MUDRA
E-ISSN 2541-0407

MUDRA Jurnal Seni Budaya Volume 38, No. 2, 2023
p 199 – 216

Minang Folklore of Pencak Arts to Strengthen Mental Health in Indonesian Muslim Society

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Pencak silat is one of Indonesia's cultural identities, recognized by UNESCO as an Intangible Cultural Heritage. Apart from being a martial arts defence, Pencak silat also contains the values of local wisdom textually and contextually. Pencak silat in Indonesia comes from 2 regions: Minangkabau (West Sumatra) and Cimande (West Java). This research discusses the study of martial arts as a medium of self-defence and traditional educational media in Minangkabau, West Sumatra. A Minangkabau youth must learn martial arts and learn to read the Quran in a mosque (surau) as a provision for a man who has grown up if he wanders to other areas. The Minangkabau community in ancient times had two important educational institutions, namely surau and *sasaran* silat. Location of Surau (masjid) and *sasaran* silat usually side by side. In surau, young people learn to read the Al-Quran and religious knowledge, while in *sasaran* silat, they learn martial arts and various arts. Islamic teachings during the Minangkabau community have succeeded for generations in supporting the philosophy of life: *'adat bersandi syara'- syara' bersandi kitabullah'*. This philosophy has been ingrained since birth, strengthening the mental health of youth and coloured in the daily life of the Minangkabau people. In other words, the embodiment of Islamic culture folklore minang can be seen in the life of the Minangkabau people. This made Minangkabau martial arts develop and spread in various parts of Indonesia.

Keywords: pencak silat, tangible, intangible, minangkabau society, islamic philosophy

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Received: February 28, 2023; Accepted March 24, 2023; Published March 27, 2023
https://doi.org/10.31091/mudra.v38i2.2342
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INTRODUCTION

In Indonesia, traditional dances are closely related to elements, such as: religion, beliefs and magical elements, which have developed since primitive times. Dance is an authentic reflection of the history of Indonesian Folklore, which has been experienced for a long time (Supriyanto, 2018). In West Sumatra there are two dance genres, Malay Dance and Minang Dance. Conceptually, Malay Dance refers to sweet and graceful movements. Artistic Malay dance based on Islam and *Adat* (Fatonah, Bahar & M, 2022). Choreographer Huriah Adam is one of the Minang Dance figures whose concept is still close to Malay Dance, with various works such as Payung Dance, Nelayan Dance and Sandang Pangan Dance. This type of dance is a brief term called Minang Melayu. Minang is a subsection of Malay society (Bahar, 2009). This concept was then continued by the choreographer Sofyani Yusaf with some of her sweet and graceful dance work. At the same time, the conceptual dance of Minang refers to sharp and decisive movements, which take the source or concept of arable from traditional movements and elements of *pencak silat* which are found in all corners of the Minangkabau area. Choreographer Huriah Adam was the pioneer of the Minang Dance. Then the concept was started by choreographer Gusmiati Suid with her sharp and decisive dance work (Kadir, 2020). The elements of *pencak silat* movements have been declared the source of Minang dance movements. This matter becomes a cultural concept derived from philosophy, critical aesthetics, centrality criticism, history, anthropology, and sociology. Culture must be seen in traditions, the context of idealism and materialism, not as a modern invention (Jenks, 2017).

The Minangkabau people said the word dance is interpreted as a practice of movement and taste, known as *pamenan* (game) which has the roots of the movement of martial arts (Sedyawati, 1998) (Murgiyanto, 1991b) (Maryon, 1998). The movement pattern in Minang Dance includes dance, Pencak, and martial arts movements. Both Minang Dance and Malay Dance have common elements contained in dance, including: (1) human expression artistically, (2) the motion carried out by humans, (3) the motion that has pattern and shape, (4) stylisation motion, (5) contains rhythm, (6) inside the room, (7) having a symbol or meaning, and (8) conveying the message. Often this understanding is inseparable from the elements of story, dialogue, singing, acrobatics, and demonstration of immunity (LIPI, 1984; Mulyati, 2019; Sedyawati, 1981). The use of motion sources in *pencak silat* emphasises aspects of the basic form on the attitudes and elements of footwork, during the dynamic aspects and quality of motion change according to the objectives. A pencak's movement can be more complex, sharper and faster when used in martial arts. On the contrary, it becomes weak and not too sharp when used in the dance.

Based on natural philosophy (Minangkabau philosophy *'nature developed to become a teacher*'), all animal behaviour can be taken as names of movements, namely the silat flow of *Kucing Siam* (Siamese Cats), *Harimau Campo* (Campo Tigers), *Kambing Hitam* (Black Sheep), and *Anjing Mualim* (*Mualim* Dogs) (Jamal, 1985). Aspects of Jaipong dance movements are also derived from interpretations of tiger movements, such as how tigers step, how tigers settle down, and how tigers are sensitive to their environment (Hastuti, 2019). In addition to the *silat* flow, there are a number of core Minangkabau silat, namely the *langkah tigo*, the *langkah ampek*, and the *langkah sambilan*. From this basic silat emerged several styles of silat according to their respective regions by mentioning the names of the areas where the silat developed, including the *silat Lintau*, the *silat Pangian*, the *silat Kumango*, the *silat Sitaralak*, the *silat Gunuang*, the *silat Pariaman*, dan the *silat Pesisir*. With the basics of *silat*, after experiencing the process of cultivation *silat* movements emerged as a basis for Minangkabau artists to organize into a dance form through a creative process divided into sensing, feeling, imaging, transforming, and forming phases (Rustiyanti, 2014).

Pencak silat is a traditional and modern martial arts term in Indonesia, Malaysia and Southeast Asia (Hadiana, 2022). *Pencak* has two meanings, namely, as a dance and as a game. *Pencak* as a dance is a dance movement coloured by *pencak*, which the implementation is in tune with karawitan. In contrast, *Pencak* as a game is carried out by two people fighting with *silat* style. Physically players face one on one with a movement to attack each other, but not touching each other, so that is more determined by adjustments to the opponent's movements that are being faced. *Pencak silat's* postures that are dominant in Minang Dance, such as *pitunggue* (bent leg position), *angkek kaki (*left leg is vertical and right foot raised to the front but not too high), *pasambahan* (the beginning and end of each Minang dance form). These postures are the characteristics of the *pencak silat* and Minang dances.

