



Silat pangean: maintaining togetherness and respect in the Panggak Adat procession in Kota Baru Village, Riau Province



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ABSTRACT

Silat Pangean is an art form that features martial arts movements. *Silat Pangean* has an important role in various traditional ceremonies, especially in Kota Baru Village, Riau Province. *Silat Pangean* is inseparable in the procession of *Panggak Adat* where *Silat Pangean* becomes part of the custom in Kota Baru Village which becomes one unit. *Silat Pangean* is performed early in the *Panggak Adat* procession which aims to welcome the arrival of the groom as a form of friendship between the two parties. The function of the fighter after the *silat* performance is over is to guard the bride and groom while the *Panggak Adat* is taking place. This research aims to find out how the series of *Silat Pangean* performances in the procession of traditional wedding *Panggak* in Kota Baru Village, Riau Province. The method used is a qualitative approach with data collection techniques through observation, interviews, and documentation. The results showed that *Pangean Silat* in Kota Baru Village is not only a martial art, but also an entertainment *silat* that has an important role in the *Panggak Adat* procession in Kota Baru Village. The form of *Silat Pangean* performance is seen from several elements such as clothing, musical accompaniment, audience, stage and players. This research is expected to contribute to the development of cultural studies and local traditions, as well as increasing awareness of the importance of preserving cultural heritage in Indonesia, especially in Riau Province.

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1. Introduction

Silat is a branch of martial arts. The term *Pencak Silat*, comes from the word *pencak* which means a martial art that moves rhythmically. *Silat* is the essence of *pencak* to fight by definition or defend yourself from enemies [1]. *Pencak silat* is one of the many traditional Indonesian martial arts [2]. Kamarudin, Yahyar and Zulraflia, said *pencak silat* is a martial arts system inherited by ancestors as the culture of the Indonesian nation so that it needs to be fostered and developed [3]. *Pencak Silat* is divided into four, namely; (1) *Pencak Silat Art*, namely *pencak silat* martial arts in accordance with aesthetic rules and its use aims to display the beauty of *pencak silat*; (2). *Pencak Silat Mental Spiritual*, which is a technique and its use aims to describe and at the same time also instill the philosophical teachings of *pencak silat*; (3). *Pencak Silat Sports*, which are martial arts techniques and majors whose users aim to create and maintain physical fitness and agility as well as sports achievements; (4). *Pencak Silat Beladiri*, namely techniques and stances are to defend or defend themselves [4]. One of the most popular martial arts in Riau is *Silat Pangean*. *Silat Pangean*, a traditional martial art originating from *Pangean* District, was originally a private art but has now become a performance that increases the attractiveness of cultural tourism supported by the local government, and plays an important role in advancing regional tourism, as well as honoring the good name of the Kuantan Singingi community [5].

Silat Pangean has strong cultural roots in Riau Province, not only in Kuantan Singingi but also in Kota Baru Village which existed before Indonesian independence. The development of *Silat Pangean* in the community of Kota Baru Village was initially in the house and developed over time *Silat* to be learned. Today, *Silat Pangean* in Kota Baru Village has developed in two silat schools. A college is an educational institution that educates and teaches knowledge and practice of martial arts [6]. The names of the *silat* schools in Kota Baru Village are *Pendekar Sakti* and *Pendekar Mudo*. In the beginning, *Silat Pangean* aimed to defend itself from enemies or crimes, besides being a martial art, nowadays *Silat Pangean* is also used as a performance in various events, especially in the *Panggak Adat* procession. The *Panggak Adat* procession is a series of meetings between the bride and groom after the marriage ceremony. *Silat Pangean* is an important part of the *Panggak Adat* procession, where *Silat Pangean* is one of the performances performed early in the *Panggak Adat* procession with the aim of establishing friendship between the bride and groom. In addition, *Silat Pangean* in the *Panggak Adat* procession has 4 parts, namely: (1). The game, the term game in the *Pangean silat* performance in the *Panggak Adat* procession here is that the *Pangean silat* movements that are shown are more about the beauty of motion alone (entertainment), *Pencak Silat* movements are widely used as dance movements [7]; (2). *Peguowan*, the term *peguowan* is a joke where when fighters lose in rowing, stabbing and swatting movements there is a joke between fighters so that the audience will laugh; (3). *Pangolotan*, the term *Pangolotan* is rolling where this movement occurs when the fighters do not want to lose in the *silat* movements performed by each other; (4). Rules, in the *Silat Pangean* performance in the *Panggak Adat* procession, the movements are regulated by the fighter so that the movements carried out do not cause things that are not desirable so that the movements must be good and correct. The four parts above are the characteristics of the *Pangean Silat* performance in the *Panggak Adat* procession with other *silat* performances.

