



## Organology of Pencak Silat and Reog Ponorogo Dance

**Septa Dwi Saputro<sup>✉1</sup>, Anggono Kusumo Wibowo<sup>✉2</sup>**

Faculty of Performing Arts, Insitut Seni Indonesia Surakarta, Jawa Tengah, Indonesia.

### Artikel Info

#### Article History

Received: 14-10-2023

Accepted: 19-10-2023

Published: 30-11-2023

#### Keywords:

*Pencak silat, martial arts  
styles, Reog Ponogoro,  
history, wiraga, wirama and  
wirasa.*

### Abstract

Pencak Silat is one of the well-developed sports in Indonesia, pencak silat is also a self-defence art that teaches spiritual and physical education to its devotees in living up to the moral values in it. The material object of this research is pencak silat and the formal object is the aesthetics of pencak silat. Through the collaboration of the Reog Ponorogo dance with the pencak silat movement, the aim is to create beautiful new creative movements. The implementation method uses training, practice and history through description, analysis and synthesis. The results of the research are martial arts styles which consist of mental-spiritual aspects, self-defence, arts and sports, and also arts in martial arts divided into wiraga, wirama and wirasa as well as collaboration with the Ponorogo reog arts. The art in pencak silat includes every attitude and movement that is shaped and regulated to achieve maximum artistic beauty. The criteria for art, especially dance, have been used as a guideline. The criteria are formulated with the words wiraga, wirasa, and wirama, which have the meaning of harmony and harmony between the body (raga), taste, and rhythm in displaying every attitude and movement of artistic martial arts which consists of three parts, namely exhibition arts, recreational arts pencak silat, and performance arts pencak silat.

## INTRODUCTION

Pencak Silat is part of the culture of the Indonesian people that developed centuries ago. With various geographical and ethnological situations as well as the times experienced by the Indonesian people, Pencak Silat is present as a culture and method of self-defense and has become a local wisdom for the supporting culture. Pencak Silat is one of the sports that developed well in Indonesia, which is one of the native cultures of Indonesia, where the Pencak Silat organization in Indonesia is called the Indonesian Pencak Silat Association (IPSI). The Indonesian Pencak Silat Association states that: the Pencak Silat that has developed so far has included 4 aspects, namely art, sports, martial arts, and spiritual. The four aspects were developed in martial arts, the role of sports in improving health, mental development, and character increasingly increasing important role, with the sport of fragrance the name of the nation can be increased, from the cultural value of Pencak Silat has been developed into one of the sports that are contested, both at the level regions, national and international.

Pencak Silat is one of the martial arts sports that requires some dominant physical abilities used in martial arts matches some of which are in the form of strength, speed, and agility. In martial arts, martial arts also require physical mastery, techniques, tactics, and mentality of athletes in trying to defeat the opponent. Pencak Silat is a human activity in a society that is concrete and can be observed.

In ancient times, not all regions in Indonesia used the term Pencak Silat to refer to a martial arts activity. Pencak is the motion of attacking the self in the form of dances and rhythm with regulations (customs of politeness) and can be used as exhibitions. Silat is the essence of Pencak, whereas fighting or defending yourself is not a long show. So, the term 'Pencak Silat' in a way means 'fighting with art'. However, this explanation is not complete enough to describe the true meaning of this martial art (Poerwadarminta, 1976). Indonesian General Dictionary. Jakarta: Balai Pustaka). The meaning of Pencak Silat

philosophically is distinguished based on two-word components. First, Pencak is a self-defense training method, consisting of various body movements that are controlled and directed to that purpose, while Silat is an application of the actual battle method training. Therefore, there is no martial arts without Pencak; Likewise, Pencak without Silat skills has no benefit (Alexander & Chambers, 1972). Pentjak-Silat, The Indonesian Fighting Art. Tokyo & California: Ko- Dansha International, Ltd.)

Pencak Silat is part of the culture of the Indonesian people that developed centuries ago. With various geographical and ethnological situations as well as the times experienced by the Indonesian people, Pencak Silat is present as a culture and method of self-defense and has become a local wisdom for the supporting culture.

