the life cycle, starting from birth, adolescence, adulthood, marriage, death, and even to the life after death. Meanwhile, for life in the world, oral tradition is not only folklore, stories, and the like, but also the various matters relating to the local knowledge systems, genealogical systems, history, law, environment, the universe, customs, textiles, medicine, religion, belief, moral values, language, and art (Danandjaja, 2015).

Due to the previous ideas of many experts, oral tradition can be viewed as cultural material from our ancestors developing from one generation to the next due to its benefits for human beings, particularly for the traditional community. Oral tradition, with its high moral values, allows people into certain cultural circumstances.

2.2. The Vitality of Oral Tradition

The early 1990s marked the beginning of developing frameworks to evaluate the vitality of languages. At that time, academics began suggesting scales to classify languages based on their vitality levels. Formerly, the transfer of language from one generation to the next was the primary focus of the framework, with other aspects, such as language use and language policy, receiving less attention. In addition, these scales only offered between four and five degrees of vitality, each accompanied by a brief description of the symptoms associated with that level (Krauss, 1992; Schmidt, 1990; Wurm, 1998). Other frameworks, safe, healthy, weakening, endangered, moribund, dying, and extinct, were employed to define levels of linguistic vitality (Himmelman, 2004). Drude (2003) also designed a methodology for language vitality to assist local communities, linguists, and local and national governments.

Considering its urgency, Language Development and Conservation Agency in Indonesia (Pusat Pengembangan dan Pelindungan Bahasa dan Sastra, Badan Pengembangan Bahasa dan Perbukuan, 2019) modified the methodology of Grimes (2001) and arranged indexes for factors

of oral traditions vitality. It was not only to enhance the vitality of languages that were in danger but also for the preservation of oral traditions. Considering that Indonesia has 174 various languages and ethnicities, which implies a wide range of oral traditions (Pusat Pengembangan dan Pelindungan Bahasa dan Sastra, Badan Pengembangan Bahasa dan Perbukuan, 2019). Besides, the oral tradition had become extinct due to the growing number of people who no longer considered it an essential tradition (Tanjung, 2019). Several factors contributed to the extinction of Indonesian oral traditions: traditional artists who mastered the traditions were elderly, and the traditions did not bring economic benefits; life was competitive, so traditions were abandoned; media art technology changed the traditional arts; and people rarely responded to traditional arts and ceremonies. Oral tradition would be marginalized over time.

Six oral tradition vitality levels are (1) very critical, (2) very threatened, (3) threatened, (4) eroding, (5) stable, and (6) safe (Grimes, 2001). The oral tradition status could be determined by considering the indicators of each level as well as stated below.

1. Very critical (critically endangered), the indicators of this level were:
 - a. It had minimal traditional artists, only one or two persons in old ages above 60 years old.
 - b. It was no longer inherited, or the transmission system was stopped.
 - c. The people no longer responded to it.
 - d. It was not performed in traditions and ceremonies.
 - e. It was not used in its field.
2. Very threatened (severely endangered), the indicators of this level were:
 - a. It had limited traditional artists, up to three persons in old age (grandparents).
 - b. It was no longer inherited, or the transmission system was stopped.
 - c. The people no longer responded to it.
 - d. It was rarely used in its field.
3. Endangered, the indicators of this level were:
 - a. It had limited traditional artists, more than five persons in old age (grandparents).
 - b. It was inherited in family environments.

- c. The people no longer responded to it.
 - d. It was still used in its field.
 - e. It competed with another attractive traditional style from other regional areas.
4. Eroding (starting to be declined), the indicators of this level are:
- a. It had limited traditional artists, more than ten persons in old age (grandparents).
 - b. It was inherited in family environments.
 - c. It had young generations who could perform it.
 - d. The people rarely responded to it.
 - e. It was used in its field.
 - f. There was no protective regulation to preserve the oral tradition.
 - g. Other performances were more interesting than the oral tradition.
5. Stable (stable but threatened/stable but starting to be eroded and displaced), the indicators of this level were:
- a. It had limited traditional artists, more than fifteen persons in old age (grandparents).
 - b. It was inherited in and out of family environments.
 - c. It had young generations but rarely mastered the oral tradition performances.
 - d. The people often responded to it.
 - e. It was used in its field.
 - f. It was taught in a local context.
 - g. It was still transformed.
 - h. There was no protective regulation from the government.
6. Safe, the indicators of this level were:
- a. It had some traditional artists and more than twenty people.
 - b. It was inherited in and out of family environments.
 - c. Young generations could perform.
 - d. The people responded to it.
 - e. It was used in its field.
 - f. It was taught in a local context.
 - g. It was most transformed.
 - h. The government had protective regulations for oral tradition preservation and development.

