

Patriotic Values in *Bandrong Ing Cilegon* Dance

Mia Indah Lestari*, Trianti Nugraheni

Arts Education Study Program, School of Post-Graduate Studies
 Universitas Pendidikan Indonesia
 Bandung, Indonesia

*miindahlestari27@gmail.com, trianti_nugraheni@yahoo.com

Abstract—The purpose of writing this article is to analyze the heroism value contained in the *Bandrong Ing Cilegon* Dance. This research used descriptive analysis method with ethnochoreology approach. Data collection was carried out by using observation, interviews and documentation studies. *Bandrong Ing Cilegon* dance is a typical of Cilegon dance which in its movements is widely adopted from the movements of martial arts which reflects the people's self-defense against invaders. The results of this study indicate that the *Bandrong Ing Cilegon* dance contains patriotic values as a form of state defense and patriotism, which in its movements contain the basis of self-defense as a reflection of Cilegon people who have an example, are willing to sacrifice, love the motherland, work hard, have honesty, democratic and a sense of nationalism. The study concludes that the *Bandrong Ing Cilegon* dance contains patriotic heroism values that can be implemented in social life.

Keywords: *patriotic value, Bandrong Ing Cilegon dance*

I. INTRODUCTION

In the life of the nation and state there are many phenomena that can describe the mindset, attitudes, behavior and actions of the people that do not reflect the soul and spirit of patriotism values. The behavioral phenomenon covers a variety of ages ranging from the generation of children, teenagers, adults and even the older group often shows attitudes, behaviors and actions that do not reflect the values of loyalty, courage, self-sacrifice and love for the nation and country. National facts that show the distance the practice or behavior of the people from the values of patriotism and nationalism, including the lack of empathy among his fellow students.

Culture is the identity of a nation. Culture, at any scale, is rooted in a system of ideas: the concepts of concepts and values [1]. Art is rooted in a thought of concepts and values. Therefore, if we intend to develop art as an embodiment of the embodiment of the Nation's character, the set of concepts and values should be identified first. Arts and Education are very closely related. The entire work of literature, art, and culture is thus one source of character education [2]. Associated with the current situation, in which most people seem to no longer believe in any institution, it does not rule out the arts that contain many meanings and values is the most important source for character education of a nation. Traditional art is a local wisdom that symbolizes the state of the people of the region in various forms of presentation. *Pencak Silat* itself, since its birth, consists of various kinds of flow in accordance with natural conditions and local culture [3]. Historically

practiced as a form of self-defense during colonial rule, and as a cultural art-form during the post-colonial era [4]. Then the potential of this art becomes very effective as a means of disseminating character values that are well known in the traditions of the Indonesian people. One of them is through dance, because dance is one of human behavior, which is related to various other behaviors [1].

The *Bandrong Ing Cilegon* dance which is one of the special arts from the City of Cilegon. *Bandrong Ing Cilegon* art is a manifestation of the results of Indonesian culture that must be maintained. Dance, in essence, is a creative work of *social action*, that is, an action between an individual or human being in society. When viewed contextually, dance is part of faith and integral to the sociocultural dynamics of society [5]. Departing from these problems, the researcher intends to explain the values contained in the *Bandrong Ing Cilegon* dance. Because the notion of national identity, based on the ideas of deep-rooted people's culture, contributes to the valorization of 'ordinary people' who are supposed to be representative and generic aesthetic that is typical of finding special expressions in dance [6].

II. LITERATURE REVIEW

As explained by Saraswati, *the* focus of the research problem is the inculcation of patriotism values to students through media creation using *Reog Bulkiyo* dance. The research is different from the object of research that will be carried out next, but this research can be used as a reference in the research that the researcher will do, because this research both leads to the values of patriotism contained in dance.

