




Approval of Multimedia Performing Arts as a Revitalization Product of the *Ambu Hawuk* Myth in the Form of Multimodal Texts

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Abstract: This study attempts to identify and analyze aspects of the acceptability of multimodal text teaching materials in the form of the *Ambu Hawuk* multimedia performing arts as a product of oral literature revitalization. This is done to find out the form of multimedia teaching materials received by the education community in which there is a crystallization of cultural values from oral literature. The research model used is the simplified UTAAUT model in line with the research objectives. The results of the analysis of the model structure show that the relationship between Performance Expectancy, Effort Expectancy, Social Influence, Facilitating Conditions, and ICT Usage Habits has a positive influence on Attitude Towards ICT. Meanwhile, Perceived Learning Opportunities have no effect on Attitude Towards ICT.


1 INTRODUCTION


The use of technology to develop multimedia performing arts in this study is the estuary of the process that defines efforts to revitalize oral literature by utilizing technology. Its concreteness lies in the production of multimodal texts which crystallize cultural values through the use of technology (Putra et al., 2022, 2023). Technology as part of modern life is basically a necessity. This is because technology influences people's lifestyles a lot as evidenced by the use of technology in various aspects of people's lives (Bendi & Andayani, 2013; Frost, 1999; Mahende & Jasruddin, 2017; Nasir, 2013). Based on this, it is unfair if we think that technology plays an important role in undermining national identity. Technology should be a means to bridge revitalization and language education and learning.


The existence of multimodal texts has an important role related to the use of verbal language as teaching material which is considered a learning problem (Kress, et.al., 2001; Moreno & Mayer, 2007). In this regard, the issue of multimodality is of great interest to academics, as indicated by a large number of books and journals on multimodal texts

and their research (Jewitt, 2016). This is based on the fact that today's society lives as a multimodal society, a society that produces the meaning of life experience through language, images, gestures, actions, sounds, and other resources. Society always presents texts in a multimodal form by utilizing and combining the resources of various semiotic systems (Baldry & Thibault, 2006; O'Halloran et al., 2010). In this regard, technology makes it easy to produce text and provides broad access to consuming text.

The use of multimodal text teaching materials that contain oral literature is in line with efforts to revitalize oral literature, myth is one of them. In this regard, revitalization is basically an effort made to revive the existence of oral literature in the midst of people's lives that accept foreign cultures along with the influx of new knowledge and bring modernity to life. This is done by maximizing the potential of oral literature through the creation of improvised spaces by presenting them in a more modern form (Amir, 2013; Sibarani, 2012). Revitalization is carried out so that ethnic wisdom as part of cultural wealth does not disappear with the death of tradition (Amir, 2013; Godoy, 1998; McDade, 2007; Reyes-García, et.al., 2005; Reyes-García, et.al., 2007; Ross, 2002; Rusyana, 2006; Sibarani, 2012).

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Multimodal is a term used for a way of communicating using different semiotic modes at the same time to strengthen and complete certain information structures. Multimodal is used as a technical term that aims to show the process of interpreting information by utilizing a variety of semiotics or semiotic events simultaneously and certain ways of combining these semiotic modes. Multimodal is considered a source of verbal and visual semiotics that can be used to realize the types and levels of dialogic involvement in a text (Chen, 2010; Iedema, 2003).

This study aims to determine the acceptability of the revitalization product of the *Ambu Hawuk* myth as teaching materials in the form of multimodal texts that integrate various modes in the form of language, images, gestures, actions, sounds, and other resources as a unitary social semiotic system. The product of the revitalization of the *Ambu Hawuk* myth in this study is a multimedia performing artwork in the form of a poetry musical performance that is produced through a process of reconstruction, refunctionalization, representation, reform, reinterpretation, reorientation, and recreation with the steps of introduction, documentation, transfer, and dissemination (Durachman, 2016; *KBBI*, 2013; Sibarani, 2012; Sumiyadi, 2016). Concretely, the myth of *Ambu Hawuk* underwent two transformations, namely the transformation of spoken texts into poetry texts and poetry texts into multimedia performing arts texts (Putra et al., 2023).

The analysis model used in this study is the Unified Theory of Acceptance and Utilization of Technology (UTTAUT) model. The Unified Theory of Acceptance and Utilization of Technology (UTTAUT) model is a development of the Technology Acceptance Model (TAM). The UTTAUT model is built from a combination of eight acceptance models namely Theory of Reason Action (TRA), Technology Acceptance Model (TAM), Theory of Planned Behavior (TPB), Combined TAM and TPB (C-TAM-TPB), Innovation Diffusion Theory (IDT), Social Cognitive Theory (SCT), Motivational Model (MM), and Model of PC Utilization (MPCU). The aspects that become indicators in this analysis are Performance expectancy, Effort expectancy, Social influence, Facilitating conditions, Perceived learning, Attituded towards ICT, and ICT usage habits (Bendi& Sri A., 2013; Liebenberg et al., 2018; Mahende & Jasruddin, 2017; Nasir, 2013; Sedana&st.Wisnu W., 2009; Taiwo & Downe, 2013; Venkatesh et al., 2003, 2012).

The UTAUT model is an integrated model developed based on a cognitive social theory with a combination of eight leading research models regarding the acceptance of information technology (Taiwo & Downe, 2013). The UTAUT model has proven successful out of eight other technology acceptance theories in explaining up to 70% of user variance (Nasir, 2013; Taiwo & Downe, 2013).

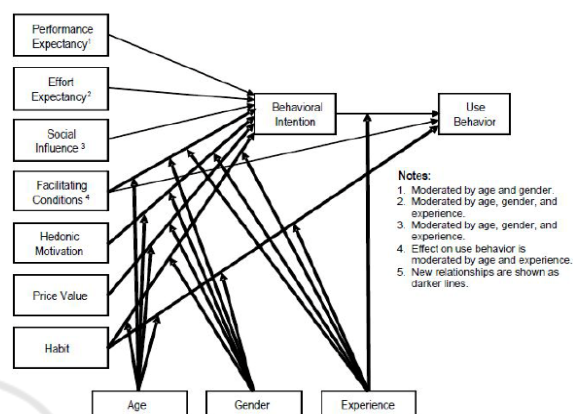


Figure 1: UTTAUT Model (Venkatesh et al., 2012).

The UTAUT model (Venkatesh et al., 2003) then underwent development with the addition of several variables (Venkatesh et al., 2012). The old UTAUT model has four key constructs, namely: performance expectancy, effort expectancy, social influence, and facilitating conditions which have an influence on behavioral intentions to use technology.

2 METHOD

This study uses the UTAUT model which was adapted from the UTAUT 2 (figure 1) model through simplifications as shown below.

