

SUSTAINABILITY OF *SAMPYONG*: REVITALIZATION EFFORT OF A PERFORMANCE ART TO A MARTIAL ART

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Abstract

This study aims to revitalize *sampyong* performance art to *sampyong* martial art through receptive response of the community. The receptive response of the community means how people's perception towards the existence of *sampyong* and how people's reaction towards the sustainability of *sampyong* performance art to *sampyong* martial art. This study used mixed method procedures of Creswell's instruction. The data collection technique was done through questionnaires and focus group discussion. The data of questionnaires show that of 55% the youth were not acquainted with *sampyong*. About 86% of the youth agreed whether *sampyong* turned out to be a nationally well-known martial art. From the focus group discussion data, it was found that respondents agreed that *sampyong* performance art become a martial art of *sampyong* along with its particular characteristics. These characteristics change the old paradigm to a new paradigm which includes names, functions, players, places, arenas, medical team, cutting-ices preparation, matches rules, costumes, judges, properties, music, and prologues. The pilot project implementation of revitalization efforts by changing *sampyong* from performing art to martial art has been carried out to prospective teacher students at Universitas Sriwijaya.

Keywords: Sustainability, Revitalization, Sampyong, Performance Art, Martial Art

1 INTRODUCTION

Sampyong is one of the martial arts in Indonesia, located in Indramayu, Indramayu Regency, West Java Province, Indonesia. The performance art of *sampyong* (later it is called by *sampyong* if it is reconciled to the old paradigm of *sampyong*'s performance art, and the new paradigm of *sampyong*'s martial art) which is accepted as *unjungan* by the people. This art is usually held after the field rice harvest. Basically, there were some kinds of *sampyong* from West Java areas such as *sampyong* of Majalengka, Cirebon, and Indramayu with its particular characteristics.

Etimologically, the word of *sampyong* was derived from Chinese, which was *sam* and *pyong*. *Sam* means three and *pyong* means punch. *Sampyong* is the battle of strength with the rule of three times punches or three times punched. The winning of a fighter is determined by his ability to triple punch his opponent. A fighter is said lose if he gets punched three times by using a tool called rattan, longing about 60 to 75 cm (Panqi, 2016). The philosophy of *sampyong* is with the soul of a knight, courages, strength, sportivity, and religious. A *sampyong* player is not only demanded by his physical freshness but also required to own a skill, power, flexibility, and enormous endurance. Duralibility is more needed to receive opponent's punch using a pinch tool, rattan. Other than that, a *sampyong* player is also required to own elevated fitness skill (Nurhayati, Sukirno & Ratnawati, 2018).

Based on the data obtained from Focus Group Discussion (FGD), at its best time (1970s) *sampyong* was popular among the society. *Sampyong* was not only showcased at the harvest of field rice but also showcased at the weddings or circumcisions. However,

along with the times, finally *sampyong* was only shown as a complementary entertainment to the tradition of *unjungan*. Nowadays, *sampyong* is rare to be shown (Zaenal et al, 2016). The interview conducted to the people of Indramayu informed that *sampyong* performance was showcased four times throughout the year of 2018 in all around Indramayu at the weddings and the harvests wheat. When it was being shown, the performances, music players, hosts, and even the audiences were all the elderly. Youth are less interested in watching this kind of showcase. While they ultimately are the inheritors of their ancestors' culture. The youth involvement in the effort of sustainability is in accordance with Kolay's opinion. Kolay (2016) states that it is necessary to engage with the young generation in maintaining the traditional art.

Titaley (2018) concludes that *sampyong* is almost extinct. Based on these data, it is necessary to carry out the efforts of *sampyong* sustainability by revitalizing and raising it to not only be a performance art but also a martial art.

This study focuses on the efforts to revitalize *sampyong* through community receptive responses. Revitalization efforts relate to efforts of designing *sampyong* to martial art. The effort to design *sampyong* into *sampyong* martial art is as one of its maintaining efforts through community receptive responses. Revitalization is done by changing the old paradigm of a performance art to a new paradigm, namely *sampyong* martial art.

