

Modification of The Iconic Panglipur Pencak Silat Movements in The Raid 2 Movie

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Abstract. The purpose of this research is to find the modification of the iconic Pencak Silat movements from Panglipur martial arts that were shown in The Raid 2 movie. Panglipur martial arts version of Pencak Silat is one of the traditional ones. Panglipur Pencak Silat movements and stances that were used in The Raid 2 movie are not as perfect as the original version since it was modified according to the needs of the movie scene. This study used the Ethnography research method to analyze the cultural identity that was contained in the characters of The Raid 2 movie. A descriptive qualitative method was also used to collect the data needed for this research. This method was also used to observed and study the visual of the Pencak Silat movements. The visual analysis was conducted by studying important and related scenes in The Raid 2 movies to find out whether there was a modification done to the Panglipur Pencak Silat movements. The visual analysis and studies proved that the Panglipur Pencak Silat movements that were shown in The Raid 2 movie were modified from its original movement version for the purpose and need of the movie. The impact of this study is the rise of interest in the audience in Indonesian traditional martial arts and culture through the modification of the Pencak Silat movements that are visualized through a modernized martial arts action movie.

1. Introduction

The Indonesian film industry is increasingly revealing narrative and visual concepts from foreign cultures. Films with the action genre initially presented various stories with the aim of entertaining which were based on narratives. Movies can also be called moving images and include works of visual art that are used to simulate experiences that communicate ideas, stories, perceptions, feelings, beauty, or atmosphere through the use of moving images or certain scenes. This concept is based on the statement in previous research [1] that the images contained in this film are also generally accompanied by sound, sensory stimuli and others. According to research which argues that this action film is a film that has scenes of fights, violence and others [2]. This action genre is also one of the eleven great genres in the taxonomy of filming and screenplay. The other ten great genres are Crime, Fantasy, Horror, Romance, Science Fiction, Slice of Life, Sports, Thriller, War and Western. Based on this, by paying attention to the pattern of development of action films in Indonesia, which rarely produces action films with the concept of Pencak Silat, The Raid 2 is an interesting film that is said to be a film that makes a new history in the growth of the Indonesian film industry.

Studies related to The Raid 2 movie have been done often before. But the study focuses only on the genre of The Raid 2 movie. It can be seen in the results of previous research [3] that it is explained that The Raid 2 movie genre is action and drama. This genre is characterized by thrilling, exciting, and

dangerous scenes with a fast story tempo. The story is emotional and dramatic. The Raid 2 film is also included in the action film, which in the scene uses the Pencak silat movement [3]. Another study [4] explained that the film The Raid 2 is a martial arts crime film from Indonesia with an action genre directed by Gareth Evans and starring Iko Uwais. This film adopts Indonesian culture in the form of the martial art of Pencak Silat. The Raid 2 film also shows that Pencak silat is an Indonesian martial art that is very good and positive in shaping behavior [5]. In this case, the notion of Pencak silat is a martial sport that has its roots in the Malay nation, which has become the nation's identity. Silat is the essence of Pencak to defend oneself physically and can shape behavior in the use of martial arts [6]. This study also explains Pencak silat as a traditional Indonesian martial art that forms the nation's character [7]. Therefore, this research is different from previous research. This study refers to the explanation of the Pencak silat movement used in the film The Raid 2 and how the modification of the movement, which explains the original movement of Pencak silat, turns into a movement adapted to the needs of the film.

The Panglipur Pencak Silat Institution became an institution whose movements were used for actions in the film The Raid 2. The producer of The Raid 2, Ario Sagantoro, said that in making The Raid 2, several Pencak Silat movements, especially those from the Panglipur institution, were put together. In this movement, the actions are more martial arts, and the martial arts moves used are closer to the martial arts movements in the dance. So, it is very suitable to be used as an action in a film. Panglipur is the name of a fighter association organization as well as the name of a traditional Indonesian martial arts institution. Panglipur is one of the typical Indonesian martial arts, which is obtained by combining several mainstays moves from several contemporary warriors who also come from the archipelago [8].

The following context is narrative. The research that has been done [9] explains that narrative can be limited to a form of discourse whose main target is an act that is carried out and assembled into a single event that occurs at a time. Thus, a new text can be called a narrative if several events or a series of events. In the film, the narrative is needed to form a directed scene. In several locations in the movie, The Raid 2 narrates showing the modified Pencak Silat movement from the original scene. The purpose of this study is to discover how the visual modification of the Pencak Silat movement in the film The Raid 2 and inform that the Pencak Silat movement used in this film uses modified movements from the Panglipur institution. The goal of this research is to find out about the visual movement that has been modified from the original movement that this modified movement is very much needed in making an action movie. This study also analysed the movement from the Panglipur institution showing the horses stances, which is a technique of showing the stances of both legs in a static state [10]. This technique is used to support the philosophy of the Pencak Silat pair. When viewed from the scene in the film The Raid 2, the method of the horse's movement and the attitude of the tide has indirectly been modified in such a way as to suit the needs of the film. In the scene shown by Rama, played by Iko Uwais, in using this stance, all body parts also move, such as facial expressions and gestures, which are dramatized in the use of this Pencak Silat movement. There needs to be something dramatic in the narration and scenes in a film so that the audience is more interested, especially in the fight scenes in The Raid 2 film. Therefore, modification of the Pencak Silat movement in this action film scene is very important and can be seen in several scenes in The Raid 2 movie. The depiction of Rama in The Raid 2 can be seen in Figure 1.



