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The Role Silek as A Source of Science

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Abstract

Silek is one of the local wisdom of Minangkabau society in the form of martial and performances arts. Learning and mastering *silek* is generally compulsory for every man in Minangkabau. *Silek* is considered capable of forming attitudes and behaviors that are effective in dealing with life. *Silek* is also a source of science for the Minangkabau society. Learning *silek* is the same as *baraja malangkah* (learn to walk) implies the importance of *silek* as well as walking in humans for the provision of life. The strategic role of *Silek* evokes a relevant comprehensive study of *Silek*. This paper attempts to explain the concept of *silek* as a source of science in Minangkabau. A qualitative method with an interpretive analysis approach is applied. The data were obtained through field and literature studies in order to obtain a holistic formulation. The results expose that *silek* as a source of science can be explained based on the concept of *baraja malangkah* which consists of three types of *silek* steps namely *langkah tigo*, *langkah ampek*, and *langkah sambilan*, as well as scientific construction.

Keywords

Silek; knowledge; Minangkabau

1 Introduction

Silek or *Silat* in Indonesian is the original form of local wisdom passed down from generation to generation by the ancestors of the Minangkabau people. *Silek* can be found in each *nagari* or village in Minangkabau. Mostly the name of the *silek* style refer to the name of the place or location such as *silek lintau*, *silek sungai patai*, *silek pangian*, *silek sitaralak*, *silek pauh*, *silek luncua*, *silek koto anau*, *silek sungai pagu*, *silek sunua*, *silek pasisia*, *silek bayang*, *silek paninjauan*, or *silek gunuang*. Some others refer to the natural characteristics such as *silek kumango*, *silek harimau campo*, or *silek unggan*, *silek balam*, *silek buayo lalok*, atau *silek ulu ambek* (Jamal, 1986; Utama, 2017). *Silek* is also referred to as a representation of Minangkabau customs and culture whose manifestations can be seen in all aspects of their life and are reflected in the attitudes and behavior of the Minangkabau people (Patih, 2021).

Formerly, *silek* was a compulsory subject for men as a provision in life. A *silek tuo* or *guru silek* usually teaches *silek* in the *surau courtyard* or *the sasaran*. *Surau* became a traditional education center where boys collected and studies many things. In the *surau* they learn the Koran, customs, *silek*, and traditional arts (Mason, 2016; Pauka, 1998; Utama, 2016). *Silek* is also a folk game called *pamenan* and has a function as entertainment whose form can be found in the form of *pencak*. *Silek* as a game displays agility competition in attacking and fending off attacks by using *silek* moves. *Silek* play are usually displayed in various events or *alek nagari*, which can be found in two cultural areas of Minangkabau, namely in *luhak* and *rantau*. (Ediwar, 2006, 2019; Mason, 2016; Muliati, 2012; Pauka, 1998; Utama, 2017). Therefore, *silek* can be found in almost every country *nagari* or villages in Minangkabau.

Nowadays, *silek* no longer popular among young generation since boys to no longer sleep in the *surau* and *baraja silek* (*learning silek*) at *the sasaran* as the implication of social changes (Natsir & Hufad, 2019). On the other hand, *tuo silek* as a *guru silek* mostly in their late age. Only few who are able to practice and understand the philosophy of *silek*. In the West Sumatran *Tuo Silek Gathering*, which the author participated in and held on June 4-6 in Payakumbuh, they revealed several issues related to the preservation of Minangkabau *silek*. These problems include: First, fewer *silek figures* are still alive and can explain the meaning and philosophy of *silek* in the life of the Minangkabau people; Second, the issue of *silek*

regeneration where fewer children are interested in learning *silek*; Third, traditional *silek* training methods are considered no longer relevant to the times. A number of these problems threaten the sustainability of Minangkabau *silek as local wisdom*.

