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Exploring bodily knowledge in *Silek Tuo* through the meaning of the Pencak silat movement as material for developing dance learning at the Universitas Negeri Jakarta

Romi Nursyam^{a,b,1,*}

^a Universitas Negeri Jakarta, Jln. Rawamangun Muka, Jakarta Timur 13220, Indonesia

^b Pascasarjana ISI Surakarta, Jln. Ki Hajar Dewantara No 19, Surakarta 57126, Indonesia

¹ rominursyam@unj.ac.id *

* Corresponding Author

ABSTRACT

Silat, apart from being a form of self-defence, is also a source of artistic inspiration for dance artists, including, in this case, *Silek Tuo*, which developed in Paninggahan, which is the "Parik Paga Nagari" (village protector). The purpose of the study was to find out and describe the meaning that existed in the *Silek Tuo* element, where the study included the conditions that must be fulfilled before the *Silek Tuo* practice, the meaning of the *Silek Tuo* itself from an Islamic perspective, and the meaning of the *Silek Tuo* movement, which would be applied in *Pencak silat* courses at the Dance Study Program at Jakarta State University. The method used in the research is the descriptive qualitative method, where the meaning of *Silek Tuo* is described in writing, with the method of collecting data using observation and interviews. The urgency of this research is to improve dance students' psychomotor affective and cognitive abilities about silat, especially the *Silek Tuo*. This study's results describe the conditions that must be met to learn *Silek Tuo*, the meaning of motion, and the correlation of Islamic law to *Silek Tuo* in Paninggahan.



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1. Introduction

Nagari Paninggahan is a village located in Junjung sirih District, Solok Regency, West Sumatra Province. In Nagari, there are many traditions, such as the *Piriang* dance, *Adok* dance, *Mansiang* dance, *Indang* dance, and other dances. The basic movements of this traditional dance are rooted in the existing silat movements that developed in Nagari Paninggahan, namely *Silek Tuo*. This martial art called *Silek Tuo* is a must for young people (youths) in Paninggahan as a provision for them to migrate because, on average, every Minangkabau man will migrate to another country to raise his degree, social status, and economics. As the Minangkabau proverb says, "*Karatau madang* in the upstream, *babuah babungo balun*, *Marantau buyuang* first, in the village of Paguno Balun", means that every Minangkabau man is advised to leave so that after the success it can be of use to the community and his village. Silat, apart from being an art of self-defence, is also a source of inspiration for artists to be creative in works of art. According to one of the two teachers in Nagari Paninggahan, Angku Dt. Tampalawan said that the word silat comes from the word *silaturahmi*, which means brotherly relations, *silat* is studied not to find opponents, to hurt people or to be brave, but to find friends and friends and to strengthen ties between youths. There is a Minangkabau proverb that says, "*Musuah indak* is sought, *Basuo* is not allowed" this proverb has a meaning. That the Minangkabau people never look for enemies, but if someone disturbs them and challenges them to a fight, they will not take a single step back [1].

