



**THE DEPARTMENT OF NATIONAL HERITAGE
MINISTRY OF TOURISM, ARTS AND CULTURE**

NATIONAL HERITAGE



Source: The Department of National Heritage

CATEGORY : HERITAGE OBJECT
TYPE : INTANGIBLE CULTURAL HERITAGE
**HERITAGE ITEM : SILAT (SENI PERSILATAN MELAYU)
THE MALAY MARTIAL ARTS / SILAT**

Background

Silat is a combative art of self-defense and survival rooted from Malay archipelago. It was traced at the early of Langkasuka Kingdom (2nd century CE) till the reign of Melaka (Malaysia) Sultanate era (13th century). Silat has now evolved to become part of social culture and tradition with the appearance of a fine physical and spiritual training. There are many styles of Silat which inspired by the movements of human anatomy, nature and animal in which the name of the Silat would be known, for instance, Silat Harimau (Tiger) inspired by the movement of tiger been creatively forms the art of self-defence and attack by initiating a tiger in positioning one's hands, legs and body texture movement. The imitation in an aesthetic rhythmic motion which actually portray the art of the particular Silat. There a variety of Silat styles. In Malaysia alone, there are more than 150 known Silat styles such as "Seni Silat Gayang Lima" "Seni Silat Pukul Buah" "Silat Gayong", "Silat Bunga", "Silat Melayu", "Silat Cekak", "Silat Pulut' and so on.

Silat is a martial arts that consists of bodily, spiritual, intellectual and aesthetic emotional movements. The learning of Silat fosters agility, skill, thoughtful, strategic, bold, confident, diligent, creative and courteous. The names of different types of Silat which identify each of its community is derived from the names of natural elements such as animal, plants or any existent found in the environment of Malay nature itself.

Since the occupation of Malaya (now Malaysia), silat has been marginalised from the palaces. Silat Masters consisting of former warriors continued their struggle and established informal Malay Silat institutions and transmitted the teaching and skill from generation to generation. The Malay Silat was originally possessed by warriors since the time of the Langkasuka Kingdom and the splendor of the Malay Sultanate of Melaka. They are noble fighters and law enforcement of justice in military and defense institutions. Now, the practitioners of Silat consist of Master/Guru/Teacher, Jurukaka/assistant/senior student and students regardless of gender, race, age, and background of their formal education. They are Silat practitioners who responsible for maintaining the practice of Silat and the continuation of Silat. They are members of the local community, living in the same vicinity.

Masters are responsible for educating every student. The difference between the Jurukaka and the student is that Jurukaka is a senior student who has mastered some knowledge of Malay Silat from his Master. Jurukaka is among the chosen individuals from the students and often has the potential to be a representative of the Master in training other students. Masters are individuals who are believed to have the skills and knowledge of the Silat. The position of a Master in Silat is highly respected. Master become references in the delivery of the Silat lesson and could be one of the community's leader.

INTRODUCTION

The Malay is indeed a community of rich and fabulous heritage and culture. One of the most artistic legacy which symbolize the Malays is the art of *Silat*. *Silat* is known as martial art in the Malay community since ancient times. Once, The Art of *Silat* is also considered as an important science of warfare.

There are 548 associations throughout the 14 States whole over Malaysia which actively practicing *Silat*. Generally, those associations/communities are coordinated by two main bodies/consortiums as an umbrella of these communities. The two bodies are *Persekutuan Silat Kebangsaan Malaysia* (The National *Silat* Federation of Malaysia) or known as PESAKA and *Dunia Seni Silat Melayu* (The Malay World Arts of *Silat*) or known as DSSM. PESAKA is addressing *Silat* as sports-based activities while maintaining the arts and representation of *Silat*. While *Silat* by DSSM is geared towards cultural and recreational art. The two bodies are actively involved in various programs/activities in the effort to safeguard and uplift the *Silat*.

Each country generally has its own martial arts or self-defense arts. For the Malay community, martial arts is known as *Silat*, to name a few, such as *Gayang Lima*, *Gayung*, *Pulut*, *Bunga*, *Harimau*, *Sendi naga*, *Cimande*, *Cekak*, *Kuntau*, *Hamboran* and so on which are actively dominium and could be found in Malaysia. According to the oral history *Silat* is derived from the Arabic word, "*Silah*". The word *Silah* is the same as "*Silat*" which means '*karamah*' in Arabic, means sacred and wisdom. The definition itself according to the oral history meant that the *Silat* is based on Islamic religion as a source. Most of the *Silat* practitioners in Malaysia are Muslim. The use of Arabic influence becomes a close link in the souls and minds of the Malays who profess Islamic religion. Islam and Malay are elements that are synonymous in every practice of the Malay heritage.

Therefore, the usage of this Arabic word is indirectly an explanation of the cultural and artistic philosophy of the Malay community is very much link to the Islamic religion. The *Silat* is *silah* and is defined as a relationship. The meaning of the relationship encompasses the relationship between a human with the others; human and enemies; human and nature until the quest meets and attains the spiritual meaning of the relationship between man and its creator (*Mokhtar Abd Razak, Gayang Lima 2018*).

Before the word *Silat* was used, the Malay martial arts was known as science of warfare, the knowledge of warriors, knowledge of soldiers, knowledge of those brave, knowledge which became the heroine's practice in exploring the secrets of traditional Malay arts (*Anuar Abd Wahab, 2008: 15*). According to the Malay Language Chamber Dictionary, Third Edition (2011) the word "art" is defined as a manifestation of creative

work created. While the Malay art of *Silat* is a kind of artistic body movement of self-defense which is recognized as the creation of the Malay community (*Tuan Ismail, 1991: 1*).

The word *Silat* is also believed to be a combination of two syllables namely 'Si' and 'Elat'. 'Si' is a title or a call sign to a person who does a job, such as *Si Pencoba* (the one who tried), *Si Pencipu* (the scammer), or *Si Putih* (the white or the good person). While 'Elat' means a trick, deceit, trick or deceit (*Tuan Ismail Tuan Soh, 1996: 16*). In particular the *Silat* is the Malay martial arts, showing or performing the movement of *Silat*. It also means avoiding, or the art of dismissing attacks or dismissing with counter attacks.

In conclusion, the art of *Silat* means the techniques of artistic movement, refine and streamline with the certain gestures. It the movement of dance with the *Silat* music that accompanies it steps and does not violate but still maintaining the good manners to the opponents according to the Malay custom (*Abd Rahman, 2008: 15*)

Community

Silat portrays Malay identity. The existence of *Silat* would not be completed without the appearance of traditional Malay attire, *Silat* musical instruments, and customs that are still visible in the royal ceremony. The Malay traditional merit titles such as the Raja (King), Permaisuri (Queen), Panglima (Knight), Bendahara (Prime Minister), Datuk and other titles represent the Malay culture remains in modern Malay institutions.

Silat is also a medium of exhibiting the social interaction among communities, for example, *Silat* often be performed during the Malay wedding ceremony, official opening ceremonies and a welcoming performance during official functions of the Malaysian government such as the King's coronation. *Silat* is also promoted as stage performances such as in theatrical Mek Mulong, Randai, Menora and Mak Yong prior to independence of Malaysia.

Silat teaches its practitioners to achieve a more meaningful purpose of life by doing virtue and abstaining from all the disgraceful traits that can be harmful to the community and in the spiritual and physical aspects. *Silat* is not only known as the traditional art of the Malays but been extended as one of the martial art sports and been accepted internationally. It is now highly sought after by the younger generation.

Through basic education, *Silat* reinforces the socio-cultural Malay practice. *Silat* is seen as a catalyst for a civilised citizen with a sense of identity and love of the

country, unity, mutual respect and self-discipline. The practice of Silat contains the elements of belief, language, customs, arts and history inherited from one generation to the next. The combination of these elements has formed Silat as the core of the Malay identity.

