

Silat Melayu

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Alam Berkembang Menjadi Guru

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THIS ISSUE: Early Melayu Kingdoms * Silat Sendeng * Friends or Fracture?

EDITORIAL

Appreciate, before it's too late

Silat. Pencak. Gayung. Call it what you want, there's just no denying that all of these are a part of the whole. Melayu, Bugis, Jawa, Minang, Mendeleng. They're just names to describe a particular origin. But when you strip away the black cloth or gold-threaded ornamentation, the palace or peasant origins, the aggressive striking or undulating gestures, you're left with nothing but a man.



Still looking...

A man who shoulders the heavy burden of caring for his family, his nation and his way of life. Of what use is self-defence if not to defend these? Of what import is combat if not to combat evil? Of what worth is life if not to sacrifice for worthwhile ideals? These are the true reasons any martial art is born, to champion the cause of truth, to empower the weak of ways and to preserve the tranquility of peace.

And yet, there are those in this world who would betray those who imparted those values, those martial arts to them. They seek benefit from the glow that this virtuous expression of the human soul provides. For self-interest, they would auction off what pride they had left to the highest bidder to create mindless, emotionless yes-men whose only task in life is to revere them.

This issue is dedicated to the masters who have spent their lives in anonymity, suffering in silence as their 'students' race on, never to look back. If they did, they would see that the humble fountain from which they drank their fill has now dried up for lack of kindness.

SILAT MELAYU weeps for those forgotten ones. The Living Treasures who have now left us, and those who are still unappreciated amongst us. Who are they? They are the elders. He might be that lonely man in your village waiting for someone to ask what he knows, or the bench potato who watches a gelanggang of unruly children with tears streaming down his cheeks, or the father who decides to die with his rather than sell them meagerly to ungrateful offspring. They have all been forcibly retired from their love.

It is ironic then, that the power, speed and grace of Silat pales in comparison with the poison of its greatest enemy. Apathy. Have you appreciated your Living Treasure today? Salam persilatan!



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Early Melayu Kingdoms

By SABRI ZAIN

Small Melayu kingdoms appeared in the 2nd or 3rd century AD. The peninsula lacked broad, extensive, fertile plains and were unable to support the pattern of densely populated classical Southeast Asian civilizations that flourished in Cambodia and Java¹.

Nevertheless, Chinese written sources do indicate that perhaps 30 small Indianised states rose and fell in the Melayu Peninsula, mostly along the east and northwestern coasts. This was a time when Indian traders and priests began traveling the maritime routes and brought with them Indian concepts of religion, government, and the arts.

Over many centuries the peoples of the region, especially the royal courts, synthesised Indian and indigenous ideas – including Hinduism and Mahayana Buddhism – that shaped their political and cultural patterns.

The most important of these states, Langkasuka, controlled much of northern Malaya. The Peninsula developed an international reputation as a source of gold – hence the name given to it by Ptolemy, Golden Chersonese. It also became an important source of tin and was populated by renowned seafarers.

While scholars still debate over the precise location of the famed Langkasuka, archaeological evidence leaves no doubt that the modern state of Kedah (referred to in ancient Indian texts as *Kadaram* or *Kataha*) in the northwest of the Peninsula was an important centre of early Indian influence and trade.

Between the 7th and 13th centuries many of these small, often prosperous peninsular maritime trading states came under the loose control of Sri Vijaya, the great Sumatra-based empire. At various times the Cambodian Angkor and Javanese Majapahit empires and the Tai Ayutthaya (Ayudhia) kingdom also claimed suzerainty in the region.

There was even a military expedition by the Cholas of South India some time in the beginning of the eleventh century A.D., when Rajendra Chola attacked parts of the peninsula and Sumatra. However, Hindu influence was not spread by the



sword but by Indian trade. Initially, it came from traders from India, particularly the Coromandel coast in South India.

This trade was maritime and riverine, that is, confined to the coastal and riverine areas of the Melayu Peninsula. The centres of Indian trade were places such as Pasai, Indragiri, Melayu and Jambi in Sumatra; Kuala Muda in Kedah; and Surabaya in Java.

