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History and development of Pencak Dor in Kediri city

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Abstract

This research is a qualitative research to produce descriptive data in the form of written word or oral. This study produces historical records and developments in traditional sports of Pencak Dor in Kediri city. Pencak dor is a martial art or martial arts that was born from pesantren especially boarding school Lirboyo Kediri and also become one of the tradition and is a sport activity. Until now, sport of Pencak dor still exist. As a tradition or other art in Indonesia, Pencak dor experiencing various developments. These developments are at least divided into three phases or periods, that is period KH. Mahrus, period KH Maksum Jauhari, and period KH Zaenal Abidin.

Keywords: History, traditional sport of pencak dor, Kediri city

1. Introduction

Various efforts to develop and preserve traditional sports today are still not optimal and face various obstacles because it is a traditional sport in modern times have been abandoned by the younger generation due to various new and exciting foreign sports. Our children and youth are less interested in traditional sports. Though traditional sports can be a capital for cultural resilience facing invasion of global culture. Traditional sport can be used as a shield or national identity in the world stage.

Development of sportsmanship as stipulated in UU No. 3 year 2005 about National Sports System developed with the principle of decentralization that characterizes the current development pattern, Provincial Government, Regency / City are authorized to regulate the implementation of central government policy in accordance with the interests of the community and according to their own initiative based on public appreciation. More firmly within pasal 17 explains the National Sports Scope consists of 3 (three), namely: Sports Education, Sports Recreation / Traditional, and Sport Achievement.

One of them is traditional sports in the city of Kediri Free turret or better known by the term Pencak Dor. Pencak Dor is a fight that brings two swordsmen on stage to pit each other hit and kick and martial arts techniques it has. The arena used for this free fight uses only a stage composed of bamboo, a rectangular shape without a coated mat. For the security aspect of the fighter is also very less, because it does not use body protector or head protector, and so forth. The referee is in charge of starting and dismissing the fight. Free fight can be dismissed at the request of one of the fighters who are unable to continue the match and can be stopped by the referee if according to the referee the fight is not equal.

1.1 The Research Question

Based on the above background, it can be formulated problems as follows:
How the history and development of traditional sports Pencak Dor in Kediri City?

1.2 The Purpose of the Research

In particular, this study aims to describe, analyze and interpret things as follows:
Describe the history of standing and development of traditional Pencak Dor sports that exist in Kediri.

1.3 The Significance of the Research

Contribute to the development of recreational sports in an ontological, epistemological, and axiological review.

a) Ontologically

This study answers the question that becomes the object of study. This is related to the subject matter in this research, namely the shift of meaning pencak dor seen in terms of participation and institutional.

b) Epistemologically

This research tries to answer the question how to develop the existing theory.

c) Axiologically

This research tries to study about the relationship of Pencak Dor with its environment. Pencak Dor has penetrated on the issue of security and comfort in the fight. So it needs attention that involves the Government, Organizational leaders, Sports figures especially martial arts, Police, Doctors, and Community leaders.

2. Material and Methods

This research is a qualitative research to produce descriptive data in the form of written word or oral from people and behavior that can be observed. This research produces historical record and development of traditional sport of Pencak Dor in Kediri City.

In this research data collection techniques used are techniques of observation, recording, in-depth interviews and recording techniques. Data collection techniques in history and development may use (1) observation, (2) recording, (3) interviews, and (4) recording. With these techniques are expected to obtain more accurate data according to the focus of research. These techniques can also be carried out simultaneously by adjusting conditions in the field.

3. Result and Discussion

Pencak dor is a martial art or martial arts that was born from pesantren especially boarding school Lirboyo Kediri and also become one of tradition and is a sport activity. Until now, the sport of Pencak dor still exist. As a tradition or other art in Indonesia, Pencak dor experienced various developments. These developments are at least divided into three phases or periods, namely the period of KH. Mahrus, the period of KH Maksum Jauhari, and the period of KH Zaenal Abidin. However, before discussing more about the period of development of Pencak dor, need to be submitted first about the background or the forerunner of the birth of this Pencak dor sport.

So glimpse of the embryo of the emergence of Pencak dor martial arts in Kediri. As for the periodization that has been mentioned above can be described below.

a) Period KH Mahrus

This period began around 1942 until the 1960s. Pencak silat in the era of KH Mahrus can be said is still a pure pencak so put forward motion art, have a certain pattern or in terms pencak silat known as “kembangan”.

Besides as an activity of sports and art, pencak silat turns out to train santri to be able to defend themselves because with pencak silat the students train themselves can fight, attack, parry or avoid the opponent attack. In other words, the santri in addition to studying religion is also equipped with science kanuragan, so it is not impossible if the students at the time of KH Mahrus also fought against the invaders. This is in line with what is said by Lubis, that the basic motion of pencak silat is a planned, directed, coordinated and controlled movement that has aspects as one unity, namely the mental, spiritual, martial, sports and cultural arts.

b) Period KH Maksum Jauhari

This period is around the 1960s to 1985. At the time of KH Maksum Jauhari pencak silat in the pesantren Lirboyo growing and more known by people outside the boarding school because it can be displayed outside the pesantren. In addition, pesilat that was originally only from the santri then began to develop so that ordinary people around the boarding school can follow the activities of martial arts. Over time the pattern of the battle also experienced many changes for example, matches or battles no longer put forward the art of motion or joget or “kembangan” but how to attack and defeat the opponent.

