

HISTORICAL AND CULTURAL STUDIES ON MARTIAL ARTS TOURISM OF PENCA SILAT ALIRAN CIMANDE AT TARIKOLOT VILLAGE

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Abstract

Penca Silat Cimande is one form of martial arts that grows and develops traditionally in the village of Cimande, especially in the Tarikolot vilalge as it is handed down from generation to generation. This research focuses on studying the history and culture of martial arts from Cimande. This type of research is descriptive qualitative with interview guidelines and documentation as a primary data source as well as literature study as a secondary data source comprises advice of local experts and community leaders (Penca Silat organizers in Cimande, the government, and the head of Cimande village). The research concludes that, as one of the ancestral heritage objects and noble cultural values, the *Penca Silat Aliran Cimande* cultural arts deserves to receive better attention from the government to be able to grow and develop while maintaining the authenticity.

Keywords: *tourist attraction, historical study, cultural study, martial arts, penca silat aliran cimande*

Abstrak

Penca Silat Cimande adalah salah satu bentuk seni bela diri yang tumbuh dan berkembang secara tradisional di desa Cimande, terutama di desa Tarikolot karena diwariskan dari generasi ke generasi. Penelitian ini berfokus pada studi sejarah dan budaya seni bela diri dari Cimande. Jenis penelitian ini adalah deskriptif kualitatif dengan wawancara dan dokumentasi sebagai sumber data primer serta studi literatur sebagai sumber data sekunder yang terdiri atas saran dari para ahli lokal dan tokoh masyarakat (penyelenggara Penca Silat di Cimande, pemerintah, dan kepala desa Cimande). Penelitian ini menyimpulkan bahwa, sebagai salah satu benda peninggalan leluhur dan nilai-nilai budaya yang mulia, seni budaya Penca Silat Aliran Cimande layak untuk mendapatkan perhatian yang lebih baik dari pemerintah untuk dapat tumbuh dan berkembang dengan tetap menjaga keasliannya.

Kata Kunci: *atraksi turis, studi sejarah, studi budaya, seni bela diri, penca silat aliran cimande*

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INTRODUCTION

Traditional art in Indonesia is one element that is part of community life in a particular ethnic group. The traditional art comes from the culture of our forebears. Various kinds of arts have emerged, both art in the form of tradition and culture, with the changing times of the arts continues to develop so as to bring up the aesthetic value of local tangible art. Indonesia with a variety of ethnic groups from each region certainly has different artistic characteristics and different values, one of the various arts, namely Pencak Silat which is an Indonesian cultural heritage that should be preserved because it is a tool for the identity of the Indonesian people so that it becomes the Indonesian nation's self-defense identity. From various regions in Indonesia, each of these regions has different styles and techniques of martial arts, and various schools of pencak developed from each region so that the development of martial arts is very rapid even to the point where it is already well known.

Pencak Silat art starts from self-defense at the very beginning of its appearance is closely related to human self defense against nature. These links can be identified since prehistoric times, humans always try to defend themselves from attacks by opponents whether natural, animal, or fellow human beings who are considered to threaten its integrity (Morris, 1977). This martial arts developed from the skills of indigenous Indonesian tribes in hunting and fighting using traditional weapons such as machetes, shields, and tomaks, for example as in the Nias tribal tradition. Difficult to predict spread in the archipelago since the 7th century AD, but its origin is not yet known with certainty. The great craftsmen of ancient times, such as Srivijaya and Majapahit, were said to have great warriors who mastered martial arts which were strong, extraordinary tough and could gather soldiers who had skills in self defense and a reliable State (Kumaidah, 2012). Martial arts developed are not only related to physical but also related to kanuragan science which is closely related to beliefs (spiritual). Not only stopped in prehistoric times the law of the jungle or the age of the kingdom, but pencak silat continues to evolve into a form of resistance against the colonial. Pencak silat was used in the fight against the Dutch colonial or Japanese colonial, until the independence era pencak silat was made a national culture by president Soekarno (Maryono, 2000)