EARLY HISTORY OF THE MALAYS ART OF *SILAT*

Silat is a living art of self-defense and rooted from the Malay archipelago. *Silat* was practiced at the beginning of the Langkasuka Kingdom (2nd century) until the reign of the Melaka era (Malaysia) Sultanate (13th century). *Silat* is now perceived as part of Malaysian culture and social tradition with the advent of good physical and spiritual training. There are many *Silat* movements inspired by nature such as plants and animal and imitated accordingly by the movement of human anatomy, the nature of plants and animals where the *Silat* training will be known, such as the *Silat Harimau* (Tiger) which is the appreciation of the tiger movement that has creatively formed self-defense art by attacking and impersonating tigers in the hands, feet and other body movements. Imitation in the rhythmic movement that actually depicts certain art of *Silat*.

The discovery of the historical remains at Borobodur Temple and Prambanan Temple in Java proved that martial arts began to exist in the Malay Archipelago in the 8th century AD. This arts of *Silat* started in the Riau Islands and later developed into Minangkabau, Sumatra. In Sumatra, this arts is known as *Pencak Silat*. The *Silat* science was once used by the Kingdom of Srivijaya, ie in the 7th to the 14th century for the purpose of expanding its empire. Those who study martial arts are called the *pesilat*.

Silat is a traditional Malay martial art from the Malay archipelago comprising Malaysia, Indonesia, Brunei, Singapore, South Philippines and South Thailand in accordance with the dissemination of various ethnic groups (Malay). Some estimate that this art has been hundreds of years old and passed from generation to generation. Widely known to all over the world. Nowadays, *Silat* has establish its own streams or colleges in southeastern and Southeast Asia.

Furthermore, the arts of *Silat* has expanded to include the Malay world with its historical and linguistic discipline (*Tuan Ismail Tuan Soh, 1991*). According to Tate, the Malay world is to refer to the Malays as a people who speak Malay language and those who have the nature or base of Malay descent occupying the Southeast Asian region, Pacific Ocean from Ester Island to the east to the island of Madagascar to the west of Vietnam, Laos, Cambodia, Philippines, Indonesia, Thailand, Singapore, Brunei and Malaysia

(Anuar Abd Wahab, 2008). In Malaysia, Malays are those who speak Malay language, practice Malay culture and Islam (Anuar Abd Wahab, 2008).

In fact, the art of Malay *Silat* is also said to be a kind of self-defense which is generally recognized as a native of the Malays (Tuan Ismail Tuan Soh, 1991). Through this art of *Silat*, it does not only emphasize on the element of persecution but also emphasizes the element of art and Malay civilization as an inseparable complement. Meanwhile, Malays are not only in the Malay context in Malaysia but also in the broader Malay world, including in the context of historical and linguistic discipline (Tuan Ismail Tuan Soh, 1991).

The definition of *Silat* is also defined as a kind of game, sport or sport that uses agility to attack and defend itself. It is also known as a kind of folk traditions that makes *Silat* as warriors' knowledge, arts of war and also military science (Tuan Ismail Tuan Soh, 1991). History of *Silat* is also directly in line with the development of the Malay civilization of the tradition in which the defense force of the State is composed by the skillful warfare people. The story of the greatness of heroes and heroines who became the leaders of the war were recorded in many of the traditional Malay literature.

Furthermore, from the Minangkabau knowledge of this conglomerate continues to expand into the state of Malacca. This art of *Silat* also develops through the literature of the people and becomes an art in the people's literature. For example, Admiral Hang Tuah is said learned *Silat* from *Adi Putera* at mountain of Ledang and from *Sang Persanta Nala* in Java Island, kingdom of Majapahit.

In ancient times, it can be seen that almost everybody practiced martial arts but only truly great and worthy of being called a warrior or hero. In fact, the wisdom of this martial arts is to give priority to a person with high moral and prudence who is able to reach the level of being known as warrior. Knowledge has its own value since ancient times and it remains to this day. In fact, the Malay community in Malaysia, Singapore, Brunei Darussalam and mentioning the word "Silat" as opposed to the Malay community living in Java, they usually call "martial arts" and excited nationalism by calling "Pencak Silat Indonesia". In fact, according to Oyong Karmayuda S.H in his article "*Pencak Silat: Perkumpulan Melayu dan Perkembangannya*",

"*Pencak* is the ability to defend oneself with techniques, mobility, goals and purpose of use. While *Silat* is to defend themselves by using movements or techniques (Abd.Rahman Ismail, 2008: 17)

Before being known as martial arts, it is also known as warcraft, or brave warrior that is a warrior's apparel contained in the secrets of the Malay war arts tradition in which the methods of martial arts or martial arts are part of it (*Anuar Abd Wahab, 2008*).

RELATIONSHIP WITH PALACE

Since the occupation of Malaya, *Silat* has been marginalized from the palace. The *Silat* teachers consisting of former warriors or warriors continued their struggle and established Malay educational institutions of higher learning and the creation of *Silat* knowledge from generation to generation.

The Malay *Silat* at the earliest era was dominated by heroes since the time of the Langkasuka Kingdom and the splendor of the Malay sultanate of Malacca. They are fighter and law enforcement of justice in military and defense institutions.

Teachers/Guru are believed to have the skills and knowledge of the Malay *Silat*. The position of a teacher in *Silat* is highly respected and is a reference in the delivery of the knowledge. Even a teacher is one of the community leaders, to name one of the figure is Sir Awang Daik from the Kingdom of Johor Sultanate, he is the Sultan's personal bodyguard who served the Sultan and at the same lead his community and always been referred on his advice and leadership by the community members. He played an important role in relation with the castle despite the colonial postal period. The Teacher of *Silat* traditionally still has a high position because of his personality noble, his relationship was very close with the late Sultan Ibrahim, the second Sultan of Johor Kingdom. As result he was appointed as judge.

The Malay *Silat* managed to be sustained and passed from generation to generation thou the colonization of Malaya (during the colonization Malaysia is known as Tanah Melayu and Malaya) had led the *Silat* practice to be concealed and performed in a remote area. The Informal learning system continue to be carried out by *Silat* practitioners from home to caves, hills, forests, rivers and so on. The practice had become a secret due to the colonization restriction and perception that *Silat* could be a threat to the colonial masters.

During the era the practitioners of *Silat* kept the teaching and dissemination of the element secretly in avoiding any charge of offend by the colonial master. After independence, *Silat* has been practiced publicly. Practitioners involving the *Silat* Teachers and students/disciples regardless of gender, race, and educational background participate actively in performing *Silat* among communities in the villages, housing areas and cities. *Silat* also been accepted as part of the co-curriculum

development activities at schools, colleges, universities and recreational clubs. It also been practiced as a sports in government and private agencies.

Nowadays, *Silat* has attracted the attention of both private and government agencies as the practice actually portray the self-disciplines and positive attitudes personnel which could be an asset and in line with the agencies goals. The principle of *Rukun Negara Malaysia* (Malaysian Principles) was sought by the government to foster unity among the races in Malaysia. *Silat* is among the instrument to achieve the goal based on the philosophy found in *Silat* practice. *Silat* is also cultivated with the spirit of Independent Malaysia. The activities by PESAKA and DSSM actually support the government's policy based on the Malaysian Principles. The Malaysian government supports *Silat* practitioners by providing infrastructure such as *Silat* courts, financial assistance, equipment and coach allowances so that *Silat* could continue to sustain and expand and no longer be sidelined.

Silat has been safeguard and protected both by the NGOs under PESAKA and DSSM, and the government agencies such as the the Department of National Heritage (DNH), National Academy of Arts and Heritage (ASWARA), public institutions of higher learning such as University of Malaya (UM), University Pendidikan Sultan Idris (UPSI) and etc. Information on activities and programs of *Silat* would be gathered, obtained, coordinated and updated by DNH.

FUNCTIONS AND ROLES OF *SILAT*

Silat reflects the Malay identity as which assembles the traditional Malay clothes, musical instruments and customs which still been performed at the official ceremonies both at Federal and States level of the Kings. Titles awarded during coronation ceremonies such as *Panglima*, *Datuk* and other titles by the King of various States in Malaysia and the elected Supreme King at the Federal level (Supreme King is elected by the States Kings by rotation among them for a period of five years) witness the Malay culture remains in modern Malay institutions. *Silat* is also a medium of social interaction in Malaysia, for example *Silat* is often performs as an significant event during the Malay wedding ceremony. It often been performed during the appropriate opening official function of the Malaysian government. The ICH element of *Silat* was also featured as performing arts in stage performances such as the bangles of the traditional theatre of *Mek Mulong*, *Randai*, *Menora* and *Mak Yong*.

