

# From Humility To Superior Human Beings: The Retention Of Benjang Wrestling In Paguron Dharma Pusaka Panca Indra

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## Abstract

This research aims to explain the values contained in the Benjang Wrestling performances as the basis for inheritance and efforts to defend Benjang Wrestling carried out at Paguron Dharma Pusaka Panca Indra. Indonesia, which has thousands of ethnic groups spread from the West to the East, has a diversity of arts and culture. These arts and cultures represent the thoughts and values owned by each tribe. Each tribe has its own distinctive performing arts. One of the typical performing arts in Sundanese society is Benjang. Benjang performance is a traditional wrestling performance in the Sundanese community combined with music and dance accompaniment. The musical accompaniment that accompanies the Benjang performance consists of terebang, drums, Sundanese trumpets, and kecrek. Currently, the existence of Benjang Wrestling is starting to dim in the community. This was motivated by the prohibition of Benjang Wrestling performances during the New Order period. In addition, Benjang Wrestling is less known today than other Benjang performances, such as Benjang Helaran and Benjang Mask. Benjang Wrestling as a performance has a philosophical meaning contained in it. The philosophical meaning contained in the Benjang Wrestling is an important value that needs to be passed on to the next generation. This research will elaborate on the philosophical meaning in Benjang Wrestling as the basis for inheritance and explain the preservation efforts made by paguron in preserving Benjang Wrestling. The research method used is a qualitative method with an ethnographic approach. The results of the study show that the meaning contained in the Benjang Wrestling is the basis in the inheritance process that aims to create superior humans. This is a value that is maintained by the perpetrators to be passed on to the next generation.

**Keywords:** *benjang, flagship, inheritance, performance*

## Introduction

Talking about culture in Indonesia seems to have no limits. Indonesia has thousands of ethnic groups spread from the far west to the far east and has a diversity of arts and cultures. These arts and cultures represent the thoughts and values owned by each tribe. The uniqueness of each art and culture owned by each tribe in Indonesia can be observed from the art performed.

Each tribe has its own distinctive performing arts. In simple terms, performing arts displayed in a society have three main functions, namely as a means of ritual, as personal entertainment, and as an aesthetic performance (Soedarsono, 1998). The performance, which functions as a ritual, seems to have undergone very minimal changes. This is due to the sacredness of the performance. Meanwhile, performances that function as personal entertainment and aesthetic performances are more fluid to change. This is done in order to attract the interest of the masses in an increasingly developing era.

One of the performances that serve as entertainment and aesthetic performances is traditional wrestling. In the Indonesian context, traditional wrestling performances are owned by several tribes. In Sundanese society, Benjang is known as traditional wrestling with distinctive movement and techniques than others martial arts (Hamid et al., 2023). In Java, Pathol Sarang is known as a traditional wrestling sport by combining elements of dance and wrestling (Kinesti et.al., 2015). In Aceh, Geudeu-Geudeu is a traditional wrestling performance that is loved by the community (Amir & Maulana, 2021). In Papua, there is a traditional wrestling called Gulat Bob (Komara, 2018). Traditional wrestling performances owned by several tribes in Indonesia show their own richness in the context of traditional wrestling performances.

Based on the diversity of traditional wrestling owned by tribes in Indonesia, this research will limit to Benjang performances. The Benjang Wrestling performance is a traditional wrestling performance in Sundanese society combined with music and dance accompaniment. The musical accompaniment that accompanies the Benjang Wrestling performance consists of terebang, drum, Sundanese trumpet, and kecrek (Hamid et.al., 2023). Terebang is a musical instrument similar to a tambourine, made of leather, and the way to play it is clapped with the palm of hand (Lestari, 2018). Meanwhile, the dance that accompanies the Benjang Wrestling performance is known as ibing Benjang.

The name Benjang is an acronym for the words amben and bujang in Sundanese. The word amben in Sundanese means "halls" or "veranda of the house" (Mantri, 2014). Meanwhile, the word bujang means "adult man who is still a virgin". Based on the meaning of these two words, it can be concluded that Benjang is the yard where adult men gather. The men's association today is filled with agility in wrestling accompanied by music and dance.