Later, the centres of trade became powerful centres of political influence and expansion. First, there was the great Melayu Buddhist Empire of Srivijaya in Sumatra, followed in the 14th century A.D. by its conqueror and successor, the Hindu Empire of Majapahit in Java. The military and political expansion of these two Empires meant also the theological expansion of Buddhism and Hinduism in the peninsula. These early states left a living legacy, traces of which can still be found in the political ideas, social structures, rituals, language, arts, and cultural practices of the Melayu.

¹ This article previously appeared as 'Early Malay Kingdoms'
<http://www.sabrizain.demon.co.uk/malaya/early.htm>

MYTHS AND MISCONCEPTIONS

Friends or Fracture?

The reality behind silat splits in Malaysia

By MOHD NADZRIN WAHAB

An American martial artist once had the opportunity to sample a silat style from Malaysia. Unfortunately, his 'instructor' was not qualified to share with him the more 'secret' aspects of the art, including completing his training.

He vowed that one day; he would travel to Malaysia and look it up. Many years later, when he was finally posted there by his firm, he sought out the very art he was looking for.

To his surprise, things had changed somewhat since his acquaintance had been there. Instead of one silat style, there were now TWO groups sporting similar names, and he didn't know which one to train with. Sound familiar?

Westerners who are well acquainted with Karate and Kung Fu know the difference between Hayashiha and Shito-Ryu, or Wing Chun and Ving Chun or even Bruce Lee, Bruce Le, Bruce Li...

However, being newly introduced to Malaysian Melayu Martial Arts (M3A), they just can't get over how many arts bear similar names or worse, similar uniforms in their activities. Hopefully, this primer will assist those in the dark.

Traditionally, training in silat would involve knowing who the master was and what he was teaching. The 'name' of the art itself was rarely important. In fact, a majority of traditional silat styles had no distinctive names.

However, as more and more silat became organized and legally registered, problems cropped up regarding identification. They needed unique names and unique identities. But when two masters study from one source, how much different could they make their art from one another?

Another matter that compounded the problem was organisational politics. Because of individual preference, fractures sometimes occur within a particular organisation.

Dissaffected members often just leave the group and martial arts altogether, migrate to another one or establish similar organisations.

The third type happens rarely in Malaysia, but it happens. We will not go into the reasons these fractures happen. Instead, we shall run through some of the more famous organisations with similar monikers.

Before the 1950s, silat styles in Malaysia were mostly taught in small village groups to a select few and were rarely known outside of one particular village. As such, they sometimes sported such catch-all names as Silat, Silat Melayu, Gayong, etc.



Silat Serimau Hitam pesilat (filepic)

Sometimes, when two or more silat were being taught in close proximity, the arts would be differentiated by adding a descriptive suffix, usually the name of the master, the origin of the art or the clan it comes from. Thus were born 'styles' such as Silat Pendekar Ahmad, Silat Terlak or Silat Minang.

However, when the late Datuk Meor Abdul Rahman, mahaguru of Silat Seni Gayong arrived on the scene, he paved a path that was soon to be walked by other silat styles. Organisation.

Following the advice of the nationalist Datuk Onn Jaafar, Datuk Meor Rahman founded the first legal silat association in Malaysia, Pertubuhan Silat Seni Gayong Malaysia (Reg No: 361), originally based in Johor. It was such a novelty that many thought he was establishing a political party, especially with his usage of the word Pertubuhan (organisation) in its name.

Unfortunately, Gayong itself is a common word denoting silat in Malaysia and this caused problems to many other silat masters on the East Coast who also called their art thus, but had no links whatsoever to Datuk Meor Rahman. This began the trend towards identification.

When the process of standardisation and spelling codification of Bahasa Malaysia was concluded in 1972², 'Ayer' (water) became 'Air', 'Kuching' (cat) became 'Kucing' and 'Gayong' became 'Gayung'.