The word pencak silat appears in various regions after the idea of forming a national identity based on local culture. Mention of martial arts, which can be classified as martial arts, is different and becomes its own characteristic for each region. Not only in terms of terminology that

might be done to generalize similar arts to be more easily understood. But the development then continues on the “text” and “context” of the martial arts. The development of Indonesian martial arts is divided into several periods, i.e. the period before the occupation or during the royal era, the Dutch colonial era, the Japanese colonial era, and the era of independence. In fact the era of independence was divided into several periods, i.e. the old order, new order, reformation, and democracy. During the Soekarno government in the early 1950s, Indonesia began to pioneer efforts to build a new identity, as mentioned above. The identity is national and culture based. Pencak silat then developed in various regions throughout the archipelago.

West Java is one of the provinces in Indonesia which has many variations and variants of martial arts streams. In the Sunda Penca environment, pencak silat has many names, e.g. Maenpo, Penca, Ulin, Ameng, Silat. Pencak silat is a form of culture in the form of rules of movement and rhythm, which lies in harmony, balance, and harmony between citizens, wirama and wirasa (Sucipto et al., 2016). In some areas, the art moves are accompanied by distinctive musical accompaniment and performed at social events, such as harvest festivals, marriages, and public crowds. As a martial arts, pencak silat is shown to strengthen the human conscience to defend themselves against various threats and dangers. To achieve this goal, tactics and techniques used by ‘*pesilat*’ prioritize effectiveness in ensuring physical security, if necessary by putting the opponent’s attack first.

Cimande Village is a village located in the Caringin District area as one of 40 sub-districts in Bogor Regency, in terms of its geographical condition and location, Cimande Village Caringin District is located between two mountains, Pangrango Mountain and Salak Mountain. The village has cool air with an area of 335 Ha above sea level. For this reason, the village of Cimande was blessed with a lot of tourism potential. Currently, Cimande village is one of the villages that is being developed into a tourism village in Bogor regency. In addition to that, the village of Cimande also has the potential of cultural arts tourism attractions that is quite proud of the *Penca Silat Aliran Cimande* Martial Arts which is the highest wealth of the local community as the ancestral heritage (Kasepuhan) of Cimande.

As a tourist attraction, the *Penca Silat Aliran Cimande* needs to be supported by genuine historical aspects in order to increase the selling value of an attraction value, the historical and cultural aspects of the martial arts are in urgent need of research.

Research Objectives

1. To know the history of the *Penca Silat Aliran Cimande* tourism attraction
2. To know the people who believe in creating the *Penca Silat Aliran Cimande* movement and those who develop the *Penca Silat Aliran Cimande* movement
3. To know *Penca Silat* which is spread in West Java is still affiliated with *Persatuan Penca Silat Aliran Cimande* (PPSAC)

Benefits of Research

This research is expected to provide multiple benefits, namely theoretical/academic benefits as well as practical benefits.

1. Theoretical benefits

Theoretically, the results of the research can provide input and consideration as a source of information and knowledge that is meaningful to the community and institutions regarding the study of the history of *Penca Silat Aliran Cimande* as an art and cultural tourism attraction.

2. Practical Benefits

To provide information for the public, observers of arts and culture, tourism businesses in an effort to maintain the noble value of *Penca Silat Aliran Cimande* history.

- a. For the public and observers of art and culture get information related to the history of *Penca Silat Aliran Cimande* in an effort to maintain ancestral values
- b. For academics and tourism businesses, this research is as knowledge and information in order to create an understanding ability related to the history of *Penca Silat Aliran Cimande* as part of arts and cultural tourism attractions.

LITERATURE REVIEW

Tourism Product Concept

The notion of a product is anything that can be offered to a market for attention, acquisition, use, or consumption that might satisfy a want or need (Kotler et al., 2009). It includes physical objects, services, places, organizations, and ideas. The definition in question is that a product or goods are created and offered to the market to be able to meet market needs and from these products the market or consumers get satisfaction.

The relation between the understanding of the product and the tourism product is that the tourism product is a real product, this product is a series of services that not only have economic aspects, but also social, psychological and natural aspects, although the tourism product itself is largely influenced by economic behavior, stated by Gamal Suwanto in Tourism Basics.