Silat Pangean in the procession of *Panggak Adat* cannot be separated because *silat Pangean* is an integral part of the customs in Kota Baru Village. To see the performance of *Pangean silat* in the *Panggak Adat* procession, there are several supporting elements in it such as actors, music, clothing, stage, and movement. According to Soedarsono, the performance is a combination of important aspects that support such as the play, play, clothing, accompaniment, stage and audience [8]. The names of *Silat Pangean* movements in the *Panggak Adat* procession in Kota Baru Village include, (1). *Ompek* step motion, this motion rotates the body towards the front and back with the end of waving the hands towards the back, (2). *Dayung* motion, this movement is carried out alternately by fighters with a form of lunging movement towards the waiting fighters, (3). *Tikam* motion, this *tikam* motion is performed right on the stomach or chest of the waiting fighter, (4). *Babat*, this movement is thrown right at the head or chest of the fighter. In addition to using movement elements, *Silat Pangean* performances in the *Panggak Adat* procession are accompanied by several traditional musical instruments. Traditional music is music that lives in the community for generations [9]. The musical instruments that accompany *Silat Pangean* performances in the *Panggak Adat* procession include *calempong* musical instruments consisting of five pieces, *calempong* musical instruments or known as *talempong* musical instruments are musical instruments originating from West Sumatra [10]. *Tetawak* musical instrument or often known as the gong musical instrument, and *gondang* musical instrument or called the drum musical instrument, usually this *gondang* musical instrument is played by one person or two musicians. Drum instruments are instruments that are used to contextualize or adjust the movements of *pencak silat* with the music that accompanies it [11].

Clothing in *Silat Pangean* performances is a supporter of a unique appearance, namely with local clothing or college clothing that distinguishes it from other schools [12]. In *Silat Pangean* performances in the *Panggak Adat* procession, the clothing used is not determined either using local clothing or clothing in the *silat* college. Apart from the clothing, the fighter must use a cap and *sarong*. The number of fighters in the *Panggak Adat* procession can be a pair or two pairs of men. The duration of the *Silat Pangean* performance in the *Panggak Adat* procession is approximately 5 minutes. Structurally, the *Silat Pangean* performance in the *Panggak Adat* procession is held at 02.00 PM. The procession begins with the bride's representative coming

to the groom's house to deliver a message from the Adat officials that the groom can be paraded to the woman's house to carry out the *Panggak Adat* procession. When the groom approached the bride's house with a distance of approximately 50 meters, *Silat Pangean* could be performed and shown. The *Silat Pangean* movement begins with greetings that aim to respect each other. Next, the fighters take their respective positions, one fighter in line with the groom and the other in front of the bride's house. The next *Silat Pangean* movement is the *ompek* step which is a characteristic of *Silat Pangean* in the procession of *Panggak Adat* in Kota Baru Village. The next movement is the *dayung* motion where the two fighters perform the *dayung* motion alternately, then continue by repeating the *ompek* step motion which aims to take the initial position. The next movement is continued with a *tikam* motion, this movement is like stabbing right in the fighter's chest and ends with a *babat* motion and greetings.