2 RESEARCH METHOD

This research used mixed method procedures (Cresswell, 2009). Mixed method procedures was done due to the qualitative and quantitative data. Qualitative data relate to the ethnography study towards the *sampyong* performance art. Ethnography study was conducted by seeing the reaction of community towards the changing of old paradigm to a new paradigm. Whether or not they agree with *sampyong* (old paradigm) to be changed to a martial art (new paradigm). The FGD was used to collect the data which involved the government of Indramayu, which is the Department of Tourism, the Department of Youth and Sports of Indramayu Regency, along with university academics and youth. The data then were described.

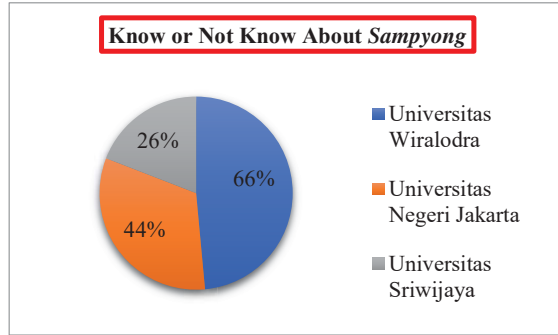
Meanwhile, quantitative data relates to the knowledge of young people (ages 20-30) on the existence of *sampyong*. To find out whether *sampyong* is known or not by the younger generation, a survey is conducted. The survey also asked whether *sampyong* needed revitalization or not. The survey was conducted by giving questionnaires to students totaling 150 people. The students came from three universities namely students from Universitas Wiralodra, Universitas Negeri Jakarta, and Universitas Sriwijaya. The selection was based on the consideration that Universitas Wiralodra is located in Indramayu, the place of origin of *sampyong*, Universitas Negeri Jakarta is 226 km from Indramayu while Universitas Sriwijaya is located in Palembang, South Sumatra, 801 km away.

Questionnaire data are calculated frequency and percentage and then analyzed. In addition, to find out the student's knowledge of *sampyong*, a questionnaire was given about *sampyong* knowledge. Knowledge about *sampyong* includes the understanding of *sampyong*, the history of *sampyong*, the characteristics of *sampyong*, and the rules for *sampyong* performances. The questions contained in the questionnaire amounted to 28 multiple choice items. The questionnaire data is calculated on average and then analyzed.

RESEARCH FINDINGS AND DISCUSSION

Data from the Survey

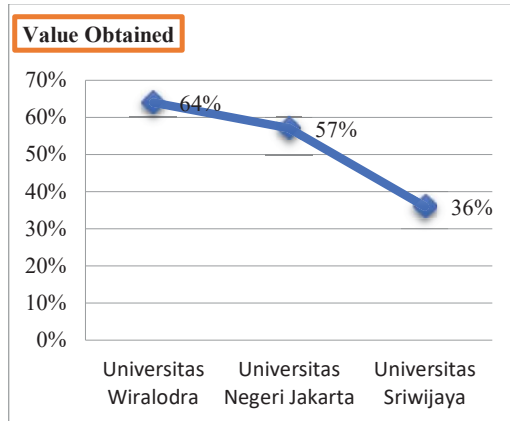
The following are survey data relating to whether students know sampyong or not.



The data shows that Universitas Wiralodra students know more about sampyong than Universitas Negeri Jakarta students and Universitas Sriwijaya students. This means that the farther the distance the place is increasingly unknown to the young generation.

From the survey, data was obtained that 86% of the students stated that sampyong needed to be revitalized by empowering it. Sampyong should not only be a performance art but revitalized into a nationally known martial art.

Furthermore, the following data relates to students' knowledge of sampyong.



The data shows that the more students know sampyong the more they have knowledge about sampyong. The more students do not know sampyong the more they do not have knowledge about sampyong. Students from Universitas Wiralodra know about sampyong as much as 66% and the average knowledge about sampyong is 64. Meanwhile, students from Universitas Negeri Jakarta know sampyong 44% while their knowledge about sampyong is 57 and students from Universitas Sriwijaya know sampyong 26% while their average knowledge about sampyong is 36.

