

Techniques and Philosophy Steps of Ampek Sasaran Junguik Sati: In the Context of Minangkabau Culture

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ABSTRACT

This research aims to investigate the technique and philosophy behind Step Ampek Sasaran Junguik Sati in the context of Minangkabau culture. Langkah Ampek is a traditional movement in Minangkabau martial arts that has been passed down from generation to generation. This research uses a qualitative approach by collecting data through direct observation, interviews with skilled practitioners, and analysis of related cultural texts. The results showed that Langkah Ampek is not only a series of physical movements, but also reflects philosophical values in Minangkabau culture. The philosophy includes spiritual, moral, and social aspects, which are reflected in each step of the movement. The techniques used in the Langkah Ampek Sasaran Junguik Sati are closely related to natural conditions, daily life, and the history of Minangkabau culture. This research also identified that Sasaran Junguik Sati plays an important role in maintaining Minangkabau cultural identity and strengthening the sense of solidarity among community members. The practical implication of this research is the importance of maintaining and developing traditional cultural heritage as an integral part of cultural sustainability and community development in Minangkabau.

Keywords: *Technique, Philosophy, Langkah Ampek, Target Junguik Sati, Minangkabau.*

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INTRODUCTION

Self-defence learning is the most important part of improving one's physical, mental and spiritual abilities. One form of traditional martial arts that developed in Minangkabau is silek Langkah Ampek in Target Junguik Sati Nagari Batu Taba, which has dynamic movements and is effective in self-defence. However, these advantages have challenges in integrating psychological and spiritual aspects in learning. In this context, the Junguik Sati silek target offers learning that is not limited to martial arts for defence, but is inseparable from individualism character education.

In Minangkabau in particular, boys are always equipped with martial arts knowledge to go overseas. Migrating is one of the traditions in Minangkabau that focuses on boys, when boys can be categorised as adults if they are still in their hometowns, it is a

disgrace for the family. This assumption is a consideration for parents and mamak (uncle) to equip their children with martial arts as a defence in the overseas. This makes parents in Nagari Batu Taba especially trust the Junguik Sati target as a forum for non-formal education for their children.

Yan Stevenson, et al revealed that Target Junguik Sati is a concept in Minangkabau culture that refers to a target or place where young men carry out various physical and social activities as part of the process of forming their identity. Activities at Sasaran Junguik Sati are considered the final stage in the development of a Minangkabau man's self-esteem, especially for those who migrate. This process starts early, where Minangkabau boys are introduced to the concepts and values associated with Sasaran Junguik Sati by their mamak (traditional leaders) or parents. The Junguik Sati target is not just a place to play or practice physically, but also a place to foster Minangkabau character and cultural values. Through interactions with peers and mentors, the youth learn about courage, discipline, honesty and social responsibility. This not only impacts on the formation of individual identity, but also on the maintenance and development of Minangkabau cultural heritage as a whole. The goal of Junguik Sati is not only about physical training, but also about preparing the next generation of people who are strong, have integrity, and are committed to their culture.(Stevenson et al., 2023).

In accordance with the strong cultural foundation of each region, traditional forms of sports basically have a deep meaning in the lives of its people. Both technically and philosophically, the traditional martial art of Junguik Sati's target is a manifestation of the community's pride in their skills and physical abilities to protect or maintain themselves. As has been stated, the martial art of pencak silat has an important role in preserving the nation's culture as well as an educational tool for children and society. The next generation will continue future development, therefore the need for a smart and physically healthy generation. Silek langkah ampek in Junguik Sati's target helps in the development of children's potential, such as physical growth, cognitive skills in children's thinking, communicative ideas, creative talents, self-confidence, responsibility, honesty, and being able to increase a sense of nationalism.

Roza Mulyati, et al stated that the basic introduction to the concept of Langkah Ampek was given by two silek who gave an introduction to the four cardinal directions: east, west, north, south, or front, back, left, and right. Then for students who want to continue their studies, usually two silek introduces the concept of Langkah Ampek, which includes three parts of intelligence as discussed above plus the fourth intelligence, namely social intelligence, which is the knowledge that supports the realisation of the four pieces of intelligence into the study, to be able to give birth to a wise generation, which is stored in the expression 'pandeka' which means a broad-minded person, an intelligent scholar, and an intelligent person. The concept of langkah Ampek is one of the main pillars in preparing for silek development (Muliati et al., 2023).