Silat teaches practitioners to achieve a more meaningful purpose of life by doing virtue and abstaining from all the disgraceful traits that can be harmful to the community. In the spiritual and physical aspects. *Silat* is not only the art of the people's tradition but

continue to grow and accepted as international sport and very much sought after by the younger generation.

Through *Silat* the basic understanding of socio-cultural Malay practice could be reinforced. *Silat* is a manifestation of the Malaysian with a sense of identity and sense of belonging to the country, united, mutual respect and self-discipline. The practice of *Silat* contains the understanding of religion, language, customs, arts and history inherited from generation to generation. The combination of these elements has made *Silat* the core of the Malay identity.

SILAT AS A PERFORMANCE ARTS

The physical body gestures in *Silat* based on natural and human elements. The philosophy of *Silat* techniques demands the appreciation of the practitioners to master physical and spiritual strengths toward relation with God. The motive of the *Silat* movement is generally divided into two main methods known as fruit and floral.

The *Silats'* Methods was structured and given specific names by the founders of *Silat*. It was then arranged and systemized into levels of lessons. The disciples are required to memorize all of these techniques based on the level of the lessons. They will be tested and differentiated by levels of achievement until full lesson been practiced before the graduation. This learning system would be repeated by *Silats'* Teachers in every training session so that the disciples could gain the skill and perform the gestures automatically depend on the circumstances. The Fruit Method is a motion motive trained for use in a situation. Learning about fruit methods is a catalyst to be prepared when dealing with the real situation. It was named as a fruit in conjunction with the appreciation of the nature of the Malays who value their environment as fruit moves from top to the bottom. While in other hand, the method of floral is the gestures from the bottom up like the occurrence of flowers.

The method of floral is creativities and adaptation applied in performing arts shows such as traditional dance theater and so on. As an example, in a bridal reception or beginning of official opening ceremony. However, the method of floral can also be performed in real martial art situations due to it imitation tricks and strategies found in the relevant interest methods to be applied. Floral techniques usually give a sense of entertainment for a ceremony as a whole, from both methods fruit and floral it is clear that *Silat* has indeed many different forms and styles that can be innovated. Its gestures and movement are immortalized by the teaching and inherited from generation to generation. If not been practiced and safeguarded it will be extinct and only known in writing and drawing. The floral method could be found as been quoted;

So, Lord Bentara said, "Let's dance to *Kiai Tuah* (Master *Tuah*). We want to see you dancing." Then Tun *Tuah* said, "Bless my Lord, this is a dancing of *hulubalang* (warrior)." (*Hikayat Hang Tuah*, 1971: 126)

Through the passages found in *Hikayat Hang Tuah* (*Hikayat Hang Tuah* is a Malay classical literature that tells the tale of the legendry Malay warrior Hang *Tuah* and his four warriors friends during the reign of the Sultanate of Malacca in the 15th century. It was inscribed in the Memory of the World Register in 2001), it can be concluded that the *Silat* gesture movement is not just a dance but contains hidden secrets that symbolized messages to convey something in *Silat* itself.

This method is purified and accompanying by musical sound. Music is sometimes used to accompany the *Silat* performance. It could increase the performing feels of the players to be more focused and bold. There are various *Silat* musical instruments comprising *Silat* drum, *serunai* (flute), and *gong* and so on. The music that accompanies the performers sometimes plays a role to guide the performers in determining the movements and steps in the rhythm played. However, there is a time when the performers instead will determine the music rhythm that will be played by musicians. The understanding between the performers and the musicians is usually formed naturally. The skill of playing these equipment is usually taught informally and inherited from other experts.

SILAT ATTIRE



Source: Department of National Heritage

Silat's complete outfit depicts traditional legacy dresses. *Silat* clothing is usually different from one group to another. Usually the clothes were black Malay shirts. In general, the *Silat* attire consists of several components such as cloak, shirt, pants, belt or bustle and *capal* (a loose shoes). Clothes for female are usually option of wearing long-sleeved clothes to the wrists, lingerie to the ankle and lashes.

SAFEGUARDING SILAT

The Martial Arts Organization Act 1976 (Act 170) is an Act to provide for the establishment of the Martial Arts Supervisory Council, for the registration of martial arts organizations and matters connected therewith.

In the First Schedule, Section 2, Types of martial arts permitted include;

i. *Wu Shu* the Chinese martial art, comprising:-

- a. *hsing-i*
- b. *pa-kua*
- c. *pai-hao*

- d. *shaolin*
 - e. *tang lang*
 - f. *tai chi chiuan*
 - g. *pok khik*
 - h. *wu chu*
 - i. *kung fu*
- ii. Japanese martial art: -
- a. *karate-do*
 - b. *judo*
 - c. *jujutsu*
 - d. *kendo*
 - e. *lai-do*
 - f. *aiki-do*
 - g. *jodo*
- iii. Korean martial art -
- a. *Tae kwan do*
 - b. *tangsu-do*
- iv. Malay martial art: -
- a. All types of *Silat*
- v. Indonesian martial art: -
- a. *Pentecostal*
- vi. Thai martial art: -
- a. *Toi-muay*
- vii. Indian martial art:-
- a. *Selamban*

SPIRITUAL



Source: Department of National Heritage

The spiritual aspect is related to a person's personality. *Silat* is said to be able to awaken and develop a person's personality and noble character.

CULTURAL ARTS



Source: Department of National Heritage

Including the form of *Silat* dance, traditional music and attire. Music is a mystery substance in *Silat*. Usually, the musician in *Silat* will use *serunai* (flute) and drums. These musical instruments could ignite the performer inner ability to be focused and extra ordinary strength while performing. The sound of music could motivate the performer to begin his performance of dancing with the gesture of the particular *Silat* practiced. *Silat*'s traditional outfit is very important in the performance court because it symbolizes the identity of the performers. Each attire has its own level and position. This shows the level of skill achieved by the performers.

SELF DEFENCE



Source: Department of National Heritage

Silat is practice to defend oneself in a guided manners, not to attack or to frighten certain people. In this case belief and self-determination are very important in mastering martial arts. The purpose is to go for good and to keep away any trouble that would cause and to always keep oneself safe.

SPORTS



Source: PESAKA

One of the safeguarding measure which shown a major positive impact for the sustainability of Silat is through promotion and ignite the interest of the young generation. Silat as a performing arts could be elevated in form of sport. The fast physical movement which challenge the opponent and to defeat the enemy as been practiced traditionally in the Malay world during the combat warfare for the survival of the fitters could be adapted in a sport arena with the spirit of sportsmanship. It been widely accepted with the participation of various countries during the *Silat* tournament organized by PESAKA. The promotion of *Silat* as an interesting sport had witness one of the many performer which gained world recognition, to name one is Mr Ruzaidi bin Abdul Rahman who has embraced and has won 6 times the title of champion at home and abroad. He also won the Selangor state Sportswriters' vice-award and the Malaysian Athletes finalist respectively in 1990. His highest achievement was during the "The Best Martial Arts Instructor of the Year" awarded by the World Head of Family Sokeship Council, Florida in 2005. The achievement lead him to transmit *Silat* through film and TV dramas.

LEVELS OF SKILL



Source: PESAKA

In *Silat*, there are certain of levels that a disciples should gain to achieve. These levels are the recognition given for the achievement when completing the certain requirement of skills and disciplines with the guide of Teachers.

In this context, the first level is called beginner. At this stage, the disciple will be taught basic things like body balancing techniques, kicks, punch, catches, slings, and basic moves. It is the basic knowledge and skill of the art of *Silat*.

The second level is the secondary level. At this stage, the disciples are more focused on the application of all basic movements, understandings, and variations. Next, the disciples will be channeled to their self-interest either to choose *Silat* as sports activity or for the arts of *Silat*.

Subsequently, the third level is known as the level of the trainer/*Jurukaka*. Based on experience gained at the beginner and intermediate stage, they will then be given the martial arts techniques. This technique is only given to a reliable person and to use the knowledge well for humanity. This is because, the martial arts technique usually

involves a very effective combat technique to weaken the opponent. Precaution have to be taken by Teachers and always under his/her supervision it won't be misused.