Figure 1. The fight scene uses the horse technique and the attitude of the Pencak Silat pair performed by Rama.

2. Method

A qualitative approach is used in this research. According to the opinion put forward by the expert [11], this qualitative research is the type of research that has the intention of interpreting the phenomena that occur and is studied by involving several existing methods. With the qualitative research method, the methods that are usually used are observation, interviews, and documentation. With the explanation above, the researcher concludes that the qualitative approach is very appropriate with the intention that the researcher wants to process data with a natural setting and utilizes data collection techniques by means of observation, interviews, and documentation. Ethnographic methods were also used to produce this research. This method refers to previous research [12], which states that ethnography is a qualitative research procedure to describe, analyze, and interpret elements of a cultural group such as patterns of behavior, beliefs, and language that develop over time and use them in life.

This research was implemented in the following stages: the first stage, seeking and obtaining data in the form of the Panglipur Pencak Silat Institution and information about the raid 2 movie, which was the object of discussion in this study. The second stage is to observe the film and find the Pencak Silat movement from the Panglipur Institution in the scene from the raid 2 movie, which will focus on research. The third stage, looking for data about the film and conducting personal communication with Pencak Silat experts about the movements in the raid 2 film, explores the original movements that have been modified to be used and adapted to the needs of the film. The fourth stage analyzes the characters in the selected scene. It can be defined as the character or character in the design context, which is related to the presentation or appearance and visual impression. A person's physical appearance forms expectations of other values in character [13]. This theory shows that the character's visual presentation acts as a specific trait that represents the values, identity, motivations, and dispositions they possess. Therefore, character and character analysis are also essential in explaining the expressions and gestures of Rama to show how the modification of the movement occurs in the scenes in The Raid 2 movie.

3. Result

The film The Raid 2 has signs of the use of Pencak Silat in the film's scenes. These signs can be seen in terms of the values of Pencak Silat, substance, and the use of weapons characteristic of Pencak Silat. As for the movement, the point of attack, and the martial techniques performed by each character, especially Rama's character. In the fight scenes, the martial arts used are traditional Pencak

Silat, namely Pencak Silat from the Panglipur institution. Only a character named Rama most clearly shows Pencak Silat movements in his fight scenes. This Panglipur Pencak Silat is used in several fighting movements in The Raid 2 movie. The movement used in The Raid 2 is not as perfect as the original Pencak Silat movement at the Panglipur institution and has been modified according to the scene's needs in the film.

As for the signs and markers in the film, with the help of cinematography in the movie, it is seen from the aspect of the setting, property, character (movement), and lighting that the film contains elements of dramatization in terms of character movement. However, the existence of a Pencak Silat choreography that has been conceptualized by a choreographer, namely Iko Uwais, who plays a character named Rama, makes the central values contained in Pencak Silat, namely ethical, aesthetic, and technical matters are not displayed perfectly. Likewise, with the values contained in the martial aspect that upholds practical movement skills in performing Pencak Silat martial arts techniques. The values described are not visible in some of the Pencak Silat scenes in the film The Raid 2, and they only show Pencak Silat movements with dramatic gestures. Therefore, the original movement of this panglipur Pencak Silat in the film scene of The Raid is very clear that it has been modified according to the needs of the film.

4. Discussion

Pencak Silat is a form of Indonesian traditional martial art that is quite popular in foreign countries, it can also be seen from many Pencak Silat universities in the country, and the whole community knows it. However, when viewed from the development of this martial arts, the longer it began to be excluded from people's lives. Based on this, it is increasingly difficult to find people who are interested in Pencak Silat. However, with the film The Raid 2, which combines several martial arts actions, played by Iko Uwais by playing Rama's character in his fight scenes, his existence in the country and abroad is increasing.