The above concepts involve deep self-understanding, strengthening moral values, and mastering skills to achieve meaningful life goals. In the context of learning silek langkah ampek, Junguik Sati's concept of goals offers an approach that not only pays

attention to the technical aspects of martial arts, but also emphasises the holistic development of character and personal qualities.

Philosophically, pencak silat is all actions that are always orientated towards God and stepping on God's path. In this case, the real goal is to structure individual steps to achieve salvation in this world and the hereafter. But if narrowed down to the physical, then pencak silat is a whole of techniques that support each other and have a functional relationship based on certain patterns that are unique in giving birth to the art of self-defence. However, several phenomena have emerged that threaten the sustainability of the preservation of Minangkabau culture which is local wisdom.

This study aims to evaluate the effectiveness of the application of the Junguik Sati Target concept in improving students' self-defence skills and character and to find out the factors that hinder the sustainability of this local wisdom. This research contributes significantly to the development of Silek Langkah Ampek learning methods that are more holistic and orientated towards real silat techniques and philosophy. For this reason, the importance of this research is that in addition to its presence not being eroded by globalisation, the concept of step ampek can be applied in life well from various values.

METHOD

This research uses a qualitative method with a descriptive analysis approach to explore the application of the technique and philosophy of Step Ampek in Target Junguik Sati in the context of Minangkabau culture. The research was conducted at Sasaran Junguik Sati in Nagari Batu Taba, Tanah Datar Regency, West Sumatra Province. Primary data is data collected for research from the actual place where events occur such as direct first-party information (Sekaran, 2011), Primary data in this study were obtained through interviews with two silek, wali nagari, anak sasia, and the local community, as well as direct observation and documentation at the research location. Secondary data were obtained from literature related to this research. Data processing and analysis were carried out to produce scientific papers that are planned to be published in international journals. In addition, documentation was conducted to obtain visual and audio-video data with a set of recording equipment such as voice recorders, cameras, and devices.

FINDING AND DISCUSSION

A. Pencak Silat Tradition

Pencak Silat in West Sumatra has deep roots in the history of the Minangkabau people. It is said that Pencak Silat has existed since the days of the kingdoms of West Sumatra as a form of self-defence. This martial art developed from the family, surau and nagari environment, which then spread widely to various regions in West Sumatra (at its time consisting of three luhaks namely, luak tanah data (luak nan tuo), luak agam (luak nan tengah), and luak limo puluah koto (luak nan bonsu). Pencak silat, with its distinctive and specific style and style of execution, grows and develops in each nagari's silat target, in other words, traditional silat in Minangkabau is commonly called Minang silek.

This statement was also conveyed by Yan Stevenson et al that, these three luhaks started the first spread of silek in Minangkabau by Datuk Suri Dirajo. Datuk Suri Dirajo has formulated and uniformed silat science which contains systems, methods and others for Minang silat, namely step tigo, step ampek, and step sambilan. In this case, Datuak Suri Dirajo was not only limited to teaching jahiriyah knowledge, but also taught bathiniyah forms that were passed down to his students.(Stevenson et al., 2023).

According to information from various sources, in the province of West Sumatra in each village there are many schools and schools of pencak silat, including silek tuo, silek pauah, silek kumango, silek sitaralak, silek luncua, silek pangian, silek tiger campo, and so on. In the beginning, traditional silat was under the leadership or supervision of Niniak Mamak, the Penghulu Adat of each tribe. These martial arts techniques were nurtured in the struggle to defend the country and were taught and passed on from generation to generation to the children of the tribe in a selective and strict manner. This goes on continuously until in its journey it makes martial arts expertise which was originally a tactic, war strategy, and finally martial arts is processed into an art of war or village children's games that are shown in a limited manner in the processing of motion.

