

# Innovation in Maintaining Sampyong Oral Tradition in Cijati Village, Majalengka Regency

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## Keywords

*Performing Arts, Sampyong Majalengka, Innovation Retention, Sampyong Culture.*

## ABSTRACT

*This research is a research on Sampyong Majalengka Performing Arts which has experienced changes in form, grip, and shifts in function. Abah Uu / Ki Anom Aduy Mangkubumi is a figure of Sampyong Karang Kamuning Sirah Dayeuh Cijati Majalengka, who innovates and modifies. The innovation resulted in various reactions and responses from the community, including Sampyong players, community leaders and the government. This study explains the form of invention, Abah Uu's strategy, and the community's response to creation. The method used is the Ethnographic Method. This method is used in the data retrieval process. The result found was Abah Uu's innovative form in the central Sampyong performance with the addition of different dance moves with Authentic Sampyong. Abah Uu gave the modification a name with the term Sampyong Budaya. Other modifications are changes in the package and function. Abah Uu makes the scary Sampyong into a witty entertainment, with collaborations with other arts in the form of dangdut pop sound art, and koplo. Various responses to the innovation include from the Grumala community, Padepokan Ki Braja Manggala, Padepokan Dangieng Luhur, and several community leaders. They consider that Sampyong is preserved in authentic form. Meanwhile, Padepokan Dangieng Luhur Nini joined the Abah Uu community. Abah Wastiam invaded Sampyong with the Sampyong Ujung version.*

## INTRODUCTION

The Majalengka Regency Government 2022 held a people's party in a series of activities to celebrate the 532nd Anniversary of the Majalengka Regency at the Young Generation Center (GGM) (Hidayat, 2017). The celebration is held for one week in June every year. The series of events consisted of Cultural Kirab, and Art performances conducted by the art community (Maharani & Nugrahani, 2019). The art performance event featured performances by Debus, Pencak Silat, and Sampyong. Sampyong's performance in the event after Debus, pencak silat, and other traditional dances (Nurhayati et al., 2018). Sampyong's performance becomes interesting during the performance because there is a mixture of magical elements, power battles such as pencak silat and debus, and then there are dances therefore, when Sampyong's performance is considered the safest for the audience and can be tried if the audience will be involved in the performance (Ratnawati et al., 2019; Saryanto, 2018).

The uniqueness of Sampyong in the event lies in a tool players use in the form of blunt objects. Debus, pencak silat and other fighting arts use tools from sharp weapons such as daggers, machetes, keris and other sharp weapons. Sampyong uses a rattan batter with a length of about 60 cm, which is held and beaten by each player. Another uniqueness lies in the musical accompaniment that resembles *kendang penca*, but there are Sundanese songs / Sundanese *Tembang* (Dienaputra, 2012).

In the performance, Sampyong was staged not using musical instruments or Sinden but using penca music recordings using cellphones and speakers. The performance became odd because it

removed aspects of sacredness and originality, according to some community figures and Sampyong figures. Sampyong in Majalengka has undergone changes and developments over a long period of time. Internal parties and external parties carry out these changes and developments.

Changes made by internal parties are caused by changes in form, pattern and function. Before knowing the dynamics of retention and the function of Sampyong, first know the function of Awal Sampyong. The creation of Sampyong was a folk game that served to show identity identity between villages/villages that caused grudges between players after the show was over (Supriatin, 2012).

According to Abah Ki Anom, Aduy Mangkubumi mentioned that Sampyong was used to select the bodyguard troops of the King of the Kingdom of the Sultanate of Cirebon (Hidayatullah, 2017). The Selection Committee committee then determined the king's guard troops to become *pamitra*. The pamitra was chosen by the king using Sampyong. Sampyong can also be said to be a performing art and government selection. The selection is in the form of a competition of physical strength, agility, and knowledge.