Meanwhile, several studies on *silek* reveal the strategic position of *silek* in Minangkabau society. Utama explained how *silek* underlies the development of performing arts in Minangkabau, particularly dance. In particular, Utama traces the origins of Minangkabau dance which is rooted in *silek* dance or *pencak*. This paper also explains how *silek* later became a reference for three Minangkabau dance figures, namely Hoerijah Adam, Gusmiati Suid, and Sofyani. in creating their works (Utama, 2016). In line with Utama, Asriati explains the concept of Minangkabau dance movements originating from *silek* which is also the identity of traditional dances that developed in Minangkabau (Asriati et al., 2019). Furthermore, Loravianti, et al. wrote about the creative process of dance creation based on *silek*. According to him, *silek* is a source of creativity in creating dance moves explored from the variety of *Silek movements* in Minangkabau. *Therefore, Silek* in the process of creating this work is a method of shaping the dancer's body and a source of artistic dance movements (Loravianti et al., 2019). The same thing is found in Muliati's writings which explain how Minangkabau *silek* became a source of inspiration in the creation of the Face dance by choreographer Hartati. In his work, Hartati gives birth to a bodily practice oriented to the creation of moments, a bodily practice born from the practice of *silek* (Muliati et al., 2017). *Silek* as a source of artistic creativity has spawned some Minangkabau dance figures at the national and international levels, including Huridjah Adam, Gusmiati Suid, Ery Mefri, Hartati, Susasrita Loravianti, and Ali Sukri (Minarti, 2014; Muliati et al., 2017; Sukri et al., 2022; Supriyanto et al., 2016; Utama, 2017).

From the perspective of cultural philosophy, Abdullah explains the uniqueness of the *Minangkabau culture* as a genetic heritage from ancestors who teach intelligence in shaping the mind. It is in line with the purpose of learning *silek*, namely to develop self-ability, to form a person with character so that it gives birth to a generation that is wise and wise (Abdullah, 2020b). Furthermore, Mason, in the article "Silek Minang in West Sumatra, Indonesia" looks at the relationship between *silek* and music, festivity, and the Minangkabau matrilineal family. According to him, *baraja silek* for the Minangkabau community is part of traditional education which not only teaches pride in identity and tradition, but also trains the body and self. Just as the *talempong* rhythm is open to improvisation, *silek* is also the same. A *pasilek* (*somenone who mastered silek*) is free to develop himself and his abilities in *basilek* (*activity of silek*) because there is no standard in *silek*. As part of identity and pride, *silek* always performed as a show in various local festivals, including Eid al-Fitr and Eid al-Adha (Mason, 2016).

Meanwhile, the *surau* as the locus of Minangkabau *silek* development can be found in the writings of Natsir and Achmad Hufad. The *surau* is generally understood as a place to learn the Koran or religious science. However, in Minangkabau, the *surau* is a place of training to prepare the younger generation to be ready to navigate life in the future. At the *surau*, the younger generation learns about religion, customs, and *culture* (Natsir & Hufad, 2019).

The function of Minangkabau *silek* as a folk game is found in the writings of Muliati and Ediwar. Muliati explains *silek* Kurambik as a folk game in the Talang Babungo village located in the interior of Minangkabau. *Silek kurambik*, which has a peculiarity in using weapons in the form of a *kurambik knife*, is a folk game that is always displayed in the *alek nagari* event. *Silek* is played by children, teenagers, to adult men. The *Silek* Kurambik play shows skills in attacking and fending off attacks using moves *silek* with *kurambik weapons* (Muliati, 2012). *Silek* as a game is also found in Ediwar's writings which describe *Luambek* as a performing art consisting of *randai luambek* and *luambek*. This art is a *pencak* composition rooted in *silek* which male players in a circular formation play. In the context of *baluambek*, it is known that *silek luambek* is performed by two people facing each other, one as the attacker and one as the counter (Ediwar, 2006). On the other hand, Ediwar describes another form of *silek* game without using body language. According to him, *basilek* is not only a physical game, but also a word game between *silek* actors known as *basilek kato* (Ediwar, 2019).