The characteristics of tourism products described by Suwanto (2004):

1. Tourism products or products cannot be moved. Therefore, in the sale of the product it is not possible to bring it to consumers. Conversely, consumers (tourists) must be taken to the place where the product is produced. This is different from the goods industry where the results or products can be moved where the goods are needed by consumers.
2. Production and consumption occur at the same place and at the same time. Without consumers who buy products or services, the production process will not occur.
3. Tourism products do not use physical measurement standards but use service standards based on certain criteria.
4. Consumers cannot taste or try samples of the product before, even cannot know or test the product beforehand.
5. Tourism products or products depend a lot on human labor and only a few use machines.
6. Tourism products are businesses that have a big risk.

Middleton (2001) gives a deeper understanding of tourism products that the tourist products to be considered as an amalgam of three main components of attraction, facilities at the destination and accessibility of the destination. From the above understanding, we can see that tourism products are generally formed due to three main components, namely tourist attractions, facilities in tourist destinations and accessibility.

Concept of Tourist Attractions

In tourism activities basically humans make a move from where humans live then travel to tourist destinations. These movements or movements are only temporary, because humans will return to their previous residence after the tourism activities are finished. The tourist destination must have a certain attraction that makes tourists interested in coming to visit, the attraction can be various kinds of attractions ranging from natural shapes or human work. So the attraction of being one of the supporters of the formation of an area into a tourist destination.

According to Law No. 9 of 1990 concerning Tourism, there are three things that can be offered to tourists so that they attract tourists to visit a tourist destination, namely:

1. God Almighty God's creation in the form of nature, flora and fauna.
2. Human works, for example museums, arts and culture, historical heritage, agro tourism, hunting, nature adventures, entertainment, recreation parks.
3. Special interests, for example: hiking, hunting, shopping, caves, rafting, places of worship and pilgrimage, industry and crafts.

In the law. No 10 of 2009 stated, "Tourism Attraction is everything that has a uniqueness, beauty, and value in the form of diversity of natural wealth, culture and man-made products that are the target or destination of tourist visits." So it can be concluded that tourist attractions are something that can cause attraction for tourists and are the main reason for visiting tourist objects and attractions.

According to Soekadijo (1997), the conditions that must be met regarding good tourist attractions:

1. Activities (act) and objects (artifacts) which are attractions themselves must be in good condition.
2. Because tourist attractions must be presented in front of tourists, then the way of presentation (presentation) must be appropriate.
3. Tourist attractions are the terminals of a spatial mobility, namely accommodation, transportation and promotion and marketing.
4. The situation at the attractions must be able to hold tourists long enough.

5. The impression that tourists get when watching tourist attractions must be endeavored to last as long as possible.

In addition there are also 3 requirements to increase tourist attractions (Yoeti, 1985):

1. Something that can be seen (something to see).
2. Something that can be done (something to do).
3. Something that can be bought (something to buy).

According to Inskip (1991), characteristics of tourist attractions are divided into 3 types:

1. Natural attractions include Scenic Beauty, Beaches & Marines, Flora & Fauna, Special Environmental Features, Parks & Conservations Area, and Health Tourism.
2. Cultural attractions include attractions based on human activities, namely Archeological, Historical & Cultural Sites, Distinctive Cultural Patterns, Art & Handicrafts, Interesting Economic Activities, Interesting Urban Areas, Museums & Other Cultural Facilities, and Cultural Festival.
3. Special Types of Attraction are attractions related to natural and cultural formations, but formed artificially, namely Theme Parks, Amusement Parks & Circles, Shopping, Special Events, Entertainment, Recreation and Sports.

The Concept of Pencak Silat

Pencak is a game or a skill to defend themselves with the skill of parrying, evasive, etc. (Alwi, 2008). While silat is a type of sports game based on 11 agility to attack and defend themselves, using or without any weapons (Alwi, 2008). So it can be concluded that pencak silat is a clever skill in fighting and Indonesian martial arts with defensiveness in defending themselves and attacking for a match or fight.