After knowing the initial function of Sampyong, then Sampyong turned into a folk game and finally into a performance art (Nurhayati, 2020). Sampyong changed due to external factors, namely the government. This traditional art has been banned several times by the central government, one of which was during the New Order around 1970. At that time, it was forbidden for anyone to be at odds with the government; there could be no people's leadership that would cause division. Referring to the ban, Sampyong leaders took the initiative to change and improve the rules and regulations used before. Changes in rules and regulations minimize the creepy and dangerous impression. The industry is a creativity and innovation of the characters that can be described in a process and periodization of time. The depiction is due to the changes produced by an evolution of form, and the pact is carried out over a long period.

The periodization of the evolution of Sampyong's shapes, patterns, and principles will be discussed in detail in the discussion section. Periodization starts from the royal period discussed earlier, then from the prohibition period to modernization. During the prohibition period, function, form, and package changed. These changes are in the hitting area, how to play, and the addition of several elements of art, such as the Sampyong dance. Sampyong is not only a battle of physical agility, strength, and knowledge; Sampyong turns into an art.

At this time, a new figure of Sampyong who innovated and developed from Sampyong, Ki Anom Aduy Mangkubumi, was born. Ki Anom Aduy Mangkubumi has the nickname Abah UU. He is the Chairman of Padepokan and the community of Karang Kamuning Sirah Dayeuh Cijati, Majalengka Regency. He is determined to preserve Sampyong so that it does not become extinct and adds an element of aesthetics and modifications. And he wants Sampyong to be enjoyed by Generation Z and the next generation, who are tech-savvy. The community, both internal Sampyong actors and Sampyong lovers, did not readily accept the innovations. For some people, this innovation is considered a loss of identity and originality from Sampyong Majalengka Regency . In addition to opposition from the community, there is acceptance by the community, which wants Sampyong to remain sustainable. The government is also divided into two parts: the pros and cons of the innovations made.

Abah UU classified the original Sampyong into Sampyong Laga, while the reconstructed Sampyong became Sampyong Budaya. In addition to these two forms, one form resembles Sampyong but became a forerunner of Sampyong, namely Ujungan.

Previous research in Oral Tradition Studies, focused on innovation and strategies for maintaining Sampyong tradition art by Abah Uu in Majalengka. This research highlights the corpus of Sampyong Tradition Art as the main object of study. The second paragraph presents information about previous research that used a scientific computational approach, such as the research of Intantria, N.S. et al., who implemented the Breadth First Search algorithm to introduce the art of Sampyong through fighting games. Although it contributes to promoting traditional art through gaming technology, this study only partially includes oral and traditional art elements.

Panqi M's research (2016) discussed Sampyong in Indramayu Regency, comparing Sampyong in Majalengka and Indramayu, but needed to discuss oral and traditional art comprehensively. The last paragraph alludes to the research of Zaenal Mutaqin et.al (2016), who carried out service activities in Majalengka, involving the education sector and designing the school curriculum by incorporating (Hotimah, 2023; Nursubiyantoro & Mustofa, 2021) Sampyong into extracurriculars as an effort to maintain the artistic heritage of the younger generation. Although different approaches, this activity has a similar purpose to this study in looking at Sampyong's retention strategy.

Based on the presentation of the background of the Sampyong election and the problems that occurred, several research questions emerged. First, what is the form of innovation and strategy applied by Ki Anom Aduy Mangkubumi/Abah Uu to maintain Sampyong's presence in Majalengka? Second, what is the community's attitude towards the innovations Abah Uu made? By focusing on these two aspects, this study aims to explore them and provide a more comprehensive understanding of resilience efforts and community responses to innovations made by these figures.

This problem is essential because traditional and performing art needs a defense strategy from various parties, namely internal and external. Innovations made internally and externally must be appreciated so that Sampyong remains sustainable. In addition to these reasons, Sampyong is one of the unique traditional arts of Majalengka Regency. Despite being scary and dangerous, it is unique, but it can trigger adrenaline and nationalism against a nation. In addition, Sampyong can be preserved and passed down to the next generation and is equal to the onslaught of imported cultural products from globalization (Hendryadi, Suratna, et al., 2019; Widyanti & Tetep, 2019).