Preliminary studies show that *silek* has the strategic role in the life of the Minangkabau people. *Silek* is not only about martial arts and performance, but also a source of science among Minangkabau people. This article is intended to explain the concept of *silek* as a source of science. (p1a)

2 Methods

The research applied *qualitative method* with an interpretive analysis approach. Data is collected by using field and literature studies to obtain a holistic formulation. Field data were obtained through observation, interviews, documentation in two Minangkabau cultural areas, namely in *luhak nan tigo* and *rantau nan*

duo, as the cultural domain of the distribution of Minangkabau silek. The observations aim to obtain data related to the current development of silek in the two cultural areas in question that are spread in several *silek sasaran* and *surau*, as well as silek performances in several cultural events. Words aims. Furthermore, interviews were conducted with informants with the capacity related to the research problem, such as fighters, *tuo silek*, *anak sasian* (student of silek), and traditional leaders. Furthermore, documentation is carried out to obtain data in the form of visuals and audio-videos by a set of recording equipment such as recorders, cameras, and video devices.

3 Results and Discussion

3.1 Baraja Malangkah: The Early Concept of Silek Learning

The *t Silek* is a martial art with a comprehensive scope. Learning *silek* is not limited to learning steps or fighting techniques but it is about wisdom in everyday life. Therefore, the real purpose of *silek* is to teach them to solve problems with intelligence: emotional, intellectual, and spiritual intelligence. This wisdom is trained while studying at the target with a method known as *baraja malangkah*.

Baraja malangkah (learning to walk) in *silek* begins with the human instinct to survive in life, an instinct that develops along with the experience that is passed in accordance with the culture or the natural environment, with a scientific basis that is strengthened by guidance, revelation and inspiration. On this basis, a martial arts concept called *silek was developed*. *Silek* steps are composed of an understanding of life to organize oneself with all situations and conditions in people's lives. Step motion teaches about wisdom in life. A fighter will know when to move softly and when to move hard/hard.

Baraja malangkah is a traditional method that aims to train *anak sasian* to be a *pandeka*, smart or wise people. This expression also describes the core value of *silek* as the essence of authentic martial arts (*self-defense*). *Baraja malangkah* is the initial stage of training carried out by *anak sasian* or *silek* students at the *sasaran*, who is guided by a *tuo silek* (Abdullah, 2020a, 2020b). *The sasaran* is a place for maturation and character education for the Minang youth generation, as well as for *Silek learning activities* and other playing fields (Ediwar, 2019).

Mengaji dari alif mambilang dari aso (studying from the beginning, counting from one), thus the Minangkabau philosophy teaches wisdom to know something more deeply by looking at the origin or starting point of everything. The starting point for the *baraja malangkah* is when a child fulfills the requirements to become an *anak sasian* (student) of a *tuo silek* (*guru silek*). An *anak sasian* needs include: a chicken, a knife, limes, chilli, salt, gulo, betel nut, and a piece of *cloth/fabric*. Each condition has its meaning, among others:

- The chicken symbolizes the animal element that needs to be controlled.
- The knife symbolizes sharpness in the basilek.
- Lime symbolizes the cleanliness of the heart.
- Lado, salt, and gulo tell life.
- Betel nut symbolizes the goal to be achieved;
- *kain sakabuang* (a piece of cloth) is a tribute to the teacher who gives science.

Fulfillment of the requirements also signifies the sincerity of a student in *baraja silek* (interviews Buya Zuari, 22 July, and Amri, 2 September 2022)

After the fulfilling of the requirements, the *tuo silek* will perform rituals, including slaughtering a chicken by reading specific prayers so that the student's character can be known, as well as cooking and eating with chickens that have been killed as a means of strengthening the relationship between *tuo silek* and students. The initial learning given by *tuo silek* is etiquette and morals, because *silek* has principles: respect, upholding the truth, being responsible, and refining emotions. (Sati et al., 2022). The issue of etiquette becomes important because *tuo silek* always teaches that silek intelligence is not to be exhibited but to self-protect and build friendships.

Furthermore, the training begins with step-by-step lessons for balance of motion exercises and recognizing self-ability, which will then develop according to abilities. The steps taught by the *tuo silek* at the *sasaran* become the starting point for the silek movement. There is no standard motion in silek because *anak sasian* can develop action according to their situation and conditions. The basic exercises that are taught are *piunggue*, step, *balabeh*, *garak*, *garik*, and *raso*.



Fig. 1 Baraja Malangkah, (Ediwar et al., 2022).