This provided an opportunity to other masters to create a separate identity, thus Gayung Fatani was understood to be different from the Gayong of Datuk Meor Rahman. Other 'Gayongs' that have no stylistic relation to the former Silat Seni Harimau (now Silat Seni Gayong) include Seni Silat Gayong Maarifat, Seni Silat Gayong Ghaib, Seni Silat Gayong Harimau and more.

Aside from the commonness of the word itself, the original organisation saw offshoots established by eminent students of the late Datuk Meor Rahman that used variations of the same name. Thus was born Pertubuhan Silat Seni Pusaka Gayong Malaysia, Pertubuhan Silat Seni Gayong Warisan Serantau Malaysia and Pertubuhan Silat Seni Gayong Pasak (the Malaysian import from Singapura).

The first of these to be established was Pertubuhan Silat Seni Pusaka Gayong Malaysia. To differentiate between this and the original organisation, it became informally known as Gayong Pusaka while the latter became Gayong Malaysia and the latest offshoot, Gayong Warisan.

This happened again when a leadership crisis rocked the Kedah-born Persatuan Seni Silat Cekak Malaysia in 1993 which saw the founding of Persatuan Seni Silat Cekak Ustaz Hanafi Malaysia. The art, simply known as Silat Cekak was now polarised into Silat Cekak Malaysia and Silat Cekak Hanafi.

This was also an answer to the many other extant styles who employed the word 'Cekak' in their names, especially those of Minang origin such as Silat Cekak Minang, Silat Cekak Harimau, Silat Cekak Sabil Sri Indera Sakti, Silat Cekak Monyet, Silat Cakak (Brunei), etc.

Coming back to Gayung Fatani, although an organisation was founded by guru Anuar Wahab as Pertubuhan Seni Gayung Fatani Malaysia, there are still many old masters who teach the art under that name, without having connections to PSGFM, as it is known. Since very few of these have established associations, the confusion is minimal.

However, things took a funnier turn in Selangor where the Jawa have made their home for many generations. Their signature art of

Cimande went the way of Wing Chun and many local variations such as Chimande, Chimandey, Air Cimandee and Ci Mandi cropped up.

Things probably got too surreal and several masters eventually added suffixes, making their arts Cimande Sendeng, Cimande Lincah, etc.

In fact, there are so many Cimande variations within Selangor alone that a majority of those masters banded together to form the Persatuan Cimande (Cimande Association). The prerequisite for membership is obvious.

Beside the Jawa, the Bugis are by far the most widely-travelled clan of the Melayu stock, settling in Acheh, Selangor, Melaka and Johor among others, bringing with them the art of Silat Sendeng. This is why we see so many variations of the same art emanating from these settlements.

The one man who popularised the name itself was the late guru Haji Abdul Hamid Hamzah who blended his family art of Kuntau and Sendeng into what was colloquially known as Silat Sendeng Muar. When the style was formally organised, it took the name of Persatuan Seni Silat Sendeng Malaysia, thus becoming the standard reference for all other Sendeng styles such as Sendeng Kuntau Jawa or Sendeng Mereço³.

Another interesting find is the Rajawali group. Originally founded by the late guru Mohd Idrus Yon, Seni Silat Burung Rajawali was inherited by his eminent students, the seven 'blood brothers', who each established a different administrative body for their arts based on their specialties.

Thus were born Persatuan Seni Silat Rajawali Putih, Persatuan Seni Silat Rajawali Sunan Putih, Persatuan Seni Silat Rajawali Anjung Sari and so on. Admirably, their mandates were given simultaneously by their guru Idrus and no enmity exists between these organisations as their masters often cross-teach upon invitation.

As more new silat organisations continue to appear in Malaysia, choosing what to call an individual style becomes exceedingly difficult, especially since all the good names have been taken. More often than not, the names are similar if not the same, or meaningless except to its founder.

If multiple-monikers continue to be the norm in Malaysia, maybe silat introduction brochures will start popping up on racks in travel agencies around the world. It would surely be appreciated. Culture shock is an ugly colour on a martial artist's face.

