The Art of Penca and the Aesthetics from Holistic to Concentric

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Abstract
The art of Penca is a cultural expression of Sundanese societies in West Java. Penca Art has been inherited from generation to generation either philosophically or practically. Philosophically is through the great values of humanities contained in the patalékan-patalékan, while practically is through various expressions of stances with particular names. This research uses qualitative method focusing on holistic and concentric perspectives inspired from macrosociology and microsociology theory. Penca Art as social reality is closely related to democratic aesthetics in which it is growing and developing. The aesthetics of Penca comprises the visual, sound, movement, and visual.

Keywords: Penca Art, Holistic, Concentric, the aesthetics of Penca

Introduction
There are conventionally two important types of sociology: micro sociology and macro sociology. Micro sociology investigates various patterns of thought and behavior from relatively small scaled groups. The people identifying themselves as micro sociologists are interested in various verbal and non-verbal communication in face-to-face social relationship, decision-making process by the judges, formation and integration of friendship group, and the influence of one’s membership in a group toward his/her world vision

The world of Penca Art, especially for the Sundanese society in West Java, exists as a lineage art which has been handed down from generation to generation since past times until nowadays. Sundanese people are known as people having various specific communication styles, either verbal or non-verbal especially in the pattern of social relations, for example in the patterns of ngariung, ngaderes, ngawaris kabinangkitan in Penca Art. Sundanese people understand that Penca Art contains various meanings such as, cultural meaning, education meaning, and artistic meaning.

The cultural meaning is covered when Penca Art has position, role, and function as an expression of Sundanese culture in learning noble values of Sundanese local wisdom such as cageur (healthy), bageur (kind), bener (honest), pinter (smart), singer (creative). The education meaning of Penca art contains moral ethic teachings to appreciate other people, to honor parents and teachers, not to be arrogant, and etc. as written in patalékan Cimande. The artistic meaning of Penca Art includes in its arts either in the identity which is materialized or being. The materialized identity is shown by various Penca traditions in various places such as, the tradition of Cimandé, Cikalong, Timbangan, Sabandar and etc. Penca offers several stances and body movements, such as Kuda-kuda, Jurus, Depok, Tomplok and etc. (Rosidi, 2000: 508). The being identity is the developing process of novel stances and forms of performances of Penca Arts in accordance with its era.

Besides, Penca Art also has distinctive ways of inheritance, that is direct inheritance in paguron-paguron (places of learning penca), where the coaches teach penca, either penca kembang or penca eusi.1 Face-to-face communication is always conducted between the pupils and their guru. They obey the principles of paguron and live as the heir of heir of penca art. The other inheritance is through the documentation of all penca traditions in the archive, documentary film, fiction film, and etc. Therefore, Penca Art can be inherited in accordance with the presents need.

Penca in the Holistic View
Penca Art is a cultural expression of Sundanese society, West Java. As generally known Penca art is also called as Pencak Silat (kind of martial arts) spreading throughout Indonesia. The supporting society is ethnic people having certain specific cultures. Sundanese people in West Java acknowledge Pencak Silat as Penca art comprising some traditions, they are Cimandé, Cikalong, Timbangan, Sabandar, etc. The naming of the tradition is based on the place where it is originally from.

Penca of Cimandé tradition is a system. It is since martial art of Penca has parts that can be differentiated

1 The quote is intentionally written as an introduction which inspires this writing about Penca and Aesthetics. Quoted from a book entitled Makro Sosiologi: Sebuah Pendekatan Terhadap Realitas Sosial by Stephen K. Sandeerson (2010: 2).
2 Penca kembang is considered as basic movements, while Penca eusi is considered as inner movements including attitude phases, such as patalékan, fasting, etc. Penca kembang attracts others in the first intention of learning Penca, moreover after being accompanied by Kendang penca and tarompét (trumpet) which is harmonic. There are children and teenagers who are interested in Penca kembang which is also considered as ibing penca (penca dance).
but cannot be separated. The parts of the martial systems are: philosophy, strategy, tactic and technique (Fadilakusumah, 2016: 59). However, in this case there is one more thing that is not discussed by Fadilakusumah, namely, aesthetics. He does not cover the aesthetic in his dissertation, in fact Pencak and aesthetic are interesting points but are rarely discussed.

**Pencak** art can be considered as indigenous knowledge that is owned by every Sundanese people, thus it is also called as lineage arts. Meaning that it is handed down from generation to generation in evolutive ways, either philosophically or practically.

The philosophical meant is the existence of noble values of humanities, that is, to be a true human or **Pendekar**. Pendekar is a title for a Pencak person inheriting pencak art and maintaining the values of his pendekar consisting in patalékan-patalékan. Patalékan is various promises or vows which should be fulfilled. Meanwhile, patalékan in Cimandé tradition means a loyal vow of a pupil to keep maintaining the values of talék cimandé as long as his life. The vow is delivered in a form of talék pledge in patalékan ritual (Winata, 2016: 65). All pupils who have conducted patalékan must maintain their Cimandé pendekar characters wherever they are as long as they are alive. The humanities values in the patalékan shows that to be true human or pendekar (Winata, 2016: 65), one needs a strong commitment toward live values for his/her safety in live.

