

**The Role of Youth to Maintain The Existence of Traditional Art *Benjang* To
Improve The Resilience of Local Culture
(The Study in District Ujungberung Bandung West Java Province)**

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ABSTRACT

The research was conducted in District Ujungberung Bandung West Java Province. The study aims to determine the existence and survival of traditional art *Benjang*, and to determine the role of youth in an effort to maintain the existence and continuity of traditional art *Benjang* to improve the resilience of Local Culture. The study collects some of the findings are: (1) the existence and survival of traditional art *Benjang* experienced ups and downs ranging from the time of birth (1920), the heyday (1955-1965), a decrease in the quality / quantity of the show (1965-2000), in 2013 the existence and continuity is good enough to follow some of the shows, they are: *Benjang Wrestling*: Road show *Benjang* to 10 cities / regencies in West Java, National Recreational Sports Festival (FORNAS) in Semarang. *Benjang Helaran*: circumcision celebration, celebration of Indonesian Freedom August 17th, campaigns of the Mayor candidate -Vice Mayor of Bandung, a demonstration of workers “mayday”, and car free night. Topeng *Benjang*: traditional arts festival and government ceremonial events. (2) The Role of Youth in maintaining the existence and continuity of traditional art *Benjang* considered quite good which includes five roles are: the role of inheritance, the role of the owner, the role of actors, roles innovative and educative role.

Keywords: *Benjang*, Folk Art, The Resilience of Local Culture, Ujungberung, Bandung.

A. INTRODUCTION

1. Background

Traditional art is folk art from the reflection of the way people's myth, history or folklore which have values, profane or sacred, and it is usually passed down from generation to generation (Rostiyati, 2000). An ancestral traditional art which still be preserved, because it has an important role as a national identity that unite and show national identity. Currently the traditional art is at particular risk because it is competing with foreign cultures that through media development happen very quickly.

The above conditions are a threat to national security and disruption in the cultural field. All Indonesian citizens should be able to maintain the existence and continuity of the local culture, especially among the youth. In the local cultural resilience needed to realize the role of the youth to play a role in increasing the resilience of the regional culture. *Benjang* is a traditional art which was born and developed in Ujungberung Bandung West Java. *Benjang* traditional art is divided into three parts: *Benjang* Wrestling, *Benjang Helaran*, and mask dance *Benjang*. It also experiencing the same threat to the traditional art of another well in competing with foreign cultures as well as in maintaining its existence. Therefore, this study was conducted to explore the role of youth in maintaining traditional arts *Benjang* titled "The Role Of Youth To Maintain The Existence Of Traditional Art *Benjang* To Improve The Resilience Of Local Culture" (The Study in District Ujungberung Bandung West Java Province).

2. Problems

Based on the background and explanation above, the problems of the research are:

- a. How are the roles of youth in To Maintain The Existence Of Traditional Art *Benjang*?
- b. How are the implications of preservation of *Benjang* into increasing the resilience of local culture?

B. THEORY OF RESEARCH

1. Traditional Art

Hauser (1974) divides the art into four types; first, high art is a valuable art that flourished in the palace. Second, folk art is an art that developed among the people or the outside of the palace, the art is simple, natural, according to the needs of cultural and environmental conditions. Third, pop art is an art that developed between the palace and the art or folk art called middle class, this type of art usually are born and grow rapidly, but also quickly forgotten and abandoned. Fourth, mass art is the art of growing commercial manner; it is more entertaining without limitation if it goes into high art or low art (Hauser, 1974). Generally traditional arts in Indonesia is developed in the community can be regarded as folk art.

Shils (1981) stated that the tradition of folk art is a grows and develops in people who were closely associated with the customs, beliefs, and arts (Shils, 1981). Generally traditional art in Indonesia is a folk art tradition handed down by ancestors for generations and maintained its existence until now. According to Shils (1981) maintained a tradition of its existence as a tradition cannot change by itself, although there is the possibility to change it from a human intentionally or not. These changes occur due to the influence of the so-called endogenous or internal change, the culture changes that occur are caused by factors from within the community or cultural actors. There was also the influence of external or external-called exogenous changes, the

culture changes caused by factors from outside the community or cultural actors (Shils, 1981).

Boskoff (Sudarsono, 1998) stated that the developments of the arts in developing countries are generally influenced by foreign cultures or external influences. Sudarsono (1998) stated that the influences of change come from the five major religions that come from outside, which is derived from Indian Hinduism, Buddhism originated from India, Islam comes from the Arabic, derived from the European Catholic and Protestant Christian or European origin (Sudarsono, 1998).