Tracing its history, Benjang was born around the middle of the 19th century in the Eastern part of Bandung City. The birth of Benjang was based on the Dutch East Indies Government's prohibition of the development of martial arts in society (Jannah & Kusdiana, 2023). The ban was based on the Dutch East Indies Government's concern about the emergence of seeds of resistance. Martial arts lovers then formed sports and art associations accompanied by visits to pesantren. The association created several new arts, including rudat art and terebangan art. Around 1932, Benjang began to thrive in the Ujungberung District area. The majority of people in the Ujungberung District area, especially in Cinunuk Village, work as farmers. For men, farming is the main livelihood. The majority of men who are farmers in the area grow cassava plants. The cassava harvest obtained was sold to a tapioca potato entrepreneur named Mas Hasandikarta. This entrepreneur facilitates farmers to be able to carry out Benjang performances. Since then, the Benjang performance has been routinely held in the yard of Mas Hasandikarta's house.

In its development, Benjang is divided into several types, namely Benjang Helaran, Benjang Wrestling, and Benjang Masks. Benjang Helaran is a procession art to parade children who have just been circumcised (Oktriyadi, 2024). Meanwhile, the Benjang Wrestling remains a traditional wrestling performance accompanied by music and dance. Benjang Mask is a mask dance performance accompanied by music using a Benjang Wrestling musical instrument.

Entering the New Order periode, the Benjang Wrestling performances was in its golden age. In 1955—1965, the Benjang Wrestling performance was performed in tandem with the Benjang Helaran and Benjang Mask performances for one day and one night. This condition illustrates how the Benjang Wrestling performance became a popular show for the community at that time.

However, the glory of the Benjang Wrestling performance show did not last long. In the periode of 1971—1999, the Benjang Wrestling performance was banned by the police in Ujungberung, Bandung City. This ban is the result of the Benjang Wrestling which often causes chaos (Jannah & Kusdiana, 2023). This commotion was caused by the supporters of each wrestler who did not accept defeat from the other wrestlers. This condition caused chaos among supporters outside the match arena and often disturbed the community. The ban resulted in the dim performance of Benjang Wrestling. Meanwhile, the Benjang Helaran and Benjang Mask performance are not banned from being shown in public. This played a big role in the dimming existence of Benjang Wrestling because it was less prestigious than Benjang Helaran and Benjang Mask.

The New Order Government's ban on the Benjang Wrestling performance did not dampen the desire of Benjang Wrestling lovers to continue to display it in public. At the end of the New Order period and the transition to the Reform Era, the perpetrators of Benjang Wrestling had a strong desire for Benjang Wrestling to be performed again in public. On June 16, 2000, the Head of Ujungberung district named Drs. Maman Abdurachman and Ir. H. Farid Muliadi as the Municipal Patih, established the Benjang Wrestling organization called Paguyuban Mitra Seni Benjang Bandung Raya (Hamid et.al., 2023). This organization aims to be a gathering place for Benjang Wrestling perpetrators. In the future, the presence of the Benjang Wrestling organization was able to release the ban on Benjang Wrestling performances in public.

Research that elevates wrestling as a research corpus has been carried out by several researchers. These studies include: (1) Restialopa & Hamdan (2014); (2) Negari & Hidayat (2015); (3) Elzawan & Yuningsih (2016); (4) Wahyuni et.al., (2021); (5) Riyanto et.al., (2022); (6) Hamid et.al., (2023); (7) Jannah & Kusdiana (2023); and (8) Oktriyadi (2024). However, among these studies, there is no discussion related to the meaning that is the basis for inheritance and the efforts to inherit the Benjang Wrestling that are carried out.

The research is important to see the values that are the basis for the inheritance of Benjang Wrestling from one generation to another. The values contained in the Benjang Wrestling performance are essential in its defense. These values are maintained by the actors of Benjang Wrestling as a characteristic of the East Bandung community, especially the Ujungberung community. In addition, there is no research that discusses the values contained in the Benjang Wrestling performance and the inheritance carried out by Benjang Wrestling performers, making this research very important to be conducted.

Benjang Wrestling as a performance has a philosophical meaning contained in it. One of the philosophical meanings is illustrated in the movement of ibing Benjang. The movement of ibing Benjang consists of golem pang, puyuh ungkug, panon peureum, and julang ngapak. The movement of the ibing has a peculiarity in the meaning contained in it. In addition to the movement of ibing Benjang, the philosophical meaning is also found in the term milang bentang as a sign that the wrestler has lost.

The philosophical meaning contained in the naming of movements in Benjang Wrestling is an important value that needs to be passed on to the next generation. Therefore, this study will elaborate on the philosophical meaning in Benjang Wrestling as the basis for inheritance. In addition, this study will explain the retention efforts carried out by pagurons in preserving Benjang Wrestling.