Silat training is targeted, not only learning *silat* alone but also learning manners, manners, morals, *pasambahan*, *petitih*, and members are required to pray five times a day, as an obligation of Muslims. There are many things that need to be studied and learned from the *Silek Tuo* in Paninggahan, which are rich in aesthetic, ethical and religious-philosophical values and messages symbolized by their movements and prayer readings. *Silat* also has a social function in the community, which can be seen as *Silek Tuo*, which developed in Paninggahan, the "Parik Paga Nagari" (protector of the village). *Silek Tuo* is a martial art that is the pride of the Minangkabau people. *Silek Tuo* is very dangerous because it can break people's heads in just a few seconds, along with the sound of key steps. The early history of *silek* went hand in hand with the Minang Kabau tribe that was obtained by *Cari Bilang Pandai* and *Sultan Maha Rajo Dirajo* and then created by *Cari Bilang Pandai's* son, *Datuak Suri Dirajo*. In the past, this *Silek* name was *Gayuang*. There are two kinds of styles; (1) *Gayuang lahia* is a direct fight that attacks the vital part of the opponent, which is usually known everywhere as "*Sajangka Duo Jari*"; (2) *Gayuang Batin* is a battle that attacks the opponent without direct contact, but through inner contact (*kebatinan*). Usually, the child will learn the *lahia* style first when it is ripe in the natural movement; then the inner style will be. *Datuak Suri Dirajo* also inherited knowledge from the followers of *Sultan Maha Rajo Dirajo*, who served as an ambassador in Minangkabau. There are four things related to studying *Silek Tuo* in Paninggahan: *Silek*, *Surau*, *Goals*, and *Marantau*. *Silek* is a martial art, in Nagari Paninggahan it is called *Silek Tuo*, and other *silat* styles. *Surau* is a place of prayer and a place to learn to read the Al-Qur'an, or in Indonesian terms, it is called *musalla*. The target is a place to hold *silat* training and other traditional art exercises, even specifically for *silat* training; most of the people of Nagari Paninggahan use the *surau* as the place. Meanwhile, *marantau* means wandering. Minangkabau youth, if they already have the provisions of religion, martial arts, and *ahklak*, then they are required to go abroad to other countries.

Learning *Silek Tuo* for the Nagari Paninggahan Community is a multifunctional activity; apart from teaching self-defence, it also teaches about Minangkabau traditional *petitih*, ethics, recitation, and advice. So this *Silek Tuo* training activity teaches the Minangkabau community to become a civilized or owning society with knowledge of Minangkabau customs and practice them in everyday life because Minangkabau customs are based on Islamic law, in accordance with the proverb which says, "*Adat Basandi Syarak, Syarak Basandi Kitabullah*". *Adat* for the Minangkabau is seen as an intact culture that can change, including ways of life, order, arts, and philosophy [2]. In order to maintain the Minangkabau customs in order to remain and be practised in the life of the Minangkabau community, indigenous education, which is centred on the target and the *surau* must be preserved. Even so, *silat* as a symbol system can also be understood as a signalling system. This means that the presence of *silat* cannot be separated from several aspects that can be seen in detail in its movements. The arts have become a component of the global human being, a consciousness accompanying concerns about the origin of the universe and contemplation of the Supreme Being [3]. His destiny is absolute, and the presence of the man himself, time after time, the way humans perceive and deepen so that it creates philosophical vibrations related to almost all aspects of life. *Silat* is thought to have spread in the archipelago since the 7th century AD, but its origins cannot be determined with certainty. Great kingdoms, such as Sriwijaya and Majapahit are said to have great warriors who mastered martial arts and could gather soldiers whose skills in self-defense could be relied on. Donald F. Draeger's proves that the existence of martial arts can be seen from various weapon artifacts found from the Hindu-Buddhist era as well as in relief carvings containing the attitudes of *silat* horses at Prambanan and Borobudur temples [4]. The Indonesian people at that time used weapons, and *silat* martial arts were inseparable from physical exercise, and the spiritual relationship was closely related to the Indonesian culture. The purpose of this research is to obtain information about the meaning that exists in the *Silek Tuo* element, namely the conditions that must be met when learning *Silek Tuo* and the meaning in *Silek Tuo's* itself, which is described in the form of scientific writing and becomes material. theory in the *Pencak silat* course at the Universitas Negeri Jakarta. According to Jane S. Desmond, the study of moving bodies can be done as a comparative study of symbolic systems based on language, visual representation, and motion [5].