Regarding the holding of silat fighting outside this pesantren has a background, which depart from the unrest KH Maksum Jauhari against frequent brawl between citizens who not infrequently swallow victims. This then makes KH Maksum has the initiative to create a kind of fighting arena that is intended to accommodate anyone who wants to fight but in a positive sense, because the fight is not intended merely to pit an individual but also to train and measure mental, sportsmanship and measure ability fight. It is also intended to resolve the dispute fairly equitably without undermining the sense of brotherhood, because after the fight, they can re-establish a brotherhood. In the battle is not allowed a grudge, especially for the losers.

c) Period K.H. Badrul Huda Zainal Abidin (Gus Bidin)

This period from 1985 until now. At this time Gus Bidin Pencak dor progressed and also changes. The fight is getting free and the participants who participated Pencak dor followed by various backgrounds and types of sports such as Jujitsu martial arts, Pencak Silat, Judo, Wushu, Kempo, Karate, Boxing and so forth. Even from among the laity allowed to fight the origin of having courage. In this period Pencak Dor seems to be getting free so sometimes it creates a brutal and wild impression. This can be evidenced by an increasingly complex fighting style such as punching, kicking, choking, clawing and slamming.

Free fighting is certainly a high risk, such as death. Therefore, to reduce the risk, the role of the referee is needed. The referee in the match Pencak Dor is required to have a sharpness that can quickly respond to the situation. So that the referee should have a qualified experience, especially in the field of martial arts. The speed of the referee in reading the situation during the battle over the “genjot” (the battle arena) will minimize the possibility of fatal consequences. Just to mention the example, if one fighter fell, the referee must immediately prevent other fighter to perform further action that is very dangerous fighters who have fallen. The fight can resume after the fallen opponent is ready to resume the fight again.

The wild and wildly wild fight causes the Pencak Dor sport to be unacceptable into the container Ikatan Pencak Silat Seluruh Indonesia (IPSI). Attacks by the fighters tend to be free so many are contrary to the rules that exist in the IPSI.

Pencak Dor is one of the traditions or cultures that were born and grown in Kediri and surrounding areas. As one of the traditions and at the same time martial arts and sports, Pencak Dor is very popular by the community until now. Apart from the rigors of the fight, every Pencak Dor title, the public always greeted with enthusiasm. Pencak Dor is watched by hundreds or even thousands of people.

In the early days of Pencak Dor out of pesantren there had been no noise. The noise in this case is the occurrence of conflict outside the arena. It happens as a result of a grudge or

one of the fighters can not accept defeat, so when the fight is over the fight continues outside the arena.

Therefore Pencak Dor was once forbidden to be held. The risk is too high to make the security, in this case the Police do not allow Pencak Dor. However, a few months later Pencak Dor again held. This is because the students and community supporters Pencak Dor do a demonstration to the Kediri

Police station.

The above description describes the three periods of Pencak Dor that have been used. Further more concise about the periodization of Pencak Dor will be described as follows.

Periodization Table of Pencak Dor

Period	Chairman	Year	Characteristic
First	K.H. Mahrus	1942-1960	Is a pure pencak
			Promote the art of movement
			Gathering event warrior
			There is no element of violence
			No rules
Second	K.H. Maksum Jauhari	1960-1985	Start to be known by the public
			Start leaving art, more towards martial arts to attack and defeat the opponent
			As bridge residents who often involved brawl to channel the desire to fight properly
Third	K.H. Badrul Huda Zainal Abidin	1985-sekarang	Pencak began to be followed by various people
			Followed by a variety of martial arts
			Has a brutal and wild impression
			Start using the referee

4. Conclusion

Pencak Dor emerged during the Japanese colonial period around 1942-1943. Initially Pencak Dor is better known as the art of dance on a collection of santri in the hut. This is because at that time Japan forbade the activities of the gathering of indigenous people. But before the independence of Indonesia actually Pencak Dor has received recognition from the Japanese side. This can be seen when the Japanese invite the warrior Pencak Dor to perform attraction in the territory of Japan. With the recognition of this Pencak Dor, it opens the doors of the development of this martial art.

The person who initiated the appearance of Pencak Dor was Kyai Mahrus Ali. He is one of the senior boarding boards of Lirboyo pesantren, he stressed that the background of Pencak Dor emergence is as a means of struggle for independence and for the motivation of the struggle. There is no intention to make a conflict between fellow friends and others. The main purpose is as a means of inter-santri friendship, not a brutal fighting event.

The meaning of the name Pencak Dor is the art of fighting over the "genjot" to the accompaniment of "jedor" music. The distinctive feature of Pencak Dor is that the pencak dor uses development, or in other terms called three steps. This development is an adoption of the art of dance which was originally the basis of Pencak Dor. Pencak Dor is also called a limited free fight. The meaning is that there are no specific rules about blows or kicks launched by the fighter. But limited, it means that the referee is entitled to stop the match when the opponent feels already fallen.

The beginning of the appearance of Pencak Dor, no term who won and who lost. All battles are done on the basis of hospitality and kinship. There is no such thing as hate and revenge in the beginning of the appearance of Pencak Dor.

There is a well-known and respected member of the Pencak Dor fighter, he is Gus Maksum. Gus Maksum is one of the caretakers of boarding school Lirboyo who became one of Pencak Dor patrons. Gus Maksum is the driving force for change of Pencak Dor in the second period. The difference brought by Gus Maksum is Pencak Dor began to be known by the wider community, not only by santri inside the hut alone.

Around 1970 to 1980 Pencak Dor began to be introduced to the community outside Kediri. This indicates that from then on Pencak Dor has been well received by the community. The outer regions of Kediri performing Pencak Dor during the

period of Gus Maksum are Jombang, Blitar and Probolinggo. For self-regulation there is nothing to distinguish between the game in Kediri area with in the area outside Kediri. Perhaps the difference is the atmosphere of the surrounding community and participants only.

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