² A. Hassan, H.I., 1989. *Kesalahan Bahasa Dalam Bahasa Malaysia*, Dewan Bahasa Dan Pustaka, p.3

³ Anuar Abd. Wahab, 1993, *Silat Olahraga: The Art, Techniques And Regulations*, Dewan Bahasa Dan Pustaka, p.227

MIGHTIER THAN THE KERIS

Silat Cekak Hanafi Peneraju Warisan Mutlak

Review by MOHD NADZRIN WAHAB

When the late Ustaz Hanafi Haji Ahmad led Silat Cekak, he envisioned promoting a Melayu martial art that would stay true to its traditions and etiquette but walk in step and in hand with other internationally recognised combat systems.

His hopes were deemed pipe dreams by those of his generation. Not only was he destitute, but he expressed intentions to introduce silat to major cities and universities of Malaysia. At the time, this was not only laughable, but unheard of.

It has been forty years since then and although the eminent master has passed on, but the art that now bears his name has become a high-profile staple of higher-learning institutions throughout Malaysia.

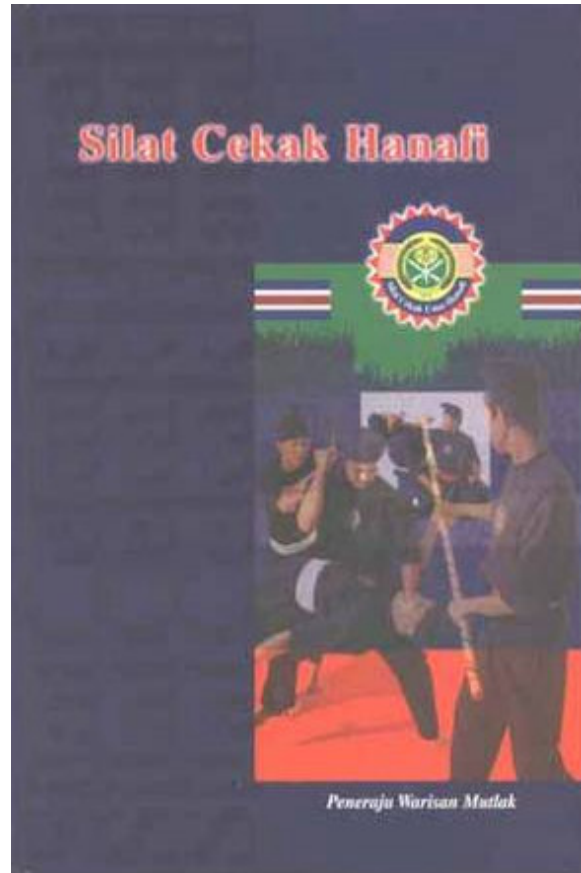
Ustaz Hanafi's dream to modernise Silat Cekak in line with modern educational methods saw the founding of an elaborate teaching and examination tradition that continues to this day under the patronage of Persatuan Seni Silat Cekak Ustaz Hanafi Malaysia.

The examinations consist of a practical and theoretical phases. However, sometimes, facing an opponent physically is far easier than answering questions you have no answer for.

For this reason, the official text book, self-titled Silat Cekak Hanafi: Peneraju Warisan Mutlak (SCH) was published. Available in hardcover and softcover editions, SCH is a good introduction to the basics of Silat Cekak Hanafi.

The silat buah themselves are beautifully captured in sequential shots of each and every one of the 21 buah of the basic (asas) and takedown (jatuh) syllabi. However, as expected, the countering (potong) stage is not pictured. The stage is considered a closely guarded secret of the style.

It is understandable that a book with barely a hundred pages needs to compress its contents but the small monochromatic technical shots leave much to be desired.



On a plus point, provides good articles on the history and development of Silat Cekak Hanafi, including a never before published description of an official weapon once considered secret.

SCH is also exclusively published in Bahasa Melayu, which means that only members of the style, selected persons and those who understand the language may have access to it.

Silat Cekak Hanafi continues to grow within Malaysia and reports of plans to spread it beyond borders in the future could mean new editions in other languages.