Finally, at the highest level known as the warrior/*pendekar*. The level of highly skilled and experienced practitioners. They will also inherit the highest level of secret arts of sciences. At this stage, *Silat's* artistic knowledge of a practitioner has indeed become a warrior and a Teacher who is well trained the arts of science itself. At this stage, it is considered to have a high level of expertise in a person who is a practitioner and able to lead and serve the community.

MAIN LIST OF ASSOCIATES/REGISTERED ASSOCIATION/CONSORTIUM

1. Name: The National *Silat* Federation of Malaysia (PESAKA)

Registration number, PPS: 0610/98

Address: Suite 1-57, Jalan Prima SG 3/1,

Prima Sri Gombak,

68100 Gombak,

Selangor Darul Ehsan

Tel: +6012 6859 523/603 6186 8303

Fax: +603 6187 8303

E-mail: pesakamalaysia@yahoo.com

Website: www.pesakamalaysia.org.my

2. Name: The Association of the Malay World Arts of *Silat* Malaysia (DSSM)

Registration Number, PPM-017-06-29102013

Address: No. 11, Lorong 3, Peramu Maju

26060, Kuantan

Pahang Darul Makmur

Tel: +6019 527 4145/6012 248 5364

Email: duniasenisilatmelayu@gmail.com

Website: www.duniasenisilatmelayu.blogspot.com

* List of Distribution of Silat Society/Association/Community in Malaysia under the umbrella of PESAKA and DSSM as in Appendix A and B.

SAFEGUARDING MEASURES FOR SILAT

In realizing the important steps to be taken in preserving the *Silat* and the Malay heritage with closely connected with *Silat*, various efforts were undertaken by several government agencies and private sectors and NGOs. These efforts are with the intention planned to transmit and promote the arts of *Silat* so that it would attract the intention of the younger generation. In fact, institutions of higher learning in countries such as the University of Malaya, the Institute of Malay Civilization UPSI and others have also organized seminars on empowering the *Silat* to be sustain forever.

The compilation of evidence on the existence of the *Silat* throughout the Malay Archipelago would be an advantage in identifying more types of *Silat* which are less practitioners could be taken extra effort in research and documentation particularly in Malaysia. There are also some famous figures (Teachers) among the communities who delivered talks and advice through several seminars that have been conducted. In the history of martial arts the name of Admiral Hang Tuah is a legendary character who is crowned and very much respected for his commitment in practicing *Silat* throughout his life. The Malay race is indeed one of the martial arts practitioner that is dense and loaded with its own artistic values and aesthetics.

These efforts of discourse aimed at highlighting and rendering awareness to the younger generation and communities of *Silat* and the public as the whole the treasure of Malaysian heritage.

CONCLUSION

Silat is a martial arts which been practiced in a structured manner which consists of physical movement and blend with ethics and philosophy of life. The arts of movement which interpreted of meanings are to create the balance between the physical needs and the inner characters of the practitioners. Performing the *Silat* is not an exercise of creating a terminator but rather educating the practitioners to value their own life, relationship, patient, right of other and respect. These Malay artistic and aesthetic values are the heritage of ancestors that existed thousands of years ago to be inherited and well preserved.

Beside, *Silat* for the Malays is also a way to draw closer to God, to always learn to appreciate human relationships and to cultivate and to inculcate self-discipline. In fact, through *Silat* it is also able to cure the body which indirectly improves the wisdom of the brain and other limbs and could form a high self-esteem.

JUSTIFICATION BASED ON THE NATIONAL HERITAGE ACT 2005 (ACT 645):

- i. Section 67 (2) (d) - social or cultural relations;
- ii. Section 67 (2) (e) - the potential to educate, clarify or provide further scientific investigations on the cultural heritage of Malaysia;
- iii. Section 67 (2) (f) - interest in displaying wealth, diversity or unusual shape integration;

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**JABATAN WARISAN NEGARA
KEMENTERIAN PELANCONGAN DAN KEBUDAYAAN**

WARISAN KEBANGSAAN



Sumber: Jabatan Warisan Negara

KATEGORI : OBJEK WARISAN
JENIS : WARISAN TIDAK KETARA
OBJEK WARISAN : SENI PERSILATAN MELAYU / SILAT

PENGENALAN

Masyarakat Melayu sememangnya masyarakat yang kaya dengan pelbagai warisan dan kebudayaan yang sangat menarik dan unik. Salah satu warisan seni yang menjadi simbolisme orang Melayu itu ialah seni Silat. Silat ialah ilmu seni mempertahankan diri dalam kalangan masyarakat Melayu sejak zaman silam lagi. Seni Silat juga dikatakan sebagai ilmu yang penting untuk digunakan dalam peperangan.

Banyak komuniti yang bertanggungjawab memelihara warisan Seni Persilatan Melayu merangkumi 14 negeri seluruh Malaysia. Terdapat 548 persatuan komuniti pengamal Silat yang bergerak aktif di Malaysia. Secara umumnya, komuniti-komuniti ini diselaraskan oleh dua badan induk yang besar menurut pilihan komuniti-komuniti tersebut. Dua badan induk tersebut adalah Persekutuan Silat Kebangsaan (PESAKA) dan Persatuan Dunia Seni Silat Melayu Malaysia (DSSM). Tinjauan aktiviti menunjukkan PESAKA banyak menjalankan aktiviti berbentuk pembangunan sukan manakala DSSM pula menjurus kepada kesenian kebudayaan dan rekreasi. Kedua-dua persatuan ini sangat aktif menjalankan pelbagai aktiviti dalam usaha memelihara dan memartabatkan Silat.

Setiap bangsa mempunyai ilmu seni mempertahankan diri atau seni bela dirinya yang tersendiri. Bagi masyarakat Melayu kesenian bela diri mereka ini lebih dikenali sebagai Silat, contohnya Gayang Lima, Gayung, Pulut, Bunga, Harimau, Sendi Naga, Cimande, Cekak, Kunta, Hamboran dan sebagainya adalah antara nama-nama besar perguruan Silat yang terdapat di Malaysia. Menurut tradisi lisan masyarakat Melayu Silat juga dikatakan berasal daripada perkataan pinjaman dari bahasa Arab iaitu Silah. Silah yang dimaknakan sebagai Silat dengan mengambil contoh perkataan lain pinjaman bahasa Arab antaranya ialah seperti 'karamah' dimaknakan dengan 'keramat' dan 'hikmah' dimaknakan dengan 'hikmat' maka begitu jugalah 'Silah' dimaknakan dengan 'Silat'. Melalui tradisi lisan, definisi Silat ini telah memberi makna bahawa Silat itu adalah berteraskan tunjang agama Islam sebagai sumber, setiap pengamal Silat di Malaysia adalah beragama Islam. Penggunaan bahasa Arab menjadi tautan yang rapat dalam jiwa dan minda orang Melayu yang menganut agama Islam. Islam dan Melayu

adalah elemen yang disinonimkan dalam setiap gerak kehidupan orang Melayu itu sendiri. Oleh itu, penggunaan pinjaman kata dari bahasa Arab ini secara tidak langsung menjadi sandaran utama dalam menghuraikan falsafah budaya dan kesenian masyarakat Melayu itu sendiri. Silat itu silah dan diertikan sebagai perhubungan. Makna perhubungan itu merangkumi aspek perhubungan antara manusia dengan manusia, manusia dengan musuh manusia, manusia dengan alam semulajadi sehinggalah pencarian makna Silat itu bertemu dan mencapai makna spiritual iaitu perhubungan antara manusia dengan penciptanya (Mokhtar Abd Razak, Gayang Lima 2018).

Sebelum perkataan Silat digunakan, seni bela diri orang Melayu dikenali sebagai ilmu perang, ilmu hulubalang, ilmu perajurit atau ilmu gagah berani yang menjadi pakaian pahlawan didalamnya mengandungi rahsia ilmu seni Melayu tardisi (Anuar Abd. Wahab, 2008: 15). Menurut Kamus Dewan Edisi Ketiga (2011), mentakrifkan bahawa perkataan “seni” sebagai karya indah yang dicipta. Manakala seni Silat Melayu pula adalah sejenis ilmu membela diri yang diakui sebagai hak asli kepunyaan Melayu (Tuan Ismail, 1991:1).