Over time, some people began to abandon the customs that have existed since ancient times, especially the *Silat Pangean* performance in the *Panggak Adat* procession. Based on the phenomenon that occurred in Kota Baru Village, there are two main factors that influence this, namely internal factors and external factors. The internal factors include a lack of understanding of responsibility and a lack of love for local traditions, culture and customs. On the other hand, external factors such as the influence of western lifestyles, for example, people prefer modern dance and other forms of performance, causing the rules of local customs to be abandoned. One tradition that is starting to be forgotten and abandoned is the *Silat Pangean* performance in the *Panggak Adat* procession. Nowadays, many people do not use *Silat Pangean* performances in the *Panggak Adat* procession. Even the *Panggak Adat* procession, which is the main key to holding *Silat Pangean* performances, has begun to be abandoned. From the current phenomenon, it is necessary to conduct research on *Silat Pangean* performances with the aim of providing an overview of how *Silat Pangean* performances in the *Panggak Adat* procession in Kota Baru Village, Rakit Kulim District, Indragiri Hulu Regency, Riau Province can continue to live and develop in the context of modern culture, especially in traditional wedding ceremonies in Kota Baru Village. In the local context of Kota Baru Village, the performance of *Silat Pangean* in the procession of *Panggak Adat* Wedding is the focus of research because *Silat Pangean* in the procession of *Panggak Adat* is a form of wedding tradition that is distinctive and unique in the cultural context of the local community. This research was inspired by the desire to understand more deeply how the *Silat Pangean* performance in the procession of *Panggak Adat* marriage can be applied in the daily life of the Kota Baru Village community. *Silat Pangean* in the procession of *Panggak Adat* Wedding is not only seen as a ceremony, but also a form of effort to understand the cultural traditions of the Kota Village community and make Kota Baru Village as a research location. This research is expected to contribute and provide further understanding of Indonesian traditional wedding traditions, especially in the context of *Silat Pangean* performances in the procession of *Panggak Adat* Wedding in the Kota Baru Village area.

2. Method

Based on the object under study, this research uses a descriptive method in the form of qualitative data analysis. Qualitative research is one of the studies intended to describe and analyze phenomena, events, social activities, attitudes, beliefs, perceptions, thoughts of people individually or in groups [13]. This method is in accordance with the object under study where this method will describe how the *Silat Pangean* performance in the *Panggak Adat* procession in Kota Baru Village using the theory according to Y. Sumandiyo Hadi, which states that a performance has three basic elements including; (1) Something that is shown; (2) Performers who perform; (3) Audience or listeners [14]. With 4 research subjects including traditional leaders, *silat* teachers, tuo laman and spectators. Data collection technique is the most strategic step in research because the main purpose of research is to get data [15]. The data collection techniques used are (1) Participatory Observation: Where the researcher actively observes the *Pangean Silat* performance in the traditional *Panggak* procession in Kota Baru Village; (2) In-depth interview: where the author structurally conducts dialog with traditional leaders, *silat* teachers, old pages and spectators; (3). Documentation: The author used a henpone camera to document the *Silat Pangean* performance as well as voice recordings when the interview was

taking place. The data sources used are primary and secondary data. Primary data is a data source obtained directly while secondary data is data obtained from various sources [16].

The research location shows the understanding of the place or social location of research which is detailed by the existence of elements, namely actors, places, and activities that can be observed [17]. The location of this research is in Kota Baru Village, Rakit Kulim District, Indragiri Hulu Regency, Riau Province. As for what underlies the selection of this location: (1) There has been no research on *Pangean Silat* Performance in the procession of *Panggak Adat* in Kota Baru Village, Rakit Kulim District, Indragiri Hulu Regency, Riau Province; (2) To be used as a scientific work so that the people of Kota Baru Village can utilize this research as a reference and guide for the future; (3) The step of *Silat Pangean* is used as one of the processions in the marriage custom. The author is interested in wanting to understand more about *Silat Pangean* performances in the procession of *Panggak Adat* in Kota Baru Village, Rakit Kulim District, Indragiri Hulu Regency, Riau Province. While the research time began at the end of August 2024 until early November 2024. Miles & Huberman analyzed the data in three stages, namely data reduction, data presentation, and conclusion drawing [18]. Data analysis in this study begins with; (1). Data reduction, where the author filters or selects related data that has been obtained with the aim that the data obtained can become the focal point of the research; (2). Data presentation, the author displays the data in the form of a narrative so that it can be read and understood so that it makes it easier to analyze the data that has been obtained and (3). Conclusion or verification, the final stage is drawing conclusions from the data that has been analyzed so that the data obtained and presented is correct. In addition, the author uses triangulation to test the data that has been obtained through observation, interviews and documentation. Triangulation is important to confirm new findings [19]. Through this research can provide new insights related to how the form of *Silat Pangean* performance in the Procession of *Panggak Adat* in Kota Baru Village, Riau Province.