SILAT MELAYU welcomes copies/ scans of manuscripts or books to be translated and/ or reviewed in this column. Reply with the subject: REVIEW

Seni Silat Sendeng Malaysia

By MOHD NADZRIN WAHAB

The Melayu are made up of several clans that occupy different areas of Nusantara. One of these is the seafaring Bugis, known for their warring prowess and fiery nature

Originally from Sulawesi, the wanderlust of the Bugis ensured that they were well-travelled throughout Nusantara and beyond, bringing with them their knowledge, their culture, and their combat arts. In Malaysia, among the more popular and recognizable of these is Seni Silat Sendeng.

Although the aliran (core family of arts) of Sendeng is present in many other areas, Johor has seen its highest concentration, with multiple variations due to the many masters who have inherited it. Among the more prominent masters, one eventually made Sendeng a respectable name in the high-profile world of Malaysian Melayu Martial Arts (M3A). His name is Haji Abdul Hamid bin Haji Hamzah

Haji Hamid Hamzah was the primary master who actively developed and spread the knowledge of Seni Silat Sendeng, which he inherited from his grand elders who were famed warriors in the early 20th century.

He began studying the arts since he was five years old (1932) under the tutelage of his own grandfather, Haji Hassan bin Mahat who was better known in his time as Haji Hassan Pendekar, a man skilled in the grace and play of weapons such as pedang (sword), keris, tekpi (sai), tumbuk lada, tembong (pole), tuas, tongkat (stick) and kerambit.



Ten years later, he studied from two other famous grand elders, Tamam Dagang (a pendekar known for his invincibility and strength) from whom he studied pukulan or buah sendeng and Haji Mohd Ariff bin Shamsu from whom he refined his knowledge of Pukulan Tujuh Hari.

Both of these elders studied from a famous pendekar, Long Mamat, the founder of Pukulan Sendeng, who resided at Padang in Muar, Johor Darul Takzim.



Haji Hamid Hamzah, founder of Seni Silat Sendeng

To deepen his religious and spiritual knowledge, he studied from Haji Mohd Salleh bin Abdul Karim, better known as Kiai Salleh or Panglima Salleh of Batu Pahat.

Initially, Haji Hamid Hamzah began spreading Sendeng individually in the 1950s but later renamed it as Silat Sendeng Muar. For 58 years of his life, he was dedicated to the development, spread and continuation of the art. On the 19th of May 1990, he passed away at the age of 63.

The passing of Haji Hamid Hamzah was a great loss to Sendeng as a whole. His struggle, his sacrifices and his services in the name of Seni Silat Sendeng was instrumental in spreading its wings to several states within Malaysia. Many difficult challenges were met with equal courage. His strength drove the effort and his death threatened to end it all.

But before the embers could grow cold, the torch was ably carried by his younger brother, Haji Ismail bin Haji Hamzah who took over the reigns as Guru Utama. As a sibling to the founder who

was also raised in a family of warriors, the task to continue the tradition was in good hands.

During Haji Ismail's leadership, Seni Silat Sendeng was registered in 1992 and currently operates actively in Johor, Melaka, Negeri Sembilan, Selangor, the Federal Territory of Kuala Lumpur, Pahang, Perak, Kelantan and the Federal Territory of Labuan.

The name of the style carries inherent meanings and philosophies that are understood by those who study it. Simply, 'Seni' means the grace of a structured motion while performing a physical movement. 'Silat' is the physical agility of movement during defence or attack whether unarmed or with a weapon and 'Sendeng' is a combination of striking techniques and tactical evasions or attacking from a slanted position.

Physically, the slanted position during defence guards the seven critical organs of the body; face, jugular, chest, solar plexus, ribs, abdominal cavity and groin. Each of these primary targets is carefully shielded from the enemy. It also facilitates the pesilat's forward or reverse motion, his evasions and parries.

Therefore, the 'Sendeng' position is a method that facilitates releasing, barring, facing and parrying any threats that approach the practitioner in line with the Sendeng philosophy that states "rush before his arrival and kill before he lives".



Haji Ismail Hamzah

defence strategy. In other words, a sendeng practitioner rarely awaits an incoming attack but for those who understand the concept, will preempt an attack and keep attacking. This is because the practitioner has mastered the 'ibu gerak' (source of movement) and 'ibu pukul' (source of striking). He knows how to 'kill' a movement and 'kill' a strike.