The performance of the children's game called traditional silat is performed at certain traditional ceremonies in accordance with the agreement of the pillars or conditions that have been agreed upon in the nagari by the customary leaders. In order to maintain its survival, the inheritance of this traditional silat, including its development, is regulated by custom so that it can be creative with various bungo main (game flowers) which we know as traditional arts. In this effort, the target is given the freedom to develop techniques while maintaining the knowledge that has been passed down, which can later be passed on to the younger generation as successors in the baguru procedure.

Gradually, the traditional status-orientated society will shift to a modern, achievement-orientated society. Competition will be more visible, for example, in the education system and job search, which we are already feeling now (Jujun S. Suriasumantri, 2009: 268). This statement is very clear in various places, regions, colleges, and so on, which ultimately has an impact on the life of traditional silat or silek Minang.

Indeed, in the context of its development, traditional silat has never been separated from the monitoring and guidance of ninik mamak, traditional leaders, religious scholars, cadiak pandai, and tuo-tuo silek in the nagari. So that traditional silat is in demand by many people and community leaders also learn it. In addition to supervising their children, they can also maintain traditional cultural assets that are rich in values. Based on this, traditional pencak silat became popular in its time, as evidenced by the emergence of new names or schools of traditional silat such as silek dubalang, silek rajo, silek panghulu.

Minangkabau traditional silat, which in fact imitates nature in both attitude and form of movement, is an inspiration for each genre in its development. In general, in

terms of form, it can be grouped into schools that develop in plain sight, but in terms of the attitudes that are instilled, it is necessary to deepen the meaning that must be done. This can be seen in one of the traditional silat schools spread across West Sumatra, silek tiger, where animal-inspired movements are reinforced by the attitudes and characters found in the tiger. A strong and courageous defence is indirectly embedded in the fighter or sasian children who study and explore the genre.

When tracing the tradition of merantau, which is the benchmark of men in Minangkabau, making traditional silat as a provision for them to survive and defend themselves from the various rigours of life. Starting from the dangers that come, to being strong in facing the realities of life without despair. This has a positive impact on the schools that have developed and spread in West Sumatra, and if you look closely, they have dynamic and meaningful movements.

B. *Junguik Sati silek style*

As mentioned above, the silek schools spread across Minangkabau are growing rapidly. In accordance with the research location, the Junguik Sati silek target has a silek langkah ampek style, where the flow is a style or teaching adopted and practised in the target or college. For the target itself, it is very different in understanding from the flow, where the target or college is a silat training ground. Similarly, Auliana Mukhti Maghfirah said that sasaran, which is a silat training centre, was opened outside of the palace, where village youths were educated to be warriors and officers during the royal era. Target is a place for youth activities to spend time learning martial arts and arts, besides that it is also a place to learn maturity and at the same time is a character education institution for young people, especially men in Minangkabau. Therefore, it is not early to see the arts that were born from a target (Maghfirah et al., 2023).

The above assumption is supported by Erlinda's statement that, sasaran is a place of activity for learning silat and learning and learning other art skills such as dance and music. At the same time, the target is also used as a gathering place for men who are of the same tribe or family (2016:41). Each target develops independently, so that sometimes the targets do not know each other, especially those that are still small in scope. This is because there are no rules or regulations for a teacher to tell his/her targets to others (Saputra, 2011).

Looking at some of the opinions above, in the end, these schools appear in every silat target that is spread in various regions. In the end, each school has its own characteristics depending on the target where the sasian child is taught. One of them is the Junguik Sati target in Batu Taba nagari, Tanah Datar Regency. Where this target has an ampek step flow. ampek step is one of the basic movements in Minangkabau silek but the steps have different names based on their respective regions. At this time the ampek step has been developed without losing the characteristics of the foundation of these steps. This target uses the ampek step flow because the tuo silek of the Junguik Sati target who studied in the ampek step flow, this flow was then developed and taught at the Junguik Sati target. The teaching of the ampek step silek

flow is in addition to keeping children away from juvenile delinquency, it is also one of cultural preservation. Silek langkah ampek originated from the silat movements of the anjieng mualim of the coastal region. Because the creation of this movement is the same (Datuk Suri Dirajo), the method is the same starting with tagak alif, with the difference lying in the calculation of the number 4 (four) as a special number. The ampek steps have their own meaning and understanding depending on the target of the teacher including, 'Alif, lam, lam, ha', 'Aia, fire, wind, earth', 'Eve, lust, satanic world', 'Shari'at, hakekat, taraket, ma'rifat'. These meanings and philosophies will be discussed in the next sub-chapter.

