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The Existence of The Garuda Jaya Pencak Silat and *Bantengan* Association in Lumbangrejo Village Prigen District Pasuruan District

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Abstract

The Pencak Silat and Bantengan Garuda Jaya Association in Lumbangrejo Village, Prigen District, Pasuruan Regency, was established on October 1, 1982, specializing in Bantengan arts. This study aims to explore the history and current existence of this community using a descriptive qualitative approach, guided by James R. Brandon's theory of artistic life. Data were collected through observation, interviews, and documentation, and analyzed using triangulation techniques. The findings indicate that the association's existence is sustained by internal factors such as the artists, artistic quality, and management, as well as external factors like support from government institutions and socio-economic conditions. The study concludes that the association has adapted its performance structures to modern times, ensuring its continued relevance. Future efforts should focus on engaging the younger generation in learning and appreciating these traditional arts to preserve them for future generations.

Keywords: Art Bantengan, Existence, Pencak Silat Association and Bantengan Garuda Jaya.

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1. Introduction

Traditional arts are part of Indonesia's rich and diverse culture. One of the traditional arts that still exists and is popular today is art *Bantengan*, who comes from East Java. This art not only offers entertainment, but is also a means of preserving local culture and identity. The existence of art *Bantengan* is increasingly known through various social media platforms, which shows that this tradition is still popular with various groups, from children to adults.

According to the Directorate General of Culture, arts *Bantengan* is a performing art that combines elements of drama, dance, music and *kanuragan* science, and is closely related to magical powers. This performance usually involves two people wearing Bantengan costumes, where one person acts as the head and the other as the tail. Both of them were covered with a long black cloth and wore Bantengan heads made of wood. These performances also often involve trance scenes, where the performers lose consciousness and move according to the animal characters they play.

Apart from art *Bantengan*, the traditional martial art of Pencak Silat is also an important part of Indonesia's cultural heritage. This martial art is inspired by animal movements and has been around since the time of our ancestors. Pencak Silat not only functions as a martial art, but also has deep spiritual value. In an artistic context *Bantengan*, Pencak Silat comes in the form of "*pencak kembangan*", which emphasizes the element of movement as part of the performance. Lumbangrejo Village in Prigen District, Pasuruan Regency, is an example of an area that still maintains this traditional art. This village is located in the highlands and far from



urban life, so the people are still very dependent on nature. Their close relationship with nature strengthens their commitment to preserving traditional arts such as *Bantengan* and Pencak Silat.

One of the associations that is active in preserving art *Bantengan* and Pencak Silat in Lumbangrejo Village is the Pencak Silat Association and *Bantengan* Garuda Jaya. This association has been established since 1982 and continues to exist today. They not only maintain traditional performance forms, but also innovate by combining modern musical elements such as campursari to attract the interest of the younger generation. This community is an important forum for people to practice and perform traditional arts, while strengthening a sense of togetherness and mutual cooperation. Pencak Silat Association and *Bantengan* Garuda Jaya, which is located in Lumbangrejo Village, Prigen District, Pasuruan Regency, has become an inseparable part of community life since it was founded on October 1 1982. This association not only maintains the traditional martial art of Pencak Silat, but also combines the performing arts *Bantengan* special. The uniqueness of the structure of the show and the variety of attractions such as *crazy bamboo*, *pagenen*, and *roll the salak* make this association attract the interest of the local young generation.

The existence of an arts community can be seen through the theory of artistic life proposed by James R. Brandon. The theory of artistic life proposed by James R. Brandon is used as the theoretical basis for this research. This theory examines how art *Bantengan* can survive and develop in society through various factors such as artists, artistic quality, management, as well as external support from government institutions, economic and social conditions. The formulation of the problem in this research is the history of the formation of the Pencak Silat Community and *Bantengan* Garuda Jaya and how the existence of the Pencak Silat Association and *Bantengan* Garuda Jaya currently. To answer this problem, this research uses observation, interviews and documentation methods. 10

Data triangulation techniques were applied to ensure the validity of the data collected. The analysis was carried out to understand the history of formation and the factors that influenced the existence of the association. The aim of this research is to understand the history of the formation and development of the Pencak Silat Community and *Bantengan* Garuda Jaya and identifying the factors that support its existence to date. This research also aims to provide recommendations for the younger generation and related parties to continue to preserve this art so that it remains relevant and in demand by the public.

2. Method

This research uses a descriptive qualitative approach to understand the existence of the Pencak Silat Community and *Bantengan* Garuda Jaya. This approach was chosen because it allows researchers to explore in-depth information regarding the history, development and factors that influence the sustainability of the community. This method section consists of several sub-sections, namely data collection, data sources, and data analysis.

1. Data collection

The data in this research was collected through three main techniques: observation, interviews, and documentation.