Combined with martial arts posture and Minang dance, these two blends. Various factors that affect

martial arts are physical, mental and technical (Ihsan et al., 2022). Lorenzo Domaneschi et al. (Domaneschi & Ricci, 2022) describe martial arts' impact on mental health and well-being. *Pencak Silat* or martial arts also improve emotions, self-control and morals (Xu et al., 2022). *Pencak Silat* training is a sports-based mental health intervention (Moore et al., 2020). Pencak silat can also be an alternative to psychological therapy. Pencak silat based therapeutic interventions on improving mental health are carried out by Brian Moore et al. (Moore et al., 2019) and Laura K. Wilkinson (Wilkinson, 1996). *Pencak silat* is not only a means of self-defence, exercise, and spending free time, but also as a therapy. Therapy through martial arts can help treat medical disorders and rehabilitate chronic diseases. Participation in martial arts can improve mental health (Wąsik & Wójcik, 2017). The impact of martial arts on mental health includes self-esteem, self-confidence, concentration and discipline (Strayhorn & Strayhorn, 2009). Discipline, independence, responsibility, and hard work as forms of character education for the younger generation (Karmini, 2020).

Pencak silat, as a traditional educational facility in Minangkabau, at the beginning of its existence as a martial art, might be said to be challenging to obtain because there was no written data. Minangkabau people usually convey information only orally or by word of mouth, information about history, and customs, including art. This research discusses the study of martial arts as a medium of self-defence and traditional educational media in Minangkabau, West Sumatra. Because the motive of pencak silat movement contains elements of parrying, attacking and locking. Minang youth required to learn Pencak silat in addition to learning Quran in Surau.

RESEARCH METHODOLOGY

This research uses mixed methods. The method with primary sources interview and observation. Secondary sources such as articles, books, and other materials support its argument. *Mix* or combination methods combine quantitative and qualitative methods applied simultaneously in the same study. The steps of procedure research depend on the researcher's decision (Setyobudi, 2020). This research was conducted in two stages: the first was qualitatively and the second was analyzed quantitatively. The use of visual analysis is also applied so that the data and analysis results are more comprehensive and multidisciplinary. At the same time, the quantitative method helps to calculate the use of the motion design of the La Meri model and the Humphrey model gesture. The design of this method is attached to 10 varieties of Minang Dance movements that have been determined as a sampling of various movements.

Therefore, it is constrained to find written sources about art in Minangkabau, because of its nature only according to *Tambo Alam Minangkabau*[1]. Tambo Alam Minangkabau shows that before the 1960s there was no written news, only an oral delivery (Imran, 2002). That way, the ancestors of the Minangkabau people did not have literacy. Various types of *Tambo* and *Kaba* that reach our present generation are delivered initially in oral form. Only after Islamization in Minangkabau around the 16th century did *Tambo* and *Kaba* become more established. The Minangkabau people began writing it in Arabic letters. Furthermore, since then *Tambo* and *Kaba* were written in Arabic-Malay before being converted into Indonesian as it is commonly known today.

In the history of Indonesian culture, of course there are restrictions on the scope of its territory are the geographical boundaries of Indonesia. In other words, Indonesia in *The History of Indonesian Culture is* a geographical boundary, not a national or cultural boundary (Sedyawati, 2010). Based on history, there is an acceptable assumption that Indian pencak silat entered Sumatra in the 8th century, when the Sriwijaya Kingdom came to power. At that time, wealthy Indian merchants often came to bring their wares to Sumatra, and they were received as honoured guests by the king and the palace circles. The merchants came with wares and as propagators of their home nation's religion and cultural development (M. Mansoer, 1970). The merchants brought a lot of valuable wares, as well as carried out missions as religious propagators and cultural developers, even they also brought martial arts experts to take security measures for the smooth running of their businesses. These martial arts experts then spread the knowledge and expertise of their martial arts to the local community to secure

[1] The word Tambo according to the dictionary means genealogy or chronicle. In the Minangkabau language, Tambo is a type of number word "collection" of several bundles. Tambo Minangkabau is a collection of stories of ancestral origins, the country's history, customs, and life outlooks of the Minangkabau people. So, Tambo Minangkabau is not the same as a chronicle, and neither is history that can be judged according to the science of history. Tambo Minangkabau is a historical story that uses irrational language. See in the book of Djaruddin Amar, *Pengantar Pengetahuan Adat Minangkabau*, ASKI Padang Panjang, 1985, p. 1.

their wares and the smooth running of their cultural missions. From this assumption, it is possible that there was pencak silat in Minangkabau starting from the arrival of the merchants from India.

The myth of the arrival of pencak silat in Minangkabau through three things. First, the inheritance of supernatural powers while sleeping. Second, pencak silat was created by Datuk Perpatih nan Sebatang and Datuk Ketemanggungan. Third, Allah revealed silat through the angel Gabriel to the heir through sleep, unconsciousness, and other magical means (Pauka, 1998).

This third myth explains the existence of the Minangkabau pencak silat as a product of democracy and Islam. This is reasonable because the centre of learning and dissemination of pencak in Minangkabau is in the surau community as one of the traditional Minangkabau educational teaching materials. Therefore, traditionally, it is explained that there are three principles of the Pencak movement that refer to ancient Arabic writings such as those found in the Quran, namely:

1. *Tagak alif*, stands like the letter alif (ا), the meaning is *Allah,*

2. *Pitunggue*, stances like the letter dal (د), the meaning is *Adam,*

3. *Langkah mim*, steps like mim letters (م), the meaning is *Muhammad* (Jamal, 1985).

Symbolically the meaning of the three pencak movements states that each step in work in this world is the same as the beginning of alif as the head of the alphabet. The symbolic meaning of the alif is singular or one like the deity is monotheism (the unity of God). Then, *tagak Alif* is followed by *pitunggue dal* so that the position of the *tagak* gets strong support, and so on it continues with the *langkah mim* after there is a sense that the pedestal for further steps that even more substantial. This symbolization seems to give meaning to a structured stage following the path of Allah, the prophet Adam, and the apostleship of Muhammad in *pencak*. Understanding the three principles of the *Pencak* movement leads to the principle of Oneness and the transcendent nature of God when the Pencak movement is played, as well as for the sake of *bersilat* (fighting) in the context of defending themselves and for performing *pencak* itself as a game. It shows the aesthetic characteristics designed to produce infinite and transcendent images demanded by the Qur'anic monotheistic (Tauhid) doctrine as an abstract case (Al Faruqi, 1992). For the students in the surau community, these three principles must be understood and practised as necessary in learning and playing pencak. In this way pencak silat movements have become essential symbols to remember to be easily understood. Such understanding is related when reference studies are directed at the relationship between the microcosm, society, and macrocosm in the discussion about the existence of humans as God's creatures (Jamal, 1986).