According to Sucipto (2001), pencak is a movement of beauty steps to avoid being accompanied by movements that have an element of comedy. Pencak can be exhibited as a means of entertainment. Silat is the essence of pencak, which is skill for fighting or self-defense which cannot be demonstrated in public. Sucipto (1975) defines that pencak silat is the result of an Indonesian human culture to defend themselves, maintain their existence and integrity to the environment to achieve harmony or balance in life to increase faith and piety to God Almighty.

Hariyadi (2003) explained that pencak silat functions more on efforts to defend themselves from various threats, specifically those that come from fellow humans. According to Sucipto (2010), pencak silat is a martial art of cultural heritage of the ancestors of the Indonesian people to defend their lives, humans always defend themselves from the threats of nature, animals, and their neighbors who are considered to threaten their integrity.

According to Lubis (2004), pencak silat is one of the original cultures of Indonesia, the warriors and silat experts believe that the Malay people created and used this martial arts since the 12 prehistoric times. Based on the meaning of the word pencak silat, it can be formulated that, pencak silat is a basic movement of martial arts based on applicable regulations that are sourced from spirituality and avoid all disasters.

Pencak silat is the original sport of the Indonesian people, inherited from our ancestors. Silat is a defense attack which is closely related to the spiritual. According to Iskandar (1997), Indonesian martial arts have 3 levels in the order of Pencak Silat and Silat. Each has a different function and purpose. Based on the explanation from the experts above, it can be concluded that pencak is a basic movement of martial arts that is bound to certain rules and is used in learning and training or performance.

Historical Concepts

The word history comes from the Arabic "syajaratun" (read: syajarah), which means wooden tree. The word history is used in everyday Indonesian and was chosen as a term. Perhaps the meaning contained in the understanding of the tree symbolizes the occurrence, growth, and especially change and development (because the nature of history is change) which inspired our nation to use the term history. Whereas in English or French what is meant by history is used the term history and *l'histoire* taken from the Greek "historia", meaning inquiry or known due to investigation; so it is almost the same as science, which is chronologically characterized, which distinguishes from scientia which is characterized by non-chronology. In summary we can state that the word and term history means a story or story, event or event and study or science of a story that really happened or took place in the past.

Stemming from the meaning of the term history as described earlier, historians agree that there are three components of understanding or historical concepts that are different but are related to each other. Historical characteristics are divided into 3 types:

1. History as event
2. History as story
3. History as science

RESEARCH METHODOLOGY

The research method that the author uses in conducting research on the Historical Study of Tourist Attractions in the Martial Arts and Martial Arts of Cimande Flow in the Tarikolot Village is a descriptive qualitative method. Qualitative methods, according to Meleong (2004), is a research method used to examine the natural conditions of objects with a combined collection technique, inductive data analysis, in which researchers as key instruments, qualitative research results emphasize the meaning rather than generalisas. Meanwhile, according to Sugiarto (2015) qualitative research emphasizes the understanding of the problems in social life based on the reality of natural structuring conditions.

While the descriptive method is a fact finding with a clear picture, descriptive research studies the procedures that apply in a society and studies the problems of problems in society and certain situations, including activities, relationships, attitudes, views, and ongoing processes of influence a phenomenon (Whitney, 1960).

It can be concluded that the research approach with qualitative descriptive type is research that seeks to describe and describe the conditions and processes of ongoing relationships and trends that are developing (Hapsari & Khasanah, 2012).

In this study, the researcher used descriptive qualitative research methods in order to understand, explore, describe, evaluate, describe and conclude the opinions of tourists.

Data Collection Techniques

Data collection techniques are techniques or methods used to conduct or collect data needed in conducting a study. The technique used in the collection of research data is observation, in-depth interview techniques, documentation techniques, and literature study techniques.

a. Interview Technique

Interview is a technique to obtain information / data for research purposes by means of question and answer face to face between the interviewer and the respondent by using a tool called interview guide (Syofian, 2013). According to Arikunto (2002), there are 2 types of interview guidelines, namely structured interviews and unstructured interviews, structured interviews are interviews arranged in detail so that it resembles a check-list, the interviewer only needs to put a check (check) on the appropriate number, while the interview is not structured is an interview that only contains an outline to be asked, the nature of the question is spontaneous and is commonly used by people who are experts. Interview guidelines used in this study are structured interviews.