Perkataan Silat juga dipercayai adalah gabungan dua suku kata iaitu ‘*Si*’ dan ‘*Elat*’. ‘*Si*’ ialah gelaran atau ganti diri kepada orang yang melakukan sesuatu pekerjaan, atau sifat fizikal seperti *Si* Tukang, *Si* Penipu, atau *Si* Putih. Manakala ‘*Elat*’ pula bermakna helah, tipu daya, muslihat atau memperdayakan (Tuan Ismail Tuan Soh, 1996:16). Secara khususnya Silat ialah seni bela diri orang Melayu. Bersilat pula ialah orang yang mempamerkan, berlatih Silat dan bermain Silat. Menyilat atau menyilap bererti perbuatan mengelakkan, memperdayakan atau menyambut serangan yang disertakan dengan serang balas.

Kesimpulannya, seni Silat ini bermaksud teknik yang terdapat dalam Silat dan diperhalusi serta diperkemaskan dengan gerak geri yang terdapat di dalamnya. Segala yang kelihatan merupakan gerak tari dengan muzik silat yang mengiringinya serta tidak melanggar adat sopan, tari dan langkah yang terdapat dalam seni Silat itu tersendiri. (Abd. Rahman, 2008:15)

SEJARAH AWAL KESENIAN PERSILATAN MELAYU

Silat adalah seni pertahanan diri yang hidup dan berakar dari kepulauan Melayu. Silat telah dikesan pada awal Kerajaan Langkasuka (abad ke-2) sehingga pemerintahan era Melaka (Malaysia) Kesultanan (abad ke-13). Silat kini terlibat menjadi sebahagian daripada budaya dan tradisi sosial dengan kemunculan latihan fizikal dan rohani yang baik. Terdapat banyak gerakan Silat yang diilhamkan oleh pergerakan anatomi manusia, alam semula jadi tumbuhan dan haiwan di mana perguruan Silat itu akan diketahui, misalnya Silat Harimau (*Tiger*) yang adalah penghayatan pada pergerakan harimau yang telah secara kreatif membentuk seni pertahanan diri dengan menyerang dan meniru aksi harimau di tangan, kaki dan pergerakan tubuh yang lain. Tiruan dalam gerakan *rythemic* yang sebenarnya menyebarkan seni Silat tertentu.

Penemuan tinggalan sejarah di Candi Borobodur dan Candi Prambanan di Jawa membuktikan seni silat mula wujud di Kepulauan Melayu pada abad ke-8 Masihi. Seni silat ini bermula di Kepulauan Riau dan kemudiannya berkembang ke Minangkabau, Sumatera. Di Sumatera, seni ini dikenali sebagai Pencak Silat. Ilmu silat ini pernah digunakan oleh Kerajaan Srivijaya, iaitu pada abad ke-7 hingga abad ke-14 bagi tujuan meluaskan empayarnya. Mereka yang mempelajari ilmu silat dipanggil pesilat.

Pencak Silat atau Silat adalah suatu seni beladiri tradisional asli dari kepulauan Melayu yang terdiri daripada Malaysia, Indonesia, Brunei, Singapura, Selatan Filipina dan Selatan Thailand sesuai dengan penyebaran berbagai suku bangsa Nusantara (Melayu). Ada yang menganggarkan seni ini telah berusia beratus-ratus tahun dan diperturunkan daripada generasi kepada generasi. Dikenali luas ke serata pelusuk dunia. Sekarang di negara Asia tenggara sudah memiliki aliran atau perguruan tersendiri.

Seterusnya, seni silat telah berkembang luas meliputi dunia Melayu yang dilingkungi disiplin sejarah dan lingusitiknya (Tuan Ismail Tuan Soh, 1991). Menurut Tate, perkataan Melayu ialah merujuk kepada orang Melayu sebagai satu kaum yang bertutur dalam bahasa Melayu dan orang-orang yang mempunyai sifat atau asas keturunan Melayu yang menduduki daerah Asia Tenggara, Kawasan Laut Teduh, iaitu

dari *Ester Island* di sebelah timur hingga ke pulau Madagaskar di sebelah barat Negara Vietnam, Laos, Kampucia, Filipina, Indonesia, Thailand, Singapura, Brunei dan Malaysia (Anuar Abd Wahab, 2008). Di Malaysia pula, orang Melayu ialah mereka yang bertutur bahasa Melayu, mengamalkan budaya Melayu dan beragama Islam (Anuar Abd Wahab, 2008).

Malahan, seni Silat Melayu juga dikatakan sejenis ilmu membela diri yang diakui umum sebagai hak asli kepunyaan Melayu (Tuan Ismail Tuan Soh, 1991). Melalui seni silat ini, ianya bukan sahaja mengutamakan unsur persilatan malah mementingkan unsur kesenian dan peradaban Melayu sebagai pelengkap yang tidak dapat dipisahkan. Manakala, Melayu pula ialah bukan sekadar dalam konteks Melayu di Malaysia sahaja, malah meliputi dunia Melayu dengan lebih luas termasuk dalam lingkungan disiplin sejarah dan linguistik (Tuan Ismail Tuan Soh, 1991).

Definisi Silat itu juga diertikan sebagai sejenis permainan, olahraga atau sukan yang menggunakan ketangkasan menyerang dan mempertahankan diri. Ianya juga dikenali sebagai sejenis permainan tradisi rakyat yang menjadikan silat sebagai ilmu hulubalang, ilmu seni perang dan juga ilmu perajurit (Tuan Ismail Tuan Soh, 1991). Sejarah Silat juga secara langsungnya selari dengan perkembangan tamadun Kerajaan Melayu tradisi di mana angkatan pertahanan Negara dianggotai oleh orang perang yang mahir bersilat. Kisah tentang kehebatan wira dan wirawati yang menjadi pemimpin perang memang tercatat dalam kebanyakan sastera melayu tradisi seperti Hikayat Hang Tuah dan Hikayat Panji Melayu (Tuan Ismail Tuan Soh, 1991).

Dalam konteks ini, dalam mempelajari seni Silat ini, telah dikatakan mencapai kemuncaknya apabila terdapatnya penggunaan senjata. Antara senjata Melayu lama yang sering digunakan oleh pesilat ketika bersilat antaranya keris, badik, kerambit, parang, pedang, parang lading, tumbuk lada, tekpi, tongkat, tembong dan sundang. Bagi Silat yang tidak menggunakan senjata, pengajaran tertumpu kepada pertempuran tangan kosong.

Seterusnya, dari Minangkabau ilmu persilatan ini terus berkembang ke negeri Melaka. Seni Silat ini berkembang pula melalui kesusasteraan rakyat jelata dan seterusnya menjadi suatu kesenian dalam sastera rakyat. Sebagai contohnya,

Laksamana Hang Tuah dikatakan mempelajari ilmu Silat daripada Sang Adi Putera di Gunung Ledang dan Sang Persanta Nala di Pulau Jawa, Majapahit.

Pada zaman dahulu, boleh dilihat bahawa hampir semua orang mengamalkan silat tetapi hanya yang benar-benar hebat dan layak digelar pendekar atau pahlawan. Bahkan, keistimewaan ilmu silat ini lebih mengutamakan pada seseorang yang mempunyai keutuhan akhlak dan berhemah tinggi sahaja mampu mencapai tahap untuk dikenali sebagai pendekar dan hulubalang. Ilmu persilatan mempunyai nilai tersendiri sejak dari zaman dahulu dan ianya tetap kekal hingga kini.