This is why, even when an opponent strives to attack first but his movement is intercepted and it is the sendeng practitioner that makes the strike. The interception continues with a barrage of strikes. This comes from the idea that 'the strike is the parry'. The strikes that are launched usually ride upon the strength, speed, emotion and momentum of the opponent.

The Sendeng philosophy of 'cepat datang cepat pula jatuh, besar yang datang besar perginya' roughly translates to the memorable 'The bigger they are, the harder they fall'. Literally, it means 'a speedy entrance ends with a speedy fall, a big entrance ends with a big exit. This philosophy provides the foundation for Sendeng's ability to dispatch an enemy by using his strength and speed against him.

The Sendeng practitioner rarely allows himself to be touched by the opponent. However, in those rare cases, he provides an opportunity for the enemy to catch or lock him. This baited trap allows for a more powerful and devastating counterattack. The Sendeng strikes are 'one but feel like a thousand'

Seni Silat Sendeng teaches the usage of ten different weapons in its syllabus. Among them are the keris, parang (machete), pedang (sword), tekpi, perisai (shield).

This article was translated and edited from text available at <http://www.sendeng.tripod.com>. Pictures are © Pertubuhan Seni Silat Sendeng Malaysia.

Pencak Silat

An Indonesian perspective (Part 1)

By OYONG KARMAYUDA S.H.

Pencak silat is a method of self-defence that is transmitted as a cultural inheritance of the Melayu race, to uphold or defend its existence and integrity within the revolutions of life and to increase their faith and godliness towards The One and Only God⁴.

When investigated further, pencak silat is made up of two terms that are different in writing and pronunciation, but have similar meanings and are closely related to each other.

The term pencak is generally used among the peoples originating from the island of Jawa and its surroundings, while silat is used among the peoples originating from the remaining Indonesian islands, Malaysia, Singapura, Brunei Darussalam and even the southern territories of Thailand and the Philippines.

In Bahasa Jawa, the term pencak comes from the root word *pen* meaning 'exact' and the root word *cak* meaning 'application'. Therefore, the meaning of pencak is the ability to defend oneself with exact applications. Exactness includes technique, motion, temporal speed and its target or objective of its application.

Silat is a term used to describe an effort to defend oneself by using movements or exact techniques, stemming from a pure soul and noble character, to save oneself and others from threats, attacks or disaster.

Both terms are then combined as one with the above meanings. Ami Shapiro in the book entitled *Martial Arts Language* which was quoted by Ismail Soh of the National University of Malaysia, states that: "Literally 'pencak' means skilled and specialized body movements and 'silat' means to fight using 'pencak'".

Pencak silat as self-defence art which originated from the Melayu racial stock has an undetermined date of birth and parental details remain as murky. It is too difficult to determine who initiated its creation.

For this reason, in researching the history of pencak silat and its development, the best method available to us is the investigation of the historical process of human life in the Melayu Archipelago.

Mankind instinctively desires a life of peace and security. To achieve this, man has had to employ different methods and ideas. In defending way of life, man has had to face resistances and danger, whether it be from man, animal or nature.

Professor Koentjaraningrat in his book *Manusia dan Kebudayaan di Indonesia* states that when Southeast Asia was still one coherent land mass, roughly half a million years ago, there existed in this area human beings with physical characteristics far removed from their modern counterparts.

They lived in small groups and gathered and hunted for food. Among their more important tools were axes, sticks, animal bones and horns and sharpened stones. As he evolved over the next tens of thousands of years, man's physical characteristics gradually took on those of the



⁴ This article originally appeared in the encyclopaedic series 'Tamadun Melayu', pp 1975-2009 entitled: 'Pencak Silat: Seni Mempertahankan Diri Rumpun Melayu dan Perkembangannya'.

aborigines of Australia.

With communication gradually established with other human beings from the Asian continent; interbreeding occurred between humans of Austro-Melanesoid physical characteristics and humans of Mongoloid characteristics. This group of humans eventually became the ancestors of the community we now know as the Melayu people.