Fig. 2 Silek practice, (Abdullah, 2022).

Silek training is carried out in pairs between two fighters. In *silek practice*, the *tuo silek* is a mentor who guides his *anak sasian* to practice walking. Sometimes, the *tuo silek* positions himself as a sparring opponent who provokes students to bring out their abilities to the fullest. In the exercise, the two fighters will compete with each other to lock the opponent's attack and bring down the opponent. Training is usually done in an open area that serves as a *sasaran*. Often the exercise is done at night with poor lighting. This method trains eye insight and intuition (figures 1, and 2).

The method of training carried out in *baraja malangkah* is explained by Maulana Arif (16), a teenager who is learning *silek* to several *tuo silek* in Solok Regency, as stated below:

"The first thing the *tuo silek* teaches is *baraja malangkah*, which is done for six months to one year. The practice of *malangkah* is important because the *tuo silek* will guide us when it is right to move until we understand what is next. In practice, the *anak sasian* are sometimes told to duel. There is no specific physical exercise, but the *tuo silek* invites you to come down and cultivate the fields. For example, in the activity of *mancangkua* (preparing the soil), we'll sense the awareness of *silek* because the body will look for a synergistic or appropriate reaching position so that it does not feel panicky. A *pasilek* will embody body awareness in everyday life, such as how to control yourself. The *tuo silek* always gives advice such as: to be aware of Islam, practice five times pray, and read the Quran. After learning *silek*, I don't want to

involve in a fight. If someone asks you to fight, it is better to avoid it." (Interview Maulana Arif (15), Solok 18 September 2022)

The statement of Arif explain that the *baraja malangkah* method aims to make the student or *anak sasian* become a tenacious, patient, sensitive, faithful and virtuous man. During the training process, *anak sasian* learn to recognize themselves more deeply and self-abilities. With regular practice, they will be able to read the situation since the flow of their steps and the balance of energy. Furthermore, the students are indirectly taught to organize their mindsets, shape their personalities, and organize every inch of *silek's movements* to find the true nature of martial arts. Finally, the *tuo silek* will provide lessons from the movement's core to the stored meaning of each technique learned.

3.1 The Construction of Scienc

Silek plays an essential role in the life of the Minangkabau people because *silek* is not only about self-defense, but also a collection of science as stated by Buaya Zuary Abdullah below:

"*Silek* is the way of life of the Minangkabau people because it is in *silek* they get various science since *silek* is the collection of all science formulated or manifested in the motion of steps as a shadow of the Minangkabau personality. It means that *silek* is a classical educational method or curriculum in Minangkabau which teaches various disciplines and science, which are provisions for undergoing science. All the science or material learned in the *surau* by the *tuo silek* will be practiced in sasaran by *anak sasian*. (interview Zuary Abdullah, Solok, 5 July 2022).

According to the Minangkabau *tambo*, a classical narration, *silek* was developed by one of the advisors to Sultan Sri Maharaja Diraja named Datuk Suri Dirajo or Ninik Datuk Suri Dirajo. In its development, *silek* has adapted to the natural environment of Minangkabau, which is inland with tropical rain forests surrounding three mountains, namely Mount Merapi, Mount Singgalang, and Mount Sago. Ninik Datuk Suri Dirajo then formulated and uniformed the science of *silek* which contained the Minang *silek* system and method, namely the *Langkah Tigo*, *Langkah Ampek*, and *Langkah Sambilan*. (Abdullah, 2020a; Jamal, 1986)

Silek as an ancestral work, a set of formulated science, is manifested in steps as a shadow of generational and civilization personality. *Silek* is a traditional work resulting from extensive expertise and a deep understanding of the universe and life, compiled in a formula with symbols strengthened by philosophy. Three main concepts are used as keys in collecting *silek* works; these three concepts are generated from various formulations of science that are understood in depth. It is necessary to recognize patterns, symbols, and multiple methods in the preparation of *silek* to understand and master *silek* as a whole, *Silek* is structured with the principle of balance resulting from an understanding of the universe in one bond, as described in the expression "*lawik sacampak jalo*". The three concepts which are the main pillars in compiling the *silek* construction are inherited from the term; 1) *Langkah tigo*, 2) *Langkah ampek*, 3) *Langkah sambilan*. These three steps are related to each other. They are the key to compiling *silek* as a science construction established to protect oneself as a whole as a manifestation of the true nature of martial arts.