This research has two main objectives, namely to explain the results of innovation and the strategy of Abah UU, as well as to explain the community's response to the creation he carried out as an effort to defend Sampyong in Cijati Village, Majalengka Regency. The first objective is a comparative analysis of forms, standards and modifications by Abah Uu with Sampyong Ujungan and Culture. In addition to having a purpose for comparative analysis, this study also aims to see the strategy carried out by Abah Uu.

The primary purpose of the following study is to explain the reaction of the community in seeing the innovations made by Abah Uu. As the main subject of inheritance and preservation, society needs to be involved in preserving a culture. Thus, a change and difference inevitably lead to rejection and acceptance. On the other hand, the attitude of local governments is also divided into two parts, namely those who agree with the changes. Still, some disagree with the changes and innovations made.

Based on the discussion above, a research gap is seen based on a review of various studies on Sampyong. The cluster of research is that there needs to be a discussion about the phenomena that occur in the object of Sampyong's research in the form of the latest innovations and reconstructions. In addition, it will provide a new view of Sampyong so that various groups, including children and women can enjoy it. This new view results from innovation carried out by Abah Uu / Ki Anom Aduy Mangkubumi. In addition, there is a picture of the community's view of the innovations that have been made. It will be followed up as a novelty point in this research.

## **METHODS**

This research uses Spardley's research methodology, namely the Ethnographic Method. The ethnographic method was used as a data collection method in this study. According to Spradley (1997), Ethnography is the work of describing a culture. According to Spradley, the first stage of ethnography is to select ethnographic projects. Ethnographic fieldwork begins when an ethnographer answers ethnographic questions compiled after selecting various ethnographic problems. Ethnographic questions are arranged in such a way as material for collecting ethnographic data. Ethnographic data collection should consider the techniques to be taken through the observations involved. During data

collection, researchers must record all events, interviews, and all matters related to ethnographic questions made beforehand.

The data objects needed in this study, besides Sampyong as a corpus are historical objects taken from the oral narration of Sampyong actors. Vansina (2014) says that oral tradition contains a message and expression from the past. Oral practice, which is representative of the past in the present, carries an unwritten message, and the preservation of this message is a task from generation to generation in tandem.

The data obtained from ethnographic research and historical data from oral narration of Sampyong players is then taken as qualitative data. The qualitative data is analyzed in a descriptive-analytic manner. Descriptive research is conducted to determine the value of one or more variables without comparing and linking with other variables. According to Indriantoro and Supono (2002), descriptive research is research on problems in the form of current facts of a popularization. According to Moleong (2018), qualitative research is research that intends to understand the phenomenon of what is experienced by research subjects, such as behavior, perception, motivation, action, and others, holistically and by way of description in the form of words and language, in a unique natural context by utilizing various natural methods. According to Hendryadi et al. (2019), qualitative research is a naturalistic process of inquiry that naturally seeks a deep understanding of social phenomena.

Analytical research, according to Siswanto et al. (2015) is research that aims to determine the relationship or influence between variables one another, as well as compare or find out the differences in one or more variables seen from various aspects or points of view.

## **RESULTS**

### **FORMS OF INNOVATION AND STRATEGIES KI ANOM ADUY MANGKUBUMI / ABAH UU**

This section discusses the research analysis. The analysis section is divided into two parts: the form of innovation and the strategy of Ki Anom Aduy Mangkubumi / Abah Uu. The second part discusses community reactions and responses to seeing the inventions and processes carried out by Abah Uu. Before discussing the form of invention carried out by Abah Uu / Ki Anom Aduy Mangkubumi, there is a proverb that says, "Do not know, then do not love." The proverb means that if you pay attention to an object of research, it is necessary to know the subject who created it. Therefore, it is essential to first look at the background of Abah Uu's figure. Knowing information about Abah Uu at a glance is a form of appreciation for creativity and the ideas he produces. The following is a brief piece of information about the figure of Abah Uu / Ki Anom Aduy Mangkubumi.