Historically, Pencak Silat is a martial arts skill that is used by the needs of the doer in facing various challenges, especially those from nature, animals, and humans. This is an indication of why the stances in martial arts often mimic animal movements (flying tiger moves, pecking snakes, monkey) (Sukowinadi, 1989). Differences in styles in certain moves between the flow of Pencak Silat in Indonesia are motivated by local culture. Pencak Silat Cimande and most streams in West Java dislike lifting legs, wide horses, always facing opponents, and do not like tides, many folds, or folds or rhythmic (Shamsuddin, 2005). While Pencak Silat Central Java played a lot of games below, calm, following and continuing the opponent's movements, his movements were like dancing. Pencak Silat East Java is alert, firm, and rhythmic. The Silat of Minangkabau and Sumatra in general use a lot of feet, wide hands opening, and flexible, and beautiful movements (Alexander & Chambers, 1972)

In the view of art, Pencak Silat can be visualized as a series of variations in patterned motion that is effective, beautiful, and by the mechanism of the body as a manifestation of the nobleness, which can be used for self-defense, as entertainment, and guarantees physical freshness and dexterity. Pencak Silat is essentially the

substance and means of spiritual and physical education to form agile humans who can live and practice the moral values of a noble society.

One of the famous and legendary arts, the art of Reog Ponorogo is a cultural art by UNESCO (United Nations Educational Scientific and Cultural Organization) and is designated as one of the original performing arts. Art in general is one of the wealth of Javanese culture which is full of valuable values (virtue). The Ponorogo community with its reog art is very proud of the arts they have. Reog art is also a source of inspiration and therefore the Ponorogo community can give the highest appreciation for the art. The development of Reog art has until now shown encouraging developments because Reog art has developed not only throughout the archipelago but also throughout the world. Koentjaraningrat argues that the art of Reog Ponorogo is a giant dance called Reog from Ponorogo. Art Reog Ponorogo as a group of arts includes group leaders (warok), giant dancers (barongan), mask dancers (chubby), horse dancers (jathil), klana dancers, and gamelan tools (gongs, kethuk, trumpet kayu, kayu, Kendhang, and Kempul) (Koentjaraningrat, 1984).

## RESEARCH METHODS

The main method used in this article is through a factual historical approach (Bakker & Zubair, 1994) which involves synthetic analysis techniques and interpretation of data found from various literature regarding Pencak Silat and organizational martial arts. After obtaining data from the field and library sources in the form of important documents and reference books, researchers conduct interviews with martial arts experts to ensure the validity of the data obtained. Synthetic analysis techniques are done by concluding different opinions or views to find a more complete and complete unity of opinion about Pencak Silat as art. Literature research is carried out with inventory, systematization, and classification steps for literature on martial arts martial arts, especially the art values contained in it. Analysis of this study

uses the factual historical approach method, with the following stages.

Description is carried out by describing material objects, namely martial arts martial arts which contain art values, and examined to obtain a clear picture of the data that is considered accurately related to the Pencak Silat as martial arts.

Interpretation, namely by using the hermeneutic method. This method is used to dive into the available data and reveal the meaning and nuance that are contained. Through interpretation, it is expected that a picture of the right, complete, and in-depth picture of the value of art through the martial arts study of Pencak Silat.

Synthesis, namely concluding opinions and different views of the warrior figures to find a more complete and complete unity of opinions to obtain research results with a comprehensive understanding of the art of martial arts.

The second method is through the Reog Ponorogo collaboration training activities in which there are a few characters namely Warok, Jathil, Bujang Ganong, Klono Sewandono and Singo Barong. The Single Pencak Silat Stance, to achieve the objectives of the new creation movement activities, especially in the Reog Ponorogo dance that has been collaborated with the characters namely Warok, Jathil, Bujang Ganong, Klono Sewandono and Singo Barong in the Pencak Silat and Dance Movement. The relevance of your knowledge discusses the relationship between traditional dance and traditional martial arts. which are interrelated with the words Wiraga, Wirasa, and Wirama, which has the meaning of harmony between the physical (body), taste, and rhythm in displaying every attitude and movement of Pencak Silat art.