In line with that, *pencak* has another name than the word silat Minangkabau, namely *silat langkah ampek* (four steps). This title is a word that refers to the characters of the Prophet Muhammad. *Silat langkah ampek* describes the nature of the Prophet Muhammad, that is *sidiq* (the truth), *tabligh* (conveying the truth), *amanah* (trusted), and *fatanah* (wise). The four characteristics of the Prophet Muhammad align with the four stages of attaining the Sufi rank in Sufism: *syariah*, *tariqat*, *hakikat*, and *makrifat*.

Pencak teachers emphasize in Minangkabau that this martial art is not a means to harm people, but rather a means of training oneself constantly to be vigilant and be careful in the high patience in every action. Thus, the proverbial Minangkabau reads *musuah indak dicari, basuo pantang diilak-an* (the enemy is not sought, met abstinence avoided). Therefore, every warrior (Minangkabau: Pandeka) must have a knight spirit, like helping the weak, patience and trust in God's plan (*tawakal*). This attitude is highly promoted in Islam according to the teachings and characteristics of the Prophet Muhammad, *siddiq, tablikh, amanah,* and *fatanah*. Moreover, such teachings align with the stages towards Sufi ranks in Sufism. Regarding the ethics of Pencak's teaching, it was found that the teaching of martial arts has a structure that must be followed. The structure is a module combined to produce a more significant design as an entity that carries a measure and perfection in pencak (Al Faruqi, 1992).

Sometimes they move in pairs to kick, hoof, hit, and attack each other. Dance movements in pencak silat are not memorized like dance moves in general. However, following the cue from *tukang goreh* (*Pencak* leader), they can make moves synchronously and in unison. Dancers make *pencak* movements, sometimes with *langkah tigo*, *langkah ampek*, or *langkah sambilan*, and also with the step back, forward, and sometimes inward so that the circle smaller or out makes the circle bigger. Variations in motion are synchronous and unified in various forms of development. They perform the *tepuk galembong*, *tepuk tangan* (claps), *tepuk paha*,

tepuk kaki, *tepuk siku*, dan *petik jari* (finger picking), with enthusiasm to produce loud sounds which are built by pencak silat dancers themselves (internal music).

RESULT AND DISCUSSION

According to Holt (Soedarsono, 2001) the unique characteristic of Indonesian dance is being bound to the ground and not avoiding it. The position is sitting, kneeling, bending or half-bent (LIPI, 1984). This was also seen in the selection of movements by the Minang choreographers, such as *Alfiyanto, Eri Mefri, Syaiful Erman, Hartati,* and other Minang choreographers. Such creativity cannot grow without creative individuals, individuals whose thoughts or actions can produce new ideas or innovations (Piliang, 2018). From some of his works in certain scenes, without being consciously or creatively realized, some characteristics of motion give a glimpse of impression but imprint in the observation of the motion, like a high jump with the feet wide open then falling with a fast tempo and straightly get up, the body drifted gently in a fast tempo fell, lift the leg light even though the position of the feet is the *pitunggue* (it has also called stance, the formation of both legs bent in the middle *pitunggue*, right, left, back or, front *pitunggue* must be strong in a standing posture. Therefore, the characteristics of Minang dance use the term *pitunggue*, because the silat is emphasized at the bottom of the body). The shoulders and head with shocking jerks, fast, solid, and strong foot movements only follow the body rotation with legs as the axis or body rotation. Without creative people to carry out new ideas and innovations, creativity will not grow (Piliang, 2018).

Monroe Beardsley says the metaphor is 'a miniature poem' (Beardsley, 1958). Thus, the connection between literal and figurative meaning in a metaphor is like a bridging version in a single sentence from the harmonization of complex significance which gives character to the literary work (Ricoeur, n.d.). By literary here the meaning that a work of discourse is different from every other work of discourse, especially science discourse, which has explicit and implicit meanings in a connection. In an analysis of the motion interpretation to find out more clearly, the authors present several basic movements in the Minang Dance that are sourced from pencak silat (Murgiyanto, 1991a) or in other words. It can 'play' with familiar elements and arrange them unfamiliarly with attractive ones, which is enough to inspire exploring (Murgiyanto, 2002). According to *La Meri* as explained by Soedarsono, in motion there are 17 kinds of designs, each of which has its emotional touch. These designs are: 1) *Flat Design*: the audience can see the dancer's body in a posture without perspective. This design gives the impression of constructive, calm, and superficial; 2) *Design within*: from the direction of the dancer's audience, having a deep perspective, the limbs are directed backwards. Deep feelings cause the impression; 3) *Vertical Design*: formed by the direction of the lineup and down, using limbs sticking up and down. This design tends to give the impression of being self-centred, giving up; 4) *Horizontal Design*: make a flat transverse line. The impression created is quiet, lazy, and gushing; 5) *Contrast Design*: a design that uses cross lines of a limb. This design tends to give the impression of confusion, anxiety, chaos, conflict, and strength; 6) *Pure Design*: the opposite of contrast design, where the dancer's posture does not use crossing lines. This design has calm, simple, and soft; 7) *Static Design*: flowing poses formed on the lines of paintings and dynamic qualities, these lines give the impression of being organized; 8) *Straight Design*: this design gives the impression of being simple, sturdy, but if use it too much, it will be less attractive; 9) *Curved Design*: a line formed by the posture and motion of a bent or bent limb. This design gives the impression of feeling smooth, soft, and beautiful; 10) *Angular Design*: the line formed by the posture and motion of the bent limb at an angle. This form gives the impression of power, strength, and sweetness; 11) *Spiral Design*: curved limbs around the body, using more than one directional circle on the body and limbs. This form tends to give strength to draw the audience to the circle lines; 12) *High Design*: a design made on the part of the dancer's chest upwards, having an intellectual and spiritual touch; 13) *Medium Design*: located between the chest down to the dancer's waist, producing motion with full emotions; 14) *Low Design*: centred around the dancer's waist to the floor. This design gives the impression of a whole life force; 15) *Painted Design*: painted from limb movements in space or air; 16) *Advanced Design*: lines formed (painted) by gestures out of range. It gives the impression of being outside the dancers themselves, and 17) *Delayed Design*: lines formed by the motion of limbs or property (Soedarsono, 2001)

The Variety of Pencak Silat Motion in Minang Dance

The Simple Motion

It starts from *pitunggue* position. The word *pitunggue* if it has diverted into Indonesian is *petunggul*. *Petunggul* is derived from the word *petunggul*. The meaning resembles, that is, the remnants of a tree that has been cut down. Standing position like a *petunggul* is an inspiration based on

visual observation of the natural flora to imitate a firm stand. Another term with the same meaning as *pitunggue* is *kudo-kudo*, standing like a horse, whose inspiration is based on visual observations of the natural fauna. By standing firm, move sideways, backwards, and so on as needed. The use of *pitunggue* in *randai* is intended to assist in the exercise of movement, so that the impression of dance in Minangkabau looks dashing and uplifting.