Regarding the inheritance process of Benjang Wrestling, this study will use the inheritance theory expressed by Hutomo (1991). According to him, oral tradition inheritance is divided into two, namely vertical inheritance and horizontal inheritance.

Vertical inheritance is the process of inheriting oral traditions between generations, such as between father and son, teacher and student, grandfather to grandson, and others. Meanwhile, horizontal inheritance is the process of inheriting oral traditions between regions, such as between villages between cities, and others. This inheritance process is important to see the tendency of the Benjang Wrestling inheritance process carried out at Paguron Dharma Pusaka Panca Indra.

## **Method**

The research method used in this study is a qualitative research method with an ethnographic approach. Qualitative research methods are used to find facts from the objects being studied in the field supported by the researcher's interpretation. The qualitative research used in this study is based on its flexible and dynamic nature because it can develop during the research process (Creswell, 2009). The approach used in this study is an ethnographic approach. Ethnography is used to understand and describe a culture from the perspective of indigenous peoples (Spradley, 2007). The ethnographic approach is used in this study because this research aims to understand the culture of the community as the owner of the art of Benjang Wrestling. The ethnographic approach allows researchers to be able to understand and interpret cultural meanings in such societies through research for some time.

Data collection techniques are carried out by means of observation, interviews, and documentation. Observation is used to observe Benjang Wrestling performances by positioning the researcher as an observer in cultural activities. The interview used in this study is an unplanned interview or unstandardized interview. This type of interview was chosen because it allows the researcher to explore small things that go beyond glimpses. Documentation is carried out to document the art of Benjang Wrestling, both in visual and audiovisual form.

The data used in this study is the Benjang Wrestling performance found in Paguron Dharma Pusaka Panca Indra. The selection of this paguron as data in the study is based on the fact that the Benjang Wrestling in this paguron has been inherited from the first generation to the sixth generation. This shows that the inheritance of Benjang Wrestling from the previous generation to the next generation is still maintained.

## **Discussion**

### **Paguron Dharma Pusaka Panca Indra**

Paguron Dharma Pusaka Panca Indra is a pencak silat group that still preserves Sundanese art, including pencak silat, Benjang Wrestling, Benjang Masks, and Sundanese traditional ceremonies. Paguron Dharma Pusaka Panca Indra has been established since 2008. Paguron Dharma Pusaka Panca Indra is located at Cipadung, Galidas, RT 4 RW 13, Cipadung Village, Cibiru District, Bandung City. Although more inclined to pencak silat pagurons, this paguron has also since the first generation often performance Benjang Wrestling.

Paguron Dharma Pusaka (since 2008 named Paguron Dharma Pusaka Panca Indra) was founded by Cibiru pencak silat champion named Mama' Eme Darmawisastra. During the leadership of Mama' Eme Darmawisastra, the name of this paguron was Paguron Panca Indra. The addition of the name "Dharma Pusaka" was carried out by the next generation and is a name taken from the name Mama' Eme Darmawisastra which means "heirloom from Mama' Eme Darmawisastra".

After Mama' Eme Darmawisastra died, the leadership of the paguron was continued by Mr. Dudi Darsa. Mr. Dudi Darsa's position was later replaced by Aki Apin Sarif. After the leadership of Aki Apin Sarif, successively Paguron Dharma Pusaka Panca Indra was led by Abah Endang Safaat, Dedi Supryadi, and Asep Gowil. Abah Endang Safaat is now the elder of Paguron Dharma Pusaka Panca Indra. Dedi Supryadi became the General Chairman of Paguron Dharma Pusaka Panca Indra. Asep Gowil became the Daily Chairman of Paguron Dharma Pusaka Panca Indra.

Benjang Wrestling has been inherited from the first generation, Mama' Eme Darmawisastra, to the sixth generation, Asep Gowil. Benjang Wrestling and pencak silat musical instrument, such as kendang, terebang, kecrek, and bedug in Paguron Dharma Pusaka Panca Indra are the "heirlooms" of Mama' Eme Darmawisastra. These heirlooms are an integral part of the Benjang Wrestling platform that is still preserved. The heirloom in the form of Benjang Wrestling and Pencak Silat musical instrument is estimated to be 300 years old. Heritage along with the arts entrusted by the first generation of the founders of Paguron Dharma Pusaka Panca Indra include Benjang Wrestling and pencak silat. The message given by Mama' Eme Darmawisastra is to preserve these arts so that they do not become extinct. With a maintained inheritance system, it will extend the hope that an art will survive in society.