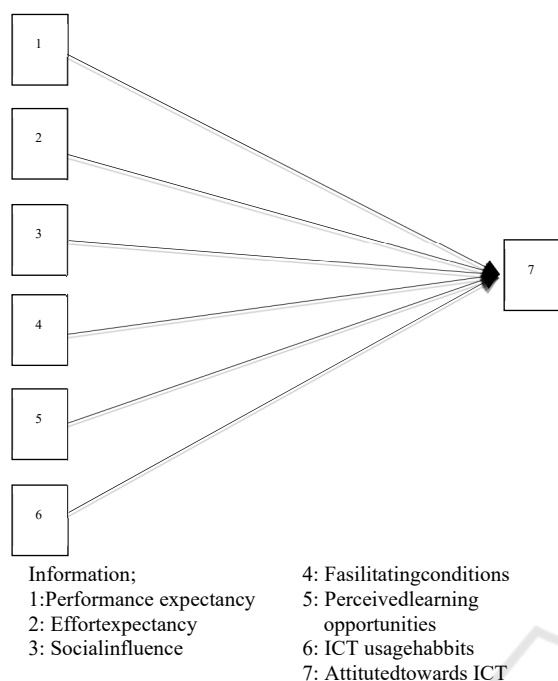


Figure 2: Model UTTAUT.

The data used in the UTTAUT study were obtained based on the results of a questionnaire distributed to 200 respondents via Google Forms. The sampling method uses the Proportionate Stratified Random Sampling method. Respondents in this study were students of the Indonesian Language Education study program at several universities and Indonesian language subject teachers in West Java. The scale used is a 5-point Likert scale namely; Strongly Agree, Agree, Doubtful, Disagree, and Strongly Disagree.

Analysis of the measurement model (outer model) was carried out through four stages of testing, namely individual item reliability, internal consistency reliability, average variance extracted, and discriminant validity (F. Hair Jr et al., 2014; Henseler et al., 2009; Urbach & Ahlemann, 2010; Yamin & Kurniawan, 2011).

Individual Item Reliability Test: This test is carried out by looking at the value of the standardized loading factor. This value illustrates the magnitude of the relationship between each indicator and its construct. A loading factor value above 0.7 can be said to be valid as an indicator that measures constructs (Afthanorhan & Asyraf, 2013; F. Hair Jr et al., 2014; Henseler et al., 2009; Urbach & Ahlemann, 2010; Yamin & Kurniawan, 2011). It can be seen from table 1 that all items have a loading factor above 0.7 so it can be said that all indicators are valid for use in the research model.

Table 1: Loading Factor Test Results with Smart PLS.

| | AT | EE | FC | PE | PLO | SI | UH |
|------|-------|-------|-------|-------|-------|-------|-------|
| AT1 | 0,782 | | | | | | |
| AT2 | 0,768 | | | | | | |
| AT3 | 0,719 | | | | | | |
| AT4 | 0,801 | | | | | | |
| EE1 | | 0,796 | | | | | |
| EE2 | | 0,806 | | | | | |
| EE3 | | 0,703 | | | | | |
| FC1 | | | 0,845 | | | | |
| FC2 | | | 0,727 | | | | |
| FC3 | | | 0,851 | | | | |
| PE1 | | | | 0,856 | | | |
| PE2 | | | | 0,854 | | | |
| PE3 | | | | 0,787 | | | |
| PLO1 | | | | | 0,816 | | |
| PLO2 | | | | | 0,881 | | |
| PLO3 | | | | | 0,840 | | |
| PLO4 | | | | | 0,890 | | |
| SI1 | | | | | | 0,810 | |
| SI2 | | | | | | 0,865 | |
| SI3 | | | | | | 0,833 | |
| SI4 | | | | | | 0,877 | |
| UH1 | | | | | | | 0,810 |
| UH2 | | | | | | | 0,777 |
| UH3 | | | | | | | 0,776 |

Table 2: Composite Reliability Test Results with Smart PLS.

| | Composite reliability (rho c) |
|-----|-------------------------------|
| AT | 0,852 |
| EE | 0,813 |
| FC | 0,850 |
| PE | 0,872 |
| PLO | 0,917 |
| SI | 0,910 |
| UH | 0,831 |

Table 2 also shows that all CR values are above 0,7 so it could be concluded that all variables meet the requirements for use and there are no problems in the composite reliability test.

Average Variance Extracted: This test is carried out by looking at the average variance extracted (AVE) value. This value describes the magnitude of the variance or the diversity of manifest variables (indicators) that can be contained by latent variables (constructs). A minimum AVE value of 0.5 indicates a good measure of convergent validity (Afthanorhan & Asyraf, 2013; F. Hair Jr et al., 2014; Henseler et al., 2009; Urbach & Ahlemann, 2010; Yamin & Kurniawan, 2011).

That is, the latent variable (construct) can explain on average more than half of the variance of the indicators.

Table 3: Results of the Average Variance Extracted Test with Smart PLS.

| | AT | EE | FC | PE | PLO | SI | UH |
|------|-------|-------|-------|-------|-------|-------|-------|
| AT1 | 0,782 | 0,434 | 0,266 | 0,561 | 0,562 | 0,332 | 0,332 |
| AT2 | 0,768 | 0,517 | 0,341 | 0,588 | 0,510 | 0,252 | 0,301 |
| AT3 | 0,719 | 0,488 | 0,288 | 0,496 | 0,465 | 0,234 | 0,354 |
| AT4 | 0,801 | 0,811 | 0,409 | 0,548 | 0,429 | 0,269 | 0,287 |
| EE1 | 0,480 | 0,796 | 0,267 | 0,483 | 0,368 | 0,302 | 0,219 |
| EE2 | 0,565 | 0,806 | 0,221 | 0,607 | 0,545 | 0,151 | 0,267 |
| EE3 | 0,391 | 0,703 | 0,217 | 0,406 | 0,360 | 0,332 | 0,330 |
| FC1 | 0,273 | 0,182 | 0,845 | 0,236 | 0,148 | 0,283 | 0,190 |
| FC2 | 0,412 | 0,323 | 0,727 | 0,447 | 0,336 | 0,251 | 0,193 |
| FC3 | 0,298 | 0,185 | 0,851 | 0,237 | 0,152 | 0,269 | 0,194 |
| PE1 | 0,623 | 0,626 | 0,356 | 0,856 | 0,631 | 0,283 | 0,147 |
| PE2 | 0,648 | 0,526 | 0,354 | 0,854 | 0,536 | 0,348 | 0,262 |
| PE3 | 0,501 | 0,491 | 0,304 | 0,787 | 0,579 | 0,354 | 0,251 |
| PLO1 | 0,536 | 0,464 | 0,214 | 0,552 | 0,816 | 0,298 | 0,385 |
| PLO2 | 0,572 | 0,542 | 0,262 | 0,625 | 0,881 | 0,301 | 0,264 |
| PLO3 | 0,518 | 0,395 | 0,217 | 0,589 | 0,840 | 0,230 | 0,268 |
| PLO4 | 0,568 | 0,518 | 0,285 | 0,618 | 0,890 | 0,286 | 0,242 |
| SI1 | 0,261 | 0,209 | 0,244 | 0,348 | 0,250 | 0,810 | 0,161 |
| SI2 | 0,325 | 0,314 | 0,306 | 0,338 | 0,303 | 0,865 | 0,198 |
| SI3 | 0,289 | 0,226 | 0,289 | 0,321 | 0,227 | 0,833 | 0,162 |
| SI4 | 0,319 | 0,334 | 0,284 | 0,322 | 0,316 | 0,877 | 0,220 |
| UH1 | 0,359 | 0,245 | 0,168 | 0,180 | 0,223 | 0,167 | 0,810 |
| UH2 | 0,319 | 0,324 | 0,300 | 0,305 | 0,361 | 0,233 | 0,777 |
| UH3 | 0,296 | 0,253 | 0,100 | 0,132 | 0,214 | 0,119 | 0,776 |

