

# The Pejuang Dance by S. Ngaliman Condropangrawit as a Representation of the Traditional War Strategy and State Defense of the Indonesian People

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**Abstract:** The wars that have occurred in Indonesia since the arrival of the Portuguese in 1912 in Malacca have carved out a long history of seizing the independence which was declared on August 17, 1945, from the hands of the colonialists. This cannot be separated from the struggle of the fighters throughout the country, including women. The struggle is then retold through the art of folk dance, which is usually performed when people gather. The Pejuang Dance or Fighters Dance is one of Supadi Ngalimat Condopangrawit's masterpieces that depicts the resistance of the Indonesian people, where not only men but women also play a direct role. The research method used is a qualitative method with literature studies and direct interviews with a dance educator from the State University of Semarang, Indonesia. As a result, dynamic and rhythmic dance movements liven up the atmosphere that took place during the struggle, there were training movements to play weapons, practice archery or known as *gandhewa* and form defensive fortifications. The movements in the Pejuang dance are a picture of traditional war strategies like a guerrilla and the high spirit of defending the country against the sovereignty of the Indonesian nation.

**Keywords:** Pejuang Dance, War, Strategic, S.Ngaliman Condropangrawit.

## I. INTRODUCTION

Supadi Ngaliman Condopangrawit is a dance choreographer as well as an artist who writes historical masterpieces depicting the struggles of female heroes who fought with their weapons and shields. S Ngaliman is an artist who was born in Surakarta, Dutch East Indies in March 1919. This dance dancer who graduated from the Indonesian Karawitan Conservatory graduated in 1953, has experienced dancing since the age of ten and has developed his talent to explore the art of dance. the art of moving dance since 1935 and has produced many works from 1954 to 1987, one of which is Pejuang Dance [1].

As a legendary artist who lived in the colonial era and received awards from home and abroad for his work, Condopangrawit produced the Warrior Dance for no reason. The deep meaning of how the image of the hero's persistence in defending the homeland to risking his life to seize regional power from the hands of the invaders. The spirit of love for the homeland that S. Ngaliman Condopangrawit always wanted to convey so that the younger generation could respect and carry on the national values of the nation's heroes by

imitating the shrewdness of reading the situation, adapting, and surviving, gave birth to various tactical strategies in battle.

Strategy is an important thing that becomes a priority when carrying out a mission, both on a large and small scale, especially at the battle level. The strategy used by the heroes of the Indonesian nation in expelling the Dutch colonial rule which had occupied them for 350 years and the Japanese for 3.5 years was to rely on the power of a universal strategy that involved the people. At that time Indonesia did not yet have strong weapons, a capable fleet, and tactically trained troop resources [2].

However, this condition did not shake the spirit of the Indonesian fighters, which included the role of women, young, adult, and old, with their professional abilities. So that one of the famous war tactics is the Guerrilla War Strategy, Urang Chopsticks, and the use of bows, shields, and even spears made of sharp bamboo. [3].

At the same time, this condition clearly shows that women from all walks of life also have a sense of belonging to the country. The embodiment of women's sense of defending the country and love for the homeland not only by joining the war, but also by supporting the rescue of their children from enemy attacks so that they can be prepared as a means of regeneration, preparing food, selling crops to support logistics when a male family goes to war, and treat wounded troops.

Currently, national defense and security efforts are part of defending the country in the face of various threats whose obligations are regulated by laws and regulations. existing law and contains all involvement components of the nation in universal war namely starting from the 1945 Constitution Article 30 point 1 " reads "Every citizen has the right" and must participate in defense efforts and national security." If that means that the article is addressed to Every Indonesian citizen has the right and same obligation to take part in national defense [4].

Article 30 point 2 reads: "National defense and security efforts" implemented through the defense system and the safety of the people of the universe by the Army Indonesian

National Police Republic of Indonesia, as a power main, and people, as the power supporters [5].”

Therefore, these values need to be re-evaluated and summarized in a work through the beautiful Pejuang dance moves. Every movement has a meaning to be conveyed by its creator and a value to be inscribed. The researcher will discuss the movements of the Pejuang Dance which represent traditional war strategies and the unwavering determination of the soul which is a basic reflection of the sense of defending the Indonesian state, especially tough women.

The description of the representation of local artwork that is still rarely used inspires researchers to raise the topic of the Dance of Fighters by Supadi Ngaliman Condopangrawit as a representation of the Traditional War Strategy and State Defense of the Indonesian People as an effort to imitate the tactics of spirit, intelligence in carrying out a strategy and defending the country.