C. Junguik sati basic step ampek target technique

Silek Langkah Ampek is one of the basic techniques in traditional Minangkabau martial arts, known as silek or pencak silat. This technique is taught in the Junguik Sati target, especially in Nagari Batu Taba. In pencak silat or known as Minang silek, the step or movement of the feet is a fundamental element that regulates all the dynamics of the fighter's body. Both in terms of strength and balance, which literally means this includes four directions of movement including forward, backward, left, and right. This, on the other hand, indicates that each direction has a different and strategic function that allows fighters to move agilely in various combat situations. The mastery of this technique will later become an important factor or the main key in defence and attack so as to determine the success of the fighter in dealing with opponents.

Auliana Mukhti M in her research revealed that Pencak silat is a martial arts sport that aims to prevent things that endanger or threaten one's safety. Pencak silat is also used as a performing art and as a sport for physical fitness, achievement, and self-control, as well as to build personality, morals, character, trust, and obedience to God Almighty (Maghfirah et al., 2023).

Basically, these steps or techniques are not just a change of position, but also a form of self-control, balance, and anticipation of the opponent's attack. In this case, in the step ampek target of Junguik Sati, sasian children must understand and practice the step ampek technique in accordance with the provisions that have been imposed. The same thing was conveyed by Yan Stevenson, et al that silek langkah ampek originated from the silat movements of the anjieng mualim of the coastal region. Because the creation of this movement is the same (Datuk Suri Dirajo), the method is the same starting with tagak alif, with the difference lying in the calculation of the number 4 (four) as a special number. When opening the ampek step in Junguik Sati's target silat, the ampek step is made with a high concentration on Alif, Lam, Lam, Hu accompanied by the hanging Alif which is read A L L A H, in Arabic script it is explained as: ﺍﻟﻪ ﻟﻪ ﻟﻪ ﻟﻪ ﻫﻮ . So 'kaji nan sapinjik' is Muhammad, which is read as salawat. After the initial alph, it is followed by the symbolic 'Lam' (Stevenson et al., 2023).

The basic steps of the silek step ampek target Junguik Sati have a step pattern that is not much different from other target movement patterns scattered throughout the region. Among them, the Forward Step directs the fighter to move forward,

approaching the opponent in a ready-to-attack attitude. This movement must be done with full alertness and speed, because often the forward step opens up opportunities for direct attacks on the opponent's vital points. This movement can be seen in Figure 1 below.



Image 3
Step forward or balabek
(Documentation: Auliana Mukhti Maghfirah, 17 July 2024)

Furthermore, looking at Figure 2 below is a backward step or what is commonly called for pugilists is a suruik step, this motion is designed to create distance from opponents or avoid incoming attacks. So that there is room for a fighter to prepare the next attack. In the context of the Junguik Sati target, this movement also gives the fighter time to reorganise the strategy or find a better angle for the counter-attack.



Image 4
Step back or suruik step
(Documentation: Wardi Metro, 4 August 2024)



Image 5

Gelek

(Documentation: Wardi Metro, 4 August 2024)

Looking at figure 3 above is gelek, where gelek is a step that can be done to the left or right that can be used to evade an opponent's attack or to take an attack position from an unexpected angle. This move requires good balance and body coordination, so that the fighter remains ready to move in another direction if needed. It also allows the fighter to change the angle of attack or defence quickly. In Junguik Sati silek targets this move is often combined with a quick and unexpected counterattack.