- Observation:

Observations were carried out by directly observing the activities and performances carried out by the Pencak Silat Association and *Bantengan* Garuda Jaya. Researchers are involved participatively in community activities to get a more detailed picture of routines, organizational structure and interactions between members. Observations include recording various important aspects such as the number of active members, types of performances performed, as well as responses from the audience or local community.

- Interview:

Interviews were conducted in depth with several key informants such as the founder, administrators and active members of the association. Interviews were also

conducted with community leaders and local government officials who had a role or connection with the association. Questions in the interview focused on the history of the association's formation, developments that have occurred, challenges faced, and views on the association's future. Each interview was recorded with the permission of the informant and later transcribed for further analysis.

- Documentation:

Documentation in the form of written archives, photos and videos related to the activities and history of the association. Written archives include historical records of formation, member lists and activity agendas. Photos and videos are used to support data obtained from observations and interviews and provide visual evidence of the activities and performances carried out.

3
2. Data source

Data sources in this research consist of primary and secondary sources.

- Primary Source:

Primary data sources are data obtained directly from field observations, interviews with key informants, and documentation from community archives. Key informants include the association's founders, administrators, active members, as well as relevant community figures and government officials.

- Secondary Source:

Secondary data sources are data obtained from literature or previous studies related to traditional arts, communities and their existence. This literature includes books, journal articles, research reports, and official documents relevant to the research topic.

3. Data analysis

The data that has been collected is analyzed using descriptive qualitative analysis techniques. The data analysis process is carried out through the following stages:

- Data Organizing:

Data from observations, interviews and documentation are neatly organized to facilitate analysis. Interview transcripts, observation notes, and documents are arranged according to predetermined categories.

- Data reduction:

Data reduction is carried out by selecting relevant data and eliminating irrelevant data. This process aims to simplify and focus the data so that it is easier to analyze.

- Data Presentation:

The reduced data is then presented in the form of a descriptive narrative. Data presentation is carried out using tables and figures to make it easier for readers to understand.

- Conclusion Drawn:

Conclusions are drawn based on the results of the data analysis that has been presented. This conclusion serves to answer the problem formulation and research objectives.

- Triangulation:

Data triangulation is used to ensure the validity and reliability of the data that has been collected. The triangulation technique used includes triangulation of data sources, methods and theories.

2
3. Results and Discussion

Research result

The results of this research indicate that the Pencak Silat Association and *Bantengan Garuda Jaya* has a long and rich history since it was founded on October 1, 1982. This association was first led by Mr. Kalim, who had a vision to preserve the traditional martial arts

Pencak Silat and performing arts. *Bantengan*. Over the years, this association has undergone several leadership changes and is currently led by Mr Tohari. The association's success in maintaining its existence can be seen from several main factors, namely effective management, innovation in the performance structure, and support from various parties.

Table 1. Order of Leadership of the
Pencak Silat and Community Associations *Bantengan Garuda Jaya*
(Doc. Pencak Silat and Community Associations *Bantengan Garuda Jay* Art Book Number)

Order of Leadership	Leader's Name
1	Bapa Kalim
2	Bapa Marto
3	Bapa Sutopo
4	Bapa Kandar
5	Bapa Abdul Kahar
6	Bapa Tohari

Source: Data Processing

In terms of management, Paguyuban Pencak Silat and *Bantengan Garuda Jaya* have a clear and orderly organizational structure. The association's management consists of a chairman, deputy chairman, secretary, treasurer, and several field coordinators who are responsible for various aspects of the association's activities. Each member has specific roles and responsibilities, which help ensure that all activities run smoothly and are well coordinated. Apart from that, this community also has an open membership system, which allows anyone to join and contribute. Innovation in the performance structure is also one of the keys to the success of Paguyuban Pencak Silat and *Bantengan Garuda Jaya*. This association not only maintains traditional forms of performance, but also continues to innovate and adapt to the times. For example, this association often combines campursari music to support the atmosphere of the performance. These innovations not only make the show more interesting and relevant to today's audiences, but also help the association to remain competitive and attract the interest of the younger generation.

Table 2. Development of Performance Structure
Pencak Silat Association and *Bantengan Garuda Jaya*

Leadership Period Bapa Kalim (1982)	Leadership Period Bapa Abdul Kahar (2010)	Leadership Period Bapa Tohari (2016-Present)
<i>Pencak-an</i>	<i>Pencak-an</i>	<i>Opening (Pecut-an)</i>
<i>Uyon-Uyon (Joke)</i>	Attractions	<i>Pencak-an</i>
Attractions	<i>Keloponan</i>	<i>Jaranan</i>
<i>Macanan</i>	<i>Macanan</i>	Attractions
<i>Bantengan</i>	<i>Bantengan</i>	<i>Ganongan</i> and <i>Barongan</i> (<i>Jepaplokan</i>)
		<i>Keloponan</i>
		<i>Macanan</i>
		<i>Bantengan</i>

Source: Data Processing

Support from various parties also plays an important role in the existence of the Pencak Silat Association and *Bantengan* Garuda Jaya. This support comes from regional governments, local communities, and private institutions. Local governments, for example, often provide facilities to support community activities. Apart from that, the local community is also very supportive and actively involved in various activities organized by the association. This support not only helps ensure the continuity of the association's activities, but also provides enthusiasm and motivation for its members to continue working and preserving traditional art.