The signals discussed before could be used to provide a descriptive indication of an oral tradition's vitality level. Each indicator had varying degrees, even though only some oral

traditions' indicators could be explained entirely. When considering the factors that had an impact on it, the extent of the oral tradition was one factor that determined its status.

As a result, the index categories were designed to investigate the status of oral traditions. The categories that comprised the Index comprised the traditional speaker, the cultural contact, the transmission system, the role and realm, the ownership, the attitude of the community, the regulation, the documentation, and the ride mode (Pusat Pengembangan dan Pelindungan Bahasa dan Sastra, Badan Pengembangan Bahasa dan Perbukuan, 2019).

3. Methodology

3.1. Participants and Setting

The study encompassed the entire population residing in the Cigawir Sub-district, amounting to 5160 individuals (Badan Pusat Statistik Kabupaten Garut, 2023). The sample size for this study was determined using Slavin's formula, as described by Glen (2023). The study involved a sample of fifty participants, with a margin of error of 15%. The participants were selected randomly considering their age groups (below 25 years, 25-50 years, and above 50 years), gender, educational background (primary, junior, senior, and university), and occupation. The event's location was Cigawir Sub-district, which serves as the original site for the tradition.

3.2. Instrument

The research employed a structured questionnaire as the primary instrument. The questionnaire encompassed demographic information about the participants, including their sex, age, religion, profession, ethnicity, length of residency, mother tongue, and parents' ethnicity. Additionally, the questionnaire included nine factors that were used to assess the level of vitality. The nine factors were assessed through a total of eighty questions. Each factor was associated with a distinct set of items, comprising four questions for the speaker group, five questions for the cultural contact group, twelve questions for the transmission system group, eleven questions for the role and domain group, eight questions for the ownership group, twelve questions for the community attitude group, ten questions for the regulation group, eleven questions for the

documentation group, and eight questions for the transformation mode group. The responses for each of the nine factors were limited to either positive or negative.

3.3. Procedure

The study was conducted in the Cigawir Sub-district. Prior to distributing the questionnaire, the researchers engaged in a process of observation and collaboration with local individuals who possessed knowledge and connections that could aid in identifying potential participants who met the predetermined criteria. Before distributing the questionnaire, the researchers provided a comprehensive explanation of the study's objectives to the participants. During the completion of the questionnaire, the participants were provided with assistance to ensure comprehension of the statements, if needed.

The analysis applied statistical descriptive analysis using SPSS. The responses were entered into an index with nine categories, and the Index was then visualized using a spider web graphic. Following this, the spider web diagram was described and interpreted according to the oral tradition vitality criteria as follows:

0.0--0.20	critically endangered
0.2--0.40	endangered
0.41--0.60	eroding
0.61--0.80	stable but threatened
0.81--1	safe

4. Results

4.1. Cigawiran Oral Tradition

Cigawiran was traceable as an Indonesian oral tradition through social and historical circumstances involving the spreading territory, performing acts, supporting the community, and historical transmission. The arrangements were finished to present a thorough picture of Cigawiran's evolution. It was also the basis for Cigawiran, which was categorized as an oral tradition, and its status, which determined the significance of Ciga-wiran oral tradition on a local, national, or international scale.

The practice of Cigawiran was first introduced by H. Djalari in 1820 (Rahmi, 2015), and has since been transmitted across successive generations through a diverse range of religious

rituals (Pranowo & Firdaus, 2020). The potential demise of the Cigawiran oral tradition is a consequence of its constrained growth and advancement (Moseley, 2010; Tanjung, 2019), despite the significance of its inherent values (Darmawati, 2013; Firdaus, 2018).