#### **Abah Uu / Ki Anom Aduy Mangkubumi**

In the previous sections, we have discussed and mentioned Abah Uu. Before entering the discussion section on Innovation by Abah Uu, it is necessary to know who Abah Uu is. Abah Uu's real name is Ki Anom Aduy Mangkubumi. The name Uu is a Sundanese nickname for men who are already grandparents. He was a caretaker of KH. Priest Safari (Grandfather of KH. Abdul Halim). For information, K.H. Imam Safari K.H. Imam Safari is still a descendant of Sultan Syeh Syarif Hidayatullah, commonly known as Sunan Gunung Jati. Abah Uu has a high level of spirituality and religiosity.

He lives in Cijati Village, Majalengka Regency, which has now been changed to Cijati Village administratively. When it was still a Cijati village, there were still many performances of Sampyong in the community. It is also one of the descendants of Sampyong conservationists and connoisseurs in the Cijati region. In 2017, Abah carried out an innovation, reconstruction, and engineering of Sampyong into a variation of Sampyong called Sampyong Budaya. These innovations will be discussed in the results of the rebuilding of Abah Uu. This innovation is Abah Uu's strong determination to preserve Sampyong in Cijati Village and other areas in Majalengka.

#### **Results of Abah UU Reconstruction**

In this section, after knowing who is behind Sampyong's innovation, culture sees the results of the invention it does. The reconstruction of Abah Uu is divided into several parts, namely the rebuilding



of the naming term or classification of Sampyong, the change in the form of Sampyong or pakem, and the function of Sampyong. The order in discussion regarding the results of the reconstruction of Abah Uu is divided into several sub-discussion parts. The first sub-discussion discusses Sampyong Budaya, which discusses the results of naming reconstruction and changes in the form or make of Abah Uu. Then, the Second Sub-Discussion compares the shape patterns resulting from the reconstruction and modification of Sabah Uu with Sampyong Ujungan and Sampyong Laga. The last sub-discussion will discuss the scheme of changing the Sampyong Function.

Sampyong Budaya results from a form of modification and revitalization carried out by Abah Uu. The elements contained in the form of Sampyong Budaya are changes in function, dance types, performance flow, playing styles, and, finally, types of songs and songs performed by Sinden.

This section is divided into several sub-sections: the flow of Sampyong Budaya performance, comparative analysis between Sampyong Ujungan, Laga, and Budaya, and the scheme of function change. In the discharge of Sampyong Culture performance, there are sections, namely the flow of performance, the form of Sampyong playing, a description of the musical instruments used by Sampyong Budaya, and dance.

### Sampyong Budaya Staging Plot

Sampyong Budaya as a result of Abah Uu's innovation, has a staging and performance flow. This is due to the change of function and purpose staged by Sampyong. The following is the flow of Sampyong Budaya performances produced at the event **"Revitalization of Sampyong Majalengka Oral Tradition for Creative Economy Improvement in Cijati, Majalengka District, Majalengka Regency."** The activity resulted from a collaboration between the Karang Kamuning Sirah Dayeuh Cijati Foundation and FCS UI students to preserve, introduce, and document Sampyong. The Directorate of Student Affairs of the University of Indonesia supported the activity.

The performance flow in the event consisted of an opening ritual, respect to the audience, free dance initiated by Abah Uu, and Sampyong playing accompanied by *dangdut / koplo* songs and music. The game of Sampyong on Sampyong culture is inserted with a dance of creativity between players.

#### 1. Opening Ritual

Abah Uu, before starting the Sampyong performance, performed a ritual of reading prayers first to the Almighty so that it was given smoothness and power. In the ritual ceremony, he brought equipment, including shell bags, shawls, cellphone containers, red salt cellar cigarettes, and rattan bats for his games. The transcription of the Ritual will be shown in the appendix section.

After greeting the penton, he performed the dance with his hands spread out and his fingers facing upwards like other Sundanese dances. Here is an illustration of the differences between the hops that Abah Uu and other Sampyong players do. The left image is of authentic Sampyong dance, and the right image is of a dance created by Abah Uu.



Figure 1. Authentic Sampyong Dance / Sampyong Laga



**Figure 2. Sampyong Culture**

In the performance, it can be seen that Abah Uu has different styles and movements that make this his trademark. The Left Image is performed as an authentic Sampyong demonstration practice. Authentic Sampyong directly performs rattan dance. Rattan dance because the dance holds rattan in a position such as carrying a sword or machete. This movement will continue throughout the game of Sampyong. In addition, it is an aesthetic insert of the dance to make it more beautiful for the audience to see.