Humans can give meaning and perception to every occurrence of action or object related to thoughts, ideas and emotions [6]. *Silat* can be a symbol for the action of living a life that is reflected in every movement. Action serves as a reference for interpreting the environment faced, encouraging and producing realization of meaningful actions in dealing with the environment [7]. The reality that is encountered in today's society is that they are more proud of the culture that comes from outside. Some examples of martial arts come from outside, such as Muay thai, Taekwondo, etc., because there is an assumption that martial arts from outside are more advanced and cool. The view that regards everything new that comes from the outside as a sign of progress, while everything that leaves one's own home out of date is primarily due to a lack of familiarity with art treasures [8]. *Silek Tuo*'s martial art has ethical, aesthetic, moral, religious and social values and is unique. Minangkabau is a primary source of *pencak silat*; the art of *Pencak silat* is known as *silek* or *gayuang* in Minangkabau [9]. *Pencak silat* in Minangkabau is a martial art which means *pencak*, which means displaying the beauty and flowers of a harmonious *silat* movement, while *silat* or *silek* which means a game or match that is not shown. The flow of Minangkabau *silat* is also often referred to as the source of various other schools. Therefore, it is said that the martial arts school in Minangkabau is a pure style of *Pencak silat* found in Indonesia. Flow is a style of *Pencak silat* that is taught, embraced and practiced by a college. The *Pencak silat* movement in Minangkabau has an open defense but is at the same time closed, and more applying techniques that use feet and legs in carrying out attacks and techniques of avoidance, dodging, and egos in the execution of defenses. On the coast, *Pencak silat* has very low stances so that it almost touches the ground and uses more hand attacks, while in the interior there are many leg attacks and tall stances with the characteristic of hanging one leg and occasionally clapping on the thigh. The flow of *Pencak silat* in each region in Indonesia is different, such as in Java, namely *silat cimande*, *silat cikalong*, *silat sibandar* and others, in Bali, namely *silat* devotion of the state, *silat kerta wisesa*, *silat dewa seruling* and others, in Sumatra, especially Minangkabau. namely *Silek Tuo* (*silat* old), *silek kumango*, *silek tiger*, *silek lintau*, *silek sitaralak*, and others. Of the many schools of *Pencak silat* in Minangkabau, there are only ten main schools in Minangkabau, but the Minangkabau people themselves still do not know about the ten schools *Pencak silat* in Minangkabau.

There are many *silat* styles in Minangkabau, each of which has its own unique style and style, but this research only examines *Silek Tuo*. *Silek Tuo* is interesting in research because besides having a wealth of values, it also has a very important role in the identity of the Minangkabau people, especially in Nagari Paninggahan, so that the Indonesian people in general, and the Minangkabau people, in particular, are more familiar with as well as respecting their martial arts knowledge so that it is maintained and preserved. Identity is awareness of the characteristics of oneself, one's own group, own community, or the state itself [10]. There is an element of identity in answering a number of crucial issues. Individuals and agents attempt to establish a cohesive identity narrative in which the self forms a developmental trajectory from the known past to the foreseen future [11] so that identity is not only owned by individuals but is understood reflexively by people in the context of their biography. One of them is by writing about *Silek Tuo* in published writing, with the aim of this paper being read by the general public and can be enlightenment and reference in discussing and studying Minangkabau *Silat*.

2. Method

The data in this study were collected through qualitative methods, namely by means of observation, interviews, audio-visual recordings, and literature study. After the data is collected, the data is processed and analyzed to obtain research results and conclusions that can be believed to be valid. Observations were made to observe the process of *Silek Tuo*'s training activities in Nagari Paninggahan, both on the target and in *Surau*. At the time of observation, the researcher was present directly to see the *Silek Tuo* training sequence, even from the beginning of the opening of the *Silek Tuo* target, namely the ritual activities carried out, as well as the conditions that must be carried by prospective participants who will take part in the *Silek Tuo* exercise, to the form of motion, prayer reading, as well as the process of learning ethics, morals, indigenous knowledge, and religious values. Interviews were conducted to explore the meaning contained in each element in *Silek Tuo*'s, be it movement, the prerequisites that must be met,

and the relationship between the meaning and Islamic law. Interviews were conducted with a resource from Alamsur Manti Koto, who is a traditional leader and teacher of *Silek Tuo* in Nagari Paninggahan. Apart from the coaches, interviews were conducted with young people who participated in the *Silek Tuo* training, and even researchers also participated in the *Silek Tuo* training. The data obtained in the direct interview process is processed and analyzed to be used as material that is written in the research results.