In the pitunggue position, the *simpie* motion starts with the right foot crossed to the side of the left leg. This can be done reciprocally (left-right) in a row (reciprocated) with a fixed position of *pitunggue*. *Simpie* motion consists of several line designs, namely:

a) *The contrast design* that is visible on the crossed legs
b) *The spiral design* is formed from the circular motion of the wrist in finger-picking movements
c) *The straight design* on the right arm
d) *The angular design* on the left arm
e) *The low design* on both legs
f) *The static design* on the nodding of the head
g) *The symmetry* forms on the upper, middle (body), and lower parts of the body
h) *The asymmetry* forms on the middle part of the body (arm).

In the *simpie* motion, one leg is a buffer when the legs cross. If the right *simpie*, the left leg is a buffer; on the other hand, if the *simpie* is left, the right foot is a buffer. *Simpie* is a flexible movement, because if it is moved low it can be an initial process to sit cross-legged, but if one leg is moved to the side, it becomes a soccer motion.

The impression portrayed from the *simpie* motion is always to be careful and prepared. The enemy is not sought, and enemies are never avoided. The shape and motion of the *simpie* may give the impression of being agile, graceful, and gentle. The impression of agility is always depicted from the footsteps to the back, which gives a *contrasting* design.



Figure 1. *The Simpie Motion*: (1) *The contrast design* on the legs; (2) *The spiral design* that is formed from the wrist; (3) *The straight design* on the right arm; (4) *The angular design* on the left arm; (5) *The low design* on both legs; (6) *The static design* on the nodding of the head; (7) *The symmetry* forms on the upper, middle (body), and lower part of the body; (8) *The asymmetry* forms on the middle part of the body (arm) (Source : Research Result, 2013-2023).

The *head motion's static design depicts the elegant impression from* the nodding staring straight ahead with a one-pointed focus. In contrast, the soft impression supported by the circular wrist forms a *spiral design*. The *simpie* motion leads to social and functional gestures.

The Sudueng Motion

Sudueng, the definition in Indonesian is an umbrella, a device used to protect themselves from rain and heat. The *sudueng* motion is formed by bending the right arm above the head, like holding something to protect the body. While the left arm curved in front of the chest at chest level. The *sudueng* motion has a line design, which is:

a) The right arm is arched above the head which illustrates *the curved design*
b) The left arm forms a *straight design*
c) Arms upright form a *straight design*
d) Eyes gazing form an *advanced design*
e) Both feet are tiptoeing illustrating *the high design*
f) *The symmetrical forms* are on the upper, middle (body), and lower body parts.
g) *The asymmetry forms* on the middle part of body (arm).

The *sudueng* motion describes the guests who are glorified with great umbrellas. Fellow human beings respect each other without distinguishing them, because every human has their strength. There is a small quantity of advice expressed "*nan buto paambuih lasuang, nan pakak palapeh badie, nan lumpuh paunyi rumah, nan kuaik pambaok baban, nan binguang disuruah-suruah, nan cadiak diajak barundiang*", it has meant that the blind is a mortar blower, the deaf is a rifle release, the paralyzed are the occupants of the house, the strong become bearers of the burden, the confused is being told, the cleverly invited to negotiate, the smart is the place to ask. The dignity and function of a person are different but humans are interdependent in meeting their needs.

The shape and posture of the *sudueng* motion give the impression of elegance and resignation. A straight body position supports elegance. The right arm arches above the head and the left arm straight to the side at shoulder level with the eyes gazing straight ahead. The position of the two legs tiptoeing formed a high design giving the impression of resignation to The Almighty. The *sudueng* motion tends to be included in *social gesture motion*.



Figure 2. *The sudueng motion*: (1) The right arm forms *the curved design*; (2) The left arm forms *the straight design*; (3) The strapping body *refined design*; (4) Eyes gazing form an *advanced design*; (5) Both feet are tiptoeing, *the high design*; (6) *Symmetry forms* on the upper, middle (body), and lower part of body; (7) *The Asymmetry forms* on the middle part of body (arm) (Source : Research Result, 2013-2023).

The Gelek Motion

Gelek is the secret to reducing your opponent's target. Gelek is done from *pitunggue* standing posture. Then the body spins to the left or right with a 180-degree flat line. *Gelek* is a process of body rotation when an attack comes suddenly. The impression from observations of the gelek motion is lively and agile.

The shape and posture of the motion when (the process) is spinning give the impression of agility supported by a spiral design on the shoulders, hips, or waist. The agile impressions may be caused by the process of the *gelek* motion which is done with a fast tempo. The *gelek* motion gives a picture of vigilance, that we must not have fun before the atmosphere is safe, must be resilient, patient, and careful. The *gelek* motion can be put into the *functional* gestures motion.

This motion has a line design, namely:

a) *The spiral design* on the shoulders, waist or hips when spinning
b) *The curved design* on the right arm
c) *The Low design* on both legs
d) *The angular design* on the left arm
e) *The symmetrical forms* on the upper part of body
f) *The asymmetry forms* on the middle and lower parts of body.



Figure 3. *The gelek motion:* (1) *The spiral design* on shoulders, waist or hips when spinning; (2) *The curved design* on the right arm; (3) *The angular design* on the left arm; (4) *The Low design* on both legs; (5) *Symmetry forms* on the upper part of body; (6) *Asymmetry forms* in the middle and lower part of body (Source : Research Result, 2013-2023).

The *Gelek* motion can be made on the shoulders, hips and waist. The hip gelek motion is centred on the hip in an ordinary standing or pitunggue position. The hip *gelek* motion without moving the feet will cause a rocking motion, not the motion of *pencak.* Rocking motion is affected by the kinetic energy of rotation (Doewes, 2022).