Merantau Films produce the action film The Raid 2s. The Raid 2 is an Indonesian action movie that focuses on martial arts crime film directed by Gareth Evans and starring Iko Uwais, released in 2014 [4]. This film makes Indonesia proud. The movie directed by Gareth Evans won many awards, one of which won awards for Best Editing and Best Sound Design only, but also Best Trailer. In addition, The Raid 2 won the Best Editor award given to Gareth Evans at the 2015 Asian Film Awards. The film, which is also included in the 10 Best Films of 2014 according to IMDb's version, falls into two categories. In addition to Best Editor, the film was also nominated for Best Cinematography [14].

When viewed from the characters and scenes of fighting movements in The Raid 2 film, these were chosen based on the relationships and signs that show the movements and values of Pencak Silat displayed by each character and determining which scenes are considered the most important to be part of the analysis in this study. According to research on the study of prose fiction [15], characters are actors in the story, while characterizations are traits attached to characters, depictions, or depictions of story characters. Therefore, characterization is essential. In the film The Raid 2, a character named Rama becomes the most iconic character and the most prominent because it shows clearly in several scenes using the martial arts movement Pencak Silat. Referring to the making of action films, cinematography techniques in films are indispensable. The explanation of this cinematography is that cinematography as an applied science is a field of science that discusses strategies for capturing images and combining these images so that they become a series of images that can convey an idea or a story [16]. Not only that, but these experts also argue [17] that films can be divided into two elements, namely narrative elements and cinematic elements. Narrative elements related to aspects of the story or film theme are also essential in filmmaking. In his research, [18] explains how martial arts show the values, techniques, and influences of Pencak Silat, which are very different from other martial arts. Therefore, in The Raid 2 film, supported by cinematography, the Pencak Silat movement is evident and prominent.

The producer of the movie The Raid 2, Ario Sagantoro, said that in making the choreography in this scene, the film brought together several movements, especially the Pencak Silat movements from

the Panglipur institution. As a result, this film shows several scenes of Pencak Silat that are characteristic of the Panglipur movement, namely the pair and the horse technique. Furthermore, compared to the original movements and those in the film, the stance and attitude of the pairs have been dramatized by adding the gestures and expressions shown by the characters. The following is an analysis of several scenes of the modified Pencak Silat movement, shown in Table 1 below.

Table 1. Analysis of the movement modifications seen in the characters.

Original Pencak Silat movement from Panglipur institution	Modified Pencak Silat Movement in The Raid 2 Movie
 <p>The above movement is only limited to showing the technical movements of the horses and the attitude of the tides in the Panglipur institution. This pair's attitude is the opening attitude of the prefix or suffix in Pencak Silat.</p>	 <p>The movement shown by the character Rama in the film The Raid above is similar in moving the stance technique and the attitude of the Silat pair, but due to the needs of the film, this technique is moved as if it were a prelude to a fight. By showing profound gestures and thoughtful expressions.</p>
 <p>In moving the attitude of this tide in the Panglipur Institution, it is not necessary to use expressions to move the technique. The most important thing is to move the method with sincerity and truth.</p>	 <p>Unlike the case in film needs, the expression must be used in any case, as seen from the picture above, which is a scene when Rama is fighting using Pencak Silat movements. Rama uses thoughtful expressions to make it more convincing and can be enjoyed by movie audiences.</p>



This hand symbol indicates the prefix when moving Pencak Silat techniques such as kicks or punches. In the Panglipur Institution, this attitude shows the right hand in front and the left hand in the middle of the chest. Then the palms point down, and all the fingers are brought together.



When viewed, the tidal attitude shown in The Raid 2 movie almost resembles the original motion, but the difference is in the direction of the palms. In the film, all things related to the scene need to be exaggerated, such as the direction of the palms pointing upwards to indicate that the opponent is ordering to come forward to fight.

Judging from the character named Rama, it is obvious that the movement has been modified. The meaning of this modification is another strategy according to the level of directness by emphasizing the proposition so that the listener will pay attention to how the speaker feels about it [19]. Modifications can be a less or more threatening face, so modification can be indirect or direct. It refers to expressions, gestures, and atmosphere that have been dramatized. For example, suppose the Silat fighters use this technique using attributes such as Silat clothes using a belt. In that case, it is different with the character Rama who shows his characteristics according to what he is playing and does not use Silat clothes properly. These characteristics of character expression and additions strengthen the character's self-identity, especially those who want to be shown in the film (see table 2).

Table 2. Elements of Symbols on Characters.