3. Results and Discussion

January 26, to be precise, Saturday night, at the Paninggahan (market) hall, Kab. Solok, hundreds of eyes fixed on a *Silek Gadang* arena. *Silek Gadang* is a term which means a match for *silat* warriors in Nagari Paninggahan from various *silat* schools as well as a gathering place. The term Nagari is an area called a village. Nagari is led by a Wali Nagari and has a customary density, which is a gathering place for traditional leaders in Nagari Paninggahan. This event was held in the framework of the *Alek Nagari* (event) Paninggahan as well as in the framework of "*Mambangikik Batang Tarandam*" (restore and revive culture and traditions that began to fade in Nagari. Paninggahan) because the *pandeka-pandeka* generation in Paninggahan has started to decrease. That night the *pandeka* (warriors) in Paninggahan were gathered as well as the *pandeka* from the neighboring Nagari, such as: Saniangbaka, Sumani, Selayo, Muaro Pingai, Parak Gadang, Koto Sani and others. The *pandeka-pandeka* who were present that night were old and young and shared their experiences. That night, there was a very close intimacy. The gathering event for the *Silek Tuo* warriors was used to strengthen friendship and as a forum for sharing knowledge and experiences gained by each warrior. Figure 1 is a *Silek Tuo* performance session.



Fig. 1. *Silek Tuo* Performance in Nagari Paninggahan, Kab. Solok

Silat is a part of art, namely martial arts, which also has a symbolic meaning and is a symbolic representation of human feelings [12]. There are two things that should be noted from this definition. First, art is creation (procuring something that did not exist before). The second is the formulation of symbolic forms. This symbolic form is contrasted with the content or material of the symbol [13]. As a symbolic form, art has actually undergone a transformation. Art is already a universalization of experience [14]. He does not simply translate a particular experience into his artistic experience because if so, the art is then the content of the experience itself. Symbolic form means that the artist in creating art has contemplated and experienced this direct experience and has made it a general experience, which can be digested by others as well [15], [16]. Thus, the symbolic forms do not refer to the symptoms themselves directly, but to the experience which has been symbolized, that is, to become a symbolic expression of the experience. Apart from being a martial art, it is also a source of inspiration for artists to be creative in works of art. According to one of the two teachers in Paninggahan, Angku Dt. Tampalawan said that the word *silat* comes from the word *silaturahmi* [17], which means brotherly relations, *silat* is studied not to find opponents, to hurt people or to be brave, but to

find friends and friends and to strengthen ties between youths. In the process of practicing *silat*, each target is not only learning *silat*, but also learning manners, manners, morals, learning to read the Qur'an and *petatih* quotes and members are required to pray five times a day, as a Muslim obligation. There are many things that need to be studied and learned from the *Silek Tuo* in Paninggahan, which are rich in aesthetic, ethical and religious-philosophical values and messages symbolized by their movements and prayer readings. *Silek Tuo* has a social function in the community, and this can be seen as *Silek Tuo*, which developed in Paninggahan, which is the "Parik Paga Nagari" (protector of the village). Some of the requirements that must be fulfilled and must be done so that what is learned is immortal in oneself, such as rules that must be met; in the *Silek Tuo* in the Paninggahan area, among these requirements that must be met are knife, shroud, tamarind *kapeh* (lime), and Chicken, Figure 2. Where everything has meaning and philosophy, which is very closely related to the learning process of *Silek*, this proves that *Silek* is a cultural identity that is given meaning by the supporting community.