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3.1.1. *Langkah Tigo*

Langkah Tigo (step to three directions) is the framework of *silek*. If *silek* compare to a building, the *Langkah Tigo* is the foundation of a building. *Silek* exists along with the existence of humans, starting from the human

instinct to defend oneself, where the nature of self-defense is enhanced with experience, science, revelation, and inspiration. The concept of Langkah Tigo is vast in scope, not just a matter of step technique or *silek*. The naming of the Langkah tigo *Luhak Nan Tigo* as the area from which Minangkabau society and culture developed, namely: *Luhak Nan Tuo*, *Luhak Agam*, and *Luhak Lima puluh kota*. The population distribution in the three luhaks was led by *Datuak Nan Batigo*, namely: Kuciang Siam, Harimau Campo, and Kambieng Bhutan.

Datuak Nan Batigo then developed the *silek* stream in the three luhaks, consisting of the *Silek Kucieng silek*, the *Harimau Campo silek*, and the *Kambieng Bhutan silek* (Abdullah, 2020b; Jamal, 1986). The flow of the Siamese cat that developed in *Luhak Nan Tuo*, is synonymous with *silek* which has a gentle flow as well as the character of a cat who has soft and light movements, with flowing movements. Meanwhile, the *silek* of the Campo Harimau stream, which developed in *Luhak Agam*, has a hard character and attacks like a tiger by pouncing right at the target point to paralyze the opponent. As for the Bhutanese Kambieng *silek*, which thrives in *Luhak Lima puluh kota*, it relies on intellectual intelligence and upper muscle strength. This *silek* has a stride technique that is difficult to predict, such as the motion of luring opponents to difficult places such as cliffs, like the expertise of a goat (Abdullah, 2020b; Jamal, 1986).

The concept of Langkah Tigo, which is analogous to the three luhaks can be explained as follows: 1) *Luhak Nan Tuo* is the upper part/cavity of the head as the center of the human mind, which must continually be developed/used. Common sense is used to find the ultimate truth; 2) *Luhak Agam* describes the cavity in the middle, the chest cavity as a spiritual center, which concerns faith, truth, and Islamic religious teachings as explained in the local aphorism "syarak mengato, adat mamakai"; 3) *Luhak 50 Kota*, describes the cavity below, the abdominal cavity regarding emotional intelligence which must be arranged so that it is balanced with intellectual and spiritual intelligence so that it gives birth to the wisdom that emerges from understanding as in the expression "raso dibaok niaik, pareso dibaok turun."

The pattern of Langkah Tigo describe in the statement "*ka kida manjago jarak (step to the left to keep distance), langkah kasuok mencari aka (step to the right to give time to think) ka muko Langkah mamutuih (step forward to make a decision).*" This pattern can be explained as follows: *ka kida manjago jarak* means we have to be aware of the conditions on the left; *langkah kasuok mencari aka* means we have to master concepts and situations; *ka muko langkah mamutuih* means determining the attitude for the action to be taken or making a decision. This pattern is learned to master the *silek* step itself. This movement must be applied so that various martial arts techniques are born that are flexible and able to paralyze opponents.

In this context, it is necessary first to understand the concept of motion, "Where does motion arise from?" Following the philosophy of *silek*, "lahienyo silaturahmi, batinnyo mangana diri," a *pasilek* must know his nature to master the pattern of *silek* steps that are developed. So the center of the movement emerges from within the self, which consists of three bits of intelligence: 1) Intellectual intelligence, 2) Emotional intelligence, and 3) Spiritual intelligence. All three must be in harmony and balance in man. So the concept of Langkah Tigo itself talks about the intelligence in humans, which then governs the moves or techniques used in a fight.

