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ANALYSIS OF PHILOSOPHICAL VALUE IN PENCAK SILAT'S SALUTATION AND PRASETYA THREE MOVE AS A SUNDANESE'S VIEW OF LIFE

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Abstract:

The study of the philosophy of human life on this earth is visualized in the behavioral patterns of the people in which they were born. Such behavior reflects the cultural pattern of the ancestors of the community which is passed down from generations. The concept of Sajatina Hirup was adopted from the journey of life that is applied among the community residing in the village of Mekar Wangi, Saketi District, Pandeglang Regency, Banten Province, Indonesia. The journey of life is illustrated in three parts, namely birth, life, and death. While Islamic's point of view in life on this earth conditioned by *habluminannas*, *habluminnallah*, and *habluminalam*. The concept of Sajatina Hirup is expressed in Pencak Silat, in the salutation phase and the three Prasetya moves. It is also supported by the costumes in Pencak Silat which reflect deep philosophical values of human life. The Sundanese philosophy of life is analyzed based on the depth of the meanings contained in the presentation of the Prasetya moves.

Keywords:

Philosophy of Life, Sundanese People, Pencak Silat's Salutation, Prasetya Three Move

Introduction

The concept of Sajatina Hirup is a concept of "life journey" for farming communities in Mekar Wangi Village, Saketi District, Pandeglang Regency, South Banten, Banten Province

(Kasmahidayat, 2010, p. 130). The concept of Sajatina Hirup is a description of the journey of life through which the community consists of three parts, namely birth, life, and death. Humans' life in Islam perspectives needs to be conditioned by *habluminannas*, *habluminnallah*, and *habluminalam*.

Sajatina breathes as a study of the philosophy of human life which is visualized in the behaviorial patterns of the people. This behavior reflects the cultural pattern of the ancestors of the community which has been passed down through generations. This concept was adopted to analyze how the depth of meaning contained in the salutation motion, the three moves, and the costumes used in Prasetya's Pencak Silat Kick, are the reflection of the life view of the Sundanese ethnic community applied by the community in Sangkan Hurip village, Katapang district, Bandung regency, West Java- Indonesia. The Sundanese philosophy of life is analyzed based on the depth of meaning contained in the presentation of the Prasetya Kick which was demonstrated by the writer in this paper. Indeed, Hirup is the journey of human life on earth, which is related to Allah SWT as the Creator, the relationships between humans, and human relationships with nature in which she/he lives. Sajatina Hirup is also supported by costumes with deep philosophical values of human life

Literature Review

Robin Lakoff's (1973) shared an opinion on politeness that "it is useful for reducing friction in personal interactions". According to Lakoff, there are three rules in applying politeness, those are formality, hesitancy, and equality or camaraderie.

Related to politeness, Geoffrey Leech (1983) defines politeness as a strategy to avoid conflict. He mentioned six maxims of politeness: 1. Maxim of wisdom (tact); 2. Generosity maxim; 3. Maxim of approbation; 4. Maxim of humility (modesty); 5. Maxim of agreement; 6. Maxim of sympathy (sympathy) (in politeness - Indonesian Wikipedia, free encyclopaedia).

In terms of culture, anthropologists Kroeber and Kluckhohn (1952), noted that there are 164 boundaries regarding culture, and generally refers to three things. First, culture refers to the taste of art and humanity (high culture). Second, culture which means the pattern of human knowledge, beliefs, and behavior. Such patterns depend on abilities in symbolic thinking and social learning. Last, culture which means a shared set of attitudes, values, goals, and practices that characterize the institutions, organizations, and groups (Tempo Daily, Monday, October 24, 2011, p. 1).

Greg Gadamer believes that hermeneutics is a process of universal inquiry, towards understanding the nature of human capacity as a "being". Understanding the object in Gadamer's style, on the statement that prejudice cannot be justified, he immediately rehabilitates the object by calling it *Wirkungsgeschichte* (effective history). That reality is the action of the subject as one unit with historical action which is in historical continuity, until research produces effects in history. (Gadamer, 1985: 260).

Another theory to look at is the Paradox Aesthetic Theory. It philosophically holds that pre-modern Indonesian humans consist of opposing but complementary pairs of twins. It is believed that there is a split, which separate in pairs of twins, where each of which is opposite to one another (Sumardjo, 2006: 25).