b. Documentation Techniques

The documentation method is a method or technique of finding data about things or variables in the form of notes, transcripts, books, newspapers, magazines, inscriptions, minutes of meetings, lengths, agendas (Arikunto, 2012). The document is a record of events that have already passed. Documents can be in the form of writings, drawings or monumental works of a person. Documents in the form of writing such as diaries, life history, stories, biographies, regulations, policies. Documents in the form of images such as photographs, vivid drawings, sketches and others. Documents in the form of works such as works of art, which can be in the form of drawings, sculptures, films, and others The document study is a complement to the use of observation and interview methods in qualitative research (Sugiyono, 2012). The documentation technique in this research is in the form of photographs and video recordings.

Types and Data Sources

In this study the types and sources of data used are primary data types and secondary data

a. Primary data

Primary Data is data obtained from the first source, both from individuals or individuals. Like the results of interviews or the results of questionnaires that are usually done by researchers. On the basis of the availability sought in the field, the implementation and collection of primary data can be done through surveys or trials (Sugiarto, 2015). Primary data in this study were obtained through the results of structured interviews face-to-face with the Organizers of the Cimande Penca Silat Institute, the local government, and Pokdarwis of Cimande Village, Bogor Regency, in the Tarikolot area. Primary data in this study include the results of interviews that researchers have conducted and the documentation during the researcher conducting research

b. Secondary Data

Secondary data is primary data obtained by other parties or primary data that has been further processed and presented either by primary data collectors or other parties, which are generally presented in the form of tables or diagrams (Sugiarto, 2015). Secondary data in this study include data obtained by researchers from the Department of Culture and Tourism, reference books related to research topics that can be used as input to support research, and other data relevant to this research, such as from the internet, books, journals and related sources.

Resource Persons

According to Suyatna (2005), the informant is the role of an informant in retrieving data that will be extracted from certain people who have value in mastering the problem to be investigated and have expertise in sufficient insight. Meanwhile, according to Article 1 number 13 Permendagri No. 33 of 2007 resource persons are people who have competence in certain fields of science or expertise. (<https://www.dosenpendidikan.co.id>). It can be concluded that the resource person is someone who has in-depth information about something to be studied.

The resource persons in this study were the organizers of the Cimande Penca Silat arts/environment organization, the local government and Pokdarwis of Cimande Village

a. Resource Criteria

The criteria of the interviewees who will be interviewed researchers are organizers of the Cimande Penca Silat art school who has the ability or work as a teacher / teacher of Penca Silat Cimande and knowing the historical origins of Penca Silat Cimande

- b. Local Government (Cimande village office staff)
- c. Pokdarwis Cimande Village (chairperson of Cimande Village Pokdarwis)

Data Analysis Techniques

Data Analysis Techniques, according to Meolong (2004), is the process of arranging data sequences, organizing them into a basic pattern, category and description unit. Data analysis techniques used in this study are as follows:

1. Collecting data from field findings and existing literature in the form of primary data and secondary data.
2. Interpreting data both primary and secondary data which is then associated with the theoretical foundation.
3. Draw conclusions from the meaning of existing data

RESULTS AND DISCUSSION

One form of strategy to defend against human threats or other creatures is Pencak silat. Pencak silat is not only just moving the limbs by exerting the strength of body and soul, but also must have certain techniques that are effective in defending / breaking the opponent's attacks. This strategy is certainly adapted to local cultural conditions. That is, pencak silat developed from a society has its own characteristics. Penca Silat Cimande is a pencak silat that grows and develops traditionally in the village of Cimande, especially in the Tarikolot area as pencak silat which is handed down from generation to generation. That is, pencak silat is inherited or taught from parents to their children for generations.

Pencak Silat for the people of Cimande is a sport that has a form of martial arts known as the Penca Silat Aliran Cimande. *Penca Silat Aliran Cimande* has its own peculiarities, both from the martial arts movement and the art movement. In addition, Penca silat which was developed was a medium of Islamic religious media. The implementation of this teaching can be seen in the

Cimande Penca Silat code of ethics in Tarikolot, which is stated in the requirements that must be implemented and obeyed by each student.