## RESULTS AND DISCUSSION

### Pencak Silat Definition

Pencak Silat is a native Indonesian martial sport inherited by ancestors down and down as a culture of the Indonesian people that needs to be preserved, fostered, and developed. In the Big Indonesian Dictionary (KBBI), Pencak Silat understands 'players' (expertise) in

defending themselves with intelligence, attacking, and self-defense, either with or without weapons. Abdus Syukur stated that Pencak Silat is a movement of beauty steps by avoiding, which is included in comedy-elementary movements, martial arts can be shown as a means of entertainment, while Silat is an element of martial arts defining, attacking, and locking that cannot be demonstrated in public.

Then, the Chairperson of IPSI Mr. Wongsonegoro said that Pencak Silat is a martial arts movement in the form of dance and rhythmic in the form of certain customary court regulations that can be shown in public. Silat is the essence of Pencak, knowledge for fights or defending self desperately that cannot be shown in public. From some of the expert opinions above, we can take a conclusion that Pencak Silat is a native Indonesian martial art that is packaged in the form of movements that may be shown or not and become a means of increasing devotion to God Almighty.

#### **Pencak Silat Category**

(Notosoejitno, 1989) explained that Pencak Silat arts include three parts, namely Pencak Silat exhibition, Pencak Silat recreational, and Pencak Silat achievement. Pencak Silat exhibitions in West Java and Jakarta are part of circumcision celebrations, and in some regions of Sumatra are part of the wedding procession. Pencak Silat exhibitions are also displayed at national, regional, and international national events. Pencak Silat recreational art is carried out individually or collectively to get inner pleasure. Pencak Silat achievement art has begun to be widely competed since 1982. Since 1996 the competition has been called Wiragana (Single Demonstration), Wirasanggha (double demonstration consisting of 2 Sekubu), and Wiraloka (Team demonstration consisting of several Sekubu). Pencak Silat achievement is usually carried out with empty and armed hands and accompanied by traditional music of Pencak Silat. The Pencak Silat match is based on the aesthetic of the Pencak Silat, namely Wiraga, Wirama, and

Wirasa (Javanese) as a unit (Mardotillah & Zein, 2016 p. 121-133). The word "Wi" has a quality or good meaning in a broad sense. Based on the results of the 1994 MUNAS IX IPSI, it was explained that:

Wiraga means the appearance of technical attitudes and motion in a neat and orderly. Criteria for Assessment of Wiraga Art Pencak Silat include:

The criteria for the technique of the element of motion that is exhibited must not leave the element of Pencak Silat, be characterized, or sourced by the culture of the Indonesian people and remain based on the rules of Pencak Silat. In addition, it is necessary to see whether the pesilat has a great and mature movement. This will be seen in the flexibility of motion and steps. Cultivation is also necessary to show cohesiveness in the overall group cooperation.

The uniqueness of the idea, assessed by the uniqueness of the idea here is creativity and originality in the merging of motion, which does not merely connect Pencak Silat motion, but there must also be an artistic or beauty that radiates in the Pencak Silat motion. This can be seen from the desire that appears in its arrangement and is contained in motion describing a creativity that can be carried out without leaving elements, characteristics, and the Pencak Silat rules. It is also necessary to observe what efforts or ideas underlying the arrangement.

Motion, the function of a choreographer will play a key role, movements that will be emphasized on the dynamics of energy, and the space for the arrangement of motion here needs to be equipped with the cultivation of floor patterns.

Wirama means the appearance of attitudes and motion techniques with a matching rhythm, and if it is accompanied by a neighbor or music, it is contextual. The assessment criteria lie in the accuracy of the rhythm in carrying out motion, and in the cultivation of rhythmic patterns that are not monotonous. Examples of monotonous movements are each count with one movement, in the case of the rhythm pattern can be broken down and worked out

better. In addition, the dynamics of time can break boredom and can give the soul to the aversion of motion, for example, the continuously slow motion will look boring, whereas if the motion is done quickly continuously, will cause a sense of tire or tension.