## II. RESEARCH METHODS

The research method used is qualitative by conducting research from historical literature books about the struggle of the people, especially the struggle of Indonesian women to seize power from the colonialists. The researcher also conducted an interview about “Fighters Dance” with a dance educator from Semarang State University named Usrek Tani to complete the validity of the data and data sources from this research. Qualitative research begins with assumptions, broad understanding, viewing from the point of view of theory, and discussion of problems involving individuals or groups to explain social problems or phenomena[6].

## III. RESULTS AND DISCUSSIONS

### 3.1 *Pejuang Dance as Representative of Traditional Strategic War Indonesia*

The storyline in the Pejuang Dance is the participation of women in the struggle against the invaders, which is based on courage, persistence, vigilance, unyielding, sacrifice, sincerity, togetherness and solidarity, and a great sense of love for the homeland.

There are three stages in this dance. Traditional war strategies such as guerrilla tactics are clearly described in any struggle carried out by layers of Indonesian troops [7].

1) First, S. Ngaliman Condopangrawit started with the "ngawe bala" movement which means inviting friends to fight together against the oppression of the invaders. This movement is carried out at the beginning of the entry of the dance (introductory section), followed by the war training movement section and formulating a war strategy which is marked by the "ngasah gendewo" movement, checking the readiness of war equipment to be used before heading directly to the battlefield (gendewo or bow arrows).

2) Secondly, Gendewo War Exercises are pre-war preparations carried out by women by routinely holding war exercises using bow and arrow war tools, and war exercises

using "cundrik war" tools. In this part of the war training, many use movement techniques such as "Kembangan or Sekaran" (flowers) as sweeteners such as, "enjer" (walking sideways), "onclang" (jumping movement), "lumaksono" (walking) by playing cundrik (similar to keris but small in size), and gendewa.

3) The third part of the warrior dance tells the story of the war against the invaders. The movements that appear are gendewa blows, gendewa swings (illustrating the agility of female fighters in war by playing with their weapons in the form of gendewa and cundrik). The ulap-ulap movement (as a symbol of vigilance), onclang (jumping movement) is accompanied by a round as a symbol of the strength of female soldiers in the war against the invaders.

The climax in the third part is marked by one of the soldiers being hit by the opponent's weapon, so that he falls, while one of his friends helps and several other friends protect and continue the war. In this climax, the values conveyed are the values of togetherness, vigilance, persistence, and never giving up.

When viewed structurally, there are three parts contained in working on this warrior dance, namely the first part contains an introduction that describes the spirit of the female soldiers in fighting the invaders by looking for friends (bolo), and collecting and then compiling them. war strategy. The second part contains movements regarding war exercises (as preparation for formulating a strategy against the invaders). The third part is the culmination of the story which contains movements that describe the war until it is marked by the death of a soldier who was hit by the opponent's weapon as part of the climax. The setback of the story is illustrated by the continuation of the war, even though one of them is injured.

This dance that tells the story of Indonesian women, especially on the island of Java, is a symbol or symbol. Therefore, this dance is performed specifically for women, because S. Ngaliman Condopangrawit created this Pejuang dance with a moral message so that Javanese women in particular have a role more than just as housewives.

Even in the struggle, they had to take that role. Because the true love for the homeland that is carried out through the struggle against the invaders is not only the duty of men but all citizens (from all walks of life, both men and women).

The venue and setting of the event are in the 80s countryside. Then looking at the synopsis that I got, this dance depicts the war against colonialism, in both Japan and the Netherlands. (note: S. Ngaliman Condopangrawit was born in Surakarta, on March 12, 1919, the Dutch occupied Indonesia for approximately 350 years (according to history), if it became independent in 1945 it might enter Indonesia in 1595. Japan entered Indonesia in 1942 and occupied Indonesia for approximately 3 years year 5 years The knight dance was created by S. Ngaliman Condopangrawit in 1964[8].

The entire Javanese community, starting from the peasants, the Kyai, and their students, as well as the nobles and their

soldiers. The involvement of not all Javanese were directly involved in the war but remained in their respective professions, such as farmers who continued to farm and Kyai who also continued to spread Islamic teachings in Java. The Java war was taking place in a very wide area, so to control the course of the war Diponegoro divided the battle area and appointed commanders to lead the battle in their respective territories. In addition, Diponegoro realized that the strength and weaponry of his troops were not comparable to those of the Dutch, so guerrilla tactics were chosen and applied during the Java war. To add to the difficulties faced by the Dutch, Diponegoro also asked traders and farmers to sell goods to the Dutch at a new high price, so the Dutch had to bring in food from Surabaya [9].