Cigawiran consists of Islamic teachings performed in song style. The songs are mostly named based on their aims, for instance, *pupuh kinanti*. *Pupuh kinanti* usually talks about human death, like the screams of a corpse when picked up and left from the body. The verses are adopted from the hadith of *Daqoiq Akhbar*, the softest or secret news the Prophet Muhammad conveys to his colleagues. In the interview, Dimiyati said *pupuh kinanti* warns the people to always remember death. An example of *pupuh kinanti* is as follows.

<i>Upama Alloh nu Agung</i>	The Almighty God
<i>Ka urang masihan nguping</i>	We are given a hearing
<i>Kana goakna janajah</i>	Hears the screams of the corpse
<i>Atawa jeritna mayit</i>	Or the screams of the corpse
<i>Boa teuing matak pugag</i>	Makes us afraid
<i>Matak ngeculkeun merbait</i>	And also worries

Cigawiran performance is spoken literature in which it is not only a narrative containing ideas, thoughts, and views of life taught to the supporting community but also an art performance. It is conveyed in the form of *Rumpaka*, an Islamic text performed in song. Because the Cigawiran theme is predominantly Islamic advice, Cigawiran has become one of the Islamic teachings' media based on the performance. *Rumpaka* in the Cigawiran song contains more Islamic teachings, such as the most secret grave news from the Hadith of Daqaiq Al Akbar. It is only found in Cigawiran.

For the Cigawiran transmitted, Dimiyati said that Cigawiran had experienced four generations in four periods, while Komaruddin mentioned that Cigawiran could be classified into five periods through five generations as well as documented below.

The first period was started by a cleric in Cigawir named R.H. Jalari. He lived from

1823—1902. He was a dominie who had studied the Holy Quran in Jombang, East Java. While studying in Jombang, H. Jalari also studied Javanese songs, and then the song studied was re-learned in his hometown. He adapted the Javanese song into a Sundanese song, then became a Cigawiran song.

When living in Cigawir Village, R.H. Jalari diligently composed Sundanese songs using a pattern of *pupuh* rules (*pupuh* is a type of traditional Sundanese song metrum). The development of the songs created by H. Jalari was then taught to his students. Since then, Cigawiran has been taught as religious learning, and over time it is known and began to spread around the village. Consequently, Cigawiran was born and developed in an Islamic boarding school environment. Therefore, the song of Cigawiran is influenced by the *qiro'at* style (*qiro'at* is a style of reading the Holy Quran), usually sung in reciting the Holy Quran.

The second period was the period of H. Abdullah Usman, a son of H. Jalari. He lived from 1902—1945. As the son of a cleric who grew up in the Islamic school tradition, H. Abdullah Usman memorized the songs taught by his father. He also developed the tradition of religious learning from the Cigawiran song. At the time, he also passed his expertise in composing Cigawiran songs on to his son, Raden Mochammad Isya.

The third period was the period of Raden Mochammad Isya. As a grandson of H. Jalari, who had consistently performed Cigawiran. He lived from 1945—1980. As well as his grandfather and father, he always performed the song of Cigawiran while teaching. After his time, the song of Cigawiran continued. After Raden Mochammad Isya died, his generation in the Islamic school was Raden Agus Gaos.

The fourth period was Raden Agus Gaos, he lived in the 1980s, but there was no fixed information on when he died. He was a generation in the fourth period of the Cigawiran. He always introduced the song of Cigawiran while teaching. The expertise of Raden Agus Gaos was then also passed on to his son, Raden Muhammad Dimiyati.

Raden Muhammad Dimiyati was actually the fifth generation of Cigawiran, but there was no information for his period. He sang Cigawiran and performed in front of his students, listening

to the religious teachings delivered by his colleagues. He only performed Cigawiran but could not deliver Islamic teachings. It means he just specialized in Cigawiran performance, while his colleagues specialized in delivering Islamic teachings.

Unlike his predecessor, Raden Muhammad Dimiyati (also named Raden Iyet Dimiyati or Abah Iyet) is exceptionally expert in only performing the Cigawiran songs. As well as his father, he also had an Islamic boarding school. He mastered the Cigawiran song when he was a child. Even though he is in his 70s, his sweet voice in the singing of Cigawiran continues in Cigawir Village.