3. Results and Discussion

3.1. Panggak Adat Procession

Panggak Adat is an important part of the wedding procession in Kota Baru Village. The importance of *Panggak Adat* in Kota Baru Village is that it is a form of identity from the village and tribe held by the Kota Baru Village community. In addition, the *Panggak Adat* procession is also a sign that the bride and groom are using *Adat* in their wedding procession. The *Panggak Adat* procession is attended directly by traditional leaders in Kota Baru Village, which can be seen as the difference between a wedding in general and a wedding using the *Panggak Adat* procession in it. The *Panggak Adat* procession is a series of events that bring together the bride and groom witnessed by the general public and traditional elders. Interview Hendrizal (2024), *Panggak Adat* procession, a procession about the pairing of the bride and groom after the marriage contract is witnessed by traditional leaders and the general public. *Panggak Adat* is divided into two, namely in front of the house and inside the house. The *Panggak Adat* procession begins with a *Silat Pangean* performance which is one of the main keys in the *Panggak Adat* procession. interview DH (2024) said;

"Silat is performed in the early stages of the procession, as for the reason Silat is performed early is to welcome the arrival of the groom and his family. In addition to welcoming guests, silat performances as a friendship between the two parties. The main purpose of the Pangean Silat performance in the Panggak Adat procession is to protect the bride and groom during the Panggak Adat procession, where in ancient times there were many crimes that ran away with the bride during the procession of the Panggak." (DH, interview 2024)

After the *Silat Pangean* performance procession is complete, the bride and groom are juxtaposed in front of the house with the aim of showing the bride and groom to the extended family of the bride and groom and other invited guests. Fig 1 is a picture of *Panggak Adat* outside the house or in front of the house.



Fig 1. *Panggak Adat* outside The House

After the bride and groom are paired outside the house, the bride and groom then carry out the core event, which is again paired inside the house with the aim of showing the bride and groom to the traditional leaders (*pemangku syarak, datuk monti, datuk mangkayo, kepala suku*), especially the traditional leaders of each tribe in Kota Baru Village. Mr. HDZ again mentioned that:

“the Panggak Adat procession is one of the three forms of marriage in Kota Baru Village where the highest guest is the customary leader himself. So this procession is called Panggak Adat or in Indonesian, bersanding adat” (HDZ, interview 2024).

Fig 2 is a picture of the bride and groom carrying out *Panggak Adat* inside the house witnessed by *datuk pengulu Adat* and other traditional leaders.



Fig 2. *Panggak Adat* in The House

In the *Panggak Adat* procession there are several equipment that must be fulfilled such as: (1) Goat head, the function of this goat head is to be presented to the customary *pengulu* who is a special guest who must be present during the *Panggak Adat* procession; (2) White cloth, white cloth here is as a marker under the bride and groom using the *Panggak Adat* procession, this white cloth is small in size which is placed on the walls and ceiling of the house; (3). *Lilin*, has a meaning as long as the bride and groom in running a household life remain directed and bright like the light of a lit candle; (4). *Tabak*, in the context of Kota Baru Village, is in the form of food that is formed high like a cone, while the food commonly used is *khasidah* or *hasidah* cake, *gelamai* and *mani* rice. *Tabak* is also completed with boiled eggs that are colored red and flowers made of crepe paper or the like. The function of *tabak* is as a form of gratitude to traditional elders who have attended the *Panggak Adat* procession; (5) The bridal meal consists of 12 kinds, in which there are various flavors such as salty, spicy, sour and sweet. The various flavors are symbolized as in married life under whatever happens is still carried together. The name of the bridal food serving place is *dulang* which is shaped like a round *talam* but the difference is that

it is made of brass and there is a *penyangah* so that it rises high; (6). *Tepak sirih* complete with its contents, the people of Kota Baru Village often call it *pasigian*, as for its function as a sign of apology if during the *Panggak Adat* procession there are mistakes both intentionally and unintentionally. After the bride and groom stand in front of the *pengulu adat* and other traditional elders the bride is invited into the room. While the groom sat together with the customary elders to continue the next series of processions such as eating together and ending with the reading of prayers led by *syarak* officials, with the end of the prayer, the *Panggak Adat* procession also ended, the groom is invited first to leave the house.