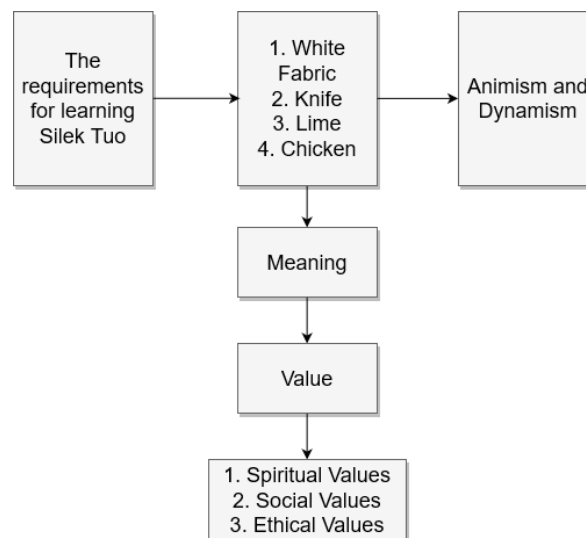


Fig. 2. The requirements for learning *Silek Tuo*

The knife used is a knife that is new and sharp, with the intention of being a symbol of sharpness, meaning that with the sharp knife symbol, hopefully, the young man who practices *Silek Tuo* has the sharpness of mind, heart, feeling and sharpness in mastering the *Silek Tuo* movements taught by the teacher. Meanwhile, the shroud is asked to symbolize the purity of the youth's heart, thoughts, intentions and actions in and after learning *Silek Tuo*. *Asam lime kapeh* (lime juice) is used for *balimau* (ritual of purifying oneself by rubbing water that has been done by prayer on the head of the prospective student) so that all members of the *salimau*, *sa asok sa kumayan*, means that all target members are brothers, not allowed to each other. Hurting or having bad faith, whoever has bad intentions towards fellow target members, then he will get a reward. This is based on the word of Allah in the Qur'an a surah Ali Imran verse 103:

and hold all of you to the rope (religion) of Allah, and do not divorce yourself, and remember the blessings of Allah to you when you were enemies, So Allah united your hearts, then became you because of Allah's favour, people who are brothers; and you were on the edge of the abyss of hell, then Allah saved you from him. Thus Allah will explain His verses to you, so that you may receive guidance.

Meanwhile, the chicken that is slaughtered is intended to nourish the target so that the bad traits and human passions are removed. Even the cut chicken can be seen whether the target will last long or for a while. Even a chicken slaughtered chicken must be a young rooster symbolising strength, activity, creativity, and courage. After these conditions are fulfilled, they are accepted to be the target child; in the next stage, the target child is *balimau*; this is a ritual process carried out because, at this time, the community leaders attend to accept being a family member within the scope of *Silek Tuo*'s target, after that, it is continued by educating the target

area before the chicken is slaughtered, each member holds the chicken in turn, this is done so that the whole members have the same sense of brotherhood. Symbols disclose the most profound facets of reality that are inaccessible through other methods of recognition [18]. Symbols and myths reveal modalities-some are. Most secretly, the appearance of symbols can change, but their function remains the same. Symbols, myths and rites always reveal situation-human boundaries and not just a historical situation. Symbolic forms are seen as a means of storing meaning, and through this symbol, it can also be understood that culture, which is a collection of individuals, in this case, demonstrates a generic culture that serves as a behavioural template [19]. In learning *Silek Tuo*, there are levels that must be passed, including *Mampalincak rare* (agile in movement), *Balabeh* (defensive motion), *galuik* (locking and unlocking movements). *Silek Tuo*, as a result of a culture which is full of meaning and value, can be called a symbol system. The symbol system is something that is created by humans conventionally used together, regularly and thoroughly studied so as to give an understanding of the essence of "human being", namely a framework which means to orient itself to others, to its environment, and to itself, as well as a product and dependence on social interactions.

According to Indrayuda, et al. there are several core Minangkabau *silat*, namely the tigo step, the *ampek* step, and the side step [20]. From the basis of this *Silat* emerged several types of *silat* styles according to each region by mentioning the names of the areas where the *silat* developed, including *Silat Lintau*, *Silat Pangian*, *Silat Kumango*, *Silat Sitaralak*, *Silat Gunuang*, *Silat Pariaman*, and *Silat Pesisir*. With the basics of *silat*, after experiencing the cultivation process, *silat* movements emerged as the basis for Minangkabau artists to organize into a form of dance composition. *Pencak* has two definitions, namely, dance and a game. *Pencak* as a dance is a dance movement that is coloured by *Pencak*, which is carried out in tune with the musical; while *two people carry out Pencak as a game* by doing a *Silat*-style fight physically, the players face one on one by attacking each other but do not touch or touch so that more determined by adjustments to the movement of the opponent at hand. In the *Silek Tuo* developed in Nagari Paninggahan, the aesthetics used can be seen in the opening movement of "*balabeh*", or *sambah* movements such as Step *ampek* (Step four) which means submission to the creator, in the form of a movement called; *Alif* motion, *Lam* motion, *Lam* motion and *Hu* motion. The meaning contained in this movement is Allah, namely the letters *Alif*, *Lam*, *Lam*, and *Ha* (Namely the letter *Hijaiyah* in Qur'an for Islam Religion). To clarify *Ampek's* steps in *Silek Tuo* in Nagari Paninggahan, below are described in Figure 3.