The History behind the Birth of Penca Silat Aliran Cimande

Because the *Penca Silat Aliran Cimande* is a part of Sundanese culture, in general Sundanese culture is the background of the birth of this person with disability Sources that contain information about the birth of *Penca Silat Aliran Cimande* are myths, written sources (books and manuscripts) and oral sources (informant screenings). This indirectly shows the background of the birth of the *Penca Silat Aliran Cimande* Defender has not yet been documented. These sources give rise to the birth of various versions specifically concerning who the creator of the *Penca Silat Aliran Cimande* figures are.

Oral Tradition: The Cimande Myth

Myth is usually told from generation to generation of the next generation, so it becomes an oral tradition. The origins of the birth of *Penca Silat Aliran Cimande* were generally known by the people of the community from oral traditions in the form of a myth, known as the "Myth Maenpo Cimande. This myth spread among the community for generations.

Maenpo Cimande Myth

Not far on the banks of the Mandes River, a merchant family named Khair lived in peace and peace. One day his wife went to the river to do daily activities washing clothes, food and defecating. When his wife was washing clothes across the street, a group of monkeys picked up a kupak fruit on the edge of the sngai, after which time a tiger (maung) came in the same place. The monkeys were disturbed by the comfort of the tiger. The monkeys were screaming out loud noises. The atmosphere surprised Khair's wife to pay attention to the situation, the possibility of that happening. The tiger is angry, roars and attacks with its big feet and claws towards a monkey but the little monkey is not afraid. He jumped and bersid and attack then bite the tiger belly. The tiger wriggled again carrying out attacks but did not touch the body of the monkey. Instead another

monkey using a wooden stalk tries to attack and repel the tiger.

This incident was observed and observed by Khair's wife, and then reflected on the fighting technique. As a result, it was not resolved on time, so Khair's wife returned home late and did not cook lunch.

This late cooking made Khair angry with his wife who was considered incompetent. His wife tried to explain but her husband was angry by slapping his wife. With fast movements, the attack can be avoided. The uncontrolled anger overflowed with blow after blow but failed to touch his wife. Simply overcome by kelid movements. Khair, gasping for breath, asked his wife where she learned how to play poho (shortened maenpo). His wife explained to her husband that she was late returning from the river because of the long time watching the fights of the tiger (maung) and the monkey. Since then Khair often asked his wife about the so-called Kelid Movement.

Khair quickly began to think about the fight movement and develop it, which is now known as the Kick of the Monkey. Monkeys attack with wooden stalks into the "Sword Stroke" and sturdy hand attacks are known as Pamacan Stroke.

Because the position of the tiger when attacking, the monkeys are both sitting in a sitting position and the monkey uses the position of the lower stance, the Cimande basic training first starts from the position of the tiger, which is sitting, and the next level starts training from a standing position with the horses Pam Monkey (low). Next Maenpo technique continues to be developed by Khair and the local community gives the name Maenpo Cimande (source of interview with Didih Supriadi / Ki Didih, teacher of Penca Silat Cimande in 2019).

This myth is often expressed by several teachers of Cimande Ala Pencat Silat. They became the myth as a basis for justification for the origin of the birth of the Cimande Stream Penca Silat and its creator. Perhaps it was caused by believing that the myth originated from an event.

Written Source: Books and Manuscripts

The written source in the form of a book that contains information about *Penca Silat Aliran Cimande* is a Sundanese book entitled *Sadjarah Kabloedajaan Pentja* written by Obing (1938). This book was published by the Pangherapan publisher, Bandung in 1938. This book includes information as follows:

Ameng Cimande teh, nyaeta anu jadi poko kabinangkitan ameng anu pangpayunnagelar di tanah Sunda sarta parantos kakoncara ti jaman beh ditu keneh. Dupi anu kagungan anggitan walohu 'alamsaha, mung ngawitan tembong ka umum nyaeta ti jaman Embah Khair, malah nya anjeunna pisan anu ngawitan nyebarkeun ka sakuliah tanah Pasundan oge. Saha ari Embah Khair teh? Embah Khair teh di dikababarkeunana dugi ka ageungna oge di kampung jeung Desa Kamurang, Onderdistrict Mande, District Cikalongkulon Kabupaten Cianjur (Obing, 1938)