| | Average Variance Extracted (AVE) |
|-----|----------------------------------|
| AT | 0,590 |
| EE | 0,592 |
| FC | 0,655 |
| PE | 0,694 |
| PLO | 0,735 |
| SI | 0,717 |
| UH | 0,621 |

From table 3, we can conclude that all AVE values have a value greater than 0.5 so that it can be said that all variables meet the requirements for use and there are no problems in the AVE test.

Discriminant Validity: This test is carried out with two stages of cross loading examination, namely cross loading between indicators and Fornell-Lacker's cross loading (Subiyakto et al., 2014). Examination of the cross loading of each indicator is carried out by comparing the relationship between the indicator and its construct and other block constructs. If the correlation between the indicator and the construct is higher than the correlation with other block constructs, this indicates that the construct predicts the size of their block better than the other

blocks (Afthanorhan & Asyraf, 2013; F. Hair Jr et al., 2014; Hair et al., 2012; Henseler et al., 2009).

Examination of Fornell-Lacker's cross loading was carried out by looking at the root AVE value which must be higher than the correlation between the construct and other constructs (Afthanorhan&Asyraf, 2013; F. Hair Jr et al., 2014; Hair et al., 2012; Henseler et al., 2009; Subiyakto et al., 2014; Urbach&Ahlemann, 2010; Yamin& Kurniawan, 2011).

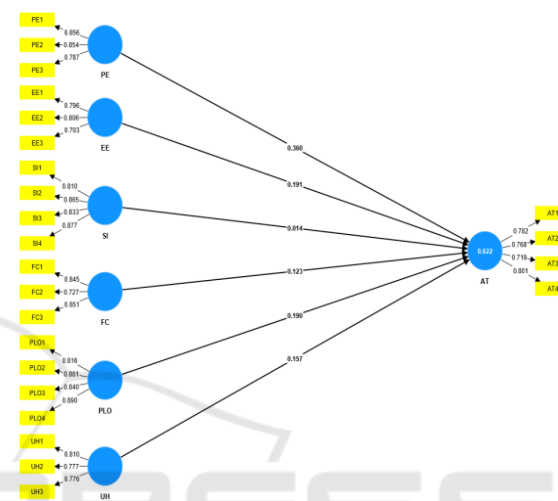


Figure 3: Analysis Model.

3 RESULTS AND DISCUSSION

3.1 A Myth of Ambu Hawuk

Based on the results of ethnographic research, *Ambu Hawuk's* myth is obtained in the form of speech from several sources. The speech obtained is in the form of fragments that need to be combined into a whole unit. This causes the process of revitalizing myths needs to be reconstructed.

Ambu Hawuk's myth is a myth that tells a sacred figure but is also believed to be a "hawuk" or dark figure due to his black magic mastery. In a myth that is the basis of writing *Ambu Hawuk* poetry represents the contents of the myth that breaks all the assumptions about the figure of *Ambu Hawuk* as a figure "Hawuk." The myth of *Ambu Hawuk* represented by *Ambu Hawuk* 1 poem also reflects how the Sundanese human figure mastered the supernatural powers whose black or white classification lies in how to use them. Is it for good or badness to society? The figure of *Ambu Hawuk* who in the myth is told as a member of the kingdom who

does not get his rights as a member of the kingdom. At present, it is said that the figure of *Ambu Hawuk* often appears in the form of a giant bat that is perched on a monument in the area around Rumantak Galunggung Tasikmalaya. *Ambu Hawuk's* speech is a folklore that comes from the Galunggung community and develops in the past, it is also a characteristic of every nation (Sundanese society) that has a cultural culture. *Ambu Hawuk's* speech said how *Ambu Hawuk* figures in Galunggung. *Ambu Hawuk's* speech is an expression of the literary Galunggung community that is spread orally and is closely related to the collective memory of the traditional arrangement of Galunggung while still in the form of a kingdom. The contents of the speech are anonymous and adventurous and are distributed for a long time among the Galunggung community.

The above proves that *Ambu Hawuk's* speech is folklore in line with several conceptions. Folklore is a story that comes from society and develops in society in the past, also a characteristic of every nation that has a cultural culture. Folklore tells about an event in a place or the origin of a place. The characters that are raised in folklore are generally manifested in the form of animals, humans, and gods (Gusnetti, 2015, p. 184). Folklore can be interpreted as an expression of literacy of citizens of a culture whose delivery and distribution are spread orally that are directly related to various aspects of the culture and the social values of the community (Hutomo, 1983, p. 8). Folklore is one of the literary works that are born, lived, and develop several generations in traditional society, whether the community has known letters or not, is spread verbally, contains adventure, is anonymous, and is spread between certain collectives in sufficient periods long.

Ambu Hawuk folklore is a story that contains education about how we use knowledge in life. The figure of *Ambu Hawuk* as a knowledgeable human being or magic indicates how he uses it when meeting with good humans and evil humans. One time he will use it as a path of virtue but it is not impossible to use in the path of faintness, depending on who rubbed it against him. This is in line with the results of the study of Dorji (2009) which states that folklore is a story that grows in the community itself. Folklore is a history that reflects the community where folklore is born. Folklore has traditional values which are the most important part of folklore consisting of; (1) good thoughts or intentions; (2) reply to kindness; Obedience to parents; (3) karma law; and (4) love of goodness.

