
Silek As An Alternative To Maintain Character The Minangkabau Body In Learning Body Exercise Atdance Education Study Program,Padang State University

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Abstract

The Body Exercise course at the UNP Dance Education Study Program is a process of transforming knowledge and body dance technique skills in order to train professional body skills. The dance techniques learned in bodybuilding courses make Silek the foundation for the birth of movement. This study aims to analyze the basic movements of silek which are used as supporting materials for strengthening Minangkabau bodily techniques in the Body Exercise course at the Dance Education Study Program UNP. The results show that Silek is the basic element for Minangkabau bodybuilding and dance techniques. Body training using the silek technique trains dancing skills from the aspect of strength, accuracy and balance. Some elements of silek are also emphasized in bodybuilding training, such as: Tagak jo Step, Gelek, Balabek, Simpia, Baliak, Tagak itiak, Garak jo Garik and Raso jo Pareso. Silek is an alternative to maintain the character of the Minangkabau body in Body Exercise courses. This research is a qualitative research, using interview and observation techniques to collect data.

Keywords: *Body Exercise Course; Silek;Minangkabau*

INTRODUCTION

Recent exercise courses have not had a significant impact on the development of the body's abilities of students in the UNP Dance Education Study Program. This can be seen in several dance works that are displayed, dancers still have not mastered the technique in operating the body correctly in dancing (Rosalina, 2021). This problem is very urgent for the Dance Education Study Program because one of the outputs of Dance Education is to produce professional dance educators/teachers. As professional dance educators, students must also master the correct technique in dancing. The basic technique in dancing is learning to exercise the body, if learning to exercise the body is done with the right technique, it is certain that students will have good abilities in dancing. (Dance et al., 2020).

The learning process for bodybuilding has been implemented in the Dance Education Study Program at UNP since its inauguration in 2017. As is the case with exercise learning that is currently being implemented, the body training materials in the Dance Education Study Program are not relevant to the context of learning outcomes for dance bodybuilding with teaching materials that are not yet significant for form good techniques on the dancer's body. Basically learning to exercise the body aims to operate the body functions in order to apply a perfect motion as a dancer. Starting with physical and mental readiness, the learning process for the body requires energy and perseverance (Rosalina, 2021).

The body of dance is centered on strength, balance and endurance, which is based on physical and psychological readiness (Sheth, 2018). Body dance directs students to express meaning in the form of motion, express expression through facial muscles and express feelings through body movements. A revitalization is needed for preservation, development and creative ideas so that bodybuilding courses become courses that give birth to dancers' bodies with appropriate dance techniques using local idioms.

Dance Education Study Program students have different body cultural backgrounds because they come from various regions. This difference in body character needs to be

strengthened with materials that can generalize the ability to master the silek technique towards Minangkabau dance. The purpose of this study is to form dancers in the Dance Education Study Program to become dancers who master the Minangkabau movement character because they have studied silek techniques to support body strength.

Silek is one of the methods of exercise that can be used for learning exercise in body dance courses. *Silek* is a traditional Minangkabau body art that is based on the power to defend oneself. *Silek* has been taught for generations in the community and has become entrenched in Minangkabau (Yuda et al., 2020). In Minangkabau, *silek* is the basic foundation in Minangkabau dance because *silek* focuses on training dancers to perfect attitudes. *Silek* essentially emphasizes that humans must maximize their body functions perfectly as a self-defense ability (Dan et al., 2019). Through the process of endurance, balance and strength training conceptualized in *silek*, the dancer's body can be formed to have a foothold in developing the potential of the body for the better. *Silek* is very suitable for the body of Minangkabau dancers because it greatly influences them to be able to dance traditional dances well, because Minangkabau dance is based on the steps and techniques of *silek*. (Asriati, 2012).

This research is very important to carry out because the material to be compiled has an impact on advanced courses in the Dance Study Program. If students do not get the right exercise material, the creative process of learning advanced dance courses will be hampered and can have an impact on the decline in the quality of Dance Education Study Program graduates. This study will summarize some dance structures with simple and easy-to-understand forms and easy to teach to students. By strengthening the basic technique of *silek*, it is hoped that the body exercise material created can answer all the problems that occur in learning physical exercise.

RESEARCH METHODS

This study uses a qualitative approach with analytical descriptive method. Research conducted with a qualitative approach intends to read and understand phenomena related to the research subject, for example behavior, motivation, perception, and the point of view of the research subject holistically. (Strauss & Corbin, 2007). The research location of the Dance Education Study Program, Padang State University with the research subject being students in the Body Exercise Course at the Dance Education Study Program. Data collection techniques using interviews and observations about several problems that occur in the Body Exercise course.