Penca Cimande is the forerunner of martial arts creativity that was first born in the land of Sunda and has been famous since ancient times. Who is the creator, only God knows. But what is known by the public is since the time of Grand Khair, even he was the first to spread it in the whole Pasundan region Who is the Grand Khair? Grand Khair was born and raised in Kamurang village and Kamurang village, Mande sub-district, Kewedangan Cikalongkulon, Cianjur Regency.

This information states that in Sundanese, Penca is also called *Ameng*. Implicitly, this shows that the person from the early stages of their existence is a high-level martial art who does not only show good self-control, but also packs up martial arts for actual combat, also for training or pleasure (*ameng/ulin*).

The source of tradition in the form of a manuscript containing information about penca is the Kidung Sunda. This manuscript was published by Bale Pustaka in 1878. This manuscript tells of the conflict between the Sundanese king and Majapahit warriors in the Bubad area in 1357 AD. This event is famous for the Bubad War. On page 99 of the sixth verse of the manuscript there is a pangpeng dangling which reads as follows:

*Puluh-puluh rombongan heunteu kaitung
Tujuh rupa penca
Nu ulin pakarang bae
Lain deui bangsa serimpi budaya*

Tens of countless groups
Seven kinds of disabilities
Only the weapons
Other types of cultural dreams

The manuscript contains information, that in the 14th century in the environment of the Sunda Kingdom located in the Sunda Tatar, there were various kinds of handicrafts, besides dance. This implies that the existence of penca is in line with dance. If so, it is suspected that dance is one

of the factors that inspire or motivate the birth of the Art of Ibing *Penca Silat Aliran Cimande* in particular and penca in general.

Oral Source: Informant

According to one of the Cimande elders, the creator of the *Penca Silat Aliran Cimande* was Grand Khair. However, what spreads it in the Cimande area is Grand Rangga. And his descendants after Grand Rangga obtained knowledge about the flow of the penca from Grand Khair.

Grand Khair met with Grand Rangga in an area at the foot of Mount Pangrango. Then Grand Khair was brought by Grand Rangga to the Tarikolot Village. In that place Grand Khair bequeathed martial arts to Grand Rangga. According to the informant, Grand Khair did not have a teacher. He created *Penca Silat Aliran Cimande* with the inner science of martial arts instincts. In line with the symbols of the Islamic religion, Grand Rangga added this self-defense material with a promise called Taleq Cimande. The promise contains various rules that must be fulfilled by followers of *Penca Silat Aliran Cimande*.

Certainly, the information provided above is obtained from the information / stories of its predecessors and possibly from written sources, namely the Sundanese Kidung manuscripts. Other information about Grand Khair, the creator of *Penca Silat Aliran Cimande*, comes from Rd. Ema Bratakoesoema, one of the prominent figures in West Java, who stated among other things that in the promise/oath of the *Penca Silat Aliran Cimande* students contained the sentence:

Teu meunang diadu jeung urang Galuh, urang Sumedang jeung urang Bogor sabab Eyang Khair teh urang Galuh, kungsi guguru di Sumedang terus nyebarkeun elmuna di Bogor. Eyang Khair geus bias menca ti Galuhna di Sumedang mah guguru elmu bathin.

No fighting with Galuh, Sumedang and Bogor because Eyang Khair is a Galuh, had studied in Sumedang and spread his knowledge in Bogor. Eyang Khair has been clever since he was in Galuh, in Sumedang he has inner knowledge.