The interesting thing about the inheritance of the leader of Paguron Dharma Pusaka Panca Indra is the absence of blood relations between each generation. One example is Rudi's reluctance as the grandson of Aki Apin Sarif to continue wrestling at Paguron Dharma Pusaka Panca Indra because he felt that it was not a field he was engaged in. This caused the inheritance of the wrestling banner to shift to Asep Gowil as the successor of the paguron. In short, the inheritance of the wrestling leader in the paguron takes place vertically, namely between teachers and students (Hutomo, 1991).

Based on observations and interviews conducted, the inheritance of the wrestling future in paguron always occurs in the corridor of the teacher-student relationship. It has never been found in the history of the establishment of Paguron Dharma Pusaka Panca Indra, the inheritance of paguron leadership occurs between father and son or grandfather and grandson. This is based on two things. First, the differences in the art area pursued by each family member. For example, Asep Gowil as the sixth generation of paguron leaders has a father who works as a musician in a wrestling performance. Although his father is a musician, Asep Gowil is more interested in pencak silat and Benjang wrestling. This condition causes him to have the ability to lead the current university. Second, the family bond at Paguron Dharma Pusaka Panca Indra is very strong. The relationship between musicians, silat, wrestlers, and leaders of Paguron Dharma Pusaka Panca Indra is very close with family elements. Everyone in this paguron considers them to be family even though they do not have the same blood relationship or lineage. This is also strengthened by the fact that the previous generation of people in this paguron was their family. This is what binds each person in paguron as a family. This bond allows inheritance to always occur in the corridor of teachers and students who have a close relationship as a family.

### **Ibing Benjang**

As mentioned earlier, Benjang Wrestling is full of symbols that contain the meaning of humility believed by the perpetrators. Benjang Wrestling is a traditional wrestling performance accompanied by music and dance. The dance in wrestling is known as ibing Benjang. Ibing Benjang is practiced when the performer enters the performance

arena which has a certain meaning. The meaning contained in each ibing Benjang is as follows.

### **Golempang**

Ibingan golem pang is interpreted as Geraks Lima in pencak silat. Golempang or Jurus Lima is a symbol of the pillars of Islam. The pillars of Islam, which consist of shahada, prayer, zakat, fasting, and going on Hajj, are a guide for humans in carrying out daily life. This means that every human behavior in this world will not be far and away from the pillars of Islam. This shows that there is a relationship between Islamic and Sundanese values. The Islamic values reflected in the five pillars of Islam are the basis in daily life and are manifested in the movement of the beng called golem pang. In addition, it can also be seen that in the Benjang Wrestling performance there are elements of pencak silat that are integrated in the ibingan movement. This can indicate the influence of pencak silat in the past in the development of Benjang Wrestling.

Golempang is a fairly common act when the first time a player enters the performance arena. Golempang is an ibing movement with the following body positions: (1) the body is leaning forward; (2) head down; (3) the right hand is bent 90 degrees with the palm open, and (4) the left hand is clenched and bent behind the waist.



**Figure 1.** Movement of Ibing Golempang

### **Panon Peureum**

The movement of the panon peureum is one of the movements of the Benjang Wrestling performance. The term panon peureum comes from the words panon and peureum. The word panon in Sundanese means "eye". Meanwhile, the word peureum means "to close the eyes" (Sumantri et.al., 1985). Panon peureum means "eyes that close". This movement of ibing, as the name implies, is a movement that is accompanied by closing the eyes. The movement of the panon peureum consists of the following positions: (1) the body leans forward; (2) head down; (3) the right hand is bent 90 degrees and attached to the face; and (4) the right hand clenched and bent at the back waist.

The meaning of the movement of the peureum's eyes when seen at first glance shows a person's arrogance. In the process or part of wrestling in Benjang Wrestling, anyone who has the desire to simply play wrestling or test their skills by wrestling with other fighters, needs to do wrestling first. In the process of bingeing, the number of people in the performance venue is unlimited. With such conditions, if someone performs the movement of ibingan panon peureum, what will be seen is that the person seems to underestimate the ability to ibing others around him. This arrogance can be seen from the reluctance to see the enemy in front of him. This reluctance is caused by high self-confidence that others consider themselves weak.