The study of *the langkah tigo* includes a variety of science with a basis on the occurrence of the universe, which consists of energy, properties and matter, all of which are in one principle of the attachment of the universe. In the study of *silek*, *the langkah tigo* is symbolized by *tigo*, the central cavity of the human body, which includes three bits of intelligence with the concept of the attachment of science. Jadi Langkah Tigo sesungguhnya adalah kerangka pengetahuan yang ada dalam *silek* Minangkabau.

3.1.2. Langkah Ampek

If Langkah Tigo is the framework of *silek*, then Langkah Ampek (step to for directions) is the completeness of *silek* which is described in the expression "*ka kakida manjago jarak, ka kanan mencari aka, ka muko langkah mamutuih, ka balakang menyerak umpan.*" The statement *ka balakang menyerak umpan* (step backward to spread fish bait) means that a *pasilek* must be able to read the situation and condition while preparing a strategy to beat the opponent. If you compare *silek* to a building, the Langkah Ampek is the completeness of a building in the form of walls, windows, rooms, or a roof.

The langkah Ampek has the characteristic of movement that always continues without breaking following the direction of life like the flow of water in a river. This *silek* flow was widely developed by *tariqat* and *sufism* scholars in Minangkabau. The name *Silek Langkah Ampek* originated from the Minangkabau ancestors who believed that four main elements make up the universe: wind, water, earth and fire. The four elements are united in the unity of the universe with the principle of attachment. Each part has the same component and content but differs in form because an aspect dominates as the study of scientists found the same element in every element that exists. For example, hydrogen is found in soil, water, fire, and wind.

A basic introduction to the concept of *Langkah Ampek* has been given by *tuo silek* who provide an introduction to the four cardinal directions: east, west, north, south, or front, back, left, and right. Then, for students who want to continue their studies, the *tuo silek* usually introduce the concept of *Langkah Ampek*, which includes the three bits of intelligence as discussed above plus the fourth intelligence, namely social intelligence, the science that supports the realization of the four bits of intelligence into studies, to be able to give birth to a wise generation, which is stored in the expression "pandeka" which means a broad-minded person, intelligent scholar, and bright. The concept of the *langkah Ampek* is one of the main pillars in preparing the *silek* construction.

3.1.3. *Langkah Sambilan*

The *Langkah Sambilan* is a union of *silek*, a perfect union of *Langkah Tigo*, *Langkah Ampek*, completed by two other aspects: body and soul. *Silek Langkah Sambilan* is about the perfection of the steps in a broad sense, the steps of life, including art as the pinnacle of science that exists and can be seen, enjoyed, and felt in beauty as a form of life that is harmonious in the universe. *Silek langkah Sambilan* is also called *silek* performances or *pencak*. *Langkah Sambilan* are carried out with rhythmic movements because this *silek* prioritizes the beauty of motion by not leaving the elements of silat movement. Therefore, the *silek* sidestep is also called the *silek* dance.



Fig. 3 *Silek* Performance in Nagari Talang Babungo, (Muliati, 2012).

Figure 3 shows a *pencak* performance in the Talang Babungo village. Both fighters wore black clothes with *colorful* details and cloth tying the waist, making the costumes more concise and allowing them to move swiftly. In the *silat* play, the fighter displays dexterity and body agility in attacking and fending off attacks. The attack is focused on bringing down the opponent by catching the opponent using both hands (*tangkok*), locking the opponent's movements using the arms and elbows (*kabek*), or hooking the opponent's legs (*sepai*) when off guard. In the middle of the performance arena, the two fighters moved to fill the space, peering at each other with sharp eyes and an attitude of full vigilance, measuring the opponent's strength, looking for gaps to attack, and knocking down the opponent with rhythmic foot and hand movements. The show ends when one of the silat fighters is brought down. Thus creating a commotion among the spectators who gathered around the performance arena (Muliati, 2012).



Fig. 4 Galombang Dance or Silek Dance, (Ediwar, 2022).