When summarised, the characteristics of the ampek step in the Junguik Sati target are balabek, suruik step, and gelek. If discussed one by one, it will have its own meaning which will be discussed in the next chapter. When a sasian child or fighter masters the above techniques, they can be more effective in attacking, defending, and avoiding attacks, so they can control the battlefield. Through the mastery of this step, the fighter not only learns to move, but also develops the instinct, speed, and agility that characterise Minangkabau silek. A sasian who is proficient in the ampek step will be able to read his opponent's movements and respond with the right move, creating a rhythm of battle that works in his favour.

In mastering the ampek step in the Junguik Sati target, it cannot be learned instantly, it requires harmony of movement, accuracy, and also partner practice. Where this exercise is learned and directly simulated so that the sasian child can feel the application of the techniques learned. The application of this ampek step is also emphasised to train the balance of the body, mindset, and emotions so as not to harm oneself.

Indeed, the ampek step in the Junguik Sati target is not limited to fighting techniques, but how to train the sharpness of the mind with the aesthetics of movement. The technique of step ampek or the flow of step ampek reflects the local

wisdom of Minangkabau culture, which trains every generation to be vigilant or ready to face all situations both in combat and in everyday life. This is also applied to sasian children to excel physically and also be wise in taking steps in life.

D. The philosophy and meaning of silek langkah ampek sasaran Junguik sati

The development of a traditional game cannot be separated from the influence of the environment or user community where this game or sport grows. However, because this traditional silat has not received maximum attention, its function is not yet clearly visible. With a strong cultural foundation in each region, this traditional martial art actually has a deep meaning in the lives of its people. It cannot be denied that this silek is a manifestation of people's sense of pride in their skills and physical abilities in looking after or caring for themselves. As has been stated, silat has an important role in preserving national culture and can be used as an educational tool for children and society. It is appropriate that children will become future cadres.

The decline in martial arts values or rules nowadays seems to be more influenced by the interest and enthusiasm of the younger generation itself. This allows for the effects of globalization and the declining interest of the younger generation as well as the younger generation's lack of basic knowledge regarding the uses and meanings behind this cultural heritage. Without realizing it, they are the ones who will inherit and continue the existence of the Silek Minang identity.

It is not just a coincidence that silat in Minangkabau is very close to nature and life. This phenomenon becomes an interesting study if we look at it from various perspectives, because Minang silek in particular has a lot of meaning. All silek movements have meaning and purpose if seen from their body language and movements showing silek habits to respect each other and respect their enemies. According to the Minang philosophy of silek which is embedded in Junguik Sati's goal, namely "Lahia silek looking for friends, inner silek looking for God." Because silek teachings make Minangkabau people patient, friendly and willing to give in, a warrior will not look at his knowledge but act like an ordinary person. Tranquility and peace are always created by the existence of silek which is still alive and preserved in the traditions of the Minangkabau people.

The above assumption is supported by Buya Zuari Abdullah's statement that the basic understanding of the Minang silek philosophy which is implied by understanding the ampek steps also comes from an understanding of four elements, namely, fire, wind and earth. Likewise with movements, (garak jo garik, gelek jo garik) (2019;242). Janewar stated that in principle silek, ampek steps, especially in the Junguik Sati target, adhere to the natural philosophy of takambang becoming a teacher, where the silat movement developed rapidly, producing a new art in Minangkabau. So Minangkabau people gain knowledge from nature and this is shown by the various schools in Minangkabau which are widely spread by taking inspiration from nature and animals (interview, 4 August 2024).

At the Junguik Sati target, before someone is confirmed as a Sasian child they must carry out a chicken slaughter procession, which requires a black chicken. This

uniqueness certainly has a meaning or philosophy for the user community. The results of the interview stated that, in Minangkabau, black roosters were chosen because many of the Minang people's philosophy of life refers to the habits of chickens. If studied more deeply, chickens have spurs, which indicates strong guts for a warrior. Another thing is that roosters also like to crow before the morning call to prayer, which if interpreted as a warning characteristic must be present for a martial artist, which means that a warrior must later be able to remind his fellow students or targets about kindness. As the Minang saying goes, "Tousle chicken feathers, parueh juo nan kamanyalasaian" (Tousled chicken feathers, the beak will also solve it). This means that if there is a problem between students, complain to the teacher to mediate or resolve it. Meanwhile, at the stage of eating chicken together, it can be concluded that this stage is a way for fellow students, teachers and student guardians to bond brotherhood and closeness.