In this type of data collection instrument, an interview guide or interview guide has been prepared which will make it easier for interviews to be directed and obtain information relevant to the research. Some examples of questions designed in interviews with interviewees:

1. To students:

- *What is the impact of learning physical exercise that can be applied in advanced courses?*
- *How much influence does your body take on your dancing?*
- *What did you learn in bodybuilding courses?*
- *Are you satisfied with the learning exercise that has been experienced?*

2. To Lecturers

- *What are the teaching materials given in bodybuilding lectures?*
- *What is the progress at each meeting?*
- *Why should body training use warm-up, stuff-up and cool-down techniques like a sports warm-up system?*
- *Has there been any comparison material that has been tried to support learning physical exercise before?*

Interviews were also conducted on several senior lecturers at the Dance Education Study Program and also asked for some information from the head of the Study Program to see how the development

and impact of bodybuilding courses on other subjects. Then some observations were made about how the character and behavior of students when given a new offer in bodybuilding material that had been revitalized with great care and accuracy by the team. This process certainly cannot be separated from analysis, application and evaluation.

Some of the descriptive data of this study were produced in the form of text and the behavior of the observed individuals. Data validation was carried out in the form of data triangulation to students after conducting data analysis.

RESULTS AND DISCUSSION

Silekin the Minangkabau tradition, it is a means of self-defense in order to avoid the negative impacts that come into contact with both physically and mentally. Silek is believed to be a martial skill that is passed down from generation to generation in Minangkabau culture (Yuda et al., 2020). Silek in Minangkabau dance plays an important role in the body process of the dancer in processing the body so that it has balance, resilience and strength. Silek movement material is very important to be studied in the Body Exercise course by students of the Dance Education Study Program, Faculty of Language and Arts, Padang State University as a basic technique that supports the body of Minangkabau traditional dance in advanced courses.

Lack of training and understanding of student motivation in studying silek technique as the foundation for Bodybuilding is a problem that must be addressed immediately. The large number of students from the Dance Education Study Program who are not from Minangkabau backgrounds is also an important task to generalize understanding and training in silek techniques to hone body skills from different cultures.

There are several main concepts of Minangkabau silek that can be used as strength in the development of Bodybuilding.

1. Tagakjo step (stand and step)

Tagakor standing is the initial posture in starting the silek, the tagak position is a readiness to start the step and in the mantra it is often also expressed for the Tegak Alif or the prefix (Saputra, 2011). Tagak is a position ready to step or the term is Bukak Step. The move follows the rhythm of the opponent's movement in a pattern formed in silek. Through regular steps, resilience is needed which is known as "kudo-kudo".

Kudo-kudo in Minangkabau silek is the position of the feet that are opened shoulder width apart and centered on the endurance of the thigh and leg muscles which is reflected in readiness to move. Kudo-kudo is accompanied by several steps that are important basic characteristics for stepping in silek, namely the tigo step (a pattern of steps that continues to form a triangular pattern and is accompanied by resistance to the kudo-kudo and balabek), the ampek step (four steps taken to form a pattern) quadrangle with balabek and gelek accompaniment (Saputra, 2011).

Readiness of continuous steps with a further step position with a slightly bent body position so as to make other steps consisting of gelek, balabek, simpia and Baliak.

- a. *geekis* the position of the body facing left or right without changing the position of the feet without stepping in *silek*.



Figure 1. *Gelek*
(Doc. Djajusman, May 25, 2022)

- b. *Balabekis* to change the movement of the hands to accompany the footsteps. *Balabek* serves to protect themselves with the hands when an attack occurs. The tendency of the left and right hands always cross in *balabek*.



Figure 2. *Balabek*
(Doc. Djajusman, May 25, 2022)

- c. Sympia is an attack or sweep done on the legs.



Figure 3. Sympia
(Doc. Djajusman, May 25, 2022)

- d. backis the position of turning the body to the left or right followed by footsteps.



Figure 3. Baliak
(Doc. Djajusman, May 25, 2022)

- e. Tagakitiak is the strength of standing on one leg with the accompanying hand position.



Figure 3. Tagakitiak
(Doc. Djajusman, May 25, 2022)

2. GarakjoGarik (Motion and Movement)

Silek moving to follow the conditions of GarakjoGarik that occurred during silek. Garak refers to an instinct or reading of a condition that will occur in every silek movement of the fighter and the silek opponent. Garak measures something that will harm himself by analyzing

the attack that will occur. Garik becomes an anticipation or reflex from the response that Garak analyzes on the body's defenses so that it becomes a defense. So it can be concluded that Garak and garik are a defensive instinct with a reflection of actions that are responded to by the hands and feet.