Indonesian traditions are legitimized by Indonesia's pre-modern culture, which according to Sumardjo's view: "reality is made up of oppositional twins." So, humans will always be in a position between two complementary paradoxical choices. That the costume is a collection of symbols full of meaning and harmony is a sign that such mindset exists. In this paper, the writer uses Sumardjo's belief about the mindset of the Indonesian primordial society in symbolizing its culture is divided into several patterns, which are, aesthetics with two patterns, aesthetics with three patterns, aesthetics with four patterns.

Thus, the paper employs these patterns mentioned above as the theoretical framework to analyze the patterns that pencak silat movements and pencaksilat costumes represent.

Thinking Methods and Research Methods

The method of thinking is used as the basis for determining the type of methodology used in this study, namely descriptive analysis. The concept of Sejatina Hirup reflects the life journey of the Sangkan Hurip village community, particularly in Padepokan Pecak silat which was the site of the research. In this study the writer employed thinking methods in the philosophy of aesthetic science, with active reasoning to understand and to explore art as science. The following were the research questions underlying the study: What is the concept of Sejatina Hirup means? What does the essence of this philosophy for the community, especially the village of Mekar Wangi, Saketi District, Pandeglang Regency, Banten Province? The method used in the study is active reasoning to understand the space and motion. The whole process of data analysis in the method of thinking is analyzed in depth to be described descriptively. This description is able to analyze in depth all aspects contained in the Pencak Silat's Salutation and Prasetya Three Move, as a way of life for the community, especially in the research location (Sangkan Hurip Village, Katapang District, Bandung Regency). The classification of primary and secondary data was obtained from the results of in-depth interviews with the main and supporting sources for two months of data collection in the field. The main resource person is the heir as well as a silat coach at the hermitage which is the object of research. The resource person is a native Sundanese who is considered to be able to represent most Sundanese people, especially the community in the research location. While the supporting sources include assistant coaches and students who are native Sundanese, considered to represent the next generation of Sundanese people who apply a lifestyle based on the teachings of their parents.

Research Findings

All data obtained, especially from the results of data collection in the field, are then packaged with the title: Cultivating human curiosity, the Pencak Silat's Salutation and Prasetya Three Move, which are depicted in the video at the following link <https://www.youtube.com/watch?v=xdvIcv1zpBs>. The analysis of the movements is presented in the table below.

Table 1: The Meaning in Pencak Silat Structure (Salutation)

Movements	Descriptions	The Meaning of the Movement
Beginning		
 <p>1</p>	Stand up straight, feet shoulder-width apart, arms folded at the waist, palms open facing forward	Indicates readiness and alertness
 <p>2</p>	The right foot moves forward, the body sits on the left foot, both hands and fingers touch the ground, the view is oblique front down	Self-servitude to God as the Creator, that humans were created from dirt and will return to earth
 <p>3</p>	Both arms reach up, gaze forward, and the body arched down.	Supplication to God. As a prefix before we do our duties in our lives.
 <p>4</p>	Both arms are folded, the hands are pressed together, the body position is still the same as the second count, gaze straight ahead	Uniting prayers in the body, being pious to God All Mighty
 <p>5</p>	The palms are pushed in front of the chest, followed by the view towards the middle	Sending prayers and blessings for everyone.
	Both palms are pulled closer to the chest, gaze straight ahead	Assurance to God's Grace

6



Stand with your right foot in front,
gaze straight ahead

Sense of closeness to nature

7






Turn left 180 degrees, left foot in
front, straight gaze (in opposite
direction to previous count)

Sense of closeness to nature

Source: Private collection, 2nd August 2021

Table 2: Meaning in the Structure of Pencak Silat (Movement Kick 3: Respect for the Nation and Homeland)

Movements	Descriptions	The Meaning of the Movement
Getting Ready		
	Stand straight, put the feet together, arms folded in a stance against the waist with palms clenched	Readiness and Alertness
1		
	Set III, the middle stance with both hands crossed in front of the chest and the right hand on the top of the left	Full concentration
2		
	Right hand in blocking position with a low stance, the whole-body weight is on the left leg	Represent the balance in life
3		



4

Left hand swing with left foot forward

The body and mind are in balanced position



5

Dodge down position with the right foot behind and the left hand holding the ground which symbolizes the

Morality is Powerful. The Earth breeds wisdom, morality and focus.