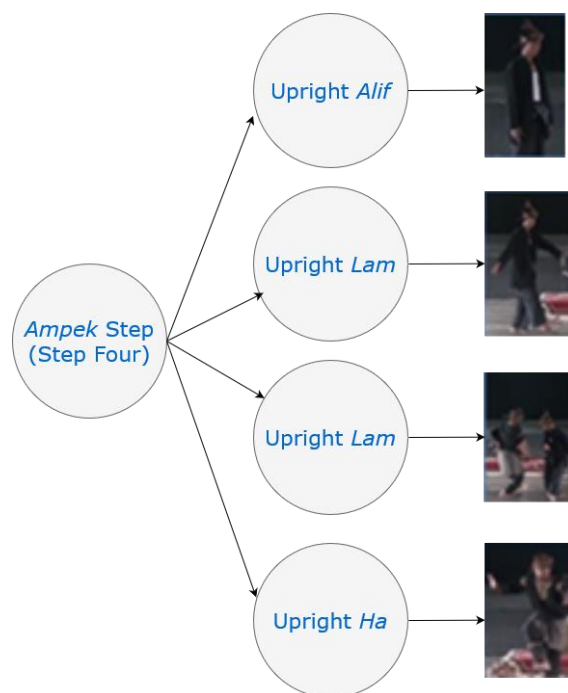


Fig. 3. *Ampek* Step

Figure 4 shows the Meaning of Step *Ampek*, and this is clear evidence when viewed from an intertextual perspective; *Silek* is a text that has relations with other texts, one of which is religion (Islam), which incidentally Islam came in the 13th century, while *Silek* existed before Islam. Entered the Minangkabau, but even so, Islamic values are even thicker in *Silek*, although the values of Animism, dynamism, and Buddhism also exist, but are more dominated by Islamic values as a manifestation of the concept of hegemony. So the values that exist in the learning process of *Silek* in *Surau* are in the form of divine values, social values, aesthetic values, psychomotor, and ethics. The nature of submission is read in the heart, such as *Bismillahi hasbiallah, tawakkaltu a'llallah, ya'tazamtu billah, wala haula wala quwwata illa billahil a'liyyul a'ziim*, meaning, in the name of Allah, it's enough for me Allah my protector, I round up my attachment with Allah, and no effort and strength can allow Allah who is almighty and almighty. This reading is what is read when we say *lam* and *hu* before starting the *basilek* (*silat*). In this case, *silek* has a belief that Allah and we are not separate; we act with Allah's *Qudrat*, we see Allah's *bashar*, we see Allah's *sami'nya*; that is, when we fight using *silek*, the substance is all Allah who does (*Ma'rifatullah*), according to the word of Allah in Surah Al Anfaal verse 17 which says:

So (in truth) it was not you who killed them, but Allah killed them, and it was not you who threw when you threw, but Allah was the one who threw. (Allah did this to destroy them) and to give victory to the believers, with a good victory. Allah is All-hearing, All-knowing.