Apart from that, silek, the ampek step contained in the Junguik Sati target is also guided by the philosophy of "mambunuah ma hiduik-l, ma ampang malapehan" in that it helps fighters improve their understanding of the application of wisdom in situations such as bamancak silek in the arena, traditional events, households, and society. This idea is also strengthened by Minangkabau customary teachings which argue "hiduik Baraka die bariman, raso nan dibao naiak pareso nan dibao descend, alua jo patuik jalan batampuah". Where this teaching teaches that we must practice living a life full of logic and prepare ourselves for life in the afterlife. As well as being mature in thinking, wise and acting firmly according to the correct rules.

To see the meaning and philosophy in terms of movement, it can be seen that the sambah movement in Minangkabau martial arts must be carried out as a ceremony, which is aimed at asking for protection or safety and saying sorry. The sambah movement in silek is usually directed towards,

1. Allah subḥānahu wata'ālā, this movement is done by turning both palms upwards. This movement is carried out to ask for protection from the Almighty Owner so that he will be kept away from future dangers, and that everything he owns will return to HIM. The shape of this sambah can be seen as in the picture below,



Image 6
First dump
(Documentation: Yan Stevenson, July 17, 2024)

1. Humans, this movement is aimed at all those present and those not present because it minimizes any irregularities that occur, whether visible or otherwise. This is also a reason for parents to be careful in opening the target of silek. For this reason, in opening the target you have to fulfill the pillars, such as "mandarahi" with chicken blood. Greetings to fellow humans are done by pressing the palms of the hands together and lifting them to the level of the bridge of the nose and pushing forward with the palms facing the audience. This addition is intended to show respect and apology even to opponents. This ethics is a guide, if something bad happens, such as an injury or mistake in the steps, then it can be used.



Image 7
Add two
(Documentation: Auliana Mukhti Maghfirah, 17 July 2024)

2. In the third sambah done to the Earth, what is meant by sambah to the earth is to gain glory for the whole earth due to the life and death of humans who will later return to the earth. The form of movement of waste towards the earth is as shown in the following picture,



Image 8

Sambah to Earth

(Documentation: Yan Stevenson, July 17, 2024)

The developments above for various targets of course have different names, terms and meanings, but the movement patterns will not be much different from the standard flow of the ampek steps. It should be noted that the movements of the hands and other body parts in Minang silek function as deceptive movements with various forms of development. The importance of understanding the meaning and philosophy in silek is lensed by Junguik Sati's aim of ampek so that all sasian children can understand deeply the meaning of life.

CONCLUSION

Based on the description previously presented, it can be stated that this research highlights the importance of understanding traditional Minangkabau martial arts from a philosophical and technical perspective. The target ampek step, as an important component of silek in the Junguik sati target, is a representation of the cultural values and life of the Minangkabau people.

Technically, the ampek step consists of four basic steps which include movements in four main directions, which aim to attack, defend and maintain body balance. This technique teaches fighters to always be alert and adaptive to every situation, emphasizing the importance of harmony between body and mind in every movement. Looking from a philosophical perspective, the target ampek steps reflect the concept of local Minangkabau wisdom which involves a harmonious relationship between humans and nature, as well as the importance of wisdom in facing life's challenges. This philosophy is

reflected in the attitude of humility, prudence and mutual respect which is the core of silek teachings.

In the context of Minangkabau culture, the ampek target step is not only seen as a self-defense technique, but also as a symbol of a balanced and wise way of life. Therefore, studying and preserving Junguik Sati silek with a focus on targeted ampek steps has an important role in maintaining Minangkabau cultural identity and traditional values amidst the current of modernization.

This research reveals that silek is more than just a martial art in that it reflects the culture and philosophy of life that has been passed down from generation to generation. For this reason, preserving the Junguik Sati silek and teaching the target ampek steps must continue to be carried out so that these noble values remain alive and relevant in present and future Minangkabau society.

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