

## THE REVITALIZATION OF *SAMPYONG* PERFORMING ART: AN ATTEMPT OF PRESERVATION AND EXPLORATION ON THE VALUES OF LOCAL WISDOM

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### Abstract

*Sampyong* is a martial art that combines physical strength and dance elements. In the early period of its growth, *sampyong* functioned to find a champion or leader. Over time, *sampyong* is more likely to act as a show in the context of a wedding or circumcision. Lately *sampyong* has rarely been shown so that the younger generation doesn't know it anymore. Therefore, resocialization efforts are needed in the form of revitalizing the show so as to attract more interest in the younger generation. This study aims to explore the values of local wisdom from various components, both from non-language components and language components. To explore the values of local wisdom contained in the *sampyong* martial art, a hermeneutic approach is used. From the non-functional components found values of local wisdom preservation and cultural creativity, management of gender, education, discipline and health. From the linguistic component found values of local wisdom honesty, education, gender management, harmony and conflict resolution, and politeness. The values of local wisdom that are found cover the values of local wisdom that aim for peace: (values of local wisdom honesty, harmony and resolution of conflict, and politeness) and local wisdom aimed at welfare: (values of local wisdom preservation cultural creativity, management of gender, education, discipline, and health). The existence of these values of local wisdom can be used as a basis for the inheritance of this performing art to the younger generation as the heirs of their ancestral traditions.

**Keywords:** *Sampyong*, martial art, revitalization, the value of local wisdom.

### 1. Introduction

The word *sampyong* came from the Chinese language; *sam* means 'three' while *pyong* refers to 'punch/fist'. To be more attentive, *sampyong* performing martial art is a fight that has a rule of 3 hits, or three times being beaten. The origin of *sampyong* performing art was

related to the arrival of Admiral Cheng Ho to Java Island when he went his journey to many places around the world. As Yuan dynasty was no longer in power, conflicts happened around the country in China. At that time, King Zu designed a program to put back the victory of China that was decreased because of the fall of Mongol dynasty (1368). Cheng Ho offered himself a favour to travel all over the countries around the world (Panqi, 2018; Sudianto, 2018).

At first, *sampyong* was held to seek a champion, a candidate leader, and it was related to the magical ceremony. The magical states can be seen on several aspects, such as it was conducted to honour the Goddess Sri. Therefore, the events were held after harvest time and located near to the sacred cemetery (Nurhayati, Sukirno, & Ratnawati, 2018). Nonetheless, at the later era, *sampyong* is not only doing near to the sacred cemetery but also holding at the wedding and circumcision parties at the community in Indramayu. Based on the interview conducted to The Head of Tourism and Culture Department of Indramayu Regency and The Head of Education Department of Indramayu Regency on 9 July 2018, *sampyong* was tended to be ignored and neglected by the people. The players are already old, and the young people are not interested to play it. It is because modern art performances are more attractive and interesting for them. Moreover, some parents also prohibit their children to play *sampyong* to avoid unexpected injury. As a result, resocialization of *sampyong* is crucially needed among young people through the revitalization of its performing art so that it will become more attractive, less injured, and acceptable for young people; not only in Indramayu but outside Indramayu as well.

This article is intended to reveal the values of local wisdom on the revitalization of *sampyong* performing art, in both linguistic factors and non-linguistic factors.

## 2. Literature Review

The values of local wisdom that has been explored on the revitalization of *sampyong* are a lot. Those are based on the view by Sibarani (2012). Therefore, the exploration of those values is coming from the local wisdom for peace and local wisdom for welfare. The first value consists of politeness, honesty, social solidarity, harmony, and conflict resolution, commitment, positive thinking, and gratitude. Meanwhile, the second value, local wisdom of welfare covers hard-work, discipline, education, health, mutual cooperation, gender management, culture preservation and creativity, environmental care.

The local wisdom give benefits for increasing welfare and create peace in the community; essentially, they are the truth that people are extremely looking for. The local wisdoms can be defined as local ideas or notions and knowledge that are wise, full of wisdom, good-valued, noble and virtuous-minded owned, understood, adopted and acted by the community members (Sibarani, 2012, p. 2). The local wisdom is the core of oral tradition or cultural traditions that have been done and inherited by one generation to another to manage social life in all aspects or to manage community life.

Ahimsa-Putra (2010, p. 10), viewed that the local wisdom as a set of knowledge and practices in one community that came from previous generations and from the experiences related to the environments and other community to resolute many problems and/or constraints that are faced well and accurately. Meanwhile, Ratna (2011, p. 94) said that local wisdom as an existing multicultural adhesive cement so that its existence is well-recognized and can be preserved and optimally developed. Therefore, the local wisdom has functioned as an identity marker in one community, the element in uniting social cohesion, a collective insight or views in a community, and the basic interaction among members in a community either internal or external.