2. Traditional art *Benjang*

Definition of *Benjang* is divided into three parts: first, *Benjang* derived from two syllables which Ben and Ben is an acronym or abbreviation of the word divan *bale-bale* that was on the front porch and which stands. Second, *Benjang* comes from the word meaning *genyenyeng*. Third, *Benjang* derived from the Dutch band Sundanis Youngs . This version originated from the Netherlands who viewed this traditional art then they spontaneously call Band Youngs Sundanis. Ben comes from the band which means musical instruments and originating from young men (Widjaja, 2006). Based on the three versions can be concluded that the martial arts *Benjang* is played by young men.

In the mid 19th century government *Hinda-Belanda* prohibit all types of martial arts development, to get around this martial arts lovers secretly forming sports clubs and arts guise of religion (Islam) that is taught in boarding school and with the accompaniment *Shalawatan*, *Asrokol*, and Islamic Sundanese other songs (Widjaja, 2006). The Islamic art is called Rudat, later developed into an art *Kenkring* or *Genjring*, and art *Gedut* (Rosidi, 2000). *Gedut* art developing becomes *Benjang* art when the late 19th century until the early 20th century in the area Ujungberung. *Gedut* art is a game of agility contest hornets' man accompanied by musical instruments *Terebang*, therefore calling art community *Gedut* as *Terebangan* art. Art

Terebangan divided into three groups: *Ujungan* art is hit each other with a piece of rattan, *Seredan* art is the body pushed each other, rubbing each other and the friction body (Widjaja , 2006) .

The early 20th century art *Terebangan* growing with the addition of musical instruments (*waditra*) martial art form of percussion (drum) and *tarompet* (trumpet). The first, played in a muddy rice field after the harvest season, then in 1925 began to be moved to the divan or bale - bale in the courtyard of the house (at that time a place that is often used is the courtyard of the Mas Hasandikarta's family home, a businessman factory of tapioca respected by Hindia-Belanda government). Generally the art is played by men who are not married (Widjaja, 2006). Perfecting *Benjang* art is in 1926 later to be called *Benjang* Wrestling. Art is growing and even managed to produce the champions *Benjang* coming from outside the region, such as Banten, Garut, Cianjur, Karawang, Sumedang, and Cirebon (Rostiyati, 2003).

In 1930 the players waditra waditra *Benjang* play while driving around the residential area to signal that *Benjang* Wrestling match will be held at night. This activity is called with *Benjang* Wawaran. In mid-1930 raised property kesweh pair (two men who portray grandparents) and a pair of horses lumping . This activity is then developed and started in 1938 this activity is used to parading children circumcised, this activity then called *Benjang* Helaran (Widjaja , 2006) . At the end of 1939 *Benjang* art developed into a mask dance by a group of dancers with masks Classical Sundanese Sundanese Classical changing pattern patterned mask becomes patterned and then called Mask *Benjang* (Widjaja , 2006) .

3. Role

Levinson (Soekanto, 2005) defines roles into three terms. First, the role includes norms associated with a position or a person in a public place. Understanding of the role is a set of rules that guide a person in public life. Second, the role is a concept of what can be done by individuals in the

community as an organization. Third, the role can also be regarded as individual behaviors that are important to the social structure of society.

4. Youth

The term youth is usually used as the classification of a certain age group to distinguish the group of children, adolescents, adults, to the elderly. According to the World Health Organization (WHO) defines as a youth by age between 10 years - 24 years. In contrast to the WHO, the Law of youth No. 40 2009 stated that the youth are citizens who entered the critical period of growth during the period of which fall in the age group 16-30 years.

Historically, youth have an important role in the life of Indonesian state ranging from the struggles for independence, the independence, and the reforms to date. Therefore in 2009 was born the Law of Youth No.40 2009 stated that youth facilitate to developing dimension in all areas of society, nation , and state based on Pancasila and the Constitution of the Republic of Indonesia Year 1945 .

Mentioned in Article 16 of Chapter V of Law of Youth No. 40 2009 stated that "Youth plays an active role as a moral force, social control, and agents of change in all aspects of national development". Described in more detail in Article 19, which reads:

Youth is responsible for national development for:

- a. keep Pancasila as the state ideology;
- b. stay upright and keep intact the Republic of Indonesia;
- c. strengthen national unity;
- d. implement the constitution, democracy, and the rule of law;
- e. improve intelligence and well-being of society;
- f. increase the resilience of national culture; and / or
- g. improve competitiveness and economic independence of the nation

(Law of Youth No.40 2009)

Article 19, section f above mentioned that the youth is responsible for national development to improve the resilience of the national culture , which included the local culture .