Wirasa means the appearance of attitude and motion techniques with attractive arrangement (choreography). Assessment includes the appreciation of motion that is lived by not just memorizing motion. So, here the doer feels or lives the movements they do. Sincerity and expression and reflection of manners need to be compatible with the overall visualization with the motion they bring, for example, clothes and accessories used. The Pencak Silat art can be carried out without or by using weapons and without or with musical accompaniment (harbor). Pencak Silat art is oriented to the factors of beauty, but the implementation must contain elements of self-defense of the Pencak Sikat logic as the source. Creativity and improvisation in Pencak Silat to be able to display the optimal beauty of pencak silat must be within the limits of self-martial arts logic. If not, art pencak silat does not have value or loss of value as pencak silat. Pencak Silat This art only has meaning as a beautiful dance and creative movement like the arts martial arts but does not have the spirit of Pencak Silat. The spirit of art pencak silat and other branches of pencak silat is the spirit of martial arts pencak silat as a forerunner.

### **Pencak Silat History**

The Ponorogo region is a district area in the southwest of East Java Province, bordering the Province of Central Java, flanked by Mount Lawu and Mount Wilis. Ponorogo was founded in 1486 by Raden Katong (Regent I) who was still a descendant of Raja Brawijaya V. Ponorogo before Raden Katong was a Kademangan Wengker with Raja Klana Sewandana and Patih Klana Wijaya known to be very powerful. After the Kingdom of Wengker was defeated by Airlangga, the history of the Kingdom of Wengker was completed. The two hundred years of the Kademangan

Bantarangin was established by Klana Wijaya's descent, Ki Ageng Kutu Suryangalam, known as Sakti, no match.

The story of Reog Ponorogo's art has several versions. First, Klana Sewandana King of Kingdom Bantarangin proposed to the daughter of the king of Kediri Sang Galangit. One of the applications is a new model gamelan and a tiger-headed man. The gamelan was the forerunner of the art of reog when it was called gumbung. Second, Ki Ageng Kutu as Abdi Raja Brawijaya V chose to leave Majapahit because Brawijaya V could not control the kingdom and was more controlled by his wife. Ki Ageng Kutu in the Wengker area founded Padepokan Surukubeng to train young people to practice Kanuragan knowledge with barongan games.

The barongan was a satire for King Brawijaya V, so Ki Ageng Kutu was considered mbalelo or rebelled. Brawijaya V found it very difficult to conquer Surukubeng, so Raden Katong was sent to conquer him and succeeded. Finally, Raden Katong was entrusted with the Perdikan Wengker land. Third, before Raden Katong controlled Wengker, Ki Ageng Kutu created a barongan which became the game of the warok. After Ki Ageng Kutu was defeated by Raden Katong, Raden Katong underestimated it was necessary to preserve Barongan as a medium of Islamic da'wah. Barongan which was once owned by Warok now belongs to the Ponorogo community and replaced by the name reog. The word reog comes from the word ryokan means khusnul khatimah. That is, the struggle of Raden Katong and his friends is expected to be a struggle that is blessed by God.

The story of Reog Ponorogo art has a connection with 1) Raden Katong's struggle as a propagator of Islam for the first time, so that until now Ponorogo is known as various traditional and modern boarding schools, especially the Modern Gontor Ponpes, 2) The establishment of the City of Ponorogo where Raden Katong as the first Duke, because Raden Katong was the founder of the City of Ponorogo, 3) Efforts to preserve and develop a legendary reog art

and become the pride of the Ponorogo community, both in their region and Ponorogo people overseas.

### **Implementation of Collaborative Pencak Silat and Reog Ponorogo Dance**

Through the collaboration of the Pencak Silat movement and Reog Ponorogo dance, there are a few characters namely Warok, Jathil, Bujang Ganong, Klono Sewandono and Singo Barong.