In an Islamic teaching ceremony on 7th September 2020 at Almubarroq Mosque, Cigawir Village, where Raden Muhammad Dimiyati recently lived, was held an *istigosah kubro* ceremony (*istigosah kubro* is a kind of excellent teaching for Muslims). The Islamic ceremony involved around 150 Muslims from the surrounding village and others from outside, such as Cianjur, Sukabumi, and Bandung. In this event, the combination of Cigawiran and Islamic teaching was seen and sounded with the Holy Quran and Hadith that were entirely on teaching (Observed in 2020). Their love for the local arts is evident in their ancestors' legacy and Islam.

Raden Muhammad Dimiyati recently was the only expert whose expertise in Cigawiran performance. His awareness of his age and love for the Cigawiran oral tradition motivated him to transmit his expertise to his children, grandchildren, and even his son-in-law. His daughter, named Hj. Lala was already excellent at singing Cigawiran, while her husband, H. Aang, was a religious teacher of Islam. H. Aang is a descendant of H. Zainuddin MZ from Betawi. When he was studying in Tasikmalaya, H. Aang met with Hj. Lala was then married to her, the daughter of H. Raden Muhammad Dimiyati.

Today, H. Aang teaches Islam with Cigawiran. Besides his teaching expertise, H. Aang excels at *Cigawiran's* performance. Therefore, his students from the younger generation are more than his father-in-law's students besides Hj. Lala and H. Aang, the other singers of Cigawiran, are Johari and Haikal. They both are the sons of the couple H. Ang and H. Lala. They are the younger generation of Cigawiran who

hope to conserve, revitalize, and develop the Cigawiran performance.

The people of Cigawir are almost one hundred percent of Moslems. Some Islamic secondary schools in the village function as religious and educational foundations. Women also attended many Islamic teachings. So, with its religious song, it is appropriate that Cigawiran has become a favorite of the Cigawir people. The religious teachings conveyed in the form of art are Islamic songs.

The Cigawiran performance is uncertain. It is usually held at night but can also be performed during the day due to the needs. During Aang Kunaefi and Solichin GP governors, the Cigawiran song was sung before the governor. Likewise, Cigawiran performed at wedding parties and other events in Zulhijj to keep up with the development era. In Maulid, Cigawiran usually performs every night. It is also sung to children before sleeping.

Since the 2000s, this art began to dim and is rare to be found because its audiences are limited to the Islamic boarding school environment. Even

the schools that appreciate it are also limited to the Islamic boarding school environment in Cigawir Village. There are also no longer audiences to participate in encouraging while it is performed. It makes it rarely performed. Audiences in oral tradition greatly support the continuity of oral tradition performance, which usually contains high values for the people, particularly in Garut. Art performance is always identically to good life guidance and contains pedagogical values for supporting the community. Therefore, through a traditional oral performance, like Cigawiran songs' performance, the picture of people's lives can be seen universally.

4.2. Cigawiran Vitality

Cigawiran vitality based on the index category refers to the nine categories of speaker group, cultural contact group, transmission system group, role and domain group, ownership group, community attitude group, regulation group, documentation group, and transformation mode group. Table 1 shows the Cigawiran oral tradition's vitality based on the index categories.

Table 1
Cigawiran Vitality based on the Index of Speaker Category

IS	ICC	ITS	IRD	IO	ICA	IR	ID	ITM
0.82	0.78	0.75	0.83	0.81	0.84	0.79	0.79	0.70

Notes:

IS = Index of speaker group
 ICC = Index of the cultural contact group
 ITS = Index of transmission system group
 IRD = Index of role and domain group

IO = Index of ownership
 ICA = Index of community attitude group
 IR = Index of regulation group
 ID = Index of documentation group
 ITM = Index of transformation mode group

The vitality of Cigawiran is due to the traditional speaker group being in a safe position at 0.82. The cultural contact group is in a stable position but threatened at 0.78. The transmission system group is in a stable position but threatened at 0.75. The role and realm group is safe at 0.83; the ownership group is safe at 0.81; the community attitude group is safe at 0.84; the regulation group is in a stable position but threatened at 0.79; as well, as the documentation group is in a stable position but threatened at 0.79, and the transformation mode group is also in a stable position but threatened at 0.70. Therefore, the overall vitality of Cigawiran is in a stable position but threatened. The conclusion can be seen in the following figure.