5. Resilience of Regional Culture

Koentjaraningrat (2010) suggested seven elements of culture: language, art, religious systems, technology systems, livelihood systems, social organizations, and systems science (Koentjaraningrat, 2010). Indonesia has a diverse local culture that must be preserved. According to Koentjaraningrat (2010) associated with the local culture of a tribe is bound by human class consciousness and identity. According to the local culture Judistira (2008) stated that the form and sense of beauty through art, ways of behaving, acting, as well as the mindset of a community group in the area. Local Cultural Resilience is the condition of the nation's cultural life imbued with national identity based on Pancasila which contains the ability to form and develop a culture of human life and the people of Indonesia are faithful and devoted to God Almighty, harmonious, united, patriotism, quality, progress and prosperity in the a life of harmony and balance as well as the ability to counteract the penetration of foreign culture that does not fit with the local culture (Basrie, 2008).

C. MATERIAL AND METHODS

The material of the research is the preservation of tradisional art *Benjang* in Studio Art Rengak Katineung, and *Benjang* group Mekar Jaya. The methods of this research is descriptive qualitative method. It's explore information about the role of youth in preservation of *Benjang* divided into three parts: *Benjang* Wrestling, *Benjang Helaran*, and mask dance *Benjang*, then searched the youth's role in defending the preservation of *Benjang* derived from observations and interviews in Group *Benjang Mekar Jaya* and Studio Art *Rengak Katineung*. After two of the results obtained, and then

analyzes the implications of the role of the youth culture of the local resistance.

D. RESULT AND DISCUSSION

1. The Role of Youth to Maintain The Existence of traditional art *Benjang*:

a. Inheritance Role

In traditional art *Benjang* there are two forms of inheritance, the inheritance is based on lineage or kinship and inheritance is not based on lineage that normally obtained through the training of artists *Benjang* .

b. Owner Role

The role of traditional owners *Benjang* art is closely related to the role of inheritance, namely first, the inheritance is based on lineage or kinship generate roles based on a sense of pride to the owner of the family, ancestors , and the land of his birth (Ujungberung region and surrounding areas), these roles are in bloom *Benjang* group Jaya . Second, inheritance is not based on lineage generates a sense of pride in the role of the owner based on the aesthetic beauty of art and not limited to one area Ujungberung region but ethnic Sundanese of West Java. The role of the two found in Studio Art Rengkak Katineung .

c. Actors Role

The role of youth as artists *Benjang* divided into four, namely as a player or musical accompaniment *Benjang nayaga*, players *Benjang Helaran*, Wrestling *Benjang* players , and players Mask *Benjang* . Wrestling *Benjang* role as a player, player *Benjang Helaran* , and a music player (*nayaga*) are in Group *Benjang* Blooms Jaya, while the role as a player and *nayaga Benjang* mask was in Studio Art Rengkak Katineung . Both groups *Benjang* Blooms Jaya and Studio Art Rengkak Katineung play a role as well *Benjang* performers in a wide variety of art events both held by the government, private or public

d. Innovative role

To improve the resilience of the local culture with innovative art *Benjang*. One of the group members do *Benjang* Blooms Jaya innovations in *Benjang* Wrestling is making a variety of techniques *Benjang* Wrestling like never before, but these techniques do not violate the rules of the game *Benjang* Wrestling. In *Benjang Helaran* *Benjang* Blooms Jaya Group also innovating by making movements *Helaran Benjang* players like lumping horse players , *bangbarongan* , *babadudan*, and other *Helaran Benjang* players more attractive and more to entertain the audience. To obtain the necessary movements attractive wasp attractive musical instrument anyway. Therefore, innovation is also carried by the *nayaga* in playing musical accompaniment pattern *Benjang Helaran*. In *Benjang* Mask dance, Studio Art *Rengkek Katineung* makes changes in the form of music, dance or choreography, stage layout, and also *clothing*. That effort succeeded in changing the image mask *Benjang* art that originally played from village to village in the middle of the field from stage to stage became even staged at the theater.

e. Education Role

The youths either in groups or in *Benjang* Blooms Jaya Studio Art *Rengkek Katineung* aktif in educating people about ranging from friends, relatives to relatives about the importance of preserving traditional art in this art *Benjang*. This is done to maintain the existence and continuity of traditional art *Benjang* and fend off the influx of modern arts that originated from foreign cultures.

2. The Resilience of Local Culture

Implications of the role of youth with regional cultural resilience are: increased awareness and cultural identity of the local youth in defending the existence and continuity of traditional arts, performing various changes without violating the rules of the local cultural originality, and make efforts to deter penetration of foreign culture that does not comply with the regional culture.