After Southeast Asia fractured into islands as the sea level rose, a result of melting at the polar ice caps, areas inhabited by the Melayu people began to receive visitors from India in the west and China in the north through sea routes.

Then came those from Europe and the Middle East. Each of these visitors made their mark and influenced the communal, cultural and religious life of the Melayu.

The peace and security that is so precious became a prerequisite of life for the Melayu people. They were forced to employ their physical skills to handle all manner of threats and used all weapons of all types to defend themselves from threats.

From moderate movements with no proper structure in facing attacks, eventually skill developed in the Melayu people. Movements based on instinctive reaction rather than analytical processes seemed to have ended in failure more than success. From failure, mankind learned to think.

Man's intentional or unintentional interaction with the inherent abilities of the natural life

surrounding him and his escalating observance of them, caused man to begin creating exact movements, both effective and efficient to defend himself from attacks and danger.

Beginning only with his empty hands, he finally fashioned tools or weapons as aids. Movements which were initially used for defensive purposes, evolved to become offensive expressions that could be used to defeat the enemy.

In the next stage of development, the styles of self-defence created individually among the Melayu people, which later became known as pencak silat, was in time, taught to others from generation to generation.

Of course the types of skill differed between these initiators. The difference lay in affinity, analytical ability, attributes and their surrounding environments, whether it is the natural or social environments, influences the form and style of each creation.

This method of self-defence (pencak silat) which became more developed in communal life, then developed to become a prerequisite for respected social status.

Following this, learning and mastering pencak silat became an obligation especially among young men who faced adulthood. The mastery of pencak silat was not only considered necessary for the wanderer, but was also a symbol of manhood.

After the advent and development of Hindu, Buddhist and Muslim kingdoms in the Melayu Archipelago, pencak silat underwent rapid



development.

Pencak silat, initially a result of development by the lower classes of society, were further developed by those kingdoms as segments of knowledge termed *ilmu kanuragan*, *ilmu kewiraan* or *ilmu peperangan*.



Pencak silat developed both as combat form and performance art.

These classifications of combat know-how included empty handed offensive and survival skills and *ilmu kebatinan* (sciences of the spirit), *ilmu kekebalan* (sciences of invincibility), *ilmu kesaktian* (sciences of supernature), *ilmu tenaga dalam* (sciences of internal energy) and other fields of knowledge related to it.

The mastery of *ilmu kanuragan* in pencak silat is further strengthened by many other forms of knowledge. This mastery also determines the social status of anyone in a kingdom.

Therefore, it is not surprising that the Melayu kings, Brunei Darussalam and the Jawa greatly appreciate and study these arts to mastery.

The prowess of pencak silat as a study and as skill to physically and mentally defeat an opponent, and the honour accorded it is described in the *Hikayat Hang Tuah* in Malaysia or the *Babad Tanah Jawa* in Jawa.

Meanwhile, the pencak silat as a form of study had multiple attributes and personalities which eventually gave birth to men who used it for personal gain. This greatly damaged the community, both morally and materially.

Such behaviour in itself smears the good name of the student's land of origin. Because of such unfortunate experiences, the master begins to carefully screen his potential students and equip the studies of pencak silat with honourable virtues to develop the good character within them.

This idea of creating virtue was greatly supported by the spread of religions across the

islands. Character molding was eventually strengthened by the emphasis on faith and godliness towards the One and Only God.

Pencak silat was born out of the necessity for mankind to defend his way of life, using appropriate methods and styles to deal with the unique resistances and natural influences of their surroundings.

The next development touched the cultural life of the local community. The skill of systematically moving the human body with exactness and coordination, was seen as a beautiful and rhythmic series of integrated movements.

When evaluated from this viewpoint, pencak silat found focus in another which was no less interesting than its ability to defend oneself. The series of self-defence movements, usually employed in dire situations, subsequently became showcased as a performance art.

The creation and development of pencak silat that began individually, in pairs or in groups continued evolving to include the usage of musical instruments as accompaniments to the movements.