Discussion

This discussion will outline the main findings of this research, answer the research problem, and interpret these findings in the context of the theory that has been used. Apart from that, this discussion will also integrate the findings from this research into existing bodies of knowledge and develop new theories or modify existing theories.

History of the Formation of the Community

The history of the formation of the Pencak Silat Association and *Bantengan* Garuda Jaya began in 1982, when Mr Kalim, a local community leader, felt the need to preserve the martial arts Pencak Silat and performing arts. *Bantengan* which at that time was not widely known by the local community. With support from several other community leaders, Mr. Kalim founded this association and began inviting young people to learn and practice Pencak Silat and *Bantengan*. In its first few years, the association experienced various challenges, including a lack of funds and facilities, as well as minimal interest from the community. However, thanks to the persistence and enthusiasm of its administrators and members, this association managed to survive and continue to grow.

The existence of the Community

The existence of the Pencak Silat Association and *Bantengan* The current Garuda Jaya can be seen from various aspects, including the number of members, frequency of activities, and popularity of performances. This community has 48 active members, consisting of various ages, from children to adults. The association's activities are also very diverse, ranging from routine rehearsals, performances, to participation in various festivals and art competitions. Show *Bantengan* which is organized by the community is also very popular and is always eagerly awaited by the local community.

Table 3. List of members of the
Pencak Silat and Community Association *Bantengan* Garuda Jaya

No	Name	Gender	Age
1.	Tohari	Man	41 Years
2.	Tamim	Man	44 Years
3.	Gunardi	Man	45 Years
4.	Harianto	Man	37 Years
5.	Stum/Dul Haji	Man	45 Years
6.	Drive	Man	51 Years
7.	Destiny	Man	45 Years
8.	Application	Man	45 Years
9.	Rasmaji	Man	48 Years
10	Winner	Man	38 Years
11	Sujarwadi	Man	40 Years

12	Mimin	Man	43 Years
13	Nanang	Man	42 Years
14	Samsudin	Man	36 years old
15	Murad	Man	47 Years
16	Sahyan	Man	19 years old
17	Sadeli	Man	34 Years
18	Hashim	Man	32 years
19	Get it	Man	18 years
20	Priest (Dark)	Man	31 years
21	Zheta	Man	18 years
22	Solikhin	Man	47 Years
23	Hand	Man	18 years
24	Ghofur	Man	48 Years
25	cut udin	Man	25 years
26	Suryo	Man	23 years
27	Udin	Man	41 Years
28	Understand	Man	17 years
29	Rio	Man	16 years
30	Profit	Man	28 years
31	Khoiron	Man	32 years
32	Tomi	Man	32 years
33	Dani Ali	Man	54 Years
34	Wahyudi	Man	40 Years
35	Cipto	Man	45 Years
36	Supandi	Man	27 years
37	period	Man	23 years
38	Fathul	Man	26 years
39	Randy	Man	19 years old
40	Yuri	Man	41 Years
41	Wafi	Man	12 years old
42	Right	Man	12 years old
43	Adhim	Man	11 years old
44	Jeffrey	Man	12 years old
45	Haikal	Man	12 years old
46	Samsudin	Man	11 years old
47	Syahrul	Man	13 years old
48	Cancer	Man	11 years old

Source: Data Research

There are several main factors that influence the existence of the Pencak Silat Association and *Bantengan Garuda Jaya*, namely internal and external factors. Internal factors include the quality of art, association management, and commitment from members

(artists). The quality of the art displayed by this association is very high, which makes their performances always get appreciation from the audience. The association's management is also very effective, with a clear organizational structure and an open, family-like membership system. Apart from that, the commitment of the members is also very strong, which makes them always enthusiastic about practicing and performing.

External factors include support from the government, economic conditions, and social dynamics of society. Support from the local government is very important in ensuring the continuity of community activities. The government often provides facilities and invites the community to appear at various official events. Good economic conditions also help the community to get financial support from various parties. Apart from that, conducive social dynamics in society also support the existence of this community. The local community is very supportive of the association's activities and is always present at every performance held.

The findings from this research are in line with the theory of artistic life proposed by James R. Brandon. This theory emphasizes the importance of adaptation and innovation in maintaining the existence of arts and culture. Pencak Silat Association and *Bantengan Garuda Jaya* have succeeded in adapting to changing times and continue to innovate in the structure of their shows. Apart from that, support from various parties is also very important in ensuring the continuity of artistic activities. These findings also increase our understanding of the factors that influence the existence of traditional arts communities in Indonesia.