Ethnochoreology studies are one of the theories used to analyze a dance performance. Dance assessment through this approach focuses on the text and context. Ethnochoreology study is as a discipline of dance studies which is a study of ethnic dance using the theory of *Marco De Marinis*. Narawati (in her book *Wajah Tari Sunda dari Masa ke Masa*) explained about this study, which explains that dance is art of referencing *multi-layers* consisting of two layers, namely:

- Text (which can be read) includes movement, makeup, clothing, accompaniment, *lighting*, floor patterns, and so forth. In this study the textual layers discussed include movement, make-up, and clothing alone.
- Context (related to society) which includes the development of history, function (anthropology),

physiology, psychology, and comparison. The context layers examined in this study are history, background, function and symbols and the meaning and values contained in the *Bandrong Ing* Cilegon dance [7].

One of the most important parts in a dance performance is choreography each choreography always goes through a number of processes, the process is known with the stage of creative production. Broadly speaking, the stage of creative production starts from 1) Exploration of ideas, 2) Preparation of concepts, 3) Determination of presentation methods, and 4) Creative processes; exploration, improvisation, and the formation of (*forming*) and presentation (presentation) [8]. So that every part in dance and choreography is the most important part in paying attention to aspects that can support research that can indirectly explore and carry the value of patriotism.

III. METHODS

This study used a qualitative paradigm based on the philosophy of post positivism which is used to conduct research with natural object conditions. Qualitative procedures still rely on data in the form of the text and images, and have unique steps in the analysis of the data, and are sourced from different research strategies [9]. Events that occurred in social situations are the main study in qualitative research. The method of research conducted by using descriptive analysis method in which researchers describe and analyze it, the implementation of descriptive analysis method is not only limited to the collection and compilation of data, but includes the analysis and interpretation of data that occurs in the field. This method and approach is used to look for conclusions as a result of the analysis of data obtained about the *Bandrong Ing* Cilegon dance.

Participants in this study are researchers themselves, where researchers here as planners, executors, research activities carried out. Next the speakers consisted of the choreographers of the *Bandrong Ing* Cilegon dance, namely Datuk and Yuli at the Krakatau Steel Cilegon Art Banten Indonesia studio to explore the values contained in the *Bandrong Ing* Cilegon.

IV. FINDINGS AND DISCUSSION

Dance is a series of movements designed to be seen in the interests of seeing itself and purposes that are more sublime than the importance of the meaning. *Bandrong Ing* Cilegon dance is a typical art of Cilegon Banten, which is packaged from a variety of Javanese martial arts and Javanese dance movements. *Pencak silat* is a martial art rooted in the original culture of the Indonesian people. The development of *pencak silat* at that time was inseparable from the making of *silat* as a tool to galvanize the royal soldiers as a provision for the defensiveness of the country's defense in fighting colonialism of the invaders. The two components of the term designate the two parts of the one *pencak silat* genre: *pencak*, a performance art, and *silat*, a fighting and self-defense art, with the latter sometimes involving the use of weapons such as a sword or dagger. The forms are associated with a range of local legends, religious concepts and philosophies, religions, and systems of

customary law (*adat*), and are components of traditional education [10].

The *bandrong* is taken from the name of a type of flying fish that is very nimble and can jump high, far away or can attack shells with a very long snout so that it is a very dangerous fish, once attacking can destroy the enemies from here then this *silat* style is called *bandrong silat* because agile and nimble and dangerous like *bandrong* fish [11].

Every martial arts school has its own characteristics in each of its movements. All movements are daily movements carried out by *Bandrong* fighters which are movements *Bandrong*. But the movements that are characteristic of *Bandrong* are:

- Movements of the hands and feet tend to be fast and the movements are wide.
- Using the rapid down technique to bring down the opponent by taking the opponent's leg and lifting it up with the opponent's head down, then throwing it at a great distance [12].

The *Bandrong Ing* Cilegon dance has a group dance design. The concept of motion that was raised in the *Bandrong Ing* Cilegon dance is a movement that carries on heroic-themed movements because it was adopted by the patriotic movements of martial arts. Where the movements that are born tend to be many movements that are brave, brave. Even so, there are also many movements that have a certain meaning here.