Malahan, golongan masyarakat Melayu di Malaysia, Singapura, Brunei Darussalam dan menyebut perkataan "Silat" berbanding masyarakat Melayu yang tinggal di Jawa, biasanya mereka menyebut "pencak silat" dan bersemangat nasionalisme dengan menyebut "Pencak Silat Indonesia". Malahan menurut Oyong Karmayuda S.H dalam artikelnya "Pencak Silat: Rumpun Melayu dan Perkembangannya"

"Pencak adalah kemampuan untuk mempertahankan diri yang terapikan dengan teknik, daya gerak, sasaran dan tujuan penggunaanya. Manakala "Silat" untuk mempertahankan diri dengan menggunakan pergerakan atau teknik"
(Abd.Rahman Ismail, 2008: 17)

Sebelum dikenali sebagai seni bela diri, ianya juga dikenali sebagai ilmu hulu balang, ilmu perajurit, atau ilmu gagah berani yang menjadi pakaian pahlawan yang didalamnya mengandungi rahsia ilmu seni perang Melayu tradisi di mana kaedah mengenai ilmu seni bela diri atau seni mempertahankan diri merupakan sebahagian daripadanya (Anuar Abd Wahab, 2008).

HUBUNGAN SILAT DENGAN ISTANA

Semenjak penjajahan Tanah Melayu, Silat telah terpinggir daripada istana. Para guru Silat yang terdiri daripada bekas pahlawan atau orang perang raja meneruskan perjuangannya dan mewujudkan institusi pendidikan seni persilatatan Melayu serta memperturunkan ilmu Silat dari generasi ke generasi.

Silat Melayu pada asalnya didominasi oleh pahlawan-pahlawan semenjak dari zaman Kerajaan Langkasuka dan zaman kegemilangan kesultanan Melayu Melaka. Mereka adalah pejuang dan penegak keadilan dalam institusi ketenteraan dan pertahanan negara.

Guru yang dipercayai mempunyai kemahiran dan pengetahuan Silat Melayu. Kedudukan seorang guru dalam Silat Melayu sangat dihormati dan menjadi rujukan dalam penyampaian ilmu Silat Melayu bahkan guru adalah salah seorang pemimpin masyarakat. Contoh individu tokoh guru Silat ialah "Sir Awang Daik" dengan kesultanan Johor, beliau merupakan pengawal peribadi Sultan antara bukti bahawa Silat mempunyai peranan yang penting dengan istana meskipun beliau didalam era pos kolonial, Guru Silat secara tradisi masih mempunyai kedudukan yang tinggi kerana mempunyai keperibadian yang mulia, Hubungan beliau sangat akrab dengan Almarhum Sultan Ibrahim, Sultan Johor kedua sehingga beliau dilantik menjadi hakim. Dengan adanya penulisan ini peranan guru silat dan hubungannya dengan Istana seharusnya diberi perhatian semula kerana warisan budaya silat ini adalah penyokong sebenar intitusi raja secara tradisi.

Pengorbanan guru Silat terdahulu mewujudkan institusi pendidikan tidak formal walaupun cabaran getir pada zaman sebelum kemerdekaan tanah melayu seharusnya dikenang. Silat Melayu masih berjaya di perturunkan dari generasi ke generasi dan faktor penjajahan suatu masa dahulu telah menyebabkan pembelajaran Silat dirahsiakan dan dilakukan ditempat terpencil yang tidak diketahui umum. Sistem pembelajaran tidak formal tetap diteruskan oleh pengamal Silat bermula dari dalam rumah hingga gua, bukit, hutan, sungai dan sebagainya. Ruang tersebut dijadikan ruang belajar yang menuntut supaya jauh dari orang ramai. Faktor keselamatan adalah

usaha pengamal Silat terdahulu untuk memelihara elemen kerahsiaan yang terdapat dalam ilmu Silat Melayu. Ilmu Silat yang pada dasarnya boleh digunakan sebagai ilmu perang menyebabkan mereka kluatir ianya dapat dihidu dan diketahui penjajah ketika itu. Selepas kemerdekaan, kini Silat Melayu telah dipraktikkan kepada umum. Pengamal yang melibatkan guru, Jurukaka dan murid tanpa mengira jantina, bangsa, dan latar belakang pendidikan. Kegiatan Silat kini bukan sahaja aktif dalam kalangan masyarakat Melayu di kampung dan gelanggang kecil, malah turut diterima sebagai sebahagian daripada aktiviti kemajuan kokurikulum di sekolah, maktab perguruan, Universiti dan juga kelab-kelab rekreasi dan turut menjadi sukan di jabatan kerajaan dan swasta.

Kini Silat telah menarik perhatian agensi swasta dan kerajaan kerana Silat berjaya melahirkan insan mulia atau insan beradab yang sering dilihat sejajar dengan matlamat agensi. Prinsip Rukun Negara Malaysia juga sebenarnya adalah berdasarkan falsafah yang terdapat didalam pembelajaran Silat. Hari ini amalan silat di Malaysia dipupuk dengan penuh rasa Merdeka. Aktiviti PESAKA dan DSSM sememangnya menyokong dasar kerajaan berasaskan prinsip rukun negara tersebut. Kerajaan Malaysia hari ini membantu golongan pengamal silat dengan menyediakan prasarana seperti gelanggang, bantuan kewangan, peralatan, elaun jurulatih supaya Silat dapat terus diperluaskan dan tidak lagi dipinggirkan.

Silat telah dipelihara dan dilindungi di bawah PESAKA dan DSSM termasuk agensi-agensi kerajaan seperti Jabatan Warisan Negara (JWN), Akademi Seni Budaya dan Warisan Kebangsaan (ASWARA), institusi pengajian tinggi awam seperti Universiti Malaya (UM), Universiti Pendidikan Sultan Idris (UPSI) dan sebagainya. Proses pengumpulan maklumat juga dilakukan melalui aktiviti penyelidikan yang dijalankan oleh PESAKA dan DSSM. Semua maklumat yang diperolehi akan diselaraskan dan dikemaskini oleh JWN.

FUNGSI DAN PERANAN DALAM SILAT

Silat mencerminkan identiti Melayu sebagai contoh dalam pakaian Melayu tradisi, alat-alat muzik dan adat istiadat yang masih dipakai dalam majlis rasmi Di-Raja. Gelaran seperti Panglima, Datuk dan lain-lain gelaran memperlihatkan budaya Melayu masih kekal dalam institusi Melayu moden. Silat juga menjadi medium interaksi sosial masyarakat di Malaysia contohnya Silat sering menjadi acara penting semasa majlis perkahwinan orang Melayu, acara pembukaan majlis dan majlis rasmi kerajaan Malaysia seperti peristiwa pertabalan dan juga peristiwa kemangkatan. Elemen Silat juga diangkat sebagai seni persembahan dalam pertunjukan pentas seperti teater bangsawan Mek Mulong, Randai, Menora dan Mak Yong.

Silat mengajar pengamalnya untuk mencapai tujuan hidup yang lebih bermakna dengan melakukan kebajikan dan menjauhkan diri daripada segala sifat tercela yang boleh memudaratkan diri dan masyarakat. Dalam aspek rohani dan jasmani Silat bukan sahaja menjadi seni tradisi rakyat tetapi kini terus berkembang menjadi sukan di peringkat antarabangsa dan sangat diminati oleh generasi muda.

Melalui Silat pendidikan asas mengukuhkan sosio-budaya Melayu diterapkan. Silat dilihat berjaya melahirkan warganegara yang mempunyai jati diri dan semangat cintakan negara, bersatu padu, saling hormat menghormati dan disiplin diri yang tinggi. Amalan Silat mengandungi unsur-unsur agama, bahasa, adat resam, kesenian dan sejarah yang diwarisi dari satu generasi ke generasi. Gabungan unsur-unsur ini telah menjadikan Silat sebagai teras jati diri bangsa Melayu.

SENI PERSEMBAHAN SILAT - BUAH DAN BUNGA

Kaedah gerak Silat yang didasari oleh unsur alam dan Manusia. Kefalsafahan teknik silat menuntut penghayatan seorang pengamal silat untuk menguasai kekuatan fizikal dan spiritual menuju kepada hubungan manusia dengan Tuhan. Motif gerakan Silat umumnya terbahagi kepada dua method utama yang dikenali sebagai buah dan bunga.