Based on the model of its performance, *sampyong* is one of the local cultural elements that were by Danandjaja (1997) called as half-spoken and half-acted folklore. Consequently, it has the potential to search its values of local wisdom in it.

The hermeneutic approach used in this research refers to the views stated by Newton (1994, p. 62) and Eagleton (1988, p.74) that they expressed that an interpretation of the entire can be referred with its creator and his historical works. The interpretation was referred to the ideas of Teeuw (1984, p. 176) and Newton (1994, p. 59) that focuses on meaning and significance so that the interpretation is more meaningful.

### 3. Research Method

This study was descriptive qualitative research. The qualitative research conducted referred to the theory proposed by Creswell (2014). The values of local wisdom on the revitalized *sampyong* performing art were the aspects described, either linguistic or non-linguistic elements. The data was gathered through writing/noting and recording, and then it was analysed using the content analysis technique.

### 4. Results and Discussion

The revitalization of *sampyong* performing art (2018) was conducted by Nurhayati, Sukirno, & Ratnawati. The research findings have been presented on 1 November 2018 at Graha Universitas Sriwijaya on the event of Art Night of Dies Natalis Universitas Sriwijaya. Compare to its traditional performance, the result of the revitalization of *sampyong* performing art can be seen on the table below.

**Table 1.** The Differences between Traditional *Sampyong* and Revitalized *Sampyong*.

No	Before Revitalization	After Revitalization
1	<i>Sampyong</i> performing art	<i>Sampyong</i> martial art
2	Function as earth alms ritual and seeking for a champion and a leader	Function as art performance and the competition
3	The circle/ring field, but no fixed size and form	Circle/ring field with 10-meter diameter
4	Free width of field	5 cm width of field
5	Rattan paddle around 65 cm long.	Rattan paddle around 65 cm long with protector
6	The cloths all black	The cloths red and white
7	Musical background: bonang, kenong and gong	Musical background: bonang, kenong, gong completed with drum
8	No rounds on the show	The show managed by 3 rounds: 1 round 2 minutes maximum; each round the participant is only allowed to hit once, either accurately hit the target or not.
9	After hitting the opponent, the rattan paddle can be placed anywhere.	After hitting the opponent, the rattan paddle should be on the shoulder
10	No specific signs to differ two participants of the competition	Different colour belts to differ the participants, such as red belt versus green belt
11	No juries to grade the competition	4 juries and 1 head jury to grade and determine the winner
12	No classification of the participants on the competition	The participants are classified based on their bodyweights
13	All male participants	Male and female participants. The juries might be male and female
14	The target (the calf) is not protected	The target (the calf) is protected

15	The greetings of the competition are expressed by the presenter using prose	The greetings of the competition are expressed by the presenter using rhyme. There is also a dialogue between 2 participants using the rhyme.
16	No medical staff (a doctor) when competition	One doctor during the competition
17	No ice cube to handle possible bleeding	Each team should bring ice cubes to anticipate bleeding
18	The participants who run to avoid the hit can be hit at any part of the whole body	When The participants run to avoid the hit, the target is still on the calf. Once the target is not on the calf, the will be a sanction; reducing scores. Once the hit becomes a fatal injury, the participant will be disqualified
19	No plan and program for regeneration	Planned regeneration, both through training education (in the Study Program of Physical Education and Health Sciences) and exhibition (planning to be held in Papua on PON – National Sports Week 2020).

See Nurhayati, Sukirno, Ratnawati (2018c).

Based on the table above, there are 19 components that have been revitalized on the *sampyong* martial art. The values of local wisdom that are explored on the revitalized *sampyong* are related to linguistic and non-linguistics factors. The non-linguistic factors consist of costumes, properties, and the players and referees. Meanwhile, the linguistic factors include the use of rhymes in supporting *sampyong* performing art. The values of local wisdom are revealed through a hermeneutic approach.

The values of local wisdom that are concerned with the non-linguistic factors are as follow.

#### 4.1 Preservation and Creativity of Culture

The values of local wisdom on preservation and creativity of culture can be seen on the attempt for the revitalization of *sampyong*. It can be implemented on the functional adaptation with the changes over time. Nowadays, a leader cannot be automatically required as a champion, but one who has certain qualification such as education, integrity, and commitment and loyalty to the state and the constitution of Republic of Indonesia. These values are also visualized on some aspects of revitalization, such as the size of the field, the rules of the game, adjustment of the Malay culture (Rhyme), and an attempt to regenerate through education. As a consequence, the revitalized *sampyong* to be a performing art can be well-known, popular, appreciated and preserved.