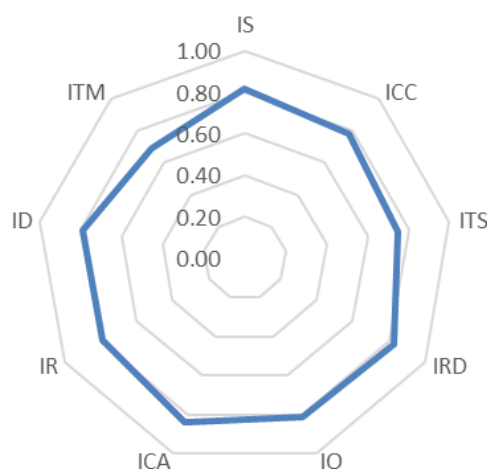


Figure 1
Index Averages of the Categories

4.2.1. Cigawiran Vitality Based on Sex, Age, and Education Index Variables

Cigawiran vitality, based on the index variable, refers to sex, age, education, and profession. Each variable has distinction indicators or subsections.

The sex variable relationship consists of two subsections (male and female) associated with all subsections, which can be used as a determinant for the Index of Cigawiran vitality criteria. It refers to the average value of each subsection based on the sex variable, as found in Table 2.

Table 2
Cigawiran Vitality Based on Sex Variable

Sex	IS	ICC	ITS	IRD	IO	ICA	IR	ID	ITM
Male	0.80	0.80	0.76	0.84	0.78	0.82	0.79	0.79	0.68
Female	0.84	0.76	0.73	0.81	0.85	0.87	0.78	0.79	0.72
Total	0.82	0.78	0.75	0.83	0.81	0.84	0.79	0.79	0.70

Based on the data in Table 2, the average value for men is 0.78, and the average for women is 0.79. Both average values are summed, then divided by 2, becoming 0.78 ($(0.78+0.79)/2=0.78$). The number of 0.78 in Category 4 means that it is stable but threatened. From the data, it can also be concluded that women's concern for Cigawiran oral literature is greater than that of men.

The age variable relationship comprises three subsections (<25 years, 25-50 years, and >50 years). All subsections are the aspects that determine the Index of Cigawiran's vitality criteria. The reference is the average value of each subsection based on the age group variable, as shown in Table 3.

Table 3
Cigawiran Vitality Based on Age Variable

Age	IS	ICC	ITS	IRD	IO	ICA	IR	ID	ITM
<25	0.81	0.78	0.72	0.78	0.76	0.78	0.75	0.72	0.61
25-50	0.84	0.83	0.75	0.87	0.85	0.92	0.85	0.81	0.70
>50	0.82	0.76	0.76	0.83	0.82	0.83	0.77	0.82	0.74
Total	0.82	0.78	0.75	0.83	0.81	0.84	0.79	0.79	0.70

Based on the data in Table 3, it is found that the average age <25 years is 0.74, the average age 25—50 years is 0.82, and the average age >50 years is 0.64. If summed up and divided by 3, the three average values will get 0.78. The number of 0.78 is in category 4, in a position of stable but threatened. From the data, it can also be known that the Index for ages 25—50 years is higher than other indexes. It means that the level of concern of the age 25—50 years

category toward the vitality of Cigawiran oral literature is higher than in other age categories.

The education variable relationship consists of four subsections due to the level of education (Primary School, Junior High School, Senior High School, and University). The four subsections are the aspects that determine the Index of Cigawiran's vitality. The reference is the average value of each subsection based on the education variable, as shown in Table 4.

Table 4
Cigawiran Vitality Based on Education

Education	IS	ICC	ITS	IRD	IO	ICA	IR	ID	ITM
Primary S	0.84	0.69	0.75	0.72	0.77	0.78	0.74	0.74	0.75
Junior HS	0.85	0.84	0.83	0.91	0.89	0.88	0.79	0.90	0.76
Senior HS	0.78	0.80	0.75	0.84	0.81	0.86	0.81	0.79	0.66
University	0.87	0.78	0.71	0.86	0.83	0.83	0.79	0.80	0.69
Total	0.82	0.78	0.75	0.83	0.81	0.84	0.79	0.79	0.70

Based on the data in Table 4, it is found that the average value for the Primary School level is 0.75; the average value for the Junior High School level is 0.85; the average value for the Senior High School level is 0.78, and the average value for Bachelor level is 0.79. The four average values are summed up and then divided into four that become 0.79 ($0.75+0.85+0.78+0.79/4=0.79$). The number of 0.79 is in category 4, meaning it is stable but threatened. The data can also conclude that the average value of the Junior High School Level is higher than other levels. It is shown that the Junior High School Level is more concerned

with Cigawiran oral literature than other education levels.