## **2. Sampyong Culture Games**

In a game, Sampyong Abah Uu has uniqueness and characteristics. Such uniqueness and characteristics. Abah Uu made a change, namely to not chase the opponent but to wait for the opponent's turn. Abah uu in the game of Sampyong Culture tends to dodge and defensive while authentic Sampyong prioritizes to attack / offensive.

The rules in Sampyong Culture that are staged in the event are the same as Sampyong matches, namely, if you will be hit by the opponent's hand in a closing position and close to the player's body. The hit area of Sampyong Budaya is the same as that of authentic Sampyong, which is the pelvis to the top of the back ankles. Areas that should not be hit are the knee bone, shins and ankle bones.

Abah Uu in the game is more Sundanese dance than the Sampyong dance itself because it aims to perform traditional art, not to compete for strength and dexterity. The dance is a dance to give the impression that Sampyong is not terrible and dangerous.

## **3. Music and musical instruments used**

Sampyong Budaya performances can use recorded music if they will be staged in small events without the need for Nayaga. The Nayaga featured in the performance is Nayaga from his own team because he has been given direction regarding his beats and musical style. When the researcher offered other musicians, Abah Uu refused because he thought that if Nayaga was not included in the Karang Kamuning Sirah Dayeuh foundation, it could disrupt the performance. However, in the Sampyong Budaya performance, Abah Uu does not rule out the possibility of performing songs and songs outside of the pakem.



Figure 3. Front View of Nayaga / Gamelan and Sinden Musical Instrument Players

The song performed during the event later turned into a popular *dangdut* or *dangdut koplo* among young people. Based on this appearance, Abah Uu has a role as a conservationist of Majalengka traditional art. In the form of inserting entertainment and aesthetic elements to attract audiences/audiences outside of the Sampyong community or outside of the Sampyong enthusiast community.



Figure 4. Side View of Nayaga / Gamelan Player and Sinden

### Formula Sampyong

This section discusses the difference in formulas between Ujungan, Sampyong Laga and Culture after seeing the presentation of the form or pakem developed by Abah Uu. Sampyong's difference analysis was carried out by displaying a table of differences in performance formulas.

Table 1. Difference in Performance Formula

Version Name	Component	Performance formula
Edge	Using larger diameter rattan, the rattan is carried from each player Using a balakutak as head protection because the Ujung hit area is free from head to toe	Formula arrangement Edge - Opening with greetings only - Use of balakutak - Game

	Thick mystical elements, especially in the balakutak so that players who use the balakutak experience trencence / trance. But trance in the sense of giving a spirit that encourages the player's soul to hit the opponent.	The game in the end has no limit on the number and area of hits.
<b>Sampyong Laga</b>	Using rattan carried by each player Musical instruments and penca music	During the match, there is already a limit on the hitting area of players who only hit the pelvic area to the ankle. It is not allowed to hit the shins, knees and ankles. Only given three times the chance of a blow. Sampyong Laga has a rattan dance by carrying rattan in a position like carrying a sword
<b>Sampyong Culture</b>	Using rattan brought by the referee / committee so that there is no cheating. Sundanese dance insertion The addition of songs or songs outside of Sundanese songs is dangdut pop, koplo, and even pop songs	Sampyong Budaya has a formula as entertainment for the community, therefore the formula brought is a joke. Sampyong Budaya is composed of several performance lines, namely: <ul style="list-style-type: none"> <li>- Opener</li> <li>- Game</li> <li>- Cover</li> </ul>

### Function Change Scheme

In the previous section discussed the analysis of the difference in formulas between Sampyong Ujungan, Laga and Budaya. After knowing the difference in formula, Sampyong there is a change in function between the three versions or types of Sampyong circulating in the community. Therefore, in this section the discussion continues to discuss the Function Change Scheme based on the presentation and opinion of Abah Uu. The function change scheme describes the function function in each form of variation, namely Sampyong Ujunga, Laga and Budaya.