6

Front sweep right leg sitting position, followed by right side kick in lying position

Liberation from greed, hatred, and delusion.



7

Open leg sitting position facing forward with both hands crossed in front of the chest and the position of the right hand on top of the left

A focused mind and equanimity of the body to be more wise.



Jump position, standing upright with the feet and shoulder width apart and arms crossed on the chest

Marks the highest wisdom of the mind and equanimity of the body.

The ability of one's decision making is done through: sitting, standing, jumping, lying down, cross-legged

Source: Private collection, 2nd August 2021

The depth analysis of the meaning of Pencak Silat's Salutation and Prasetya Three Move, apart from being based on the theoretical approach used and the results of in-depth interviews both directly and indirectly with martial arts leaders and Sundanese community leaders, is also based on the results of the researcher's periodic application of students, especially in the Dance Education Study Program FPSD UPI, through learning Pencak Silat courses.

Discussion

Politeness through the concept of Sajatina Hirup is a representation of self authenticity. In this case, politeness is seen as the basic human values. Humans are good (aesthetic) creations of the God All Mighty, and that the form of human "politeness" is the embodiment of "aesthetic truth" that glorifies the value of humanity itself. Moreover, the good moral values are the representation of self-authenticity.

Politeness in the concept of Sajatina Hirup is a form of human responsibility. Politeness through the concept of Sejatina Hirup becomes a culture, it reflects morality that should become habitual. Thus, politeness in the concept of Sajatina Hirup signifies good actions, cultural awareness, logical awareness that marks one's creativity.

The meanings behind the pencak silat moves in the salutation and the three moves are the love and respect for the nation and the homeland. Moreover, they represent "cultured politeness". Humanizing humans through the habituation of "cultured politeness" will develop the quality of processing awareness manifested in creativity as cited in Dewey (1934).

Applying politeness values based on Lakoff's notion are useful in reducing social conflicts. These conflicts may be caused by several factors. First, formality results in non-coercion or arrogance. Second, indecision (hesitancy) may reduce the ability to make choices. Third, a shared value may result in common perceptions for everyone.

It is suggested that to avoid social conflict, Leech proposed the six maxims of politeness (politeness maxims). First, maxim of Wisdom (tact) which produces an attitude of minimizing harm to others and maximizing benefits for others. Second, generosity maxim produces an attitude of minimizing profit for oneself and maximizing loss for oneself. Third, the maxim of Praise (a probation) which produces an attitude of minimizing insults to others and maximizing praise to others. Fourth, modesty maxim produces an attitude of minimizing self-praise and maximizing insults to oneself. The fifth is the maxim of agreement which produces an attitude of minimizing disagreement with others support different arguments. Sixth is the maxim of sympathy which produces an attitude of minimizing antipathy to others and maximizing sympathy for others. These stages will promote individual and group creativity and sense of cultural and logical awareness.

Examining the costumes in pencak silat according to Gadamer is a process to "understand", it must be the basis for critical thinking about objects. If so the process of "understanding" is a collection of piles of objects that still needs to be "translated" in hermeneutics. So understanding the pencak silat costumes requires hermeneutics knowledge, which was employed in this study.



Figure 1: The Meaning of Pencak Silat Costume

Source: Private Collection, Agust 2021

The costumes used in the martial arts have the following meanings:

1. Properties of batik-patterned head-tie
The property of a head tie or iket in Sundanese, is not just a cloth used on the head, rather it has a much greater meaning than signifying a social status. Formed from a square-shaped cloth that has four corners, the four corners means heart beat. In Sundanese language, *Kereteg hate* (heart beat) means intention, speech or verbal, behavior or attitude, and body. The cloth is visually folded in half to form an isosceles triangle with three corners. The three angles reflect the three triune principles of equality in social life (source: <http://www.infobdg.com>)
2. A white shirt worn on the inside
The white t-shirt means sanctity or cleanliness from the sins that have been committed (Kasmahidayat, 2010, p. 189).
3. Pangsi's shirt and pants are black, interpreted as sin, not holy.
4. Plaid patterned cover to shield parts of the body which should not be transparent.