Kaedah Buah Silat dikumpulkan oleh pengasas-pengasas Silat dan diberikan nama. Kemudian disusun dalam sistem pembelajaran mengikut peringkat. Murid dikehendaki menghafal kesemua buah ini berdasarkan peringkat yang akan diuji dan dibezakan dengan jenis tingkatan sehinggalah tamat pengajian. Sistem pembelajaran ini diulang oleh guru-guru Silat dalam setiap gelanggang yang telah dibuka. Kaedah Buah adalah motif gerakan yang dilatih untuk digunakan didalam situasi peperangan. Pembelajaran mengenai method buah adalah penyusaian untuk menghadapi situasi sebenar peperangan kaedah buah adalah gerakan yang disusun dari atas kebawah. Ianya dinamakan sebagai buah kerana sempena penghayatan terhadap alam semulajadi bagi orang Melayu dengan nilai persekitarannya diabadikan nama buah itu sempena kejadian sifat buah yang hidup bergerak dari atas ke bawah begitu juga dengan kaedah bunga adalah penghayatan gerakan yang disusun dari bawah keatas seperti kejadian bunga.

Kaedah bunga adalah kreativiti bagi penyesuaian untuk digunakan dalam pertunjukan seni persembahan seperti teater tarian dan sebagainya. Contohnya majlis menyambut pengantin atau acara-acara pembukaan majlis. Namun begitu kaedah bunga juga mampu digunakan dalam situasi peperangan sebenar kerana helah dan strategi unik yang terdapat dalam kaedah bunga relevan untuk digunapakai. Teknik bunga biasanya memberi ketandaan keraian bagi sesuatu majlis secara keseluruhannya, dari kedua kaedah buah dan bunga ini maka jelaslah bahawa Silat ini sememangnya mempunyai pelbagai bentuk dan gaya yang boleh diinovasikan. Keasliannya dan gerakannya diabadikan dengan dipelajari dan diwariskan secara turun-temurun. Jika tidak dipelihara ianya akan pupus dan hanya dikenali melalui tulisan dan gambar sahaja.

Dalam mempelajari ilmu Silat, terdapat bunga silat yang diaplikasikan. Ini dapat dilihat berdasarkan petikan di bawah tentang kepentingan bunga silat iaitu;

Maka titah Seri Bentara, "Menari apalah Kiai Tuah. Inginlah kita hendak melihatmu menari." Maka sembah Tun Tuah, "Daulat tuanku andika, ini menari cara hulubalanglah." (Hikayat Hang Tuah, 1971:126)

Melalui petikan yang terdapat dalam Karya Agung Hikayat Hang Tuah ini, dapatlah disimpulkan bahawa gerakan Silat bukanlah tari-menari semata-mata tetapi mengandungi rahsia tersembunyi yang mempunyai simbol atau lambang serta mesej yang tersendiri untuk menyampaikan sesuatu dalam seni Silat itu sendiri. Dalam konteks ini, secara asasnya susunan pembelajaran Silat dipecahkan kepada dua bahagian iaitu bunga dan buah. Bunga dikatakan sebagai pengenalan sesebuah Silat, dan dipanggil Bunga Sembah. Adakalanya bunga dimainkan pada majlis keraian seperti perkahwinan dan hari-hari kebesaran. Ia merupakan identiti kepada sesebuah persilatan.

Kaedah ini dimurnikan dengan elemen muzik iringan. Muzik adakalanya digunakan bagi mengiringi permainan Silat. Dalam majlis persilatan seperti pertauliah pesilat, pertunjukan mahupun persembahan Silat kepada para kenamaan. Muzik yang mengiringi persembahan Silat akan menaikkan semangat juang pesilat untuk lebih fokus dan berani. Terdapat pelbagai peralatan muzik Silat yang terdiri daripada gendang Silat, serunai, gong dan sebagainya mengikut disiplin perguruan. Muzik yang mengiringi pesilat kadang-kala memainkan peranan untuk membimbing pesilat dalam menentukan gerakan dan langkah mengikut irama yang dimainkan. Walau bagaimanapun, ada masanya gerak pesilat akan menentukan irama muzik yang akan dimainkan oleh pemuzik. Suatu persefahaman diantara pesilat dan pemuzik biasanya terbentuk secara semulajadi. Kemahiran memainkan peralatan-peralatan ini biasanya diajar secara tidak formal dan diwarisi daripada pakar-pakar yang lain.

PAKAIAN SILAT



Sumber: Jabatan Warisan Negara

Pakaian lengkap Silat menggambarkan busana tradisi warisan silam. Pakaian silat biasanya berbeza diantara satu perguruan dengan perguruan yang lain. Pakaian yang dipakai adalah baju Melayu berwarna hitam. Secara amnya, pakaian Silat terdiri daripada beberapa komponen seperti tengkolok, baju, seluar, tali pinggang atau bengkung dan capal. Pakaian bagi pesilat wanita biasanya diberi pilihan dengan memakai baju bertangan panjang hingga ke pergelangan tangan, seluar labuh hingga ke buku lali dan pemakaian tudung. Pemakaian Silat yang sopan menambah warna-warni dalam produk budaya seperti solekan busana tradisi.

PERLINDUNGAN WARISAN SILAT

Akta Pertubuhan Seni mempertahankan diri 1976 (Akta 170) ialah suatu Akta untuk membuat peruntukan bagi penubuhan majlis Penyeliaan Seni Mempertahankan Diri, bagi pendaftaran pertubuhan seni mempertahankan diri dan perkara yang berkaitan dengannya.

Dalam Jadual Pertama, Seksyen 2, Jenis seni mempertahankan diri merangkumi;

- i. Wu Shu Orang Cina -
 - a. hsing-i
 - b. pa-kua
 - c. pai-hao
 - d. shaolin
 - e. tang lang
 - f. tai chi chiuan
 - g. pok khik
 - h. wu chu
 - i. kung fu
- ii. Orang Jepun -
 - a. karate-do
 - b. judo
 - c. jujutsu
 - d. kendo
 - e. lai-do
 - f. aiki-do
 - g. jodo
- iii. Orang Korea -
 - a. taekwan-do
 - b. tangsu-do
- iv. **Orang Melayu -**
 - a. **Semua jenis silat**
- v. Orang Indonesia -
 - a. Pentjak-silat
- vi. Orang Thai -
 - a. Toi-muay
- vii. Orang India -

a. Selamban

ASPEK SPIRITUAL



Sumber: Jabatan Warisan Negara

Aspek spiritual merupakan aspek yang berkenaan keperibadian seseorang pesilat. Silat dikatakan dapat membangunkan dan mengembangkan keperibadian dan karakter mulia seseorang pesilat.

ASPEK SENI BUDAYA



Sumber: Jabatan Warisan Negara

Aspek seni budaya merangkumi bentuk seni tarian Silat, muzik dan pakaian tradisional. Muzik merupakan satu elemen misteri dalam silat. Biasanya, seni Silat akan menggunakan serunai dan gendang. Alat muzik ini boleh menyebabkan seseorang pesilat 'naik serbu' apabila dimainkan. Kemahuan dalaman akan memaksa mereka untuk membuka sembah bagi memulakan pencaknya. Pakaian tradisional Silat pula amat penting di dalam gelanggang kerana melambangkan identiti pesilat. Setiap pakaian mempunyai ketandaan dan kedudukan tahap pesilat itu sendiri. Hal ini menunjukkan tahap ilmu yang dicapai oleh seseorang pesilat.

ASPEK BELA DIRI



Sumber: Jabatan Warisan Negara

Aspek bela diri dalam ilmu Silat bertujuan dipelajari untuk mempertahankan diri, bukan untuk menyerang atau menakut-nakutkan orang tertentu. Dalam hal ini kepercayaan dan ketekunan diri sangat penting dalam menguasai ilmu bela diri. Tujuannya adalah untuk ke arah kebaikan dan menjaga keselamatan diri.