CONCLUSION

Based on this research, it can be concluded that the historical story of the martial arts cultural attraction of *Penca Silat Aliran Cimande*. Oral Tradition: The Cimande Myth which is usually told

from generation to generation from the next generation, so it becomes an oral tradition. The origins of the birth of *Penca Silat Aliran Cimande* were generally known by the people of the community from oral traditions in the form of a myth, known as the Maenpo Cimande myth. This myth spread among the community for generations. Then very few of the written sources: Books and Manuscripts that are very old. The written source in the form of a book that contains information about *Penca Silat Aliran Cimande* is a Sundanese book entitled *Sadjarah Kaboedajaan Pentja*" (Obing, 1938). And the last is an oral source: informants whose level of truth is not yet valid.

The results of interviews with the informants that the creator of *Penca Silat Aliran Cimande* was Grand Khair. However, what spreads it in the Cimande area is Grand Rangga. And his descendants after Grand Rangga obtained knowledge about the flow of the penca from Grand Khair. Grand Khair met with Grand Rangga in an area at the foot of Mount Pangrango. Then Grand Khair was brought by Grand Rangga to the Tarikolot Village. In that place Grand Khair bequeathed martial arts to Grand Rangga. According to the informant, Grand Khair did not have a teacher. He created *Penca Silat Aliran Cimande* with the inner science of martial arts instincts. In line with the symbols of the Islamic religion, Grand Rangga added this self-defense material with a promise called Taleq Cimande. The promise contains various rules that must be fulfilled by followers of *Penca Silat Aliran Cimande*.

Then related to whether Penca Silat which is spread in West Java is still affiliated with PPSAC. According to the Cimande elders, the creator of the *Penca Silat Aliran Cimande* Grand Khair is a trader who always moves places/areas to trade. In the course of his trade Grand Khair also taught the martial arts maenpo. It could be different names such as Silat Cikalong, Silat Sabandar, Silat Syera and others but we still have one culture with almost the same movements. Then this was also strengthened by a basic rule from the ancestors which reads as follows:

Teu meunang diadu jeung urang Galuh, urang Sumedang jeung urang Bogor sabab Eyang Khair teh urang Galuh, kungsi guguru di Sumedang terus nyebarkeun elmuna di Bogor. Eyang Khair geus bias menca ti Galuhna di Sumedang mah guguru ilmu bathin.

No fighting with Galuh, Sumedang and Bogor because Eyang Khair is a Galuh, had studied in Sumedang and spread his knowledge in Bogor. Eyang Khair has been clever since he was in Galuh, in Sumedang he has inner knowledge.

This means that this can be interpreted as that the overall *silat* school in West Java is still affiliated

with PPSAC.

Suggestion

This research will be conducted as an effort to unmask a historical value starting from the origins of the authentic cultural arts of the archipelago, who initiated and how the philosophical values of the Cimande martial arts attraction. It is hoped that by making this research able to know clearly how the values built by the ancestors in the martial arts movement and become the completeness of Cimande art and history information in the cultural sphere and also as a selling point as cultural arts attractions in the village of Tarikolot. As objects of ancestral heritage and noble cultural values, the *Penca Silat Aliran Cimande* cultural arts should receive important attention from the government to be able to grow and develop while maintaining the authenticity of this martial art.

There are a number of points that become recommendations for the future:

- To become a self-reliant and developed tourism village, Cimande Village, Tarikolot village must preserve the culture so that this culture is not eroded by the current era, one of which is to officially document the history of the origin of *Penca Silat Aliran Cimande*. This is also certainly an added value in tourist attraction activities. This means that tourists are not only given a Cimande-style Penca Silat-style movement appearance but tourists can also get complete information about the history and philosophy of each Cimande-style Penca Silat movement.
- Refers to the laws of the Republic of Indonesia. 28 of 2014 concerning copyrights, the *Penca Silat Aliran Cimande* should have the support of the Regional Government in terms of preserving the *Penca Silat Aliran Cimande* culture in terms of education, sports and cultural strengthening.

This research has been attempted and carried out in accordance with scientific procedures, however it still has limitations, namely:

1. The historical study in this study only found 3 versions, while there are still many other factors that can be found related to historical studies.
2. The limitations of this study only used three informants. For this reason, it is recommended that further research be able to use more and more head of informants so that other variables related to the history of the origin of the *Penca Silat Aliran Cimande* as a tourist attraction

can be revealed properly.

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