Based on the findings of this research, new theories can be developed or existing theories can be modified. One modification that can be made is to emphasize the importance of support from the government and society in maintaining the existence of traditional arts. In addition, innovation and adaptation are not only in the form of performances, but also in management and organizational structures. Pencak Silat Association and *Bantengan Garuda Jaya* have shown that with good management and continuous innovation, traditional arts can continue to exist and develop amidst changing times.

4. Conclusions and suggestions

The knot

This research aims to reveal the existence of the Pencak Silat Association and *Bantengan Garuda Jaya* in Lumbangrejo Village, Prigen District, Pasuruan Regency, as well as the factors that influence its sustainability. Based on the research results, it can be concluded that this community has succeeded in maintaining its existence for more than three decades through a combination of internal and external factors.

Internal factors that support the existence of this association include effective management, member commitment, and innovation in performances. This association has a clear organizational structure and an open, family-like membership system, which allows all members to play an active role in the association's activities. The members' commitment is also very strong, which can be seen from their active participation in routine rehearsals and performances. In addition, the association continues to innovate in show structure by incorporating modern elements, which keeps their shows interesting and relevant for today's audiences.

External factors that support the sustainability of this association include support from the local government, supportive economic conditions, and conducive social dynamics in the community. The local government often provides facilities and invites the community to appear at various official events. Good economic conditions also enable the association to obtain financial support from various parties, including private sponsors. Apart from that, the local community is very supportive of the association's activities and is always present at every performance held.

This research also found that adaptation and innovation are the keys to success in maintaining the existence of traditional arts. Pencak Silat Association and *Bantengan Garuda Jaya* have succeeded in adapting to changing times and continue to innovate in the structure of their shows. This finding is in line with the theory of artistic life put forward by James R.

Brandon, which emphasizes the importance of adaptation and innovation in maintaining the existence of art and culture.

Overall, this research concludes that the Pencak Silat Association and *Bantengan* Garuda Jaya has succeeded in maintaining its existence through a combination of effective management, member commitment, innovation in performances, and support from various parties. These findings emphasize the importance of adaptation, innovation and external support in maintaining traditional arts.

Suggestions

Based on the research results, there are several practical suggestions that can be given to support the sustainability and development of the Pencak Silat Association and *Bantengan* Garuda Jaya.

First, members and administrators of the association are advised to continue to be committed and actively involved in all association activities. Commitment and active participation from members is very important to ensure the continuity and success of the association. Apart from that, association administrators are also advised to continue to improve the management and governance of the organization. This can be done by holding management and leadership training for administrators, as well as adopting best practices in organizational management.

Second, to ensure that the show remains interesting and relevant, it is recommended that the association continues to innovate and adapt to current developments. Innovation can be done by combining modern elements in performances, such as combining campursari music to support the atmosphere of the performance. Apart from that, the association can also hold workshops and training to develop members' skills and creativity in creating innovative and interesting performances.

Third, local governments are expected to continue to provide the necessary support to ensure the continuity of these traditional arts activities. This support can take the form of financial assistance, facilities and promotions. The government can also invite the community to appear at various official events, so that it can improve *exposure* and the popularity of the association. Apart from that, the government is also advised to hold arts and culture preservation programs, which can involve community groups in these activities.

Fourth, the local community is expected to continue to support and be actively involved in community activities. Support from the community is very important to ensure the continuity of community activities. The community can support by attending performances, making donations, or being directly involved in community activities. Apart from that, the community can also help promote the association to outside parties, so that it can improve *exposure* and support for communities.

Fifth, to support the sustainability and development of community associations, it is recommended that associations establish partnerships with various parties, including educational institutions, private companies and non-governmental organizations. These partnerships can help associations obtain financial support, facilities, and other resources. Apart from that, this partnership can also open up opportunities for the community to be involved in various programs and activities that can support the development and preservation of traditional arts.

Finally, it is recommended that the community continue to strive to maintain and preserve the values and traditions that are part of the Pencak Silat martial arts and performing arts *Bantengan*. This can be done by teaching these values and traditions to members, especially the younger generation. Apart from that, associations can also hold activities aimed at introducing and promoting these values and traditions to the wider community. Through these efforts, it is hoped that Pencak Silat martial arts and performing arts will be developed *Bantengan* can continue to be preserved and passed on to future generations.

By following these suggestions, it is hoped that the Pencak Silat Association and *Bantengan* Garuda Jaya can continue to develop and contribute to the preservation of

traditional arts and culture in Indonesia. Support from various parties, both internal and external, is very necessary to ensure the survival and sustainability of this art.

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