The data above reinforces the need for revitalization of sampyong because the young generation, especially prospective teachers, do not know sampyong. Nevertheless, teaching sampyong to the young generation has been done by Zaenal et al (2016). However, they have taught the sampyong to the Senior High School students in Majalengka.

Teaching sampyong to prospective teachers needs to be done. The hope is that after prospective teachers complete their course, they will teach it to their students.

3.2 Revitalization Effort and Community Receptive Response

Revitalization reconciles to the effort of reviving an almost faded glory of a performance art (Nurhayati, Subadiyono & Suhendi, 2013; Nurhayati, Subadiyono &

Suhendi, 2015). It was along with the adding of its strength as an asset of a region. So, this study redesigned the old paradigm to appear a new paradigm of sampyong so that it could become a martial art with its new characteristics. The design effort by creating a new paradigm is an ongoing activity with research procedures involving the community receptive response.

Community receptive response was conducted by quering the opinions of the respondents towards sampyong through FGD. Receptive responses related to Beach & Marshall's theories (1991), mainly connecting and judging (see Nurhayati, Purnomo, Subadiyono & Meidarini, 2018). Connecting is related to when the respondent in the focus group discussion is asked for his personal opinion on sampyong and relates it to the current condition of sampyong. After that, respondents were asked to commit with the modification of sampyong in their revitalization efforts by changing the old paradigm to a new paradigm. The efforts to involve respondents from community elements as stakeholders have often been carried out mainly in Western Europe and the United States (see Grodach & Loukaitou-Sideris, 2007). This approach is referred to as a bottom-up approach.

FGD result obtained that a new concept which differs sampyong and sampyong's martial art. The table below shows the revitalization result of sampyong if it is compared to the previous form. The differences are shown in various components:

Table of Revitalization Paradigm of Sampyong's Martial Art

COMPO-NENTS	PARADIGM OF TRADITIONAL <i>SAMPYONG</i>	NEW PARADIGM OF REVITALIZED <i>SAMPYONG</i>
Name	<i>Sampyong</i> performance art	<i>Sampyong</i> martial art
Functions	Magic battle, leaders's elections, the people's party to tribute to Dewi Sri as a symbol of prosperity and charity of the earth.	Martial performance art and match
Players	Elderly men. No classification of a player's weigh	Women and young generation. There's a classification of a player's weigh
Places	Outdoor , open field, mainly sacred places and ancient graves.	Could be done indoor. Field size is 14 m x 14 m.
Match Arena	Unsize circle. Free field line width	Circle , 10 m of middle line. 5 cm of field line width. There's a blue and red corners' fo the players, white corner for the referees and judges, yellow circle for medical team.
Medical Team	None	A doctor minimal for every game.
Cutting Ice Preparation	None	Provided by the ready to play-contingent.
Match Rules	Unset by the round Whatever part of body is available. Not determined (lose and win are determined by three times punches).	Set by round, three rounds for every fight, 3 minutes duration. Available to hit one punch for every round, targeted or non-targeted strike. Hit at the calf (under the knee, upper the ankle). Minus scores for out of the target-strike, disqualified for fatal punch . Three minutes for every round, Two minutes for the fight with one minute break.
Punch strike Escaped out-arena fighter Time Match		
Players' Costumes	Black	Different colour for different groups (black and red).

Referee (<i>Garet</i>)	<i>Sampyong</i> 's ex-player (<i>jawara</i>), elderly-men	Trained people know <i>sampyong</i> 's martial art, men, women and young generation
Referee's costume	Black	White
Referee's properties	None	White flag for the right punch, red flag for invalid punch.
Headband (<i>Wulung tie/ magical tie</i>)	Black fabric	Fabric-made, adjusted to the player's belt color
Punch Tool	Unmodified rattan	Modified rattan, longing 60—70 cm.
Calf Shelter	None	<i>Leg protector</i>
Rattan place after hitting the opponent	Free , anywhere available.	Should be put on the player's shoulders
Backsong	Traditional music of Inderamayu (<i>life</i>) namely <i>bonang</i> , <i>kenong</i> , and <i>gong</i>	Mixed Malay and traditional music (<i>life</i>) and drum
Hosts' prologues	Indramayu language	Bahasa varied with Malay poetry
Judges	None	Four judges and 1 chief judge to appraise the winner and the loser.