Character	Explanation
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	<p>Showing the hand that moves the Silat stance, this pairing attitude is usually done as a prefix if you want to move the Pencak Silat. However, in The Raid 2 movie, the philosophy of this pair is used for fighting and the direction of the palms that should be facing downwards. Still, the direction is facing upwards as if there is a sense of invitation to fight against the opposing character. This signifies the modification of the original motion to the needs of the film.</p>
	<p>This character named Rama moves the Pencak Silat movement in scenes in the film using an expression that feels as if he is doing a perilous fight. The use of makeup supports the situation and cinematography that clearly shows the character named Rama.</p>

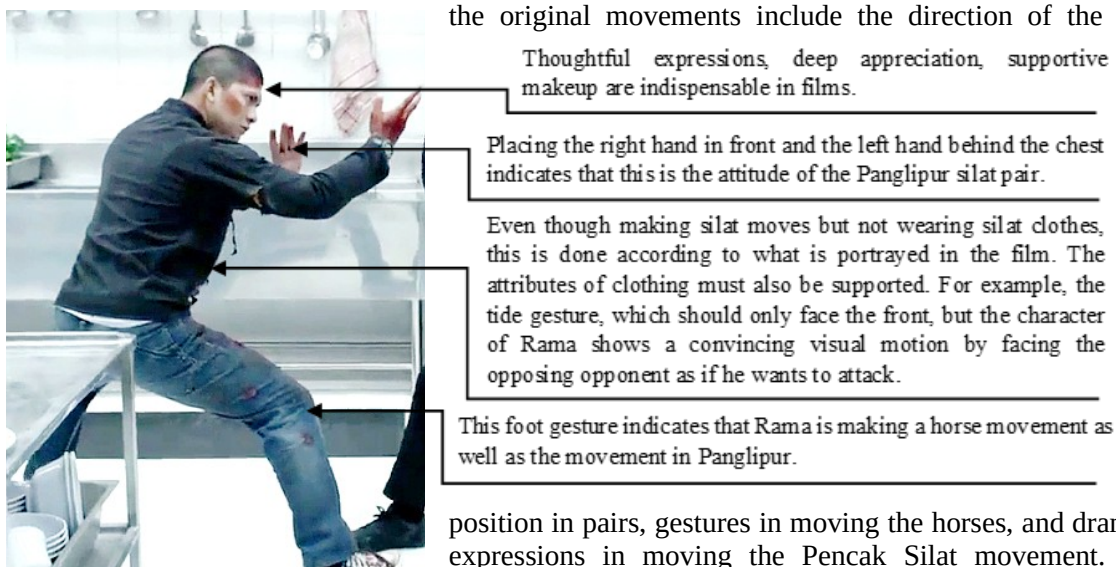
In several scenes performed by Rama, he often uses a tidal attitude in his fight scenes. The scene was chosen based on the movement that became typical in the Panglipur institution, namely the attitude of the Pencak Silat pair, which was very prominent in the film The Raid 2. In his research, [20] explained that the meaning of the attitude of pairs, when viewed from a self-defense system, pairs means an optimal combat readiness condition, both physically and mentally and with the senses. Paired attitude means a ready-to-fight or optimal fighting technique in dealing with opponents that are carried out tactically and effectively. The attitude of the tide can be an attack pattern, or it can also be a defense pattern. The movement implementation is a combination and creative coordination of the horses, body postures, and hand gestures. The depiction of Rama's visual modification analysis in The Raid 2 can be seen in Figure 2.

Figure 2. Visual analysis of Rama's Pencak Silat movements modification.

The critical reason for this original Silat movement to be modified according to the needs of the film is so that the audience can enjoy the movie. An actor in a film is required to meet certain qualities [21]. This quality includes sensitivity to feeling or living up to the character of the role, the character's emotions must be able to be realized, such as if you become a film actor, you have to think about how to express what you are playing and especially must respond to the expressions of other characters. In addition, actors in this film are required to be able to convey information in their roles. Therefore, the modification of the movement is done not only to change the move from the original to the new, but in the film, this modification is done to better appreciate the role, the audience of the film becomes more interested, and the message information of what is played by the character in the movie can be better. This is because it conveyed the meaning and purpose of what it is.

5. Conclusion

The character in the film *The Raid 2* in the scene uses Pencak Silat movements. The character who most often moves the Pencak Silat movement in this scene is Rama, played by Iko Uwais. The producer of *The Raid 2*, Ario Sagantoro, said that in making *The Raid 2*, several Pencak Silat movements, especially those from the Panglipur institution, were put together. Although in some scenes in *The Raid 2*, the Panglipur Pencak Silat movement is used, this movement has been modified according to the needs of the film. This movement includes the technique of pairs of stances and the movement of the horses in Pencak Silat. In this case, one of the scenes was chosen to be focused on a very visible movement that has undergone modifications, namely the visuals of the movement of the horses and the attitude of the Panglipur martial arts pairs. Movements that have been modified from the original movements include the direction of the hand



position in pairs, gestures in moving the horses, and dramatic expressions in moving the Pencak Silat movement. This indicates that the modification of the movement is done not merely to change the movement from the original to a new movement. But in terms of film needs, this modification is significant so that the characters in the film are more aware of the role, the film audience becomes more interested, and the message information of what is played by the character in the movie can be more conveyed in its aims and objectives.

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