Ambu Hawuk folklore is a myth. This is in line with the opinion of Malinowski (Bascom, 1954, p. magical. Legend is shopped by humans, although sometimes they have extraordinary qualities and are often assisted by magical creatures. The place of occurrence is the same as what we know because the time of occurrence is not too past (Danandjaya, 1994, p. 50). While another division of folklore is Mite (Myth), folklore that is considered truly happening and is considered sacred by the owner of the story, stated by the gods or half-god creatures. Events in Mite occur in a world that is not what we know today and happened in the past, and fairy tales (folktales) are people's prose that is not considered to happen. Fairy tales are told for entertainment, although many describe the truth, contain lessons (morals), or even satire. *Ambu Hawuk* folklore as a myth can be proven by the trust of some people who believe that *Ambu Hawuk* still often appears today in the form of a giant bat. Folklore is essentially a part of oral literature which is dichotomically divided into oral literature performances and not performances. Oral literature in the form of performances is complex and involves many people because it consists of kickers, instrument players, dancers, and even dialogue carriers. The complexity of the show is determined by the genre of oral literary performances delivered. Oral literature is composed, composed, and delivered verbally through a show. At the show, the performer, the text, and the connoisseur community met in physical and aesthetic meaning. The text in this case becomes the realm of an aesthetic meeting of performers and the community (Amir, 2013).

Folklore is essentially a part of oral literature which is dichotomically divided into oral literature performances and not performances. Oral literature in the form of performances is complex and involves many people because it consists of kickers, instrument players, dancers, and even dialogue carriers. The complexity of the show is determined by the genre of oral literary performances. Oral literature is composed, and delivered verbally through a show. At the show, the performer, text, and the connoisseur community met in physical and aesthetic meaning. The text in this case becomes the realm of an aesthetic meeting of performers and the community (Amir, 2013). Based on the concept above, it can be seen that the form of *Ambu Hawuk's* myth is oral literature, not a show. *Ambu Hawuk's* myth contains the mandate that is developed implied in a story, story, or testimony that contains ethical and aesthetic properties in a group of people where the oral located verbally from one generation to another (Astika & Yasa, 2014). *Ambu Hawuk's* myth is literature that

appears in oral form(Literature Transmitted Orally/Unwritten Literature), (Francis Lee, in (Dundes, 1965)). In addition, the myth of *Ambu Hawuk* is also a narrative oral literature. This is in line with the conception of oral literary forms as narrative oral literature and not narrative. The form of narrative oral literature in the form of poetry, drama, and prose. Oral literature in the form of non-narrative such as songs, puzzles, humor texts, and *jampi-jampi* shamans when treating sick people and others (Pudentia, 1998).

The myth of *Ambu Hawuk* exists orally among the Sundanese people, especially in Galunggung. This proves that *Ambu Hawuk's* myth has an oral cultural reference and is an essential dimension. In cultural products, *Ambu Hawuk's* myth can be categorized as an oral tradition because it has four dimensions (Pudentia, 1998; Sibarani, 2012; Sukatman, 2009), namely; (1) Littleness; proven by its existence orally; (2) language; proven by the main media to inherit it through spoken language;(3)literature; Evidenced by the existence of the nature of Dulce et Utile in the myth of *Ambu Hawuk*; and(4)have cultural values; Evidenced by the existence of a story that states the necessity of maintaining the order of life that's should be adjusted to the cultural order of the past.In addition, the myth of *Ambu Hawuk* has two main characteristics of oral traditions, namely the characteristics of the traditions and the characteristics of the viciousness.Characteristics of *Ambu Hawuk* Myths are: (1) Speech is accepted from the previous generation; (2) fixed and recurring patterns;and(3)the separation turned into a story that was told again.While the characteristics of the illegal in the myth of *Ambu Hawuk* are: (1) speech in the oral medium; (2) many sentences are incomplete components; (3) there is an implicit explanation; and (4)there are parts that are repeated (Rusyana, 2006; Sukatman, 2009).

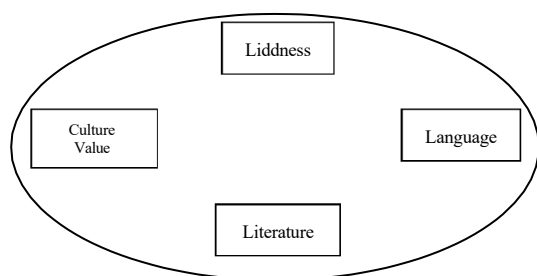


Figure 3: Dimensions of Oral Traditions in *Ambu Hawuk* Myth.

Ambu Hawuk's myth is a cultural product inherited by the Galunggung community generation for more

than two generations.This is evidenced by the linkages of *Ambu Hawuk's* myth with the Kingdom of Galunggung that existed in Galunggung in the year of 1111 AD (seen from the incident or incident of strengthening the Defense of the Kingdom of Galunggung by *Batari Hyang* based on the Inscription *Geger Hanjuang*). Although the story of *Ambu Hawuk* is not explained in detail about when he exists. *Ambu Hawuk's* myth is a message of the past in the form of utterances that are passed down to the next generation. *Ambu Hawuk's* myth contains problems about life in the Galunggung community regarding the famous "*Ambu*" figure. This proves that *Ambu Hawuk's* myth is an oral tradition in the form of a past message spoken from generation to generation (Danandjaya, 1994; Vansina, 1985).

Ambu Hawuk myth can be categorized as folklore. This is due to the similarity with the concept and characteristics of folklore. Folklore is a tradition owned by a group of people with certain identification characteristics and cultural wealth in the community. *Ambu Hawuk's* myth is a myth that once existed in Sundanese society, especially in Galunggung. This myth also has the characteristics of being spread orally,being traditional,developing in the versions, having patterns, being anonymous, collectively useful, paralegals and collective, and reflects the value of honesty so that it is in line with 9 features of folklore. Whereas the form of *Ambu Hawuk* myth is oral folklore as evidenced by its oral existence (Danandjaya, 1994; Endraswara, 2009).

3.2 Cultural and Social Value in *Ambu Hawuk* Myth

Cultural values are the values possessed by a group of people through the process of planting and or agreement naturally. Cultural values are rooted and reflected through beliefs and habits and also sometimes reflected in symbols that are typical and can be distinguished from symbols in society or other organizations as guidelines for behavior and responses to events that have been, moderately, or will occur. Cultural values can also be instilled verbally or in writing from the generation above to the generation below.