**Pencak** art as Sundanese cultural expressions has become a collective representation through the paguran-pagurun of Pencak spreading in West Java, out of Java, and in fact in overseas. The paguran-pagurun becomes a kind of “meeting point” for any people coming from any places to be a disciple of Pencak guru (coach) and later to be a good Pendekar. Pencak art has two distinctive categories, that is, pencak as a martial art called eusi (content) known as pencak silat and kembang (flower) known as ibing pencak. Thus, there also people consider pencak silat not as martial art or a kind of self-defence but as ibing pencak (Raspuji, 2011).

Raspuji finds that the term **ibing pencak** is from West Java, and literally it is translated into Pencak dance. However, Raspuji also sees that leading figures of pencak silat disagree that ibing pencak is considered as Pencak dance. That is because dance focuses on the dance elements in which an art that focuses on the beauty of the movement although the movement is taken from the elements of pencak silat. While ibing pencak focuses on the elements of pencak silat, that is, a movement functions as self-defense although still has the beauty elements. The different perspective is also because the way of how the supporting society of pencak thinks. Their perspective can be different because of their background and the pikukuh pagurun, for example, ibing pencak Cikalong (one area in Cianjur regency) which is initiated by the pendekar of pencak silat art. In fact, there is also ibing pencak which is accompanied by musical instrument Kecapi. The different perspective is actually comprehended by the Sundanese and there is no problem about that.

The world of pencak acknowledges two terms, they are pencak kembang and pencak eusi. Pencak kembang offers the variety of basic movements to perform as beautiful and simple movement to follow by any people who wants to learn pencak. Pencak eusi is advance movements which are more complicated than pencak kembang. Pencak eusi is known as martial art functions for self-defence not for fight.

**Pencak kembang** is relatively easier to do and usually accompanied by Kéndang Pénca. Kéndang Pénca is a set of traditional musical instrument consisting of Kéndang and Tarompet. Pencak kembang is also known from the terms tepak duo and tepak tilu, paleredan, golempang and padungdung. It is also closely related to tepakan Kendang Pénca and Tarompet as well as kempul which have been codified from generation to generation in the Sundanese society until now. It also includes Sundanese menak (noble class) (Fadilakusumah, 2016: 60). Pencak among the Sundanese menak was an art enjoyed as entertainment (kalangénan atau kaulinan). Ibing pencak is indeed beautiful which can be seen from its beautiful hand movement, firm stances, and the enjoyment that is hardly imagined without experiencing it directly. This can make a beginner keeps loving and adoring Sundanese Pencak more and more.

### Pencak in the Conseentric View

Concentric view means centered and focused on the specific issue, which is the aesthetic of pencak. Is there any pencak aesthetic? An artwork will be indeed beautiful when the artist already gives what he wants to his artwork (Chernyshevsky, 2002: 14). The artists of pencak art who develop creating ibing pencak contributes their best to what is imaged beautiful according to the need of aesthetic expression of the pencak artists.

The picture of ibing pencak in the world of pencak can be portrayed as follows.

“Tuntas nyawer ditema ku pating beledug jeung borobot sora tetekoom/merecon, petepasan, kokkol bajidor dititirkeun, ditema ku padungdung kendang pencak, dog dog reog ditatabeuh kebojiro, dipirig ku teretet sora tarompet, eundeur handaruan ka indit”.

(“after spreading money there is sound of continuous explosion from various kinds of firecrackers, kentongan (wooden drum) and continued by the accompaniment of tepakan kendang pencak, beaten by kebojiro, followed

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3 The quote is a picture of the condition of pencak art in 1940s in one of the areas in Garut West Java in a celebration of circumcision portrayed by Ubun Rustandi (Mangle, no 1719).
by trumpet sounds, crowd dancing here and there to go immediately”)

The stresses are on the bold quote, that is, “padungdung kendang penca” and “teretet sora tarompet”. Both show part of penca art containing the aesthetic of sound. Padungdung is initially directed to the rhythm of kendang accompanying penca movements which get faster. It means then to increase the speed of working to complete soon (Rosidi, 2000: 471). Besides, in kendang penca there is also Golémpang, a beat of kendang with fast rhythm as accompanying fast penca stances. In this moment, the silat master shows his skill and agility in performing his stances. He fights challenging his opponent. If there is one coming to the fighting arena, the silat master gives sign to be played a faster padungdung (Rosidi, 2000: 248).