2.1 Design of *Sampyong* Martial Art as Revitalization Result

Looking at its journey, *sampyong* functions to pit someone's nobleness, a people's party to honor Dewi Sri as a sign of prosperity and charity. A gallantry is related to the election of a leader. It cannot be separated from the old people's leadership criteria that required a leader to own

such a magical power. However, nowadays those criteria are no longer used. The function of a people's party to honor Dewi Sri as a sign of prosperity and charity also begin to be slighted. So, the study of revitalized *sampyong* needs to replace its function from *sampyong* performance art to *sampyong* martial art, as well as its previous show concept to a match paradigm.

The black in Indonesian culture symbolizes confidence, strong and elegant. That is why the black colour revitalized costumes of *sampyong* players are maintained. The red colour is used by other opponent to easily recognize both parties which also symbolizes spirit and strength. Referee's costume on revitalized *sampyong* is changed by white which represents clean and holy. The philosophy is that a referee must be clean from disreputful attitude whenever he leads a game.

In revitalized *sampyong*, not only could men involve in the game, but the women also are engaged. Which means, women also have opportunities to be referees and judges. More importantly, the engagement of young generation, mainly to the second semester of graduate students of Sport education, faculty of teacher training and education of Universitas Sriwijaya. It is based on the consideration that they are the heirs and successors of this martial art.

Sampyong martial art has three minutes for every round, two minutes for the fight with one minute break. They must fight within three rounds which means the match will be spent about 113 minutes. On each round, a fighter could only hit the opponent one time.

If he escapes out of the arena, he could be chased and hit. But the target punch must be at the calf (over the ankle and under the knee). If he punch him in another part of body, he could get a sanction and disqualified if it is critical. The medical team and doctors could accurately act and watch over the players if the worst possibility occurs.

Leg protectors and cutting-ice supply are the mainly things in *sampyong* martial art to protect the players. Leg protector is wore at the calf of the players to cover it from the punch and release from bruised. The cutting-ice is used to discontinue the bleeding if that occurs and is provided by the players themselves.

Revitalization of rules are conducted so that the match of the martial art is obvious and measurable. Every match of *sampyong* martial art is adjudicated by referees and judges. There are four judges and one chief judge. They are selected based on the fact that they acknowledge this martial art for ages. They are also professionals who are trained through trainings of referees and judges. Judges and referees could be men, women and young generations. To do his job, a judge has two flags, white and red. The white flag is to state the invalid punch. By then, it is a beneficial tool to decide the winner.

Players' costumes, referees, and judges are designed to enable them to easily move without any distractions of the tightness of the costumes wear. The headband wear is to psychologically support them which denotes nobleness. It means that the costumes designed are to facilitate them to mentally and physically well-prepared to the fight. Other than that, a player also is classified by his weight in order to avoid the mass gaps of both players. Before and whilst game, there is an accompaniment music which combines Indramayu traditional music and Malay music. Before and on going fight there is a host to deliver and comment on the match using Bahasa and merged with Malay poetry used. It is done due to the unfamiliarity of Indramayu language by almost all of the graduate students involved in *sampyong* martial art.

Sampyong design by changing the old paradigm to the new paradigm has been carried out to prospective teacher students in this first year. The first year of the pilot project was carried out to Universitas Sriwijaya students. The second year later (2019) will be conducted for prospective teacher students from other universities in Palembang and Indramayu.

3 CONCLUSION

From the initial survey done to 150 youths in Indramayu, Jakarta, and Palembang, obtained that 45% of them recognize *sampyong*. The other 55% are not familiar with *sampyong*. The initial result states that almost all of the youth barely acknowledge *sampyong*

This research is a pilot study of the effort of *sampyong* revitalization in its sustainable endeavour. Revitalization is accomplished to evade the extinction of *sampyong*. Revitalization is conducted by changing the old paradigm of a performance art to a *sampyong* martial art. The changing of paradigm follows the research and development procedures. With research and development procedures, there will be a reconstruction towards a new concept including conducting a validation by the experts of *sampyong* martial art, doing an early exhibition, and introducing it to local and national public.

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