However, if explored deeper, the movement of the panon peureum has a meaning that is contrary to what is displayed. The hidden meaning in the movement of the panon peureum is that humans are forbidden to look down on someone who in fact has a lower social, educational, and economic status.

Through this gesture of panon peureum, humans are taught not to insult and underestimate what others are capable of. The movement of the panon peureum that describes a person's arrogance is not recommended to be used in practice in daily life. In the context of Benjang Wrestling, the movement of the panon peureum is not prohibited to be practiced because it aims to measure one's ability compared to others. This is different from what was revealed by Wahyuni et.al., (2021) that the movement of the panon peureum is a movement that symbolizes appreciation.



**Figure 2.** Movement of Ibing Panon Peureum

### **Puyuh Ungkug**

Puyuh ungkug is one of the movements of the Benjang Wrestling performance. Puyuh ungkug symbolizes a walking quail (Coturnix). The gestures of the puyuh ungkug are as follows: (1) the body leans forward slightly; (2) both hands behind the body; (3) the right hand holds the left hand at the elbow; and (4) alternating right and left footsteps.

Quails, when viewed from the way they walk, are weak animals. However, when threatened, its body will enlarge by flapping its wings. Quails are used as a symbol that contains the meaning of human humility as the basis of human thoughts and actions (Nurazizah et.al., 2022). This condition is the basis for the meaning of the movement of the quail flock.

Something that magnifies not only his body, but also the courage within him. This implies the meaning that humans need to live their lives properly without doing anything that harms others. However, when faced with a threat, humans must be able to show great soul and strength in facing the threat. The meaning of quail ungkug implies the meaning of living a simple and humble life in carrying out life in the world. Humans need to live their lives properly, but when faced with threats or dangers, they can show great soul and strength to face these threats.



**Figure 3.** Movement of the Ibing Puyuh Ungkug

### **Julang Ngapak**

Julang ngapak is one of the movements of the Benjang Wrestling performance. The term julang ngapak in Sundanese has two meanings. First, julang ngapak consists of two words, namely the word julang and the word apak which undergo a morphological process to become ngapak. The word julang in Sundanese means "hornbill" which has the scientific name Bucerotidae. Meanwhile, the word apak or ngapak in Sundanese means "about (touching) things or clouds when flying".

Second, julang ngapak is a phrase in Sundanese that means "the roof of an ancient house is like the wings of a hornbill that is expanding". Julang ngapak becomes an icon of the shape of the roof of a building from West Java (Fanani & Aqli, 2021). The use of animal metaphors in naming buildings in West Java shows that nature is used as a reference for assumptions or parables of human behavior (Indrawardana, 2013). Based on the two meanings of the above striking, both seem to show strong relevance. The term julang ngapak which refers to the shape of the roof of the house of the Sundanese people in ancient times was inspired by julang ngapak which means "hornbill that is flying flapping its wings". This is also related to the form of the movement of the ibingan julang ngapak, which is the position of the body resembling a hornbill in flight.

Based on the two origins of the name julang ngapak, it can be seen that there is a similarity in concept between the two. The similarity can be seen in the reference to the hornbill that is flying flapping its wings. Birds that fly in the sky with their wide wings are seen to have charisma and strength. However, the meaning contained in the movement of the ibingan julang ngapak actually looks different from the meaning received when a bird flies in the sky flapping its wings. The meaning of ibingan julang ngapak is that humans are forbidden to be arrogant about what they have. It is quite possible that the difference between the concept of birds in the phrase julang ngapak and the meaning it contains is a paradox. The symbol of charisma and strength shown by the crow is a message so that humans are not arrogant about what they have. This is reflected in the Sundanese proverb agul ku paumbrella butut. This proverb means that as a human being, it is forbidden to be arrogant about what we have. This is due to the fact that what every human being has is entrusted to him by God Almighty.

The movements of the ibing julang ngapak are as follows: (1) the body is upright; and (2) both hands are stretched to the sides and flapped. If observed at a glance, the julang ngapak shows a person's arrogance. However, the true meaning of the movement of the julang ngapak is that humans are forbidden to be arrogant about whatever they have in the world. The embodiment of a strong creature through the julang ngapak movement is only a mere image in public.