##### 1) Gender Management

The values of local wisdom on gender management can be seen on the revitalizing of players and juries. That all male, quite old players are revitalized to be young people coming from both male and female players. The same thing happens to the juries on competition; any gender either male or a female can be put on the list. This revitalization gives plenty of room for a female to be more involved as players as well as juries on the competition.

##### 2) Education

The value of local wisdom in education is when the *sampyong* performing art has finally become one of the subjects at the study program Sport Science Education in postgraduate degree the Faculty of Teacher Training and Education Universitas Sriwijaya. The students who attend the subject are the sport candidate-teacher at secondary schools. As a result, they can continue what they get from university to their workplaces so that regenerating *sampyong* players can be planned simultaneously.

3) Discipline

The value of local wisdom on discipline is when the rules of games were formulated, such as 3 rounds for each stage of the competition, 2 minutes for each round, and the participants' rights to hit the opponent once either hit or miss the target. The target can be graded and scored only if it is addressed to the opponent's calf, and sanction for the out-hitting target.

4) Health

The value of local wisdom on health is tended to anticipate the players/fighters to avoid injuries. It is by providing a rattan paddle. The rattan is covered by foam so that it will be a saver and less dangerous when hitting the opponent's calf. The calf, as the target point, is protected by protector as one of the values of local wisdom on health. As for the ice cubes, they are served on the competition to anticipate bleeding experienced by the players.

The values of local wisdom that are concerned to the linguistic factors are explored on the contents of the rhymes spoken by the presenters and the *sampyong* players and juries (garet). The values of local wisdom found on the performance are as follow.

1) Honesty

The value of local wisdom on honesty can be seen on the rhyme spoken by the presenter when delivering the performing art. The honesty can be detected on the content of the rhyme which tells about the origins of *sampyong* that will be watched. Here is the excerpt for the rhyme.

- |  |   |
|--|---|
| (a) Sutra dibuat kain belongsong,<br>cloth)                              | (The silk are made to be a belongsong             |
| Dikenakan oleh putri nan jelita.   | (Worn by the beauteous princess)                  |
| Dari Inderamayu asal mula <i>sampyong</i> ,<br><i>sampyong</i> )         | (From Inderamayu, the origin of                   |
| Menapak sekarang di bumi Sriwijaya.                                      | (Landed now at the land of Sriwijaya)             |
| (b) Belongsong dipakai putri jelita,<br>princess)                        | (The belongsong worn by the beauteous             |
| Menambah molek lagi berseri.   | (Heighten beauty more shining)                    |
| Menapak sekarang di bumi Sriwijaya,<br>disambut generasi muda yang cinta | (Landed now at the land of Sriwijaya)             |
| tradisi.   | (Welcomed by young people who love<br>traditions) |

2) Education

The value of local wisdom on education can be viewed on the rhyme expressed by the presenter when explaining about *sampyong*. Here is the excerpt.

- |  |   |
|--|---|
| (a) Rotan memanjang dibelah lima,<br>Dibuat kursi perabot di rumah.      | (Long rattan divided into five)<br>(Made into home furniture)                               |
| Sam dan pyong asal mulanya nama,<br>tiga pukulan tanda menang dan kalah. | ( <i>Sam</i> and <i>pyong</i> the original names)<br>(Three hits as a sign of win and lose) |
| (b) Sungai Musi membelah buana,<br>Dihubungkan oleh jembatan ampera.     | (Musi river split the earth)<br>(Connected by the Ampera Bridge)                            |
| Semula digelar untuk mencari jawara,                                     | (This entire held to seek a champion)   |

mencari pemimpin sakti mandraguna. (Looking for a powerful sacred leader)

- (c) Menanam rotan di dalam hutan, (Planting rattan in the jungle)  
 Penyejuk udara kala kemarau tiba. (Air humidifier when dry season)  
 Kini *sampyong* menjadi seni pertunjukan, (*Sampyong* now a performing art)  
 Upaya lestarian budaya bangsa. (An attempt to preserve the nation's culture)

### 3) Gender Management

The value of local wisdom on gender management can be seen on the rhyme delivered by the presenter when the jury will start the competition.