Silek dance is also known as *silek galombang* or *galombang dance*. The *silek galombang performance* is more like a dance than martial arts because the movements are styled or arranged as beautifully as possible. The characteristic of this movement is the broad trajectory of the hands or feet, in contrast to the silek, which tends to be tight. The *galombang* dance is performed by men who appear in pairs and demonstrate rhythmic footsteps and hand movements, also known as *Langkah Sambilan*. The *galombang dance* is usually performed as the opening of a cultural event or to welcome guests of honor (Fig. 4). *Sidesteps* talk about the perfection of the steps in a broad sense, the steps of life, including art as the pinnacle of science that exists and can be seen, enjoyed, felt in beauty as a form of life that is harmonious in the universe (interviews with Amri and Zuary Abdullah, Pariangan, 4 September 2022). The understanding of *Langkah Sambilan* is a sign of the perfection of Minangkabau ancestral understanding of life and how they organize the soul with a complete model.

Table 1 Construction of Science in *Silek*

Steps in Silek	Explanation	
	Explanation	Philosophy (Ontology)
Langkah Tigo	Langkah Tigo (step to three directions): <i>ka kida manjago jarak</i> (step to the left to keep distance), <i>langkah kasuok mencari aka</i> (step to the right to give time to think) <i>ka muko Langkah mamutuih</i> (step forward to make decision)	Langkah tigo is a framework of silek. <i>ka kida manjago jarak</i> means we have to be aware of the conditions on the left; <i>langkah kasuok mencari aka</i> means we have to master concepts and situations; <i>ka muko langkah mamutuih</i> means determining the attitude for the action to be taken or making a decision
Langkah Ampek	<i>ka kida manjago jarak</i> (step to the left to keep distance), <i>langkah kasuok mencari aka</i> (step to the right to give time to think) <i>ka muko Langkah mamutuih</i> (step forward to make a decision), <i>ka balakang menyerak umpan</i> (step	Langkah ampek is a Completeness of silek. The statement <i>ka balakang menyerak umpan</i> (step backward to spread fish bait) means that a <i>pasilek</i> must be able to read the situation and condition while preparing

Steps in Silek	Explanation	
	Explanation	Philosophy (Ontology)
	backward to spread fish bait)	a strategy to beat the opponent.
Langkah Sambilan	A perfect union of <i>Langkah Tigo</i> , <i>Langkah Ampek</i> , completed by two other aspects: body and soul.	Langkah tigo is a framework of silek. <i>ka kida manjago jarak</i> means we have to be aware of the conditions on the left; <i>langkah kasuok mancari aka</i> means we have to master concepts and situations; <i>ka muko langkah mamutih</i> means determining the attitude for the action to be taken or making a decision

The concept of Langkah Tigo, Langkah Ampek, and Langkah Sambilan explains about the construction of science in silek. Each step cannot be separated since it is in line with the others.

4 Conclusions

Silek as a source of science shows the local wisdom of the Minangkabau ancestors, who passed down a learning system to navigate life in any situation and condition. Minangkabau silek as a source of science is manifested in the concept of *baraja malangkah*, as well as three types of steps, namely: Langkah Tigo, Langkah Ampek, and Langkah Sambilan. *Baraja malangkah*, as the initial concept of learning silek teaches students to know themselves more deeply and recognize their abilities. Then, with regular practice, students are indirectly introduced to organizing their mindset, shaping their personalities, manage every inch of silek's movements to find the true nature of martial arts.

Meanwhile, the construction of science in Silek is manifested in the three steps: Langkah Tigo, Langkah Ampek, and Langkah Sambilan. The three steps are related to each other. They are the key to compiling silek as a science construction established to protect oneself as a whole as a manifestation of the true nature of martial arts. The three steps teach the outer (*garik*) and inner (*garak*) aspects of silek. *Langkah Tigo* is the framework, *Langkah Ampek* is the completeness, and *Langkah Sambilan* is a perfect union of Langkah Tigo, Langkah Ampek, completed by two other aspects: body and soul.

The formulation of silek in the concept of Langkah Tigo, Langkah Ampek, and Langkah Sambilan explains about the construction of science. Each step explains systematic ways of thinking: 1) Langkah Tigo as a framework; 2) Langkah Ampek as completeness; 3) Langkah Sambilan as perfection which is the culmination of a thinking structure. Each step cannot be separated since it is in line with the others. It means that silek teach about a comprehensive way of life. This construction teaches people not only how to think systematically but also how to survive in life.

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