The basic concept in the *Bandrong Ing* Cilegon dance performance covers the basic types of *Bandrong* movements used in each scene. The dance moves include 4 scenes including: 1) Punch (fend off the opponent's attack); 2) Fend (movement to deflect the opponent's attack); 3) *Sepak Pentil* (leg movements by kicking at the opponent's target point quickly); 4) *Bandrong* (rapid technical movement down to bring down an opponent by taking the opponent's leg and lifting it up with the opponent's head position below then throwing him with a great distance). In the scenes that have different meanings this is done so that *Bandrong* does not look monotonous. *Bandrong's* basic movements used in this *Bandrong* dance work are as follows: 1) *Pasang*; 2) *Punch*; 3) *Kick*; 4) *Gentus*; 5) *Catrok* or *Sampok*; 6) *Beset*; 7) *Sepak* or *Tending*; 8) *Lima Bandrong*; 9) *Kulintang*; 10) *Banteng malang*; 11) *Sepak malang*; 12) *Rambed*; 13) *Gunting*; 14) *Colok*; 15) *Rogoh*. Basically, *pencak silat* is ingrained in Indonesia and that is the material for the Indonesian people in fighting the invaders and it is clearly contained in *silat* and as a manifestation of the defense of the State (Yuli, Interview, September 2019).

The values of leadership are the attitudes and behaviors of struggle that have the quality and service of service and sacrifice for the nation and state. There are 8 values of heroism, namely:

- 1) Exemplary, a positive attitude that can be used as a reference by the community;
- 2) Willing to sacrifice, willingness to be sincere, happy, with no expectation of reward, and willing to give part of owned even if it causes suffering for himself;
- 3) Love of the motherland, feelings of love for the nation and its own country;
- 4) Work hard, try with

all your heart and do your best to try to get the desire to achieve maximum results in general; 5) Honesty, harmony or news which are accompanied by facts; 6) Democratic, a choice in which a nation adopts freedom of opinion with the results of consensus agreement; 7) Nationalism, the attitude of nationalism that places the highest loyalty of the individual to the nation and the land of art by viewing the nation as part of other Nations in the world; 8) Patriotism, valiant attitude, unyielding and willing to sacrifice for the Nation and State [13].

The value of Patriotism is an understanding that teaches its people to sacrifice everything for the glory and prosperity of their homeland which includes a spirit of love for the motherland. Through the value of patriotism, the community is expected to have a willingness to sacrifice for the nation and state, such as in behaving and behaving that does not harm others. So as individuals from the community, each of these citizens will do their best in accordance with their respective abilities to advance the nation and the State as a form of love and pride for the Indonesian homeland.

In this study found the value of patriotism contained in *Bandrong Ing Cilegon* dance which can be instilled to students in their teens. The cultivation of the value of patriotism as a form of preparing a society that has character and as the next generation and builder of the nation. One might argue that a traditional approach can offer an even broader perspective as it can provide a good setting for multicultural experiences and learning [14].

V. CONCLUSION

Bandrong Ing Cilegon dance is a dance that has patriotism values that can form a strong society. *Bandrong Ing Cilegon* dance is adopted from several movements of martial arts, has a heroic character.

In this *Bandrong Ing Cilegon* dance, there are strong aspects in shaping character and values in society. This is very appropriate if done by involving the educational process at various levels or levels of education. This brave and brave dynamic movement in *Bandrong Ing Cilegon* dance is a patriotic reflection of the nation against invaders as a form of heroism that can shape students into individuals who have a sense of exemplarism, love of the homeland, willing to sacrifice, hard work.