Ambu Hawuk's myth is a myth that tells a figure that is sacred but is also believed to be a "*hawuk*" or dark figure due to his supernatural powers mastering black magic. In a myth that is the basis of writing *Ambu Hawuk* 1 poetry represents the contents of the myth that breaks all the assumptions about the figure of *Ambu Hawuk* as a figure "*Hawuk*." The myth of *Ambu Hawuk* represented by *Ambu Hawuk* 1 poem

also reflects how the Sundanese human figure mastered the supernatural powers whose black or white classification lies in how to use them. Is it for good or badness to society? This becomes a belief that is embedded in the Galunggung community roots to bring up polite, and humble attitudes but will become fierce when they feel disturbed. These attitudes and behaviors have been studied since childhood by the Galunggung community so that the attitudes and behaviors are flesh and are lasting and are not replaced by other cultures. On the other hand, the attitude and behavior guidelines are beneficial to the Galunggung community itself to maintain threats from outside. This finding is in line with the analysis of F. Boas (Bascom, 1954) of the Tsimshian myth based on the words of Herskovits that folklore substantially is more than just a literary expression of society.

The reality above is in line with some conceptions of cultural values. The cultural context in folklore is something important about the depiction of community attitudes and beliefs (Bascom, 1954). Culture is seen as something complex and full of meaning, beliefs, practices, symbols, norms, and values that are generally accepted in society. Cultural values emphasize more on the form and justification of individuals or groups of beliefs, actions, and goals. Orientation of cultural values develops in a society that faces problems in regulating human activities (Schwartz, 2006). Cultural values become a reference for the behavior of the majority of members of the community concerned, are in their minds, and are difficult to explain rationally. Cultural values are lasting, and not easily changed or replaced with other cultural values (Setiadi & Usman K., 2011). Cultural values consist of concepts about everything that is considered valuable and important by the citizens of a society. Cultural values can function as a guideline for the lives of the citizens concerned. The cultural values adopted by the community are values as a guide to life in society (Koentjaraningrat, 2002).

The explanation above emphasizes the understanding of cultural values that refer to the good and bad behavior of people based on values that are used as guidelines for life. This life guideline concerns human nature about oneself, other humans, nature, and its creator. The values of life in a society that are used as guidelines in social life for the Galunggung community based on the myth of *Ambu Hawuk* are,

1. Family value. *Ambu Hawuk's* myth reflected the value of kinship which indirectly invites the Galunggung community, especially to take care of harmony and harmony in society. Togetherness to in still the values of goodness is used as a means

of unifying.

2. Religious Value. The myth of *Ambu Hawuk* reflected in religious values for the Galunggung community to follow the teachings of their religion well. Because religious teachings always teach goodness, virtue, and wisdom. This is described through recommendations to carry out consistent and joint worship activities so that everyone can be followed.
3. Community value. Through the myth of *Ambu Hawuk*, the social value that arises is the value to strengthen relations between society to maintain the life order of ancestral heritage by prioritizing the attitude of compassion. Do not always believe in the news of confusion that discredited one of the parties to always be awake from bad thoughts and corrupted the system of life.
4. Political Value. Through the myth of *Ambu Hawuk*, the political value that can be interpreted is the existence of an effort of the Galunggung community to maintain security against the threat of people outside Galunggung. This *Ambu Hawuk* myth indirectly also implies a figure who will participate in maintaining peace for the Galunggung community.
5. Educational Value. Through the myth of *Ambu Hawuk*, the value of education is implied to mature and educate the Galunggung community. Through the figure of *Ambu Hawuk* who is told to have a "hawuk" figure but always presents positive things to the community as a whole, one of which is through prayer.

The social value of Sundanese society is a process of determining good or bad, appropriate or inappropriate, through the weighing process. Sundanese culture is one of the oldest cultures in the archipelago. "Sundanese culture is a culture that grows and lives in Sundanese society. Sundanese culture is known as a culture that upholds courtesy. In general, the character of the Sundanese society is cheerful, friendly (*soméah*), smiling, weak, and very respectful towards the elders. That is the cultural mirror of the Sundanese community" (Gloriani, 2015). The teachings in Sundanese culture about the path to the virtues of life are manifested in the character of Sundanese such as *cageur*, *bageur*, *singer*, *jeungpinter*, which can be interpreted that Sundanese people must have healthy characters both physically and spiritually, their behavior, skilled in living life, and many other skills to increase mind capacity. The traditional spiritual belief of Sundanese society is *Sunda Wiwitan* which teaches the harmony of life with nature.

In general, the people of West Java or Sundanese are known as a gentle, religious, and very spiritual society, this trend is visible in the Pameo *Silih Asih*, *Silih Asah*, and *Silih Asuh*; Loving each other (prioritizing the nature of compassion), mutual perfecting or improving themselves (through education and sharing knowledge), and protecting each other (maintaining salvation). In addition, Sundanese people also have several other values such as politeness (*handapasor*), humility to others, respect for the older, and love for the younger (*hormatkanuluhur, nyaahkanuleutik*) Those who need it and who are in trouble (*nulung ka nu butuh nalang ka nu susah*). In Sundanese culture, the magical balance is maintained by conducting traditional ceremonies, while the social balance of the Sundanese community is cooperation to maintain it (Gloriani, 2015). The mindset of the Sundanese people is known as *Tritangtu*. The composition of this *tritangtu* is the *tekad*, *ucap*, and *lampah* that are parallel to lives, *raga jeung papakean* (clothing). This Sundanese philosophy gives the meaning that if his determination is true and good, his thinking is true and good, then his actions will be true and pretty decent. Conversely, if his determination is not good, even though he has a stable mind capacity, the results are still not good. All three are united in the law of causality. (Sumardjo, 2011) further explains about this *tritangtu* that Sundanese people symbolize the sky as water, humans as stones (which can be built in writing, mind), and earth as land. Thus there is a unity of nature between heaven, human, and earth. The meaning of that all is the fabric of the pattern of relations between humans and other humans, human relations with God, and the relationship between humans with the universe.

The above opinion emphasizes that Sundanese society has a philosophy of the relationship between humans and God who created themselves and the universe, the relationship between humans and other humans, and the relationship between humans and the natural surroundings. The sky created by God is the source of the origin of water as a fortune given by God to humans. Water descends to earth (soil) fertilizing all plants that can be used for human needs. And humans who live on earth can be formed according to the needs and conditions of the surrounding nature. These three things, namely heaven, human, and earth interrelated and influenced each other.

3.3 Creative Process of Transformation the *Ambu Hawuk* Myth

The form of multimedia performance art in this study is a musical performance of poetry which is visualized through several other works of art such as poetry readings, painting, dance, and dramatization art. The text of the poem and its composition in the form of musical poetry become the center of the artwork created based on the mythical content of *Ambu Hawuk*. Therefore, in the creative process of transforming the oral text of *Ambu Hawuk's* myth, priority is given to it into a poetic text which is continued in its composition to become a musicalization of poetry. The entire creative process can be visualized in the following chart.