The *Ambek* Motion

The ambek motion is carried out by crossing both arms at an angle near the chest in the front pitunggue position. The shape of the middle ambek is always the left hand in front of the right hand (cross), so it is easy to pull up, down, sideways, and so on.

The ambek motion can be evasive, if the position of the left hand is forward, and then the right hand is angled parallel to the body. The line designs that are contained in the ambek motion are:

a) *The contrast design* on both crossed arms
b) *The angular design* on both hands forms a 90-degree angle
c) The right leg is bent 90-degree to form an *angular design*
d) The left leg makes a straight line to the back to form a *straight design*
e) Strapping body, *straight design*
f) The eyes gaze describes an *advanced design*
g) *The symmetry* forms on the upper and middle parts of body
h) *The asymmetry* forms on the lower part of body

The ambek motion describes the defence of outside attacks directed at the chest. The chest is the centre of the soul (heart), the source of feelings in humans. With these feelings, humans have a sense of compassion, a sense of help, and a sense of responsibility. The impression obtained from the observation of *ambek motion* is firm, and happy, which is supported by the contrast design of the crossing of the two arms. This motion is carried out quickly, so the impression of a firm sense becomes more stable. Crossing both arms also gives the impression of calm which is supported by the position of the front *pitunggue* foot. The focus of the eye's gaze is straight ahead, giving the impression of being ready, so the *ambek* motion gives the impression of being firm, calm, and steady. This motion is included in the emotional gesture.



Figure 4. *The ambek motion*: (1) *The contrast design* on both crossed arms; (2) *The angular design* on both hands that form a 90-degree angle; (3) The right leg is bent 90-degree to form an *angular design*; (5) Strapping body, *straight design*; (6) The eyes gaze describes an *advanced design*; (7) *The symmetry forms* on the upper and middle part of body: (8) The *asymmetry* forms on the lower part of body (Source : Research Result, 2013-2023).

The Buang Motion

The process of the buang motion is to rotate one hand or both of them from the two sides of the body, then throw it to the side, forward, up, or down. *The buang motion* has several design lines, which are:

a) *The advanced design* is formed from the throwing of two arms pointing up
b) *The curved design* that formed from both arms
c) *The high design* is done by the left foot and *the medium design* on the right foot
d) *The spiral design* is formed from the process of arm motion
e) *The symmetry forms* on the upper and middle parts of body
f) *The asymmetry forms* on the lower part of body.

The buang motion has a symbolic meaning: to separate the good from the bad; we take the good things and throw away the bad ones. From the arches of the two arms that form a spiral design, the quality

of this gentle motion is carried out with a slow tempo, so it causes a glorious impression. Both arms support the glory, curled upward (like a prayer gesture). Therefore, the buang motion tends to be classified as a ritual gesture.



Figure 5. *The Buang Motion*: (1) The throwing of two arms pointing up forms an *advanced design*; (2) Both arms form a *curved design*; (3) *The high* design on the left foot and *the medium design* on the right foot; (4) *The spiral design* that is formed from the process of arm motion; (5) *Symmetry forms* on the upper and middle part of body; (6) *Asymmetry forms* on the lower part of body (Source: Research Result, 2013-2023).

The Variety of Sambuik Motion

The *sambuik* motion in the Indonesian language means welcome. In martial arts this move is used to receive and hold the hand and foot attacks, so the opponent's attack will be stopped in a hand grip. The position ‘of the motion is the first to do a gelek motion or a step back. In the proverb Minang said *“gayueng basambuik kato manjawek*” (kick comes word answer), which means that other people can not do anything arbitrarily towards us. The word *gayueng* symbolizes violence and the word *kato* symbolizes wisdom. Indeed, there is always a conflict between violence and tenderness in everyday life. However, because of this, the *sambuik* motion shows resistance to overcoming violence. In other words, '*gayueng*' uses muscles and '*kato'* uses the brain. The sambuik motion consists of several lines:

a) *The straight design* is formed from a strapping body posture
b) *The curved design* on the left arm
c) *The angular design* on the right arm
d) *The low design* on the bent legs (squat)
e) *The asymmetry* forms on all parts of the body.

In terms of shape and gesture, the impression that arises from the sambuik motion is strong and calm which is supported by both legs wide open and arms that form an angular design. The feeling of calm is supported by the position of the squatting foot to give the impression of being sturdy. Thus, the *sambuik* motion tends to be included in social and functional gestures.



Figure 6. *The sambuik motion*: (1) *The straightforward design* formed from strapping body posture. (2) *The curved design* on the left arm. (3) *The angular design* on the right arm. (4) *The low design* on the bent legs (squat). (5) *The asymmetry* on all parts of the body (Source: Research Result, 2013-2023).

The Sauek Motion

The character of *sauek* motion is that it does not kill the opponent's attack. The word *sauek* in the Indonesian language is *sauk.* It means that it is like taking out (scooping up) the water in a bucket, lake, or lake motion; after scooping up the water (*sauk*) then pouring back somewhere or poured into the body to take a bath.

The sauek motion is the process of scooping up the right hand into the left hand and sloping it to the top right (upward sloping), while the left hand is bent in front of the chest, along with turning the eye gaze to the left. The motion designs contained in the sauek motion are:

a) The angular design on the left arm
b) The spiral design and straight design on the right arm
c) The asymmetrical design on the left and right limbs
d) The curved design in body posture when scooping
e) The straight design on body posture when pouring
f) The flat design on the jerk of-head motion
g) The symmetry form in the middle part of the body
h) The asymmetry forms in the upper, middle (arm), and lower body parts.

The shape and motion of the *sauek* give the impression of a soft, firm shape formed from the

spiral design carried out by the right arm when scooping. The symbolic meaning of '*manyauek ikan ja-an sampai karuah aienyo'* (when you scoop the fish do not make the water turbid) is, if you are doing something, you must be careful with patience and tenderness. While the impression of decisive is supported by the continuation of the scooping hand which is directed straight sloping upward with a fast tempo, and jerk of the head from left to right gives a firmer impression. The *sauek* motion included *social gestures.*



Figure 7. The sauek motion : (1) The angular design on the left arm, (2) The spiral design and straight design on the right arm, (3) The asymmetrical design on the left and right limbs, (4)The curved design in body posture when scooping, (5) The straight design on body posture when pouring,(6) The flat design on the jerk of head motion, (7) The symmetry form in the middle part of the body, (8) The asymmetry form in the upper, middle (arm), and lower part of body (Source : Research Result, 2013-2023).