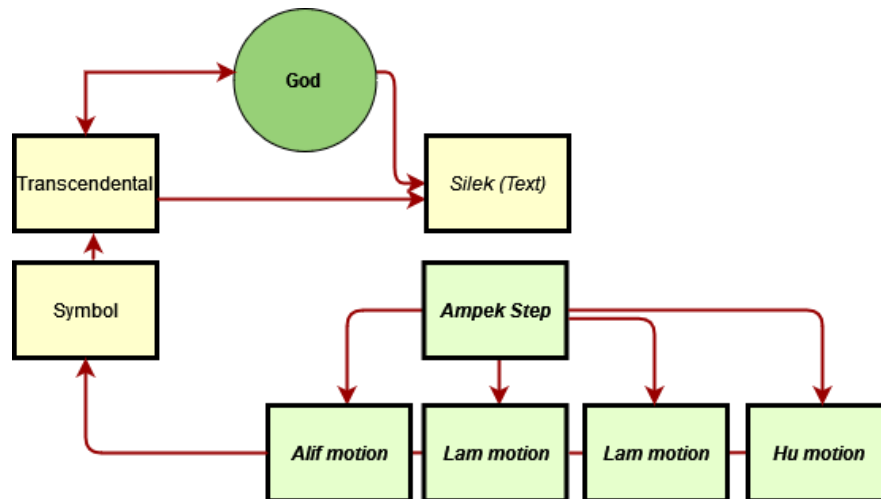


Fig. 4. Meaning of Langkah Ampek

Silek Tuo, which has developed in Nagari Paninggahan, has evolved from generation to generation, specifically in the effort to foster and equip Parik Paga Nagari (village security guards), with various objectives of developing self-defence techniques and the tools for defending the arts that they inherited—to then passed on to the younger generation through the traditional *baguru* (adat learning) procedures from generation to generation under the guidance and protection of *ninik mamak*, traditional leaders, religious scholars, clever *cadiak*, teachers and warriors in the Paninggahan village. It is relevant to awakening the identity of the *nagari* children because, in addition to learning and practising physicians, *Silek Tuo* also teaches the science of savings (hidden aspects) with the aim of deepening the knowledge of *taqwa*, the science of vibrating based on moral values. This *Silek Tuo* appears on the basis of friendly relations, brotherhood, solidarity and affection between fellow believers. This is the main principle that warriors must adhere to. Therefore, traditional silat warriors always yearn for and expect the pleasure of the highest essence. From God, All Nature Exclaims in pursuing her life goals. Communication between each other, with God and even with other creatures [21]. Basically, it refers to the reality of cultural diversity, and each of them has different ethics and procedures. In traditional *silat* there is a communication box in the form of symbols, namely movements that make signs and markers that must be watched out for in a silat game. *Silek Tuo* taught the Minangkabau people, especially in Nagari Paninggahan, as people who have physical provisions to face real enemies, as well as spiritual provisions that are understood as spiritual

intelligence, by maintaining and devoting themselves to God. The point is that *Silek Tuo* directs the Minangkabau people to realize *Hablum Minallah* and *Hablumminallah* (establishing relationships with fellow humans and establishing relationships with God).

4. Conclusion

Silek Tuo has become an identity for the Nagari Paninggahan community, namely as a martial art that is always displayed in traditional events, as well as a depiction of the character of the community who is agile, agile, assertive, and religious. The conditions that must be met to learn *Silek Tuo* are knife, shroud, lime, and rooster. *Silek Tuo* has two meanings, namely, martial arts and spiritual *silat*. Physical *silat* is a form of movement, while spiritual *silat* is a movement done with the guidance of Allah, through knowledge of *ma'rifatullah*. *Silek Tuo* in Nagari Paninggahan is a martial art that uses the term step *ampek* (step four), which is interpreted as the letters in the name Allah, namely four letters: *Alif*, *Lam*, *Lam*, and *ha*. *Silek Tuo* teaches the Minangkabau people not to seek enemies but to add more siblings, which is basically to build friendship because the word *silat* itself comes from the word *silaturahmi*. As well as being proficient, agile, and agile in movement, the *Silek Tuo* warrior must also be an obedient servant of Allah in worshipping Him. In the process of learning *Silek Tuo*, a warrior not only learns *silat*, but also learns the Qur'an, Minangkabau traditional *petitih*, and advice in the form of advice on ethics and norms.

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