E. TABLES AND PICTURES

Table 1: Forms of youth innovation in preserving the art *Benjang*

No.	Traditional Art Type	Forms of Innovation	Innovator
1	<i>Benjang Wrestling</i>	<ul style="list-style-type: none"> - Creating motion Wrestling <i>Benjang</i> new technique - Creating a more attractive pattern of wasps in the accompanying game <i>Benjang Wrestling</i> 	Group <i>Benjang Mekar Jaya</i>
2	<i>Benjang Helaran</i>	<ul style="list-style-type: none"> - Make attractions <i>Benjang</i> players more attractive and energetic - Creating a more energetic beat of the pattern and attractive in a procession accompanied <i>Benjang</i> helaran - Creating a new form of the procession property <i>Benjang</i> helaran, example: <i>bangbarongan</i>, <i>babadudan</i>, and <i>kesweh</i> 	Group <i>Benjang Mekar Jaya</i>
3	Mask Dance <i>Benjang</i>	<ul style="list-style-type: none"> - Make more menampilkan dance movements without reducing the beauty of art characteristic of the energetic movement <i>Benjang</i> Mask - Make a different fashion that is more aesthetic side of performing arts show - Create different layout stage with performances beginning <i>Benjang</i> mask 	<i>Rengkak Katineung</i>

(Source: Yaya Mulya Mantri, 2014).

Table 2: Three Indicators of Regional Cultural Resilience

No.	Indicators of Regional Cultural Resilience	Based on theory
1.	Linkage identity of a community or ethnic group with the local culture / cultural area	Koentjaraningrat (2010) Judistira (2008)
2.	The changing times led to a cultural change is reasonable as long as the rules do not violate the authenticity of a culture	Karsono (1999) Umar Kayam (1987)
3.	Able to overcome the situation of local culture / cultural area for the attack of foreign culture into Indonesia	Basrie (2008)

Table 3: Changes in Traditional Art *Benjang* Based on The Age Factor

No.	Various of Traditional Art <i>Benjang</i>	Early Period	Present Period
1.	<i>Benjang</i> Wrestling	<ul style="list-style-type: none"> - Play on the field - <i>Benjang</i> players are only men - <i>Benjang</i> players are free, they have no institution 	<ul style="list-style-type: none"> - Play on the ring - <i>Benjang</i> players are men and women - <i>Benjang</i> players have institution
2.	<i>Benjang Helaran</i>	<ul style="list-style-type: none"> - Informing to other that <i>Benjang</i> wrestling will play in the night - Limitation of properties of <i>Benjang</i> players - Using for entertainment of circumcision boys 	<ul style="list-style-type: none"> - It have no function of informing the <i>Benjang</i> wrestling - Various of properties of <i>Benjang</i> players - Not only using for entertainmen of circumcision boys
3.	Topeng <i>Benjang</i>	<ul style="list-style-type: none"> - <i>Benjang</i> Mask Dance players are only men - Playing on the field 	<ul style="list-style-type: none"> - <i>Benjang</i> Mask Dance players are men and women - Play on the stage

(Source: Yaya Mulya Mantri, 2014).

Table 4: Implications of the role of youth with regional cultural resilience

No.	Jenis Seni Tradisional <i>Benjang</i>	Implikasi terhadap Ketahanan Budaya Daerah
1.	<i>Benjang</i> Wrestling	<ul style="list-style-type: none"> - Organize the strong physical - Growing the sportivity
2.	<i>Benjang Helaran</i>	<ul style="list-style-type: none"> - Make a good relationship each other society
3.	<i>Benjang</i> Mask	<ul style="list-style-type: none"> - Knowing various characters of human

(Source: Yaya Mulya Mantri, 2014).

Picture 1: *Nayaga*



(Source: Yaya Mulya Mantri, 2014).

Picture 2: *Benjang* Players



Picture 3: *Benjang* Players



(Source: Yaya Mulya Mantri, 2014).

Picture 4: Referee of *Benjang*



Picture 5: *kuda kepang* Players



(Source : *Paguyuban Benjang Bandung West Java*, 2014).

Picture 6: *Helaran* Players



Picture 7: Si Menyon Mask



(Source: *Rengak Katineung*, 2013).

Picture 8: Rahwana Mask



Picture 15: Putri (princess) Mask



(Source: *Rengak Katineung*, 2013).

Picture 16: Satria Mask



F. CONCLUSIONS

Based on the discussions that have been presented, this study summarizes three conclusions:

1. The role of youth in maintaining the existence and continuity of traditional art *Benjang* divided into five roles are: inheritance role, owner role, actors' role, innovative role and educative role.

2. Increased awareness of local culture and identity, the change without violating the local cultural originality, and counteract the penetration of foreign culture that does not fit with the local culture.

Resilience of regional culture is necessary to note the following suggestions:

1. The youth suggest to make a variety of new innovations to develop the art *Benjang* keep up even extinct.
2. The artists of *Benjang* suggest to change the packaging of *Benjang* show to be elegant art and modern.
3. The academics focused on arts study, help the artists of *Benjang* in presenting this art into an elegant performances.
4. Governanet suggest to make a mutually benefical commitment to artists *Benjang*.

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