**Table 2. The function change scheme**

Function Change Scheme		
Edge	Sampyong Match	Sampyong Culture



The end functions as a battle of strength and physical battle, and magical knowledge because there is no limit to the punch area so it is used as a selection event to enter the guard of the king of the kingdom of Cirebon.

Ujungan is also a martial arts branch of Debus and Pencak Silat. The difference between debus martial arts and pencak silat is in the use of beating tools in the form of rattan.

The end is also a show of courage, and pride between villages so that the supporters of the losers are ignited with emotion.

Sampyong matches as a competition for strength and physical competition but with limited hitting area limits

Sampyong laga can also serve as entertainment and performances in folk feasts

Still as a place for fights between supporters of Sampyong players

Sampyong was created by Abah Uu as an effort to preserve and maintain Sampyong in Cijati Majalengka.

Sampyong Budaya serves as a tool to disseminate Sampyong to various circles and diverse audiences.

Sampyong Culture also serves as a traditional art for welcoming guests and as a dance art.

Sampyong Culture is staged according to the conditions and time it is staged.

As the identity of Sampyong Majalengka in West Java.

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### Strategy Ki Anom Aduy Mangkubumi

Based on the previous explanation, Abah Uu has made innovations in changing the form and modifying the elements of the Sampyong performance to eliminate the horror part and provide security/safety for the Sampyongnya players. The community does not necessarily accept these innovations. Abah Uu needs a strategy so the community, government, and even Sampyong figures can take his innovation.

#### Strategy One

The first strategy, namely Abah Uu with Padepokan and the Karang Kamuning Sirah Dayeuh Cijati community, made efforts to take legal routes, namely legalizing Padepokan. The legalization carried out is the formation of a notarial deed regarding establishing the Foundation. The legalization is one of Abah Uu's approach to the government.

If there are communities and communities who want to perform, Sampyong can go through this foundation because it is officially and legally legal. Apart from being a legality of the foundation, Abah Uu in the foundation can easily get access to musical instruments and Nayaga.

Abah Uu complained that it is difficult to borrow or rent gamelan equipment from the local government when they have not obtained the legality of foundations or communities. He stated that only those who already have a legal umbrella can get the help of their own gamelan musical instruments. When Abah Uu gets legalization, it will be easier for him to get help and get the call of Sampyong because he has the legal umbrella that covers it.

#### Second Strategy

Approach other Sampyong figures to join their community. This is not easy because some reject some accept. One of the receiving groups is the Dangiing Luhur Saung community, Jatirasa, Majalengka Regency, Karyalaksana Hamlet, and Batujaya Village.

The community initially refused to join the community formed by Abah Uu because they considered that the Sampyong brought by Abah Uu was the "playful" Sampyong or Sampyong Bodor. However, with time and the understanding given by Abah Uu Sampyong must be preserved in a new form so that the younger generation is interested in indigenous Sundanese art, especially majalengka. Finally, the community was willing to join.

Initially, the community was only a community featuring Debus and Silat, but thanks to Abah Uu's persuasion and embrace, the community was willing to participate to preserve Sampyong. If you look at the origins of Sampyong, which uses rituals and sacredness like Debus, there are similarities between them.

### **Third Strategy**

Abah Uu and FCS UI students approached the local government as an effort to preserve Sampyong Majalengka. Abah Uu introduced Sampyong Budaya so that Sampyong culture became part of a variation of Sampyong Majalengka. In addition, Abah Uu wrote History based on sources known to him.

Historical recording is carried out to preserve Sampyong and see the origin of Sampyongnya. The historical recording was carried out based on oral historical sources known to Abah Uu. Historical recording is done so that Sampyong has historical archives that can make it easier for the next researcher and art and culture lovers to know the complete history of Sampyong.

After seeing the strategy, it then discussed the community's response. The government was pro and con to the innovation made by Abah Uu. After knowing his response, it needed a solution for Sampyong to be preserved for the next few generations. Innovations are made so that Sampyong remains in demand by the community, especially the younger generation from Z to the next few generations. Without novelty innovation, the original Majalengka art tradition will become extinct. One that is on the verge of extinction today is Gaok. Therefore, Sampyong must still be preserved and passed on to the next generation.