Figure 1: Kendang Penca Sunda, the asthetic of the sound is so attractive (Doc. Arthur S Nalan, 2017)

Penca art cannot be separated from the role of waditra (musical instrument) of tarompet penca. Tarompet penca is a wind instrument with seven holes, on the pole there is coconut shell in a crescent shaped, the end of the funnel is cone shaped. One of waditra Kendang penca, Reog, and Angklung buncis; is made of wood (Rosidi, 2000: 649). Penca performance is not complete without the accompaniment of kendang penca having songs such as: kidung buah kawung, kembang gadung, ayun ambing, polos, and etc. which are usually called as fighting song by the elder figures of Penca. Tarompet penca is strictly forbidden to play love song (Fadilakusumah, 2016: 82). Besides, there is a song which used to be very famous in Penca art, that is, Kembang beureum (a red flower). This song is very typical for Penca art.

Beside having the sound aesthetic resembling kendang penca and the trumpet, Penca art also has the aesthetic of kinetic. The aesthetic of kinetic is the beauty of penca movements called Penca stances. There are two different views related to these stances; the first defines stance as the motive of trestle and the other defines movement motive such as beating, kicking, and etc. They are then integrated in one continuous movement, usually in the one stance ibing movement. It is a continuous movement adjusted to tepak kendang (hitting kendang) and to the sound of kempul. In this perspective, stances are given number in order, such as the first stance, the second, and so on until the end of the ngibing performance or demonstration (Rosidi, 2000: 313). The aesthetic of kinetic means related to the movement. The movement in penca is known as jurus (stance) as explained by Raspuji (2011):

Generally, the attitude and movement in ibing penca are more opened, more distillated and conducted in a metrical rhythm. Ibing Penca is West Java has a general choreographic pattern, they are: (1) the first part: Tepak Dua or Paleredan, shows more beauty elements; (2) the second part: Tepak Tliu or Golémpang shows techniques of self-defense which is still tied to the beat of rhythm; (3) the third part: Padungdung, here the silat master
improvised freely in accordance with his imagination at the moment. Based on the choreography, *ibing pencak* is one of arts which is rich of creativity since respective *silat* schools (*perguruan*) possesses different *ibing pencak* although tied to the same rhythm. No wonder then *ibing penca* becomes the most famous dance having many lovers in West Java. The choreography of *ibing penca* is related a lot to the stances of the tradition which is divided into two parts. Raspuji (2011) states that:

The first part choreography is usually really close to the stances coming from Cimande tradition. It is because the characteristic of the movement is more opened so that it can be played in a slower tempo. For example, *Tepak Dua Salancar, Tepak Dua Sorong Dayung, Tepak Dua Buang Kelid, Tepak Dua Kampung Baru, Paleredan Jalak Pengkor, Paleredan Sawitan, Palere and Pancer Opat*. The second part choreography is derived mostly from Cikalong tradition, Sabandar, and Sera. For example: *Tepak Tili Cikalong, Tepak Tili Jalan Muka, Tepak Tili Alip Bandul, Tepak Tili Peunggasan, Tepak Tili Gerak Seta*. Then the third part choreography shows *jurus kajadian* (application stance) showing techniques of attack and defense conducted in the real speed of which in the beginning development period more on improvisation. However, *padungdung* rhythm nowadays is played by the movement previously determined, not improvisation. For example: *Si Pecut, Pecah Alip, Pecah Gunting, Likuran, Si Pitung*.

![Figure 2: *Ibing Penca* which is performed by two female teenagers, It shows the movement aesthetic attracting their spectators because of the beautiful movement.](Doc. Arthur S. Nalan, 2017)

The study shows that the naming of the stances is closely related to the context of local language (Sundanese language) which is only understood by the Sundanese. Moreover, it seems impossible to be translated either into Indonesian or English, because of the distinctive local identity.

The aesthetic as a study of beauty enables the researcher to observe the aesthetic values. *Penca* has the aesthetic of sound, movement, and visual. The visual aesthetic which becomes distinctive is the suit of black *kampret* and *pangsi*, wide trousers without pocket made of silk, saten, or thin cloth. This suits are previously worn by *Jawara, pendekar* or *silat* master either for fight or a trip. Loose *Pangsi* enables those who wear can move freely, especially when moving feet to kick or *depok*. The loose part in the waist make it able to be fold. The *pangsi* trousers are usually black or blue (Rosidi, 2000: 492). The suit is also completed with *iket* (head band) with various names such as *barangbang sempak, parekos nangka, barongsong kelong, kebo modol*, etc. *Penca* art can be visualized in the picture below.
Conclusion

Penca art is Sundanese cultural expression which has been handed down from generation to generation until nowadays. Penca Art has materialized identity and being identity because of the dynamic of its development. The noble humanities values in patalekan Cimandé becomes a commitment of a pendekar to maintain and protect it as a lineage inheritance.

The noble values contained in patalekan Cimandé can also be considered as a tangible cultural inheritance to the world, including the aesthetics of the sound, movement, and the visual. This writing recommends that Sundanese Penca can significantly enrich the proposal of Pencak Silat Indonesia to UNESCO since the values behind the real form that is the humanities values, especially the values in Patalekan Cimandé.

References


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