**Figure 4.** Movement of the Ibing Julang Ngapak

### **Milang Bentang**

Milang Bentang is a term in Benjang Wrestling to denote someone who loses in a supine position. Morphologically, milang bentang comes from two words in Sundanese, namely milang and bentang. The word milang in Sundanese is a variation of the word bilang which means "to count" (Sumantri et.al., 1985). Meanwhile, the word bentang in Sundanese means "star". Therefore, milang bentang means "counting stars".

Milang bentang is an analogy when the human body is lying on its back. When lying on your back, people's eyes will be fixed on the sky. At night, the sky was filled with Stars. So, the term milang bentang implies the meaning of a human being who is lying on his back as if he is counting the stars.

In the context of Benjang Wrestling, a stretch is a sign that someone loses a round of Benjang Wrestling performances. The meaning of the position of the milang bentang show is the awareness for humans not to feel the most perfect because there is still a sky above the sky. In a Benjang Wrestling performance, a fighter who is defeated and is in a position to be in a position to be in a cross-country needs to realize that his abilities are nothing compared to the abilities of others.



**Figure 5.** Milang Bentang Position

Based on the movement of the ibingan and the mention of the term milang spantang, it can be seen that the Benjang Wrestling performance teaches the values of humility for humans. These values of humility are certainly related to the teachings of Islam which are contained in the pillars of Islam as a rule or guide in living life in the world. The movement of the ibingan, starting from golempong, panon peureum, quail ungkug, and julang ngapak implies the meaning of human humility. This is also reflected in the span, the supine position after being dropped by the opponent, which means self-awareness of one's abilities compared to others. These values of humility boil down to the clean creed of hatred of inferiority. Bersih hate handap asor is the concept of human humility that is the goal in every Benjang performance (Salayanti, Palupi, et.al., 2021; Salayanti, Widyastutieningrum, et al., 2021; and (Salayanti & Sarwanto, 2021)).

### **The Retention of Benjang Wrestling in Paguron Dharma Pusaka Panca Indra**

The inheritance of Benjang Wrestling by Paguron Dharma Pusaka Panca Indra is carried out to the younger generations who are members of the paguron. In the paguron, there are at least three arts that are often shown, namely Benjang Wrestling, Benjang Masks, and pencak silat. In terms of Benjang Wrestling, young children who are members of the pencak silat group receive education and coaching related to wrestling. Education and coaching of Benjang Wrestling for young children is carried out by inheriting the movement of ibing, how to play Benjang Wrestling musical instrument, and simple slamming techniques. This is done so that the inheritance of Benjang Wrestling can be carried out for the next generations in Paguron Dharma Pusaka Panca Indra. The emphasis in the inheritance of Benjang Wrestling in Paguron Dharma Pusaka

Panca Indra is the movement of ibing. Children are taught the movements of the Benjang Wrestling.

The coaching of young pencak silat players at Paguron Dharma Pusaka Panca Indra is carried out as an effort to inherit the Benjang Wrestling. The young pencak silat fighters are also required to master things related to Benjang Wrestling. This shows that the process of inheriting the Benjang Wrestling is still maintained in Paguron Dharma Pusaka Panca Indra. In the context of managing Benjang Wrestling as a form of maintenance, Paguron Dharma Pusaka Panca Indra does several ways as follows.

### **Legalizing the Community**

The first effort made by Paguron Dharma Pusaka Panca Indra in order to maintain the existence of paguron in general and maintain the art of Benjang Wrestling in particular was to legalize paguron. Paguron Dharma Pusaka Panca Indra before 2022 can be said to have not been legally valid because it does not have a deed. This effort was finally carried out in 2022 so that now the existence of Paguron Dharma Pusaka Panca Indra is legally legal. This is done, in addition to being a form of obligation to the state, in order to make it easier for Paguron Dharma Pusaka Panca Indra to get assistance from related agencies or institutions.

This was acknowledged by the daily chairman of Paguron Dharma Pusaka Panca Indra, Asep Gowil, the existence of legality in the eyes of the law is a bargaining power in the preservation of art. Related official assistance and the frequency of public appearances are two benefits that are felt as a result of the ownership of the deed. With the existence of the deed, Paguron Dharma Pusaka Panca Indra can apply for assistance related to the maintenance of facilities and infrastructure or even full support in organizing Benjang Wrestling performances in public.

This is also related to the difficulty of licensing in organizing Benjang Wrestling performances in public. If a Benjang Wrestling performance license is carried out in a private name, the complicated bureaucratic flow and expensive costs will be the main obstacle. However, if one group apply for a permit for a Benjang Wrestling performance supported by the relevant agency or institution, it will be easier.