"The groom first leaves the house because the groom is like a king so the customary elders invite the groom first out of the house. After all the traditional leaders leave the bride and groom's house, the bride and groom then carry out the wedding reception in general" (ABR, interview 2024).

It can be seen that the *Pangean Silat* Performance cannot be separated in the *Panggak Adat* Procession. Customs in Malay society generally have provisions or paths that must be taken as stated in the *Koran* in other words, everything related to customs has rules in accordance with religious provisions (*syarak Islam* and Islamic law). *Silat Pangean* in Kota Baru Village is defined as "mandated custom" that has been established over a long period of time and that custom continues to apply as long as it is not changed by the next ruler. Adjudicated customs, customs that are passed down either from kings, dukes or *penghulu* [20]. From this it can be seen that *Silat Pangean* is part of the customs of the Kota Baru Village community which must be carried out and performed, especially in the *Panggak Adat* procession.

"The performance of Silat Pangean in the Panggak Adat Procession is an important part that cannot be separated, because Silat Pangean in Kota Baru Village is a mandated custom. In addition, Silat Pangean performances are also a form of demonstration of intelligence between tribes in Kota Baru Village. The essence of Silat Pangean in the procession of Panggak Adat is silat, prayer, kitab and repentance" (HRM, Interview 2024).

3.2. History of Pangean Silat

Pencak and *silat* are original Indonesian martial arts that are packaged in the form of movements that can be shown or not, and become a means of increasing devotion to God Almighty. *Silat Pangean* is not only a martial art but also an art that can be performed or shown in various events. *Silat* art is a technique and moves more to the aesthetic value accompanied by musical instruments. Wongsonegoro said that *pencak silat* is a series of martial arts movements in the form of dance and rhythm in the form of certain customary rules of courtesy that can be shown in public [20]. *Silat Pangean* is a martial art originating from Pangean District, Kuantan Singingi Regency, Riau Province. Ediyono & Widodo, *Pencak Silat* as a traditional martial art rooted in the archipelago is not only a part of Indonesian culture [21]. Besides that Ramil argues, *Silat* is a martial art originating from the Malay archipelago, which includes Indonesia, Malaysia, Brunei, and Singapore. *Silat* teaches not only fighting techniques, but also moral values, spirituality, and philosophy of life. Ramil emphasizes that *silat* is a way of life that includes character development and a deep understanding of the balance between body and mind [22]. In Kota Baru Village, *Silat Pangean* has developed since before Indonesian independence. Currently, *Silat Pangean* has developed in two *silat* schools including *Pendekar Sakti* and *Pendekar Mudo*.

"Silat Pangean was originally brought by a woman who migrated to Kota Baru Village named Somai Pandai. The beginning of silat in Kota Baru Village does not know exactly when it entered. The oldest martial arts organization in Kota Baru Village is Perguruan Pendekar Sakti" (HDR, Interview, 2024).

The location of *Pendekar Sakti* College is in hamlet four while *Pendekar Mudo* is in hamlet five of Kota Baru Village. The schedule for *Silat Pangean* training at the *Pendekar Sakti* and

Pendekar Mudo schools takes place during the holy month of *Ramadan*. At first, *Silat Pangean* was only used inside the house, but over time, *Silat Pangean* in Kota Baru Village began to develop and was brought to *Laman silat* so that it could be learned by many people. Nowadays, *Silat Pangean* has become an inseparable part of the traditions and customs of the people of Kota Baru Village, one of which is in the procession of *Panggih Adat* in Kota Baru Village.

"Weddings in Kota Baru Village used to have no entertainment programs such as dances, solo orchestra, only poems (*surat kapal*) were performed. Now, *Silat Pangean* is an important part of the *Panggih Adat* procession in Kota Baru Village. *Silat Pangean* serves to establish friendship between the families of the bride and groom. In addition, the function of *Silat Pangean* in the *Panggih Adat* procession is also as a performance and entertainment. *Silat Pangean's* gentle movements and its waiting nature in defense are the characteristics that distinguish it from other *silat*." (GH, Interview, 2024)

3.3. *Silat Pangean* Performance in the Procession of *Panggih Adat* In Kota Baru Village, Riau Province