The Cabiek Motion

Cabiek is a motion of tearing the fabric. In martial arts the *cabiek* motion is carried out as if tearing the opponent's body. The *cabiek* motion is an imitation of motion taken from the inspiration of visual observations of the tiger's motion when it is tearing his opponent's body, the motion of tearing a cloth to bandage injured limbs during martial arts exercises, or the motion of tearing the shroud when prepared to wrap a corpse. The possibility from that meaning, *cabiek* motion included to *functional gesture*.

The *cabiek* motion is when the wrist moves gently in front of the body. About the posture, the impression that may arise from this form of motion is flexible and pliant. The pliant impression tends to arise from the hand motion's shape, which simultaneously reflects the spiral design from the wrist rotation. The flexible impression tends to arise from both curved arms flowing with fingers flexed.

The motion process begins with both palms facing each other (the left palm facing out and the right palm facing inward) with the right-hand fingers pointing down with the fingers pointing up, and the left wrist moving up with the finger pointing down. The *cabiek* motion has a line design such as:

a) *The spiral design* that formed by the rotation of the wrist
b) *The asymmetrical design* between the left and right parts of the limbs
c) *The static designs* made by repetitive hand gestures
d) *The curved design* on both arms
e) *The low design* on both legs, with one-foot tiptoe
f) *The symmetry form* in the middle part of the body
g) *The Asymmetry forms* in the upper, middle (arm), and lower body parts.

Cabiek in a tiger fight is used to end its prey. Nevertheless, when used in the motion composition, the *cabiek* motion describes a dance's end (to end). This motion becomes wrong if it functions to vary motion, because it has no meaning but solely to end motion.



Figure 8. *The cabiek motion*: (1) *The spiral design* formed by the rotation of the wrist, (2) *The asymmetrical design* between the left and right parts of the limbs, (3) *The static design* made by repetitive hand gestures, (4) *The curved design* on both arms, (5) *The low design* on both legs, with one-foot tiptoe, (6) *The* symmetry *form* in the middle part of the body, (7) *The Asymmetry* form in the upper, middle (arm), and lower limbs (Source : Research Result, 2013-2023).

The Variety of Rantak Motion

Starts from *pitunggue* position, the right foot stepped to the left front oblique, with only the heel that touches the floor, followed by the left foot stepping forward-shifted by falling along with the right foot raised (right leg hung). After the left foot is hit on the floor, move the right foot to the right side and place the left foot in front of the right foot. Then the right foot is moved by jerking so the left leg is raised (the left leg is hanging). The line designs that appear in *rantak* motion are:

a) *The curved design* is formed by the two hands that swing
b) *The low design* on the legs forms pitunggue position
c) *The spiral design* on foot stomped
d) *The static design* of repetitive footwork
e) *The symmetry form* on the upper part of body
f) *The asymmetry form* in the middle and lower parts of body

Rentak illustrates the impression of joy and agility. This motion is taken from visual inspiration based on horses' fast and agile movement. The form and posture of footwork that is stepped on with the step of injak baro (fire footstep) with a fast tempo gives a positive impression. An agile impression arises from the motion of one of the feet stomping on the floor and then lifting (hanging feet). The *rantak* motion is grouped into *social gestures*.



Figure 9. *The Rantak Motion*: (1) *The curved design* that is formed by the two hands that swing; (2) *The low design* on both legs that form pitunggue position; (3) *The spiral design* on the foot that stomped; (4) *The static design* of repetitive footwork; (5) *The symmetry form* on the upper part of body; (6) *The asymmetry form* in the middle and lower part of *body* (Source: Research Result, 2013-2023).

The Rantang Motion

The rantang motion is done using the right arm and left arm stretched forward, back, or left-right side. The designs that are in the *rantang* motion are:

a) *The symmetry design* on the left and right arms
b) *The contrast design* on the crossed legs
c) *The low design* on the legs forms pitunggue position
d) *The advanced design* from the stretch of both arms
e) *The straight design* is formed from a strapping body posture
f) *The symmetry form* on the part of body

The *rantang* motion gives the impression of being full of inner strength. The posture of the straight arm movements to the left and right side gives the impression of strong, sturdy and calm which is supported by straight lines on both arms with the same shape that gives the impression of calm. The strapping body position gives the impression tends to be sturdy. The *rantang* motion is included in functional gestures, which are supported to resist the opponent's attacks.



Figure 10. *The rantang motion*: (1) *The symmetry design* on the left and right arms; (2) *The contrast design* on the crossed legs; (3) *The low design* on the legs that form *pitunggue* position; (4) The advanced design from the stretch of both arms; (5) *The straight design* that is formed from strapping body posture; (6) *The symmetry form* on all the part of body (Source : Research Result, 2013-2023).

The following is the Matrix Analysis of the Variety of Pencak Motion in Minang Dance :

THE VARIOUS OF BASIC MOTION	AESTHETICS	SEMIOTICS
1. *Simpie*	a) *The contrast design* that is visible on the crossed legs b) *The spiral design* is formed from the circular motion of the wrist in finger-picking movements c) *The straight design* on the right arm	*In the simpie motion*, one leg is a buffer when the legs cross. If the right *simpie*, the left leg is a buffer; on the other hand, if the *simpie* is left, the right foot is a buffer. *Simpie* is a flexible movement, because if it is moved low it can be an initial process to sit cross-legged, but if one leg is moved to