If you look more closely, Paguron Dharma Pusaka Panca Indra is a complete art group. They have deeds, training grounds (although not feasible), wrestler, music player, and musical instrument. This is different from most Benjang groups spread across Ujungberung and Cibiru Districts which tend not to have completeness, both in terms of musical instrument, music player, and wrestler. Most are just "extractions".

### **Applying the Principle of Familiation**

In terms of living an artistic life, Paguron Dharma Pusaka Panca Indra applies the principle of kinship. This means that as a family, it is necessary to be open to each other and have common feelings. The condition that is often experienced by Paguron Dharma Pusaka Panca Indra in performing Benjang Wrestling is that he often does not get paid for his performance. If anything, the value is very small. The small wage then needs to be distributed to the music player who number eight people.

However, the music player in Paguron Dharma Pusaka Panca Indra remained loyal. They entertain themselves by considering that the Benjang Wrestling performance held outside Paguron Dharma Pusaka Panca Indra is a training activity in a different place. This understanding is also instilled by Dedi Supryadi and Asep Gowil as the chairman of the paguron that what is done must be pleased in the name of Allah swt. This seems to be a consolation for the music player in performing Benjang Wrestling.

In addition, the principle of openness is always embraced in this paguron. When the paguron receives assistance or wages from the results of the performance, the wages obtained will be distributed to each member of the paguron, in front of all members. This is done to show openness to the money received by the paguron. This condition adds to music instrument's trust in paguron. In addition, the music player are the next generation of the previous generation in the paguron. This further strengthens the sense of ownership of the Benjang Wrestling found in Paguron Dharma Pusaka Panca Indra.

Facing the development of the times, many groups or art circles that used to be active in holding Benjang Wrestling performances, have now stopped. Generally, they turn to Benjang Helaran because it is more in demand by the wider community. One of them is Paguron Cempaka Bodas. In this paguron, Benjang Wrestling training is often held. The owner of this paguron is the uncle of the daily chairman of Paguron Dharma Pusaka Panca Indra, Asep Gowil. However, this paguron often performing Benjang Helaran until finally this group has to stop. This condition shows that the Benjang Helaran groups spread across Ujungberung and Cibiru Districts are very likely to come from groups that used to often perform Benjang Wrestling performances. The lack of frequency of appearances made them switch to Benjang Helaran.

### **Passing on the Benjang Wrestling to the Next Generation**

As previously explained, in Paguron Dharma Pusaka Panca Indra there are several arts, namely Benjang Wrestling, Benjang Masks, and pencak silat. The pencak silat students in Paguron Dharma Pusaka Panca Indra are 20 people. These students are at least 7 years old to 18 years old. These seven-year-old pencak silat students have begun to inherit knowledge about Benjang Wrestling. They inherited the wrestling movements and their philosophy. In addition, they also inherited a simple technique used in slamming opponents in wrestling. This condition is a form of regeneration that affects the sustainability of an art (Daryana & Budi, 2024). In addition to inheriting these things, they were gradually taught how to play musical instrument of Benjang Wrestling. However, this applies to pencak silat students who are already somewhat teenagers, which is around the age of 15 years. These conditions show that the process of inheriting the Benjang Wrestling at Paguron Dharma Pusaka Panca Indra is carried out for young pencak silat students. Although their basic is pencak silat, they are also required to have skills in other arts, one of which is Benjang Wrestling. They also inherited the philosophy of every wrestling movement that became the basis or value in living life in the world. This fact shows that the ability of the Benjang Wrestling rack to last for a long time as long as the process of passing it on to the younger generation continues (Hasanah & Andari, 2020).

The inheritance of Benjang Wrestling beams carried out at Paguron Dharma Pusaka Panca Indra has always taken place in the corridor of teacher-student relations. Nowhere in the history of Paguron Dharma Pusaka Panca Indra is the inheritance of Benjang Wrestling carried out in a father-son relationship. The teacher-student relationship in Paguron Dharma Pusaka Panca Indra is pure, there is no blood relationship between teachers and students. Starting from the generation of Mama' Eme Darmawisastra to Asep Gowil, all are in the teacher-student corridor, without blood relations. As for Apin Sarif's grandson, the third generation of Paguron Dharma Pusaka, Rudi, who was supposed to be the successor of Paguron Dharma Pusaka Panca Indra, felt that he did not have the ability to take care of the paguron. Until finally, Paguron Dharma Pusaka Indra was taken care of by Asep Gowil as a student of the fourth generation,

Endang Syafaat. It is interesting to see further how the family attitude of these teachers in terms of choosing to manage paguron.