### **Public Attitude Towards Abah Uu Innovation**

The previous discussion discussed the form of innovation carried out by Abah and a comparative analysis of the form of reconstruction of Sampyong Abah Uu with Sampyong circulating in the community. The innovation carried out by Abah Uu based on the previous explanation covers various aspects, including shape, make, naming Sampyong, and function. This innovation gave Sampyong a new view not only as a power fighting game but as a performance art.

In preserving a cultural product by providing inserts, changes and additions to other elements outside of the culture are not immediately accepted in the community. Some people have pros and cons to these innovations. People who reject this innovation are accustomed to being treated to the original form of Sampyong, which is dangerous and shows an element of horror. Abah Uu's initial determination to preserve the dangerous and scary Sampyong was a form of Abah Uu's appreciation of the artistic heritage of the ancestors that had been passed down to him.

### **Pros and Cons Response to Abah Uu's Innovation**

The most widespread response to innovation and reconstruction by Abah Uu was the rejection or counter. This response was caused by the views of people who saw the shape of Sampyong Abah Uu strange and seemed playful. One of the cultural activists, Nana Rohmana, said that "Sampyong Abah Uu is different from what Sampyong should be. Sampyong Abah Uu is just playing around, so the game has no element of sacredness. Abah Uu mah bobodoran in his Sampyong game. (Rochmana 2023). He was one of the cultural figures who opposed that the existing Sampyong could not be changed and replaced.

In addition to Mr. Nana Rochmana or commonly called Naro, there is one of the Sampyong hermitages who has now joined the Karang Kamuning Sirah Dayeuh Community. The community is the

Dangiang Luhur Saung community, Jatirasa, Majalengka Regency, Karyalaksana Hamlet, and Batujaya Village. When the author met with the priest, several figures disapproved if Sampyong brought by Abah Uu as Sampyong's identity.

Abah Mihad, Abah Oyong, and Abah Berod are some of the Sampyong actors or figures from Padepokan Dangiang Luhur Saung. When they first met they agreed to object to being interviewed by the author because they did not get reciprocity or benefit from material or other awards. Therefore, the author says that the author is a derivative child of Majalengka who wants to preserve Sampyong. At the meeting, the author also asked how to respond to Sampyong Budaya from Abah Uu's innovation. Abah Mihad said "Dek upami learn Sampyong kuduna learn from authentic Sampyong first, to know the soul and life of Sampyong's game. The history of Sampyong the kudu bener, pan Sampyong original art majalengka. Upami Abah Uu mah recently preserved the Sampyong. Abah Uu mah Sanes Sampyong bari jojogedan. Rehan's deck must research the right thing so that Rehan's deck is not wrong in recording Sampyong's documentation." Mihad 2023.

The statement illustrates that Sampyong is an original art of Majalengka, not from other regions, including Indramayu and Cirebon. Abah Mihad also gave a message to place the position of researchers as mediators between authentic Sampyong and Culture. Abah Mihad believed that Sampyong Budaya, as a result of innovation from Abah uu, removes the sacredness and identity of the harsh Sampyong because Abah Uu inserts many additional dances. Abah Mihad also advised not to be mistaken in seeing Sampyong, as Sampyong does not follow the form of Sampyong Abah Uu.

The following meeting after meeting with Abah Mihad, the author received a grant from the Directorate of Student Affairs by submitting the title Revitalization of Sampyong in Cijati in collaboration with Karangkamuning Sirah Dayeuh Cijati. After the meeting, there was a surprise and strangeness for the writer, namely, the Dangiang Luhur Saung group or padepokan joined the community or Paguyuban Karang Kamuning Sirah Dayeuh Cijati. Even so, they still use authentic take make and girth/soul of Sampyong knights by using Sampyong dance like warriors thus, an art tradition that exists in the community can be modified and combined with other arts without losing the existing rules or order.