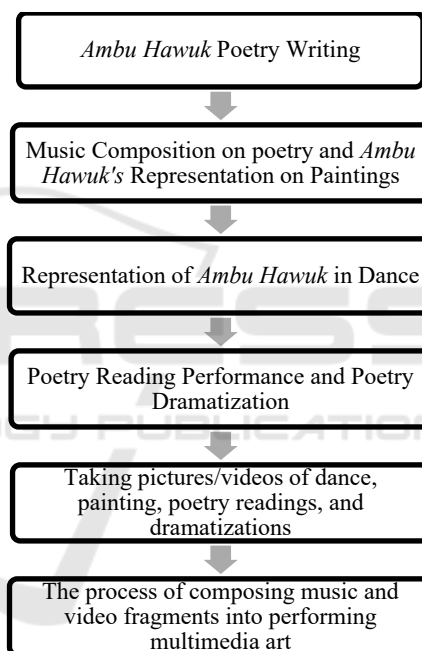


Figure 4: The Sequence of the Creative Process of Transformation the *Ambu Hawuk* Myth.

The creative process of transforming the *Ambu Hawuk* myth is a creative process that focuses on extracting ideas based on mythical content that has been explored and analyzed in ethnographic research. The creative process is preceded by composing or writing poetry, representing the content and value of the *Ambu Hawuk* myth. Furthermore, the tone composition process is carried out in the poem, referred as the musicalization of poetry. The compositional process coincides with the creative process of representing *Ambu Hawuk* in the form of painting. Furthermore, the creative process continued with the design of the dance concept as a form of

representation of *Ambu Hawuk*, adapted to the poem's musical strains. Furthermore, the creative process continued with designing the concept of poetry reading performances. After everything has been designed, shooting is carried out on stage or off stage.

This video was shot on a different stage in line with the predetermined video composition concept. The first video shot was a dance video taken by Ai Mellyana Agustin, RistaAulia, Imelda Ayu Syaqla Asprilia, Dahlan, Rahma Naila Cahya, Silfa Milatul Istiqomah, and Chelsea Putri Kinanti. The video shooting continued with the painting process carried out by Septia Pahlawan. This video was taken not on the stage, but in a building that had not yet been completed. The shooting was carried out at night and assisted by lighting from the lighting system normally used in performances on stage. The next video shot is a poetry reading by Ai Siti Mardiah. The video was taken in a studio with the help of a lighting system that combines red and yellow light. The aesthetically expressive poetry reading conducted by Ai Siti Mardiah, uses the concept of imagination how to inform the figure of *Ambu Hawuk* as conveyed by the poet text writer through his poetry.

There are two characteristics of the figure of *Ambu Hawuk* which is the source of Ai Siti Mardiah's appreciation: the figure of "white" and the figure of "Hawuk" or "black." From these two figures, Ai Siti Mardiah imagined how she would respond to these two figures, if the "white" figure reflected virtue, then she read the text of the poem in a subtle, respectful, and slightly shady way. On the other hand, when it comes to the figure "Hawuk" or "black", Ai Siti Mardiah reads it with fear as if she is facing a figure that will give her bad luck.

This is also reflected in the gesture that Ai Siti Mardiah shows through her aesthetically expressive poetry reading as a form of artistic representation of the *Ambu Hawuk*'s figure through the text of a poem written by Yana S. Atmawiharja (Putra et al., 2023). The videos above are taken thoroughly or from start to finish. This is done to provide the necessary stock videos for the video composition process to become a complete multimedia performance art. The video composition process uses the Adobe Premiere Pro application in 2021. In the application, the main basis for video composition is the musical track of the composition of poetry by Alfin Nurul Azmi.

This means that the composition of the video fragments in each of the artworks above must be able to represent the content of the musicalization of the poem which will automatically represent the myth of *Ambu Hawuk*. This indicates that not all of the video

fragments taken in each of the artworks above are used in multimedia performance art in the form of poetry and musical performance art (Putra et al., 2023).

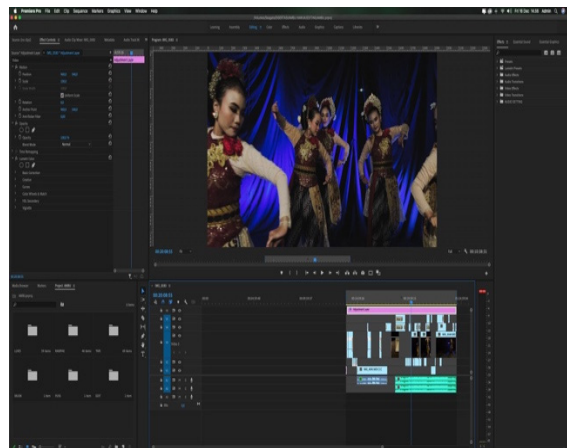


Figure 5: Adobe Premiere Pro 2021 Application for Editing (Putra et al., 2023).

In the video composition process using the Adobe Premiere Pro 2021 application, the first time is to prepare the musicalization track of *Ambu Hawuk* poetry. The next step is combining the components between the poetry musicalization track and the poetry illustration video. In this composition process, the editor selects video illustration materials that are tailored to the needs of the poetry musical track. Each part of the video must be able to represent the musical track of the poem. After the composition process is complete, then the editor will provide color grading to the video (Putra et al., 2023).

As a whole, the musical performance of *Ambu Hawuk* poetry consists of three parts: the opening, the content, and the closing. The opening section is preceded by a narration that introduces the viewer to multimedia performing arts.

The narrative conveyed is about what viewers will watch if they continue to watch multimedia performing arts. Furthermore, the opening section continued with a video of the process of painting and expressive reading of the text of *Ambu Hawuk* poetry. In the content section, multimedia performance art begins with dance and audio of the musicalization of *Ambu Hawuk* poetry. In this section, the *Ambu Hawuk* dance is accompanied by the musicalization of *Ambu Hawuk* poetry. Furthermore, in the closing section, the names of actors who have contributed to this multimedia performance art are displayed (Putra et al., 2023).

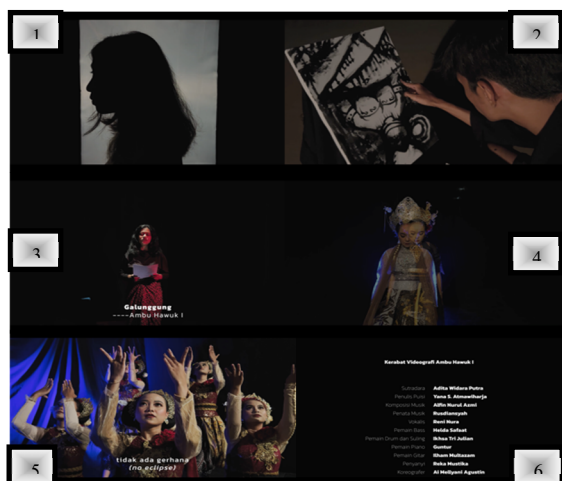


Figure 6: Fragments of Multimedia Performing Arts.