In general, performing arts are arts that are displayed to the audience in the form of dance, drama and music. Performing arts are inseparable in the lives of some humans, some use performing arts as spectacle, entertainment, religious rituals and one of them for a series of ceremonies in the wedding procession. According to Cahyono, performing arts can be seen from three facets. First, performing arts are observed through the form presented. Second, performing arts are viewed in terms of the meaning stored in the supporting aspects of the form of the performance. Third, performance art is seen in terms of the functions it carries for the components involved in it [23]. Meanwhile, according to Y. Sumandiyo Hadi, the performance has three elements, namely: (1) Something that is shown; (2) Performers who show something either individually or in groups; (3) Audiences who hear, watch, or experience the show. In the *Silat Pangean* performance of the *Panggih Adat* wedding procession in Kota Baru Village, something that is shown in the form of *silat* movements, music, performances, and clothing used by fighters. Performers who perform are called *pesilat*, usually performed by a pair of *pesilat* or two *pansang pesilat*. The audience of the *Silat Pangean* performance in the *Panggih Adat* procession ranges from children, adults and parents. *Silat Pangean* performances usually begin at 02.00 PM, when the bride's family sends someone to invite to be paraded to the bride's house. When the groom's entourage approaches the bride's house, about 50 meters away, both families send one or two pairs of fighters. One fighter is in front of the bride's house, and the other is with the groom's entourage. To understand in more detail the performance form of *Silat Pangean* in the procession of *Panggih Adat* wedding in Kota Baru Village, Rakit Kulim Sub-district, Indragiri Hulu Regency, Riau Province, it can be seen through the theory according to Y. Sumandiyo Hadi.

3.3.1. The Performance Form Of *Silat Pangean* In The *Panggih Adat* Procession In Kota Baru Village, Riau Province

Performing art is one of the cultural activities that always lives and develops in people's lives, which can be enjoyed and observed when the art is being performed or watched [24]. Something that is shown in *Silat Pangean* in the *Panggih Adat* procession in Kota Baru Village, Rakit Kulim District, Indragiri Hulu Regency, Riau Province, is in the form of movement, musical accompaniment, performance, and clothing. The music accompaniment, movements, clothing, and performances in *Silat Pangean* performances are textual aspects in this *Panggih Adat* procession. Motion: According to Syefriani, motion is a change of position in a body from the initial balance point [25]. The names of *Silat Pangean* movements in *Silat Pangean* performances in the procession of *Panggih Adat* weddings in Kota Baru Village are *ompek* steps, *dayung* movements, *tikam* movements, and *babat* movements.

- *Ompek* Step Motion; The motion of the *ompek* step is the motion of turning the body back and forth. The position of the fighter's hands swings like a circle and ends with waving his hands towards the right and left back. The position or shape of the fighter's body bends slightly towards the front, the space used in the *ompek* step motion is moderate, where

the *ompek* step motion only rotates towards the back and front. The *ompek* step is a connecting motion between one motion and another. The energy used in performing *ompek* steps is moderate and the tempo used in *ompek* steps is moderate. Usually this movement is more concerned with aesthetic value to show how good the fighter's movements are. The purpose of the *ompek* step movement is as an initial motion, connecting motion and closing motion in the *Silat Pangean* performance at the wedding procession in Kota Baru Village. Fig 3 is a picture of a pair of fighters performing the *Ompek* step which is a characteristic of the *Silat Pangean* performance in the *Panggak Adat* procession.



Fig 3. Langkah *Ompek* Movement of *Pangean* Silat Performance Dayung Motion

- The next movement is the *dayung* motion. *Dayung* motion is an attacking motion performed by fighters, but this movement is done alternately. One fighter waits for the *dayung* motion launched by the other fighter. The position of the waiting fighter's body is with the direction of the body slightly bent forward with the position of the hands on the chest while the position of the right foot is in front and the left foot is behind. The *dayung* motion performed by the attacking fighter is the position of the hands straight towards the body of the waiting fighter with the position of the feet forward towards the waiting fighter. The energy used in this *dayung* motion is medium and the tempo in this *dayung* motion is slow, medium, and fast. The space used in *dayung* is usually quite large depending on the movements of the two fighters. The time used in this *dayung* motion cannot be ascertained because the movements carried out are flowing where each releases from the opponent or attacks by defeating the opponent. Fig 4 is a picture of pugilists doing *dayung* movements in turn.