Paradox Aesthetic Theory as Analytical Tool

Symbols are philosophically substantive. It is said that pre-modern Indonesian consisted of opposing yet complementary pairs of twins. Humans will always be in the position between two complementary paradoxical choices. That the depth of meaning contained in the Pencak Silat's Salutation and Prasetya Three Move and Costumes in Prasetya's Silat Movement, as a set of symbols full of the meaning of harmony are signs that this mindset exists.

Two Pattern Aesthetics

The aesthetics of the two-pattern in the two-way pattern in the direction facing the Salutation are strengthened by a costume patterned tie on the head is a description of the disclosure of pre-modern patterns related to the symbols of the paradoxical desire for as a tribute/cult/designation in the process of life.

This is illustrated through the dualistic patterns that contradict to each other, and in which they experience a process of paradoxical alienation. Death and Life are a paradoxical entity, life and

death are separated but they have one related meaning. The paradox symbol in the aesthetics of the two pattern is described as follows:

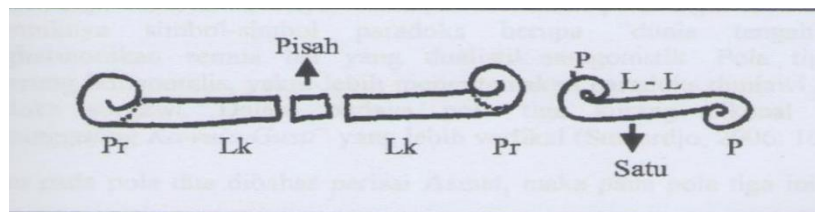


Figure 2: Symbol Paradox

Source: Sumardjo, 2010: pg. 223

The picture above is a reference to see where the two patterns found on the *iket* are. The meaning from the two pattern is used to translate the pattern of twins. The relationship of a picture which is a paradoxical unity may complement or antagonistic to one another.

The Three Patterned Aesthetic

The three-patterned aesthetic on the order of Prasetya Three Move and a patterned *iket* is a description of the disclosure of pre-modern patterns, which are related to symbols originating from the middle realm. If the aesthetics of the two patterns contain paradoxical or conflicting desires that are antagonistic and complement each other, then the three-pattern is positioned in the middle, which harmonizes the two opposites (Sumardjo. 2010: 261).

The aesthetics of the three-pattern in the Prasetya Three Move can be understood as having natural and humanistic qualities. The horizontal pattern characterizes the life of the people. The second count in the third move, means a balance between the truth of the view that is truth in speaking, and human actions in living life. The composition of high, medium, and low levels on a count of 1 to 7 in the Prasetya move, symbolizes the paradox of the three world levels in the life that humans live, namely life (middle level), cult (high level), and birth and death (low level touches the ground).

Such aesthetic on a patterned *iket* is used to read the meaning found on an *iket* with *Kereteg Hate* pattern, which means intention, speech, behavior or attitude. The three corners reflect the three principles of the Trinity in the form of equality in social life as a symbolic *tritangtu*, which consists of Rishi as a religious leader, Rama as a leader of the people and The Conqueror as a regional leader. The following is a depiction of symbols in the three-pattern aesthetic depicted in a symbolic form:

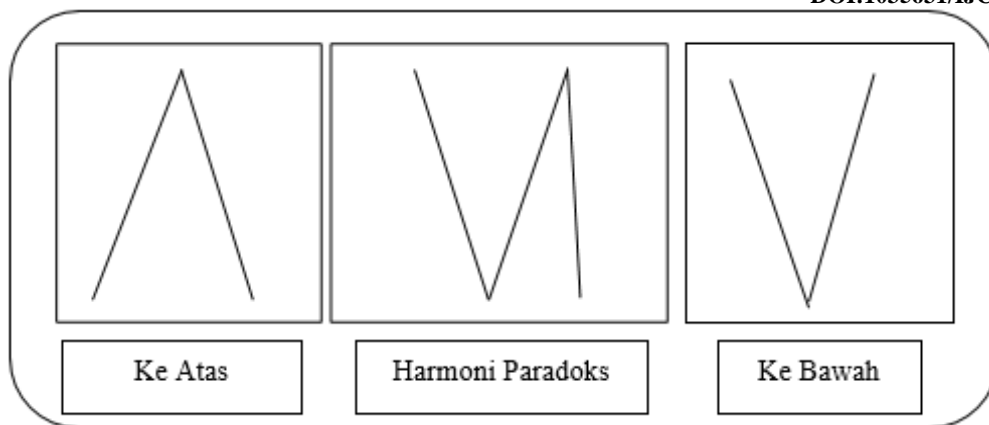


Figure 3: Three-patterned Aesthetic

Source: Adopted from Sumardjo, 2010: 293

The Four-Pattern Aesthetic

The four-pattern aesthetic is a description of the disclosure of pre-modern patterns related to symbols of perfection, magic, prosperity, and justice.

Pattern four is a combination of patterns of thinking from pattern two and pattern three. The aesthetics of the four patterns as a unifier of the four elements of the opposite pair for the purpose of perfection. The four elements are substantially opposite pairs. The four substantive elements that are different from each other are one unit, forming a complex paradoxical entity. Thus, something it becomes perfect, sacred, one-paradox, if the four elements of existence are put together (Sumardjo. 2010: 320).

In the Mandala room, there is a center of intersection of the four cardinal directions, namely East-West which means birth and death, and North-South which means up and down. Both are dualistic antagonists, however all of them are centered on the middle point, which is called the transcendental totalistic, where all the opposing values are united and harmonized in the center. Meanwhile, the meaning of the square shape is mandala or ancestor which can also mean sacred. The form, direction and level in the Salutation, the three moves, and Sundanese *iket* is not just the form and order in which the moves are performed, and a cloth used on the head, rather it presents deeper meaning. The meaning of 7 counts in the salutation and the three prasetya moves, is more than just the order in the moves, but is a sequence of behavior patterns in the life journey of humans on this earth. More macro expressed in The Universal Culture. Meanwhile, *iket* is a headband made of cloth in the form of a square that has four corners. These four corners mean *Kereteg Hate* (feelings or intentions). The square shape is seen as a symbol of the worldly aspect and a symbol of eternity or immortality. The symbols in the four-pattern aesthetic are described as follows:

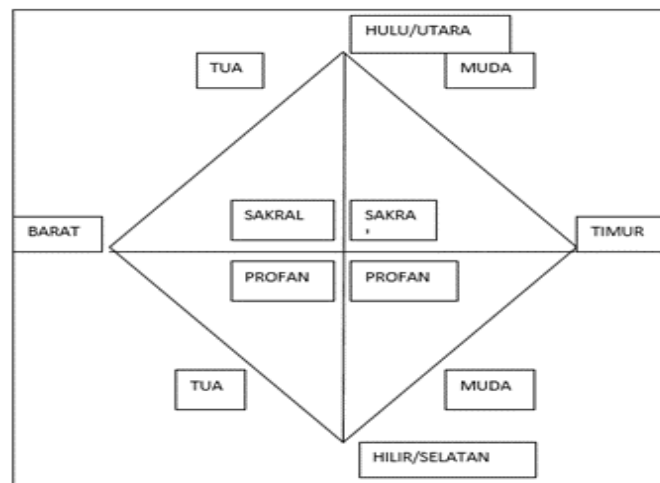


Figure 4: The Four-Patterned Aesthetic

Source: Sumardjo, 2010: 311

The picture above is used as a reference to see the location of the four patterns found on the form, direction and level in the Salutation, the three moves and patterned *iket*. The revelation of the meaning in the four-pattern aesthetic is used as the basis to interpret the four-element unitary pattern design in the the form, direction and level in the Salutation, the three moves and patterned *iket* costume. The four-pattern aesthetic means a perfect unity.

Conclusion

The importance of aesthetic politeness through the concept of Sejatina Hirup which is expressed in the Salutation moves and the Three Prasetya moves as well as the depth of meaning of the costumes used, as the symbol of the values of the community, nature, especially as a symbol of accountability to God the Creator.

Pencak silat is seen as the Sundanese philosophy of life. There are patterns of knowledge, beliefs, and human behavior that are integrated with symbolic movements which could mean social learning. Overall, Pencak silat salutation moves and the three moves and the costumes reveal attitudes, values, goals, and shared practices that characterize “truth in life”.

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