4.2.2. Cigawiran Vitality Based on Profession

The profession variable relationship consists of eight subsections (entrepreneur, privately employed, civil servant, household worker, pensioner, unemployed, teacher, and farmer). All subsections are the aspects that determine Cigawiran's vitality. The reference is the Index of the average value for each subsection based on the profession group variable, as shown in Table 5.

Table 5
Cigawiran Vitality Based on Profession

Profession	IS	ICC	ITS	IRD	IO	ICA	IR	ID	ITM
Entrepreneur	0.81	0.79	0.80	0.86	0.79	0.81	0.77	0.83	0.72
Private employed	0.75	0.85	0.71	0.77	0.77	0.78	0.74	0.68	0.63
Civil Servant	0.88	0.80	0.75	0.91	1.00	0.88	0.70	0.77	0.81
Household Worker	0.89	0.80	0.72	0.79	0.85	0.93	0.77	0.77	0.76
Pensioner	0.92	0.77	0.69	0.83	0.88	0.85	0.77	0.86	0.69
Not yet employed	0.82	0.80	0.75	0.80	0.76	0.82	0.85	0.70	0.57
Teacher	0.85	0.78	0.68	0.86	0.82	0.85	0.83	0.80	0.69
Farmer	0.58	0.50	0.70	0.80	0.88	0.83	0.87	0.88	0.71
Total	0.82	0.78	0.75	0.83	0.81	0.84	0.79	0.79	0.70

Based on the data in Table 5, it is found that the average value of the entrepreneur is 0.79; the private employee this 0.74; the civil servant is 0.83; the household worker is 0.80; the pensioner is 0.80; not yet employed is 0.76; the teacher is 0.79, and the farmer is 0.75. The eight average values are summed up and then divided into 8, which will find 0.78. The number of 0.78 is in category 4, which is stable but threatened. The data also found that the Index of the average value of civil servants is higher than in other professions. It means that the civil servant has more concern toward the Cigawiran oral literature than other professions.

5. Discussion

Considering the comprehensive explanation of Cigawiran, the researchers concluded that the song of Cigawiran is an oral tradition in the Sundanese language (one of the local languages in Indonesia) (Danandjaja, 2015; Devatine, 2009; Finnegan, 1992; Vansina, 2017). This particular oral tradition, found in Cigawir Village, is recognized for its role as a medium

for disseminating Islamic teachings and providing support to the local community. The transmission of this phenomenon spans over a period of at least five successive generations. Regrettably, the current generations remain constrained to a single family, consisting of no more than fifteen individuals who practice traditional artistic forms. However, there exists a younger cohort within these generations who exhibit exceptional proficiency in oral tradition performance. The Muslim community residing in Cigawir Village is observed to be gradually adapting to a more inclusive social and cultural setting. The subject matter is imparted within the regional framework, specifically within Islamic boarding schools.

According to the calculation of the vitality categorization index, the traditional speaker index, the cultural contact group index, the transmission system group index, the role and realm group index, the ownership group index, the community attitude group index, the regulation group index, the documentation group index, and the transformation group

index each have a value of 0.79, while the average value of all indexes is 0.79. This gives the impression that Cigawiran oral literature is secure but vulnerable. As a result of nearly all level indicators, it is stable but also endangered (Grimes, 2001; Krauss, 1992; Tuah et al., 2021; Wurm, 1998). It means that the Cigawiran oral tradition may come to an extinction level or still survive with many acts to revitalize it. The responsibility of all stakeholders is to make Cigawiran exist.

This research has shown that oral traditions in a local community can survive but their sustainability is also threatened, due to limitations in various ways, as mentioned, because of measuring the level of vulnerability to language extinction. This research has also shown that oral traditions can be a catalyst for the preservation of various cultural assets of people who tell or use these oral traditions (Oboko, 2020). Measuring the oral tradition and local language used by a community can be a means of anticipating the continuation of the oral tradition and language, as well as an effort to preserve the cultural assets contained therein. This research can be continued by applying this measurement effort in various other communities with their various oral traditions that can preserve cultural assets.

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