Fig 4. *Dayung* Movement of *Pangean* Silat Performance

- *Tikam* Motion: After the *dayung* motion, the next motion is a repetition of the *ompek* movement which aims to take the initial position, followed by a *tikam* motion. In this motion, one fighter waits with a vigilant attitude towards the *tikam* movements made by the attacking fighter. The position of the waiting fighter's body is slightly bent forward with the position of the hands on the fighter's chest, the position of the right foot is in front and the left foot is behind. *Tikam* motion is a motion like holding a knife but the

direction is right on the chest or stomach of the waiting fighter. The motion of the attacking fighter is the direction of the hand straight ahead while walking slowly towards the waiting fighter. The space used in this *tikam* motion is the same as *dayung*, which is quite large and the tempo used is the same as *dayung*, which is slow, medium and fast. Meanwhile, the time used in this *tikam* movement cannot be ascertained whether it is fast or slow depending on whether the fighters defend themselves or vice versa. Fig 5 is a picture of fighters doing *tikam* movements in turn.



Fig 5. *Tikam* Motion of Pangean Silat Performance

- **Babat Motion:** The *babat* motion is a motion that is quite different from the previous movements. Where the attacking fighter's hand crosses straight to the side and is parallel to the fighter's shoulder. But before doing the swipe movement, the fighter is allowed to repeat the *ompek* movement or directly enter the *babat* movement. One fighter waits and is aware of the swipe movement launched by the attacking fighter. The body position is the same as the previous waiting motion, namely the direction of the fighter's body is slightly bent forward, the position of the fighter's hands is placed right on the chest and the position of the right foot is in front, while the left foot is behind with a slight bend towards the front. The motion of the fighter who gives the attack is the position of the right hand straight to the side parallel to the fighter's shoulder, while the left hand is straight downward by keeping the right hand from being held by the waiting fighter. The footwork is to walk forward to perform the attack movement. This movement is quite unique, because most of the attacking fighters are afraid of their right hands being touched or even held. The space used in this swipe motion is quite large, just like *dayung* and *tikam*. The tempo used is usually quite fast because the pugilist who gives the attack is quite wary of the pugilist waiting for the attack. Fig 6 is a picture of fighters doing the *babat* movement alternately and this movement is unique in that most fighters save each other when they are attacking and waiting.



Fig 6. *Babat* Movement of Pangean Silat Performance

- **Closing Motion:** The last movement is a repetition of the *dayung* motion and is followed by a repetition of the *ompek* movement to take the starting position and end with greetings. Fig 7 is a picture of pugilists doing the closing movement, namely greetings and forgiving each other.



Fig 7. Closing Movement of *Pangean Silat* Performance

- **Costume:** Fashion generally refers to any type of clothing worn by a person, including accessories. The term encompasses various aspects of it, such as design, and cultural context. Clothing serves not only to protect the body, but also as a person's self-expression and identity. Clothing is one of the important aspects of martial arts, where it symbolizes the heroism and privilege of the Malay people [26]. In *Silat Pangean* performances, the equipment used is a *cap*, *sarong* and the clothing used is free but must be polite. Interview M. Zulmuni, (August 21, 2024). *Silat* teacher *Pandekar Mudo* said below.

"The clothes used during the Silat Pangean performance in the procession of Panggak Adat weddings in Kota Baru Village are free, but the clothes used must be polite, using black peci and sarong cloth tied around the fighter's waist and not using footwear" (MZ, Interview, 2024).

Fig 8 is a picture of the clothing used by the fighter during the *Silat Pangean* performance in the *Panggak Adat* procession.