In the process of inheriting the Benjang Wrestling at Paguron Dharma Pusaka Panca Indra, there is one thing that is the basis and goal to be achieved. As previously stated, in the Benjang Wrestling performance there is a movement that has its own name and meaning. When summarized as a whole, the meaning contained in the movement of Benjang Wrestling, implies that humans must be humble in living life in the world. In the movement of the panon peureum, puyuh ungkug, and julang ngapak, humans are required to be humble and not look down on others who have a lower status and position.

The meanings of the Benjang Wrestling movement that shows human humility are the basis for everyone, especially the Benjang Wrestling perpetrators in Paguron Dharma Pusaka Panca Indra to become maung. Maung in Sundanese means "tiger". However, maung in the context of Benjang Wrestling in Paguron Dharma Pusaka Panca Indra is not only limited to being a tiger that has strength and is respected but also becomes a maung in the sense of a superior human being. The concept of superior human beings is in line with the philosophical meaning contained in the emblem of Paguron Dharma Pusaka Panca Indra.



**Figure 6.** Symbol of Paguron Dharma Heritage of Panca Indra

The emblem of Paguron Dharma Pusaka Panca Indra is a circle of yellow stripes, a tiger's head, a fork, and a trident. Each ornament in the emblem has its own meaning. The yellow circle of lines symbolizes family bonds that will never be broken. Like a line in an endless circle, it is hoped that the family relationship in Paguron Dharma Pusaka Panca Indra will always be established and never interrupted. The tiger head emblem contains at least two meanings. First, the meaning of the tiger's head as a wild animal that is respected by other creatures. Second, the meaning of the tiger's head as an embodiment of the pillars of Islam comes from the five hairlines owned on the head. The fork has the meaning that as a human being, it is forbidden to say something without thinking about the consequences first.

In simple terms, humans are encouraged not to say words that have no benefit, either for themselves or others. The trident, which has three ends, in the symbol of Paguron Dharma Pusaka Panca Indra symbolizes the journey of human life. Man comes from the spirit world, lives a life in the world, and will return to the original place where man was created. The concept of maung or superior human beings which is firmly held by Paguron Dharma Pusaka Panca Indra is the ultimate goal of the human life journey. Armed with the basis of humility, human beings are expected to become superior human beings who always remember the purwadaksi, the initial goal created to the world and the final goal when returning to His presence.

## Conclusion

Based on what has been conveyed previously, it can be concluded that Benjang Wrestling has a deep meaning for each perpetrator. This deep meaning is contained in the movement of the Benjang Wrestling which implies a certain meaning. The movement of golempong makes people aware of the norms of living in the world that cannot be separated from the pillars of Islam. The movement of the panon peureum is a warning for humans not to underestimate someone who has an economic, social, and educational level that is below. The movement of the puyuh ungkug symbolizes the humility that must be possessed by humans in daily life. The gesture of julang ngapak emphasizes the importance of humility towards whatever the world has. Milang bentang is the pinnacle of human contemplation of humility.

The humility reflected in the Benjang Wrestling movement is the basis for achieving the goal of becoming a maung or a superior human being. With the capital of humility in the world, it is hoped that it will be something that will bear fruit when returning to Him. Humility is the basis for the inheritance of Benjang Wrestling for the next generation at Paguron Dharma Pusaka Panca Indra. With the basis of humility, it is hoped that the next generation of Benjang Wrestling in Paguron can become superior humans in the future.

These values of humility are inherited to the next generation in Paguron Dharma Pusaka Panca Indra through vertical inheritance. This inheritance occurs between teachers and students in paguron. The relationship between teachers and students in this school is like the relationship between father and son so that his legacy will continue to survive. These values of humility refer to the creed of "clean hate handap asor" as a guide for Sundanese people in living their daily lives.

## Acknowledgment

This research is part of the Final Project Paper which is submitted as one of the requirements for obtaining a master's degree in humanities at the Faculty of Cultural Sciences, University of Indonesia. The author would like to thank the management of Paguron Dharma Pusaka Panca Indra for the opportunity to carry out research in Paguron. In addition, the author would like to thank Dr. Syahrial, S.S., M.Hum. as an academic advisor who is very helpful in providing input and suggestions on this paper.

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