Any individual can give a view on an innovation made to Abah Uu. Still, it is necessary to look back at the purpose and determination of Abah Uu to modify the rules and patterns of play. Abah Uu's main goal is to innovate, and creativity is based on a concern because Sampyong is currently less interested and less known by the younger generation. Innovation and creativity are needed in every art tradition inherited from generation to generation as a form of retention strategy to form a process of inheritance.

In addition to several figures of Dangiang Luhur Saung, Jatirasa Majalengka Regency, Karyalaksana Hamlet, Batujaya Village. There are community leaders, namely elders from Mount Panten. Abah Wastiam. He gives a picture of the collective memory of Sampyong in his youth that Sampyong was a game of hitting each other using Balakutak. "Sampyong in the past was not like this, it used to wear *balakutak* head coverings. The left-hand holds the lower fist, the right-hand hits." The reason the left-hand holds the bottom of the Balakutak when the game remains facing forward Balakutak and does not twist backward is so that it can make Sampyong players lose because of the neck facing the back.

Abah Wastiam describes Sampyong with a collective memory that has been formed in his memory so that there is a segmentation of the understanding and purpose of Sampyong carried out. Three segmentations were formed for Sampyong's understanding, namely, based on the age group of the community. People aged 70-100 years, age group 40-70 years, and young age group. People aged 70 still remember Sampyong's form and function as a competition of strength, physical battle, and agility competition in the game of Ujungan. The second age group is divided into two understandings, namely Sampyong Change and Sampyong Culture. The final age group is the young age group, including writers who understand Sampyong innovations carried out by Abah Uu, authentic Sampyong / Sampyong laga,

and Sampyong Ujungan. The classification of age groups is divided with the same goal as people who love and understand art, and culture.

Among these age groups can synergize and collaborate in preserving Sampyong so that Sampyong does not become extinct, strategic and realistic policies are needed so that it can be enjoyed in the next generation. In the discussion section on the strategy carried out by Abah Uu, there is a legalization strategy and the creation of a legal umbrella in the Karangkamuning Arts pavilion to make it easier for Sampyong Culture actors to get equal rights in the eyes of the law. Abah Uu in the foundation formed a community so Sampyong artists could join to preserve and pass down Sampuong in Majalengka. By making legalization and notarial deeds regarding the legality of foundations can make it easier to get funding and assistance from the government in the form of goods or financial assistance. In addition, it is easier for *padepokan* to get stage calls from the government and other non-profit communities.

By legalizing the foundation and community of the Sampyong community in legal channels, it can be easy to introduce Sampyong not only as a typical art of Majalengka but also as a creative economy. This is an effort by the Majalengka Regency government as an effort to support the innovation made by Abah Uu. The government facilitates art activities by facilitating Abah Uu and Karang Kamuning Sirah Dayeuh Cijati. In addition, it declares the typical Sampyong art of Majalengka as an Intangible Cultural Heritage. The government also provides innovation in preserving Sampyong Art to local and foreign tourist communities by including Sampyong performance and performance packages in lodging/meeting packages at hotels/inns in Majalengka Regency.

## CONCLUSION

In its development, Sampyong has undergone various changes and adjustments to regulations, which result from innovation from Abah Uu or Ki Anom Aduy Mangkubumi. The innovation consists of modification and revitalization. Modifications include changes in the form, grip, and function of Sampyong, such as the addition of dance moves, the use of bats from referees, and dangdut music accompaniment. The changes include removing elements of horror and danger while adding aesthetic and entertainment elements. Sampyong's function also changed from a battle of strength and agility to a performance art. Revitalization is done to make Sampyong more attractive and popular, especially among the younger generation. The response of the public and government figures to the innovation has been mixed. Abah Uu received support, rejection, and acceptance with adjustments. Sampyong figures who are engaged in debus science and pencak silat reject innovation, the local government, especially the Majalengka Regency Tourism and Culture Office, provides support by facilitating art activities, registering Sampyong as an Intangible Cultural Heritage, and including Sampyong's appearance in lodging packages in the area. Although this support is expected to attract new attraction to Sampyong, planned efforts are needed, such as socialization, education, synergy between Sampyong actors, and full support from the government and community to realize this.

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