ASPEK OLAHRAGA



Sumber: PESAKA

Aspek olahraga pula ialah aspek penggunaan Silat pada hari ini yang mengetengahkan dan mengangkat budaya Silat di dalam sukan. Aspek olahraga juga, merupakan satu cara menzahirkan ilmu seni Silat secara fizikal dan menjadi benteng untuk menjaga keselamatan diri sendiri. Silat telah disesuaikan dalam diri masyarakat pada hari ini dalam konteks pemikiran dalam aspek olahraga yang meliputi pertandingan dan demonstrasi pelbagai bentuk-bentuk jurus. Aspek olahraga inilah yang membuatkan Silat terkenal di Eropah dan Malaysia mempunyai tokoh dalam Silat olahraga iaitu Ruzaidi bin Abdul Rahman yang pernah merangkul dan mempunyai 6 kali gelaran juara diperingkat dalam dan luar negara. Beliau juga pernah merangkul anugerah naib Olahragawan Selangor dan finalis Olahragawan Malaysia masing-masing pada tahun 1990. Pencapaian tertinggi beliau adalah semasa mendapat anugerah *“The Best Martial Arts Instructor of The Year”* daripada *World Head of Family*

Sokeship Council di Florida pada tahun 2005. Tokoh Silat ini bukan sahaja memperkenalkan Silat dalam acara sukan diperingkat dunia malahan turut mengembangkan Silat melalui drama dan filem.

Jelaslah bahawa melalui aspek olahraga yang mendasari kesenian Silat ini dan memberikan perlambangan dan gerak tari yang cukup indah dan memberikan kesan yang mendalam kepada pelakunya. Aspek spiritual, budaya, bela diri dan olahraga menjadikan gerak tari Silat ini bermakna dan memberikan ketahanan fizikal dan mental yang cukup baik pada seseorang pesilat.

TINGKAT KEMAHIRAN



Sumber: PESAKA

Dalam seni Silat, terdapat beberapa tingkat atau tahap yang mesti dipelajari oleh seseorang pesilat. Tingkat-tingkat ini yang menjadi kayu ukuran untuk menentukan

tahap ilmu Silat yang dimiliki oleh seseorang. Ukuran ini juga menentukan kedudukan dan jenis-jenis latihan yang akan dipelajari dan dikuasai.

Dalam konteks ini, tingkat pertama dipanggil tingkat pemula. Pada tahap ini, pesilat akan diajar perkara asas seperti teknik kuda-kuda, tendangan, pukulan, tangkisan, elakan, tangkapan, bantingan, olah tubuh dan jurus dasar. Ianya merupakan asas seni Silat itu sendiri.

Manakala tingkat kedua pula ialah tingkat menengah. Pada tahap ini, pesilat lebih difokuskan kepada aplikasi semua gerakan dasar, pemahaman, dan variasi. Di sini juga minat dan bakat pesilat mula terlihat. Seterusnya, pesilat ini akan disalurkan kepada cabang masing-masing iaitu cabang olahraga dan seni budaya.

Seterusnya, tahap yang ketiga dikenali sebagai tahap pelatih. Berdasarkan pengalaman di tahap pemula dan menengah, mereka kemudiannya akan diberikan teknik-teknik bela diri perguruan. Teknik ini hanya diberikan kepada orang yang boleh dipercayai dan menggunakan ilmu ini dengan baik. Hal ini demikian kerana, teknik bela diri ini biasanya melibatkan teknik tempur yang sangat efektif untuk melemahkan lawan.

Akhir sekali, pada tahap yang tertinggi dikenali sebagai pendekar. Pendekar merupakan pesilat yang sudah mahir dan mempunyai ilmu persilatan yang tinggi. Mereka juga bakal mewarisi ilmu-ilmu rahsia tingkat tertinggi. Pada tahap ini, ilmu seni Silat seseorang pesilat itu sememangnya sudah menjadi seorang pendekar dan guru yang kaya dengan ilmu persilatan itu sendiri. Pada tahap ini, ianya dianggap mempunyai kepakaran yang cukup tinggi pada seseorang pesilat dan mampu berjasa pada masyarakat.

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***Senarai Taburan Persatuan Silat di Malaysia di bawah PESAKA dan DSSM seperti dalam Lampiran A dan B.**

USAHA MEMELIHARA KESENIAN SILAT MELAYU

Dalam merealisasikan dan memelihara seni warisan persilatan Melayu ini serta usaha memartabatkan budaya warisan Melayu ini, pelbagai usaha telah dijalankan oleh beberapa agensi kerajaan mahupun swasta. Usaha-usaha yang dilakukan ini merupakan satu hasrat murni yang direncanakan untuk menjadikan kesenian silat Melayu tetap gah dan dikenali oleh generasi muda pada masa kini. Malahan, institusi pengajian tinggi di Negara seperti Universiti Malaya, Institut Peradaban Melayu UPSI dan sebagainya juga turut menganjurkan seminar dalam memperkasakan seni Silat Melayu ini agar terus dikenali bak kata pepatah” ***tak lapuk dek hujan, tak lekang dek panas***”.

Terdapat beberapa orang tokoh yang juga merupakan tokoh silat yang cukup tersohor namanya iatu Tuan Haji Mokhtar Yahya juga turut dijemput berkongsi ilmu dalam beberapa seminar yang telah dijalankan. Dalam buku sejarah seni silat juga, menyatakan bahawa Laksamana Hang Tuah merupakan seorang tokoh lagenda yang dinobatkan dalam dunia persilatan ini. Persilatan Melayu sememangnya salah satu seni mempertahankan diri yang padat dan sarat dengan nilai-nilai seni serta estetikanya yang tersendiri.

Bahkan, dalam usaha mempromosikan keunikan dan kehebatan yang dimiliki oleh bangsa Melayu dan kesenian Melayu ini ke persada dan peradaban dunia, tempat-tempat pelancongan yang terdapat di Malaysia yang dipelopori oleh lagenda Negara dipelihara seperti perigi Hang Tuah di Melaka, hanya menjadi lambang kebanggaan Negara kerana memiliki sejarah berkurun lamanya. Malahan, kesemua mercu tanda warisan bangsa Melayu telah disatukan di Perkampungan Hang Tuah. Hasrat ini dilaksanakan bertujuan untuk memberi pendedahan tentang asal usul sejarah dan keunggulan bangsa Melayu.

Usaha-usaha yang dilakukan ini merupakan satu wacana yang bertujuan untuk mengetengahkan serta memberikan pengetahuan kepada generasi muda, masyarakat serta para pelancong bangsa Melayu merupakan bangsa yang cukup hebat dengan pelbagai cabang kesenian yang sangat indah, halus dan santun.

KESIMPULAN

Seni persilatan ini merupakan seni bela diri yang menjadi warisan budaya Melayu yang sangat indah, menarik dan mempunyai nilai estetikanya yang tersendiri. Silat Melayu merupakan seni mempertahankan diri yang mempunyai nilai-nilai seni serta estetikanya. Nilai-nilai kesenian dan estetika Melayu ini menjadi salah satu warisan peninggalan nenek moyang yang telah wujud beribu tahun dahulu yang perlu dipelihara. Melalui pemeliharaan seni Silat Melayu yang agung ini, secara tidak langsung ianya dapat mempamerkan kesenian dan kehalusan seni persilatan Melayu di mata dunia. Malahan, usaha-usaha yang dijalankan ini juga menjadikan ianya aset yang sangat berharga dan menjadi lambang kewujudan masyarakat Melayu yang terdahulu lebih agung berbanding masyarakat lain.

Seni Silat ini juga sebenarnya bukan seni mempertahankan diri semata-mata, tetapi ianya merupakan satu cara untuk kita belajar mendekati diri kepada Allah, sentiasa belajar menghargai hubungan sesama manusia dan belajar mengenai kehidupan, memupuk dan menyemai aspek mengutamakan disiplin diri. Bahkan, melalui Silat juga ianya dapat menyihatkan tubuh badan yang secara tidak langsung dapat meningkatkan kebijaksanaan otak dan anggota badan lain serta dapat membentuk keyakinan diri yang tinggi.

JUSTIFIKASI BERDASARKAN AKTA WARISAN KEBANGSAAN 2005 (AKTA 645):

- i. Seksyen 67(2)(d) – hubungan sosial atau kebudayaan;
- ii. Seksyen 67(2)(e) – potensi untuk mendidik, menjelaskan atau menyediakan penyiasatan saintifik lanjut berhubung dengan warisan kebudayaan Malaysia;
- iii. Seksyen 67(2)(f) – kepentingan dalam mempamerkan kekayaan, kepelbagaian atau integrasi bentuk yang luar biasa;

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Majalah Seni Bela Diri September 2014

Majalah Seni Bela Diri April 2014

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