Territory war guerrilla warfare tactics are governed by a hidden command center. This guerrilla war made the Dutch frantic against the strength of the Indonesian troops. Then thanks to communication and coordination between Sultan Hamengkubuwono IX (who was then Minister of Defense) and Panglima Sudirman in the interior, the city of Jogjakarta was successfully controlled by the Republic of Indonesia which is famous for its "six hours in Jogja". events, on March 1, 1949. finally convinced the international community that Indonesia still existed, which was then followed up with the Roem-Royen negotiations (April 1949) with the results, among others, that the Dutch recognized the existence of Indonesia, released the Indonesian leadership who had been detained by the Dutch (Sukarno, Hatta, etc. ), and restore Jogjakarta as the capital city. Republic of Indonesia[10].

Guerrilla warfare was also developed as part of Indonesia's defense strategy in defending its existence from enemy attacks. The Universal People's Defense System has been established as a national defense strategy by adopting the Universal War Strategy in its implementation and guerrilla warfare is the ultimate effort in providing resistance to any offensive actions of a particular country [11].

People who are directly involved as specially trained soldiers, or indirectly by providing all necessary support for the war. Not only the civilian population, but Napoleon also mobilized all the infrastructure owned by the local community to increase the strength needed for war purposes[12].

War no longer involves part of the population of a country, but the war has involved the entire nation and its resources. Although the war that occurred involved symmetrical forces, it was proven by each of the warring parties allying to obtain a balance of power[13]. However, Clausewitz also thought that in borderless warfare, battles could be fought by a small group of personnel using unconventional means.

[14].

Therefore, this tactic is very relevant to the conditions of the Indonesian people who live in areas with lots of mountains, forests, and plantations that are not easily tracked by the enemy when carrying out their actions. The traditional art of

war strategy can exert force with weapons that are far defeated by the invaders. It can even break the enemy's defensive blockade when it will attack the guerrilla troops which is also carried out by women who are trained in self-defense.

### 3.2 National Interest of Indonesian People

The description of the series of stories that S. Ngaliman Condopangrawit wants to convey through his dance moves is the spirit of defending the country that is not extinguished by the Indonesian people. For 350 years the Bbeanda had colonized Indonesia, 3.5 years the Japanese promised fresh air without any evidence of results to Indonesia until the November 10 attack in Surabaya after the proclamation of Indonesian independence in 1945[15].

Facing the invaders' attacks is not easy, even sacrificing lives and bloodshed. The high spirit of love for the homeland for an independent Indonesia is already in the chest. The spirit of defending the country is not only owned by men but also by women. Women and mothers not only want to stay at home but also take part by learning to use weapons, attack, defend themselves, prepare weapons and help troops who are injured in attacks.

Based on high nationalism and cooperation between men and women, women can carve maximum results until the birth of Indonesia today. A high sense of national defense can prove that Indonesia, which is diverse in ethnicity, nation, language, culture, and even millions of islands, can unite into Bhineka Tunggal Ika[16].

Then we can imitate according to what has been stated in law no 2002 on National Defense, in Chapter I, Article I point 2 reads: "system" National defense is a system of universal defense involving all citizens, regions, and other national resources, and prepared in advance by the government and organized, integrated, directed, and continues to be enforced state sovereignty, territorial integrity, and safety of all nations of all threats"[17].

In the 2015 Indonesian Defense White Paper page 22, it is stated that current and future threats can be classified into three types, namely military threats, both armed and unarmed, non-military threats, and hybrid threats[18]. Sources of threats can come from within or outside the country and are carried out by state and non-state actors, both national, regional, and international.

## IV. CONCLUSION

Resistance as a symbol of the struggle for the identity of the marginalized who turned into a dominant group by building traditional propaganda (word of mouth) for the support group to participate in fighting for noble values that were eroded by western values brought by colonial groups[19]. Effective means of mobilization are through propaganda, organizational formation, preparation for social activities, training, and preparation for war.

The Pejuang Dance in which there are various beautiful and dynamic movements, tells about the spirit of the struggle of the Indonesian people, especially women taking part in fighting for the independence of the homeland. Various movements were created which were divided into three chapters, such as movements to practice using *gandhewa*, flower (flower) or *sekarang*, self-defense, movements to play *cundrik* with small sword weapons such as *keris*, *enjer*, *onclang*, *ulap-ulap*, forming defenses, observation and forts. . The first chapter begins with an introduction, then training in the use of weapons and attacks against invaders. Traditional war strategy tactics rely on *gotong royong* and cohesiveness or what is known as *guerrilla strategy*. The universal war involves various parties by strengthening their strengths, including natural resources to support logistical needs, information needs through cryptography or spies, and maximizing natural wealth by making weapons such as arrows, chopsticks, and bamboo spears. Therefore, it is hoped that further and in-depth research and studies are needed to increase historical knowledge about the struggle of the heroes against Dutch colonialism in Japan which was re-engraved through a legendary dance masterpiece by Supadi Ngaliman Condopangrawit which represents traditional war strategies and the sense of defending the Indonesian people's state. So that it can be used as a complete reference for better education and historical learning.

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