Fig 8. *Silat Pangean* costume

- **Music:** According to Dr. M. Iqbal, music is one of the arts in the form of sounds or tones that are combined in a sequence that has the unity of rhythm, melody, harmony that can describe the feeling, especially in the emotional aspect [27]. In the *Silat Pangean* performance in the procession of *Panggak Adat* Wedding in Kota Baru Village, the musical instrument used is *calempong*. Sudiman Aguas said under *calempong* is a name that states the group, the form of presentation and the instruments used [28]. *Calempong* music is a traditional art instrument found in several regions in Indonesia, one of which is the province of West Sumatra and Riau Province. In the *Silat Pangean* performance in the Procession of *Panggak Adat* marriage in Kota Baru Village, *calempong* musical instruments consist of three kinds including *calempong* musical instruments consisting of five *calempong* arranged on wood in the highest order to the lowest, tube-shaped *gondang* musical instruments made of wood and goat or cow skin while *tetawak* musical instruments are musical instruments made of copper brass which are shaped like *gong* musical instruments. The way to use the *calempong* instrument is by hitting it using a special wood that has been made by the *calempong* musician. The chief musician in the

Silat Pangean performance is Datuk Fidaus and his members are Latif, Samsir, Sharil. Interview with Datuk Firdaus (2024) as the chief musician.

"The sound of *calempong* musical instruments basically has seven kinds of sounds, including: *perarakan*, *lost on the road*, *abang-abang marila balek*, *nacam*, *nangeluk*, and *pacu jalur*. The *calempong* music played during the *silat pangean* performance is the *perarakan* song and ends with the *nacam* song." (DF, Interview, 2024).

Fig 9 is a picture of the musical instruments used to accompany *Silat Pangean* performances in the *Panggak Adat* procession, namely *Calempong*, *tetawak* and *gondang* musical instruments.



Fig 9. *Pangean Silat* Accompaniment Instruments

- Performance: A stage is a place used to perform a show. *Padmodarmaya* stage is a place for art performances that use humans (exhibitions) as the main media [29]. In the *Silat Pangean* performance in the procession of *Panggak Adat* marriage in Kota Baru Village, the stage or location used is an open area such as a house yard or public road. The stage area used in this *Silat Pangean* performance depends on the location of the bride's house. Because each location of the bride's house is different, the fighter will adjust the movements to be performed. Fig 10 is a picture of the stage or location of the *Silat Pangean* performance in the *Panggak Adat* procession.



Fig 10. *Pangean Silat* Performance Venue

3.3.2. Players Or Fighters In The Pangean Silat Performance In The Panggak Adat In Kota Baru, Riau Province

Performers or fighters in this *Silat Pangean* performance are performed by a pair of male fighters or more who perform movements simultaneously and alternately. In general, the players or fighters in this *Silat Pangean* performance can be teenagers or adults who have learned *Silat Pangean* in the previous teacher. *Silat Pangean* is used to welcome the bridegroom who is escorted by his family. When the groom and his entourage enter the courtyard of the woman's house, a *Silat Pangean* performance is performed accompanied by *calempong* music. After that, the bride and groom are paired in the aisle which aims to show the bride and groom to the extended family, community and customary leaders in Kota Baru Village. The audience is an important element in any performance, as their presence and response can influence the dynamics of the performance. Especially in the context of participatory performance, the audience is not only a passive spectator, but also plays an active role in building and developing

the narrative of the performance [30]. Where the audience sees live performances to be able to enjoy and appreciate what is being seen. In the *Silat Pangean* performance in the procession of *Panggak* traditional marriage in Kota Baru Village, the audience is in the circle of the performance area which slowly approaches the bride's house. This performance can be seen from various groups such as children to adults. This *Silat Pangean* performance, the audience can see how the methods and techniques in defending themselves from enemies and opponents. Fig 11 is a picture of the audience of the *Silat Pangean* performance in the *Panggak Adat* procession.



Fig 11. Audience of *Pangean Silat* Performance

4. Conclusion

Silat Pangean is an art and tradition in Kota Baru Village, Riau Province. *Silat Pangean* performances are usually performed in the procession of *Panggak Adat* weddings in Kota Baru Village, Riau Province, namely in the courtyard of the bride's house or on the street. This research reveals that *Silat Pangean* is not only a martial art, but also an entertainment art. In the context of the traditional procession, *Silat Pangean* serves to strengthen the sense of togetherness and respect for customs. This finding is important because it confirms that local traditions such as *Silat Pangean* play a strategic role in maintaining cultural sustainability, in understanding and respecting their cultural roots. *Silat Pangean* in the *Panggak Adat* procession not only maintains tradition, but also protects cultural heritage from the threat of modernization that tends to erode local values. This finding serves as a call to continue documenting, promoting and practicing cultural heritage such as *Silat Pangean*.

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