Figure 1. The Character of Warok  
(Source : Martina Rista Angeli, 18 January 2023)



Figure 2. The Character of Jathil  
(Source : Martina Rista Angeli, 18 January 2023)



Figure 3. The Character of Singo Barong  
(Source : Martina Rista Angeli, 18 January 2023)



Figure 4. The Character of Bujang Ganong  
(Source : Martina Rista Angeli, 18 January 2023)



Figure 5. The Character of Klono Sewandono  
(Source : Martina Rista Angeli, 18 January 2023)

The results of the new creations of the Pencak Silat movement and Reog Ponorogo dance can make the first steps of the creativity of the artists, especially in Reog Ponorogo dance in which there are a few characters namely Warok, Jathil, Bujang Ganong, Klono Sewandono and Singo Barong. The implementation of the final project of this researcher hopes that the dancers will gain new knowledge about collaborating dance with martial arts, so that they can be sustainable and continue to exist, in line with the reduction of young people who are less concerned about the cultural heritage of the ancestors of the Indonesian nation, namely traditional dance and Pencak Silat.

### CONCLUSION

Pencak Silat culture has been developed for generations to reach its current form. Art in Pencak Silat includes every attitude and movement that is formed and regulated to achieve maximum art beauty. Art criteria, especially dance, have been used as guidelines. The criteria are formulated with the words wiraga, wirasa, and wirama, which has the meaning of harmony between physical (body), taste, and rhythm in displaying every attitude and movement of art Pencak Silat consisting of three parts, namely Pencak Silat art exhibition, Pencak Silat Recreational Arts, and Pencak Silat Achievement. Pencak Silat Art is oriented to the factors of beauty, but the implementation must contain elements of self-defense martial arts logic as the source.

The development of Reog art has until now shown encouraging developments because Reog art has developed not only throughout the archipelago but also throughout the world. Koentjaraningrat argues that the art of Reog Ponorogo as a giant dance called Reog from Ponorogo. Art Reog Ponorogo as a group of arts includes a group leader (warok), giant dancer (barongan), mask dancer (Bujang Ganong), Horse Dancer (Jathil), Klana Dancer, and gamelan equipments (gong, kethuk, thetrumpet wood, kendhang, and kempul).

### REFERENCES

- Alexander, H., & Chambers, Q. (1972). *Pentjak-Silat, the Indonesian Fighting Art*. Tokyo & California: Ko- dansha International, Ltd.
- Bakker, A., & Zubair, A. (1994). *Metodologi Penelitian Filsafat*. Yogyakarta: Kanisius.
- IPSI, 1997. Khazanah Pencak Silat Indonesia. Jakarta: Perguruan Pencak Silat Satria Muda Indonesia.
- Koentjaraningrat. (1984). *Kebudayaan Jawa*. Jakarta: Balai Pustaka.
- Mardotillah, M., & Zein, D. M. (2016). Silat: Identitas Budaya, Pendidikan, Seni Bela Diri, dan Pemeliharaan Kesehatan. *Jurnal Antropologi: Isu-Isu Sosial Budaya*, 18(2), 121–133.
- Notosoejitno. (1989). *Sejarah Perkembangan Pencak Silat di Indonesia*. Jakarta: Humas PB IPSI.
- Poerwadarminta, W. J. S. (1976). *Kamus Umum Bahasa Indonesia*. Jakarta: Balai Pustaka.
- Pramono Muh. Fajar, Raden Bathara Katong Bapak-e Wong Ponorogo, Ponorogo: Lembaga Penelitian Pemberdayaan Birokrasi dan Masyarakat Ponorogo, 2006, h. 7.
- Purwowijoyo, Babad Ponorogo I –VIII, Ponorogo: t.p., 1984, h. 32.
- Soedarsono, (1994) Pengantar Sejarah Kesenian I-II, Yogyakarta: ISI Yogyakarta, h. 48.