Beriring terbang menuju ke Selatan, (Fly together onto the South)  
 Tempat berteduh usai seharian berkelana. (A place for settle after a long day journey)  
 Gagah perkasa jawara *sampyong*, (A brave gallant the *sampyong* champion)  
 Diiringkan wasit putri elok juwita. (Accompanied by the beauteous referee princess)

### 4) Harmony and Conflict Resolution

The value of local wisdom on the harmony and conflict resolution is expressed by the rhyme when it is spoken by the two champions that are ready to fight, as follow:

Dari Inderamayu ke Bukit Siguntang, (From Inderamayu to Siguntang Hill)  
 Singgah sebentar membeli ikan. (Stop by a while to buy fish)  
 Nih kenalin saya sebagai penantang, (Here is I am, a challenger)  
 Bersiaplah kamu untuk saya kalahkan. (You get ready to be beaten by me)

Then, the opponent answer by saying this rhyme.

Naik kereta ke Sungai Buah, (Riding train to Buah River)  
 Jangan lupa membawa bekal. (Do not forget to bring meals)  
 Menang dan kalah bukan masalah, (Win or lose doesnt matter)  
 Yuk kita hidupkan seni tradisional. (Let's live and preserve traditional arts)

### 5) Politeness

The value of local wisdom on politeness is implemented on delivering appreciation to the winner. This can be seen on the rhyme expressed by the jury.

- (a) Burung elang terbang di atas kayangan, (The hawk fly on the sky)  
 Jawara sudut biru dinyatakan menang. (The one on the blue corner is the winner)

The politeness in appreciation can also be seen when the presenter saying this rhyme.

- (b) Burung gereja pulangnya petang, (The sparrow come back in the evening)  
 Beriring terbang menuju ke Selatan. (Fly together to the South)  
 Gagah perkasa jawara *sampyong*, (A brave gallant the *sampyong* champion)

Berjalan menyandang pemukul dari rotan. (Walking while holding a rattan paddle)

- (c) Harum baunya bunga selasih, (Really fragrant a basil flower)  
 Ditanam orang dekat perigi. (Planted by someone near to the well)  
 Kostum merah berikat kepala putih, (Red costume with white headband)  
 Itu tandanya jawara *sampyong* sejati (It is a sign of true *sampyong* champion)

The politeness in the form of appreciation can also be implemented on the rhyme by the jury.

- (d) Banyak orang menanam bunga. (Many people planting flowers)  
 Membuat taman menjadi indah. (Creating park so beautiful)  
 Goleng menggaris sebagai tanda. (Goleng makes line as a mark)  
 Awal bertarung jawara dimulai sudah. (The fight to find champion already started)

What the presenter say is also depicting a local wisdom on politeness to the audiences.

- (e) Hadirin budiman lagi dermawan, (Dear wise and generous audiences)  
 Terimalah persembahan kami mahasiswa Program Studi Pendidikan Jasmani dan Kesehatan Fakultas Keguruan dan Ilmu Pendidikan, Universitas Sriwijaya.  
 (Please, enjoy a gift from us, the students of Study Program of Physical Education and Health Sciences, Faculty of Teacher Training and Education, Universitas Sriwijaya).
- (f) Hadirin yang kami hormati (The honourable audiences)  
 Dari Pulau Pandan ke Kertapati (From Pandan Island to Kertapati)  
 Membawa tanaman bunga selasih (Bringing a plant of basil flower)  
 Cukup sekian persembahan kami (That is all our offer)  
 Atas perhatiannya kami ucapkan terima kasih. (For all attention we send full gratitude)

Based on the description above, it can be seen that there are ten values of local wisdom either non-linguistic or linguistic factors. The classification is displayed on table 2.

**Table 2.** Classification of Values of Local Wisdom

No.	The value of local wisdom for peace	The values of local wisdom for the welfare
1	Honesty	Preservation and creativity of culture
2	Harmony and conflict resolution	Gender Management (f2)
3	Politeness	Education (f2)
4		Discipline
5		Health

The table above shows that the values of local wisdom that are seen on the revitalized *sampyong* are addressed to peace and some are for the purpose of welfare. The values that purposes on welfare are more found and seen. It then can be summed up that the revitalization of *sampyong* performing art is expectedly giving contributions to the young

people. The contribution can be in the values that should be implemented in daily life when they have to face problems and conflict in life.

## 5. Conclusions

The model of revitalization for martial art that is involving young people and delivering gender-view is a strategic action to do. To be more specific, the young people involved are candidate-teacher students. The use of Indonesian language and rhyme embedded on the martial art make it more communicative and attractive for them. The values of local wisdom on them can expectedly be internalized among young people so that they can reflect them as part of their lifestyle.

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