The pictures above represent the video graphics content of the musicalization of poetry as a whole multimodal text. The first image (top left) is a narrator's visualization that leads the appreciator into the content of multimedia performing arts. The second and third images (top right and center left) are visualizations of the opening videography which shows the process of painting and expressive reading of poetry. The fourth and fifth pictures (middle right and bottom left) are visualizations of the video graphics contents featuring dance and musical accompaniment of poetry. While the sixth image (bottom right) is a visualization of the closing part of the videography which displays the actors involved in the process of making videography as a multimedia performing art. Overall, multimedia performing arts in the form of videography of poetry and musical performances lasts 13 minutes and 9 seconds. The whole video tries to collaborate different works of art that represent the contents of the *Ambu Hawuk* myth.

3.4 Results of Model Structure Analysis

Analysis of the model structure was carried out through six stages of testing, namely testing the path coefficient (β), coefficient of determination (R^2), t-test using the bootstrapping method, effect size (f^2), predictive relevance (Q^2), and relative impact (q^2) (Afthanorhan & Asyraf, 2013; F. Hair Jr et al., 2014; Yamin & Kurniawan, 2011). Path Coefficient (β): This test is carried out by looking at the threshold value above 0.1. This means that the intended path has an influence on the model (Afthanorhan & Asyraf, 2013; F. Hair Jr et al., 2014; Hair et al., 2012).

Table 4: Path Coefficient Test Results with SmartPLS.

| Variables | AT | EE | FC | PE | PLO | SI | UH |
|-----------|-------|----|----|----|-----|----|----|
| AT | | | | | | | |
| EE | 0,191 | | | | | | |
| FC | 0,123 | | | | | | |
| PE | 0,360 | | | | | | |
| PLO | 0,190 | | | | | | |
| SI | 0,014 | | | | | | |
| UH | 0,157 | | | | | | |

It can be seen from Table 4 that the result is that there are five paths that have values above 0.1 which means they have an effect on the model, while one other path shows an insignificant effect, namely SI→AT. Coefficient of Determination (R^2): This test is conducted to explain the variance of each target endogenous variable (a variable that is considered to be influenced by other variables in the model) with a standard measurement of around 0.670 as strong, around 0.333 moderate, and 0.190 or below indicates a high level of variance. weak (Afthanorhan & Asyraf, 2013; F. Hair Jr et al., 2014; Hair et al., 2012; Henseler et al., 2009). The research results had shown that the R^2 value of AT (Attitude toward ICT) is 0.622 (62.2%), thus it can be explained that the ability of the independent to explain the dependent variable AT (Attitude toward ICT) is 62.2%, which means moderate in explaining the dependent variable.

Table 5: T-test results with SmartPLS variable.

| | $Q^2_{predict}$ | RMSE | MAE |
|----|-----------------|-------|-------|
| AT | 0,580 | 0,657 | 0,505 |

T-test: This test was carried out using the bootstrapping method, using a two-tailed test with a significance level of 5% to test the research hypotheses. The hypothesis will be accepted if it has a t-test greater than 1.96 (Afthanorhan & Asyraf, 2013; F. Hair Jr et al., 2014; Hair et al., 2012). It can be concluded from table 6 that there is one t-test value that is less than 1.96, namely the relationship between the variables SI→AT which has a t-test value of 0.257 in other words, this result shows that of the 6 hypotheses, there is one hypothesis that is not accepted.

Effect Size (f^2): This test was conducted to predict the effect of certain variables on other variables in the model structure with a threshold value of around 0.02 for a small effect, 0.15 for a medium, and 0.35 for a large effect (Afthanorhan & Asyraf, 2013; F. Hair Jr et al., 2014). f^2 is calculated using the following formula. $f^2 = \frac{R^2_{include} - R^2_{exclude}}{1 - R^2_{include}}$

Table 6: Effect Size Test Results with SmartPLS.

| Hypothesis | | q ² | | | Information |
|------------|----------|--------------------|--------------------|-----------------|-------------|
| Numb | Path | Q ² -in | Q ² -ex | Σq ² | |
| H1 | PE → AT | 0,580 | 1,000 | -1,000 | Small |
| H2 | EE → AT | 0,580 | 1,000 | -1,000 | Small |
| H3 | SI → AT | 0,580 | 1,000 | -1,000 | Small |
| H4 | FC → AT | 0,580 | 1,000 | -1,000 | Small |
| H5 | PLO → AT | 0,580 | 1,000 | -1,000 | Small |
| H6 | UH → AT | 0,580 | 1,000 | -1,000 | Small |

Table 7: Predictive Relevance Test Results with Smart PLS.

| Hypothesis | | f ² | | | Information |
|------------|----------|--------------------|--------------------|-----------------|-------------|
| Numb | Path | R ² -in | R ² -ex | Σf ² | |
| H1 | PE → AT | 0,622 | 0,715 | -0,246 | Small |
| H2 | EE → AT | 0,622 | 0,631 | -0,024 | Small |
| H3 | SI → AT | 0,622 | 0,354 | 0,709 | Large |
| H4 | FC → AT | 0,622 | 0,425 | 0,521 | Large |
| H5 | PLO → AT | 0,622 | 0,641 | -0,050 | Small |
| H6 | UH → AT | 0,622 | 0,414 | 0,550 | Large |

Table 6 shows the f² test for 6 pathways, three of which have a major influence, namely SI→AT, FC→AT, and UH→AT. The rest have little effect.

Predictive Relevance (Q²): This test was carried out using the blindfolding method to provide evidence that certain variables used in the model have predictive relevance with other variables in the model with a measurement threshold above zero (Afthanorhan&Asyraf, 2013; F. Hair Jr et al., 2014; Hair et al., 2012). It can be seen from the research results that Q² of all variables has a predictive relationship, namely, the Q² value of the AT variable is 0.580.