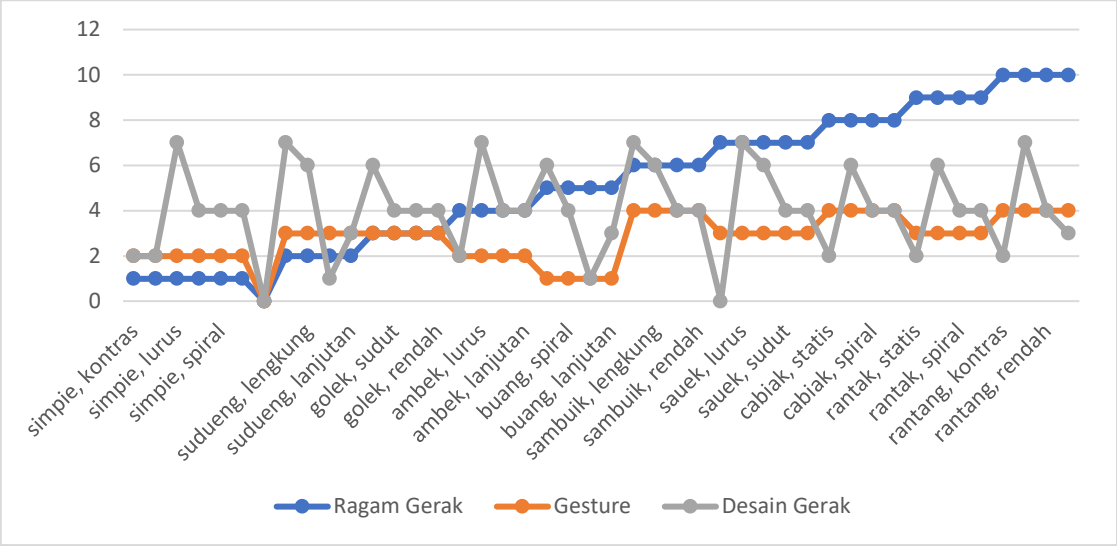
	d) *The angular design* on the left arm e) *The low design* on both legs f) *The static design* on the nodding of the head g) *The symmetry forms* on the upper, middle (body), and lower limbs h) *The asymmetry forms* in the middle limb (arm).	the side, it becomes a soccer motion to attack the opponent. The impression portrayed from the *simpie* motion is always to be careful and prepared. "The enemy is not sought. Enemies are never avoided". The shape and motion of the *simpie* may give the impression of being agile, graceful, and gentle. The impression of agility is always depicted from the footsteps to the back, which gives a *contrasting design*.
2. *Sudueng*	a) The right arm is arched above the head which illustrates the *curved design* b) The left arm forms a *straight design* c) Arms upright form *a straight design* d) Eyes gazing form an *advanced design* e) Both feet are tiptoeing illustrating *the high design* f) *The symmetry forms* on the upper, middle (body), and lower parts of body g) *The asymmetry forms* in the middle part of body (arm).	*Sudueng*, the definition in Indonesian is an umbrella, a device used to protect themselves from rain and heat. *The sudueng suok motion* is formed by bending the right arm above the head, like holding something to protect the body. While the left arm curved in front of the chest at chest level. *The sudueng motion* describes the guests who are glorified with great umbrellas. Fellow human beings respect each other without distinguishing them, because every human has their strength. There is a piece of advice expressed *"nan buto paambuih lasuang, nan pakak palapeh badie, nan lumpuh paunyi rumah, nan kuaik pambaok baban, nan binguang disuruah-suruah, nan cadiak diajak barundiang*", it has meant that the blind is a mortar blower, the deaf is a rifle release, the paralyzed are the occupants of the house, the strong become bearers of the burden, the confused is being told, the cleverly invited to negotiate, the smart is the place to ask. The dignity and function of a person are different but humans are interdependent in meeting their needs. The shape and posture of *the sudueng motion* give the impression of elegance and resignation. A straight body position supports elegance. The right arm arches above the head and the left arm straight to the side at shoulder level with the eyes gazing straight ahead. The position of the two legs tiptoeing formed a high design giving the impression of resignation to The Almighty. *The sudueng motion* tends to be included in *social gesture motion.*
3.*Gelek*	a) *The spiral design* on the shoulders, waist or hips when spinning b) *The curved design* on the right arm c) *The Low design* on both legs	*Gelek* is the secret to reducing your opponent's target. *Gelek* is done from *pitunggue* standing posture. Then the body spins to the left or right with a 180-degree flat line. *Gelek* is a process of body rotation when an attack comes suddenly. The

	d) *The angular design* on the left arm e) *The symmetrical forms* on the upper part of body f) *The asymmetry forms* on the middle and lower parts of body.	impression that arises from observations of the gelek motion is lively and agile. The shape and posture of the motion when (the process) is spinning give the impression of agility supported by a *spiral design* on the shoulders, hips, or waist. The agile impressions may be caused by the process of the gelek motion which is done with a fast tempo. *The gelek motion* gives a picture of vigilance, that we must not have fun before the atmosphere is safe, must be resilient, patient, and careful. *The gelek motion* can be put into *the functional gestures motion*.
4. *Ambek*	a) *The contrast design* on both crossed arms b) *The angular design* on both hands forms a 90-degree angle c) *The right leg* is bent 90-degree to form an angular design d) The left leg makes a straight line to the back to form *a straight design* *e)* Strapping body, *straight design* f) The eyes gaze describes *an advanced design* g) *The Symmetry forms* on the upper and middle parts of the body h) *The Asymmetry forms* on the lower part of body	*The ambek motion* describes the defence of outside attacks directed at the chest. The chest is the centre of the soul (heart), the source of feelings in humans. With these feelings, humans have a sense of compassion, a sense of help, and a sense of responsibility. The impression obtained from the observation of *ambek motion* is firm, happy, supported by the contrast design of the crossing of the two arms. This motion is carried out quickly, so the impression of a firm sense becomes more stable. Crossing both arms also gives the impression of calm which is supported by the position of the front *pitunggue* foot. The focus of the eye's gaze is straight ahead, giving the impression of being ready, so the *ambek* motion gives the impression of being firm, calm, and steady. This motion is included in *the emotional gesture*.
5. *The* *Buang Motion*	a) *The advanced design* is formed from the throwing of two arms pointing up b) *The curved design* that formed from both arms c) *The high design* is done by the left foot and *the medium design* on the right foot d) *The spiral design* is formed from the process of arm motion e) *The symmetry forms* on the upper and middle parts of body f) *The asymmetry forms* on the lower part of body.	*The buang motion* has a symbolic meaning: to separate the good from the bad; we take the good things and throw away the bad ones. From the arches of the two arms that form a spiral design, the quality of this gentle motion is carried out with a slow tempo, so that it causes a glorious impression. Both arms support the glory, curled upward (like a prayer gesture). Therefore, *the buang motion* tends to be classified as a *ritual gesture*.
6. *Sambuik*	a) *The straight design* is formed from a strapping body posture b) *The curved design* on the left arm c) *The angular design* on the right arm	The *sambuik* motion in the Indonesian language means welcome. In martial arts this move is used to receive and hold the hand and foot attacks, so the opponent's attack will be stopped in a hand grip. The