3. RasojoPareso (Taste and Check)

a. *Raso*

Raso is a feeling in a precise movement through silek without having to think long. *Raso* becomes a form of emotional outburst that flows throughout the body using the right and correct technique. *Raso* is defined as an expression of deep feelings in every curve of the silek movement in order to have maximum energy. *Raso* is a presence for silat fighters to show the right aesthetics of motion. Without *Raso*, the silek movement will look lifeless or like a dry tree.

b. *Pareso*

Pareso is a wisdom to be in silek. *Pareso* always balances *Raso* to act and *Raso* becomes *Pareso*'s guide to act. In silek disputes, *Pareso* becomes an ability to tolerate various conditions in the field. The power in *Pareso* strengthens the understanding not to rely too much on feelings without using reason, but also not being allowed to think without using feelings. This term was later called *RasojoPareso*. We should not rely too much on feelings without using reason, but we should also not think without using feelings.

The Concept of Silek Body in Body Exercise Course.

Silek becomes the basic foundation in Minangkabau dance technique. Through the process of training and proper guidance, silek can be developed into various kinds of dance movement motifs with a creative motion as in dance choreography. *Silek* is able to shape the dancer's body because of regular training that is more physical. Some forms of silek training that are very relevant to the development of exercise techniques refer to the silek concept which consists of tagakjo step, Garakjogarik, *RasojoPareso*. These three concepts are also the same as concepts that need to be dedicated to body exercises such as strength, body accuracy, and balance. (Rosalina, 2021)

1. Strength.

Strength is the energy used in applying silek motion. *Silek* is based on steps and kudo-kudo which concentrate energy on leg endurance. The exercise process using the tagakjo step technique in silek is very suitable for training body strength. Regular and diligent exercise will help every joint segment of the body, starting from the leg muscles, hand muscles and the strength of the defensive and attacking positions. *Silek* strength is defined as a solidity and maturity of the process that has been experienced.

2. Accuracy

Body accuracy is taken from the understanding of GarakjoGarik which was developed with the ability to move creativity with goals and motivation to move more regularly. Analysis of the form of motion in the body will be more regular with body flexibility techniques for visual needs in dance. Garak and garik become an exercise process to measure the accuracy of the development of movement motivation designed in the placement of body exercise techniques. Every movement action that is created must also have Garakjogari or also called control on body training. The GarakjoGarik training system using the principle of silek carried out with a regular pattern of exploration can be used as good advice to get accuracy in good exercise.

3. Balance

Balance in silek is associated with *RasojoPareso* training. The balance between logic and emotion that is conceptualized in *RasojoPareso* becomes a balancer in the strength and accuracy of motion in body exercise techniques. The body's intelligence to coordinate each

muscle segment is felt through the heart, thought by the mind and realized by the body. Balance becomes a conscious control to move and keep emotions stable when demonstrating body and dance techniques so that there is no excessive movement or lack of motivation for movement.

These three ideas are very clear that the concept of body that is packaged in silek is the same as the three key elements in dance, namely: Wirama, wiraga and wirasa. Silek strengthens body functions so that they have character in dancing. Making the basic technique of silek as a method of body training in Body Exercise courses at the Dance Education Study Program is a form of defense of Minangkabau cultural identity in the academic space because it cannot be denied that every dance movement in Minangkabau adapts silek movements and the daily routines of the local community. (Rosalina, 2021)

CONCLUSION

The learning process for bodybuilding at the UNP Dance Education Study Program makes Silek the basic material for strengthening the character of moving in Minangkabau dance. Silek is known as a Minangkabau martial art which has been passed down from generation to generation through intense training in the community. The power of silek is a breakthrough for the creation of Minangkabau movements that have the aesthetics of regional beauty. The birth of dance movements based on silek is understood as a local cultural wealth that needs to be preserved in the academic space.

The body exercise course at the Dance Education Study Program of UNP provides reinforcement of silek techniques for the birth of professional body techniques with character. The training process includes basic silek techniques such as Tagak Jo Step which is an initial position before making a movement or a ready position to be alert. Next is Garak Jo Garik, which is the sensitivity in moving or can be interpreted as an awareness to make movements and analyze attacks and defenses in the event of a collision between two fighters. The last is Raso jo Pareso which is emotional intelligence in carrying out movements so that it will give birth to an aesthetic movement that is beautiful to look at and has techniques in birth.

The function of silek in bodybuilding courses is to provide motivation in dance moves such as; strength, resilience; and balance. The benefits of doing bodybuilding training with the basics of Silek can facilitate the ability to master movement in a professional Minangkabau dance. Other benefits are also felt in the development of muscles and the ability to produce quality movements in dancing.

The benefits of doing physical exercise can facilitate the ability to master movement skills in a dance. Another benefit is that it can improve the ability of the muscles in the body and can improve the quality of motion in dance because the concept of silek is closely related to the concept of dance, namely Wirama, wiraga and wirasa so that the incorporation of silek in bodybuilding material is a very perfect creative idea. to bring local culture to life in the academic space.

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