The researcher draws the conclusion that *Bandrong Ing Cilegon* dance is quite representative of several aspects of the text and context. It can be understood and believed together that the upright and sturdy existence of a nation and state cannot only be measured by the level of mastery of science and technology, the completeness of sophisticated weapons and wealth, but also very much determined by the degree of internalization of the values of patriotism and nationalism at each its citizens. Having a high spirit of nationalism and patriotism by all citizens is believed to perpetuate the

establishment of a nation and state. This dance is recommended to be used as a material for teaching art and culture in schools in order to foster the spirit and spirit of nationalism that is brave and has a love for the motherland.

ACKNOWLEDGMENT

First, I would like to say thank you to Allah SWT because with His abundance of mercy and blessings this article can be resolved well. Furthermore, thank you very much to Dr. Trianti Nughareni as the mentor for the writing of this article, who has spent a lot of time to guide researchers with full patience, thoroughness and sincerity. As well as, to Yuli and Datuk Resource persons who have taken the time and provided accurate information regarding the research conducted by the author.

REFERENCES

- [1] E. Sedyawati, *Kebudayaan di Nusantara: Dari Keris, Tor-tor sampai Industri Budaya*, Indonesian. Bandung: Komunitas Bambu, 2014.
- [2] N.K. Ratna, *Peranan Karya Sastra, Seni Dan Budaya Dalam Pendidikan Karakter*. Yogyakarta: Pustaka Pelajar, 2014.
- [3] A. Gending and T. Nugraheni, "Pencak Silat Banten as a Martial Arts," *International Conference on Arts and Design Education (ICADE 2018)*, vol. 255, pp. 97–101, 2019.
- [4] J. Soo, C.T. Woods, S.P. Arjunan, A.R. Aziz, and M. Ihsan, "Identifying the performance characteristics explanatory of fight outcome in elite Pencak Silat matches," *Int. J. Perform. Anal. Sport*, vol. 18, no. 6, pp. 973–985, 2018.
- [5] A.R. Saraswati, "Pembelajaran Tari Reog Bulkiyo Untuk Menanamkan Nilai Patriotisme Siswa Di Madrasah Tsanawiyah Sunan Ampel Doko Kabupaten Blitar," Unpublished.
- [6] J.C. Chasteen, "Patriotic footwork: Social dance, popular culture and the watershed of independence in Buenos aires," *J. Lat. Am. Cult. Stud.*, vol. 5, no. 1, pp. 11–24, 1996.
- [7] T. Narawati, *Wajah Tari Sunda Dari Masa Ke Masa*. Bandung: P4ST UPI, 2003.
- [8] R. Hidayat, *Seni Tari : Pengantar Teori dan Praktek Menyusun Tari Bagi Guru*. Malang: Jurusan Seni & Desain Fakultas Sastra Universitas Negeri Malang, 2008.
- [9] J.W. Creswell, *Research Design Pendekatan Metode Kualitatif Kuantitatif dan Campuran*. Yogyakarta: Pustaka Pelajar, 2016.
- [10] M. Kartomi, "Traditional and modern forms of pencak silat in Indonesia: The suku mamak in Riau," *Musicol. Aust.*, vol. 33, no. 1, pp. 47–68, 2011.
- [11] E.S. Tresnawati, "Perguruan Silat Bandrong Renggong Ampel Di Kabupaten Serang," *Patanjala J. Penelit. Sej. dan Budaya*, vol. 5, no. 1, pp. 99, 2013.
- [12] H. Wiryono, *Padepokan Pencak Silat Bandrong di Propinsi Banten*. Bandung: BKSNT Bandung., 2005.
- [13] Wahyudiyanto, *Kepahlawanan tari ngremo Surabaya: refleksi cita, citra, dan politik identitas dalam ruang estetik*, Cet.1. Solo: ISI Press Solo, 2008.
- [14] M. Theeboom and P.D. Knop, "Asian Martial Arts and Approaches of Instruction in Physical Education," *Eur. J. Phys. Educ.*, vol. 4, no. 2, pp. 146–161, 1999.