	d) *The low design* on the bent legs (squat) e) *Asymmetry* forms in all parts of the body.	position of *the sambuik motion* is the first to do a *gelek motion* or a step back. In the proverb Minang said *"gayueng basambuik kato manjawek*" (kick comes word answer), which means that other people can not do anything arbitrarily towards us. The word *gayueng* symbolizes violence and the word *kato* symbolizes wisdom. Indeed, there is always a conflict between violence and tenderness in everyday life. However, it is precise because the *sambuik* motion shows resistance to overcoming violence. In other words, '*gayueng*' uses muscles and '*kato'* uses the brain. In terms of shape and gesture, the impression that arises from the sambuik motion is strong and calm which is supported by both legs wide open and arms that form *an angular design.* The feeling of calm is supported by the position of the squatting foot to give the impression of being sturdy. Thus, the *sambuik* motion tends to be included in *social and functional gestures.*
7. *Sauek*	a) *The angular design* on the left arm b) *The spiral design* and *straight design* on the right arm c) *The asymmetrical design* on the left and right limbs d) *The curved design* in body posture when scooping e) *The straight design* on body posture when pouring f) *The flat design* on the jerk of-head motion g) *The symmetry form* in the middle part of the body h) *The asymmetry forms* in the upper, middle (arm), and lower body parts.	The shape and motion of the *sauek* give the impression of a soft, firm shape formed from the spiral design carried out by the right arm when scooping. The symbolic meaning of '*manyauek ikan ja-an sampai karuah aienyo'* (when you scoop the fish do not make the water turbid) is, if you are doing something, you must be careful with patience and tenderness. While the impression of decisive is supported by the continuation of the scooping hand which is directed straight sloping upward with a fast tempo, and jerk of the head from left to right gives a firmer impression. The *sauek* motion included *social gestures.*
8. *Cabiek*	a) *The spiral design* that formed by the rotation of the wrist b) *The asymmetrical design* between the left and right parts of the limbs c) *The static designs* made by repetitive hand gestures d) *The curved design* on both arms e) *The low design* on both legs, with one-foot tiptoe f) *The symmetry form* in the middle part of the body	The *cabiek muko motion* is when the wrist moves gently in front of the body. About the posture, the impression that may arise from this form of motion is flexible and pliant. The pliant impression tends to arise from the shape of the hand motion of making the spiral design that is reflected from the rotation of the wrist simultaneously. The flexible impression tends to arise from both curved arms flowing with fingers flexed. *The cabiek motion* has a soft and flowing impression. *Cabiek* in a tiger fight is used to end its prey. Nevertheless, when used in the

	g) *The Asymmetry forms* in the upper, middle (arm), and lower body parts.	motion composition, the *cabiek* motion describes a dance's end (to end). This motion becomes wrong if it functions to vary motion, because it has no meaning but solely to end motion. *Cabiek* is a motion of tearing the fabric. In martial arts the *cabiek* motion is carried out as if tearing the opponent's body. The *cabiek* motion is an imitation of motion taken from the inspiration of visual observations of the tiger's motion when it is tearing his opponent's body, the motion of tearing a cloth to bandage injured limbs during martial arts exercises, or the motion of tearing the shroud when prepared to wrap a corpse. The possibility from that meaning, cabiek motion included to *functional gesture*.
9. *Rantak*	a) *The curved design* is formed by the two hands that swing b) *The low design* on the legs forms pitunggue position c) *The spiral design* on foot stomped d) *The static design* of repetitive footwork e) *The symmetry form* on the upper part of body f) *The asymmetry form* in the middle and lower parts of body	*Rentak* illustrates the impression of joy and agility. This motion is taken from visual inspiration based on horses' fast and agile movement. The form and posture of footwork that is stepped on with the step of *injak baro* (fire footstep) with a fast tempo gives a joyful impression. *The rantak motion* is made by stomping one foot to the floor, symbolising the dancer's excitement and agility. *The rantak motion* has several forms, they are *rantak injak baro* dan *rantak alang tabang*. An agile impression arises from the motion of one of the feet stomping on the floor and then lifting (hanging feet). The *rantak* motion is grouped into *social gestures*.
10. *Rentang*	a) *The symmetry design* on the left and right arms b) *The contrast design* on the crossed legs c) *The low design* on the legs forms pitunggue position d) *The advanced design* from the stretch of both arms e) *The straight design* is formed from a strapping body posture f) *The symmetry form* on the part of body	The *rantang* motion gives the impression of being full of inner strength. The posture of the straight arm movements to the left and right side gives the impression of strong, sturdy and calm which is supported by straight lines on both arms that have the same shape that gives the impression of a sense of calm. The strapping body position gives the impression tends to be sturdy. The *rantang* motion is included in *functional gestures*, which are supported to resist the opponent's attacks.

In addition to the 10 names of various martial arts movements previously described, several steps are derived from the martial arts: *langkah tigo, langkah ampek,* and *langkah sambilan* (Rustiyanti, 2014: 214). The results of the analysis can be seen in the table of Graph 1.



Graph 1. Analysis of the pencak silat movements in Minang Dance

Source : Research Result, 2013-2023

CONCLUSION

The people of West Sumatra named their homeland Alam Minangkabau. *Merantau* is a migration pattern of the Minangkabau tribe. The philosophy of *Merantau* is "*di mana bumi di pijak di situ langit dijunjung"*. They dare to leave their hometown to achieve ideals. The *merantau* urge is because Minangkabau adheres to the matrilineal system (maternal lineage). A son has no right to use the inheritance for his benefit, except for the benefit of his matrilineal family. He being armed with martial arts knowledge to protect yourself from danger. If a dispute causes a fight, Minang youth can attack, parry, and lock on the opponent. Pencak silat and *Mengaji* as a traditional educational medium in Minangkabu is very important for a boy.

Pencak silat is the source of down-to-earth Minang Dance movements. The meaning of this dance concept is done with *pitunggue* steps (low, solid and firm legs). The La Meri model motion concept analyses Pencak silat movements in Minang Dance. There are 17 kinds of motion designs. The meaning of motion design as a cultural reality that is inseparable from the existence of Minangkabau society. Minangkabau society as a cultural buffer. 10 The variety of pencak silat movements is not just the beauty of motion (tangible), but has the meaning of symbols that have educational meaning (intangible). This has become a role model in everyday life in Minangkabau society that upholds customs.

Pencak silat is an activity closely related to Islamic teachings. The concept of Islamic teachings underlies the existence of pencak silat and the ethics of its implementation. The element of pencak silat movement is the source of various Minangkabau performing art forms. Pencak silat became one of the Minangkabau-Islamic cultural products. Therefore, playing pencak required concentration, unity of thought and action is essential. Pencak Silat are achieving the perfect goal.

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