Relative Impact (q²): This test was carried out using the blindfolding method to measure the relative effect of a predictive linkage of a particular variable with other variables with a threshold value of around 0.02 for a small effect, 0.15 for medium/moderate effect, and 0.35 for major influence (Hair et al., 2012). The formula used for calculating q² is as follows.

$$q^2 = \frac{Q^2_{include} - Q^2_{exclude}}{1 - Q^2_{include}}$$

Table 8: Predictive Relevance Test Results with Smart PLS.

| | T statistics (O/STDEV) | P values |
|-----------|-----------------------------|----------|
| EE -> AT | 3,146 | 0,002 |
| FC -> AT | 2,183 | 0,029 |
| PE -> AT | 4,124 | 0,000 |
| PLO -> AT | 2,298 | 0,022 |
| SI -> AT | 0,257 | 0,797 |
| UH -> AT | 2,720 | 0,007 |

Table 8 shows the results from 6 paths. All paths have little effect. Based on the results of the analysis of model measurements carried out by the researcher, the final result of the analysis shows that the measurement model of this research model has fulfilled the requirements and has good characteristics so that it is feasible to proceed to the model structure analysis stage to test the structural model of this research model.

This section will present interpretation and discussion based on the results of the six stages of model structure analysis, namely path coefficient (β), coefficient of determination (R²), t-test using the bootstrapping method, effect size (f²), predictive relevance (Q²), and relative impacts (q²).

The following is a presentation of the results of the analysis carried out by following the research questions and hypotheses that have been formulated previously.

Table 9: Hypothesis Test Results.

| Hypothesis | | β | T-Test | Information | |
|------------|----------|-------|--------|----------------|--------------|
| Numb | Path | | | β | T-Test |
| H1 | PE → AT | 0,191 | 3,146 | Significant | Accepted |
| H2 | EE → AT | 0,123 | 2,183 | Significant | Accepted |
| H3 | SI → AT | 0,360 | 4,124 | Significant | Accepted |
| H4 | FC → AT | 0,190 | 2,298 | Significant | Accepted |
| H5 | PLO → AT | 0,014 | 0,257 | NotSignificant | Not Accepted |
| H6 | UH → AT | 0,157 | 2,720 | Significant | Accepted |

Based on the results of the analysis of the model structure, the t-test value as can be seen in table 9 shows that the H1 relationship PE → AT is accepted, so it can be interpreted that Performance Expectancy has a positive influence on Attitude Towards ICT. In addition, it is also supported by the results of the path coefficient (β) of 0.191 which means that Performance Expectancy also has a significant effect on Attitude Towards ICT. This shows that the acceptability of multimedia performing arts for learning is supported by the assumption that multimedia performing arts can improve teaching quality, increase productivity, and increase student competence.

The results of the analysis of the model structure, the value of the t-test relationship EE → AT is accepted, so it can be interpreted that Effort Expectancy has a positive influence on Attitude Towards ICT. Besides that, it is also supported by the results of the path coefficient (β) of 0.123 which means that Effort Expectancy also has a significant

effect on Attitude Towards ICT. This shows that the acceptance of multimedia performing arts as teaching materials is due to the assumption that using multimodal texts in learning is easy to do, simplifies the teaching process, and does not require much preparation.

The results of the analysis of the model structure, the value of the t-test relationship SI→AT is accepted, so it can be interpreted that Social Influence has a positive influence on Attitude Towards ICT. In addition, it is also supported by the results of the path coefficient (β) of 0.360 which means that Social Influence also has a significant effect on Attitude Towards ICT. This shows that the acceptance of multimedia performing arts for learning is due to the use of multimodal texts for teaching influenced by those closest to them. In addition, the use of multimodal texts in learning has been suggested and supported by the school.

The results of the analysis of the model structure, the t-test value of the FC→AT relationship is accepted, so it can be interpreted that Facilitating Conditions have a positive influence on Attitude Towards ICT. In addition, it is also supported by the results of the path coefficient (β) of 0.190, which means that Facilitating Conditions also have a significant effect on Attitude Towards ICT. This shows that the acceptance of multimedia performing arts for learning is due to the use of multimedia performing arts that do not require facilities and infrastructure outside of today's educational standards. In addition, the use of multimodal text is considered to be able to make students work in teams.

The results of the analysis of the model structure, the t-test value of the PLO→AT relationship is not accepted, so it can be interpreted that Perceived Learning Opportunities have no influence on Attitude Towards ICT. In addition, it is also supported by the results of the path coefficient (β) of 0.014, which means that Perceived Learning Opportunities do not significantly influence Attitude Towards ICT. This indicates that multimedia performing arts are still considered unable to open up opportunities to teach in new ways, have not opened up opportunities to interact with students, have not contributed opportunities to think creatively, and have not stimulated students to be active, creative, and critical.

The value of the t-test relationship UH → AT is accepted, so it can be interpreted that ICT Usage Habits have a positive influence on Attitude Towards ICT. In addition, it is also supported by the results of the path coefficient (β) of 0.157, which means that ICT Usage Habits also have a significant effect on Attitude Towards ICT. The results of the analysis of

the structure of this model indicate that the acceptance of multimedia performing arts is due to the fact that it is also supported by the habits of the educational community in using ICT in their lives. The educational community has studied and used a lot of technology-based learning media.

4 CONCLUSIONS

The use of technology in learning and the provision of teaching materials that have cultural values are two challenges faced in the 21st-century education era. *Ambu Hawuk's* multimedia performance art is one of the products of revitalization which is assumed to be able to answer these two challenges. In this regard, the UTAAUT model is a useful model for determining the acceptance of the educational community towards *Ambu Hawuk's* multimedia performing arts as a product of oral literature revitalization. The results of the structural model analysis show that Performance Expectancy, Effort Expectancy, Social Influence, Facilitating Conditions, and ICT Usage Habits have a positive influence on Attitude Towards ICT. Meanwhile, Perceived Learning Opportunities have no effect on Attitude Towards ICT. This indicates the acceptance of revitalization products which are considered to be able to improve teaching quality, increase productivity, and increase learner competency. On the other hand, the use of multimodal texts in the form of multimedia performing arts in learning is easy to do, simplifies the teaching process, and does not require much preparation. In addition, today's social conditions also influence the use of ICT-based multimodal texts.

Multimedia performing arts are considered not to require facilities and infrastructure that are beyond current educational standards. Besides that, multimedia performing arts are considered to be able to make students work together as a team. The acceptance of multimedia performing arts in learning is also supported by the habits of the education community in using ICT in their lives. However, multimedia performing arts are still considered unable to open up opportunities to teach in new ways, have not opened up opportunities to interact with students, have not contributed opportunities to think creatively and have not stimulated students to be active, creative and critical. Based on the results of the analysis of the model structure in this study, it can be concluded that the steps for transmitting cultural values through the provision of multimodal text

teaching materials based on patterns of revitalization of oral literature by utilizing technology can be said to be appropriate. However, other creations are still needed with regard to understanding teaching strategies in their use to be able to support better educational goals.

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