The showcasing of pencak silat as such developed to the point where it was performed in social events beside other cultural performing arts.

The artistic value of pencak silat that evolved out of this caused the appearance of many different styles of the art of which differed from one area to another. For example, the art of pencak silat *randai* in Sumatera Barat and the *ibing* of Jawa Timur.

Other than this, mankind's need to live a healthy physical and spiritual life, drove him to develop the pencak silat movements in an effort to increase health, ability and performance.

This was proven by the Indonesian pencak silat community in the 1960s through the pencak silat sport tournaments. It developed rapidly and was quickly picked up by the pencak silat community in other Melayu areas. **To be continued.**

Oyong Karmayuda is currently the Head of the Indonesian Pencak Silat Federation



Exciting display of Silat Lincah

19 Nov 2005 THE STAR ONLINE

A young Malay couple was riding on a motorcycle when suddenly they were attacked by several men armed with knives. The couple defended themselves, fighting off their attackers with bare hands and forceful kicks.

After struggling for several minutes, the couple managed to overcome the attackers. All the attackers were sprawled on the ground, reeling in pain.

The act was part of an hour-long performance by the Persatuan Seni Silat Lincah Malaysia at Lincah Warriors Night. About 2,000 people attended the event at Padan Pemuda Merdeka in Butterworth.

Among them were Tuan Yang di-Pertua Negeri Tun Abdul Rahman Abbas and Deputy Chief Minister Datuk Abdul Rashid Abdullah.

Association founder Datuk Omardin Mauju said there was fear among silat exponents that silat lincah would soon be a thing of the past.

"The art has been around for 500 years. We vow to defend silat lincah till the end of our lives," he said.

Silat Lincah president Datuk Jahara Hamid said the organisation must not let any sector dismiss, trash or belittle its role in today's society. Jahara, who is state Youth and Sports Committee chairman said *silat* was about fighting spirit.

"*Silat* builds confidence and inner strength and helps youths face many challenges. We hope schools will make an effort to start *silat* clubs," she added.

The highlight of the event will be the presentation of *Selendang Tertinggi Pulau Pi-nang* (the state highest belt) and *Anugerah Khas* (special awards) to three recipients. Founder and chief coach Datuk Omardin Mauju will be present.

Association president Datuk Jahara Hamid, who is also state Youth and Sports, Women, Family and Community committee chairman, said

the theme of the night was *Silat Lincah* – symbol of determination and strength.

"The *silat* is popular not only in the country but in the United States, Britain and Holland. Martial arts can prevent youths from getting into unhealthy activities," Jahara said.

Award for supporting Malay martial art

STAR Publications (M) Berhad received a special award from Pertubuhan Seni Silat Lincah Malaysia for its ardent support of the traditional Malay martial art.



Journalist David Tan received the award from Yang di-Pertua Negeri Tun Abdul Rahman Abbas in Penang on behalf of *The Star* at Lincah Warriors Night.

New Straits Times Press (M) Berhad also received the same award from the organization. The two media companies were commended for their excellent coverage of silat lincah events.

Deputy Chief Minister Abdul Rashid Abdullah, state Youth and Sports Committee chairman Datuk Jahara Hamid, and Pertubuhan Seni Silat Lincah leader and founder Datuk Omardin Mauju were also present at the event.

In his speech, Abdul Rashid said the government was very supportive of the sport which is a symbol of Malay culture, art and history.

He called upon Jahara, who is the organisation president, to motivate women to join the silat world.

RE:SPONSE

Keep Running

Assalamualaikum,

All is can say is WOW! Two issues of the ezine already, and the quality is top notch in my opinion! Where is your book? We're waiting (smile). I am very busy with my University studies, work, fatherhood, and all that, but Inshaallah, I am working on something for your ezine. I only wish you the best of luck with the ezine. You have a talent for this type of work, you should keep running with it!

Your brother,

Joel Champ

United States Gayong Federation

SM-Run, run, run is all I've been doing thus far. But the constant cheering of friends and family is a powerful drug that keeps me going. Keep on pumping them and I'll keep on writing them. Looking forward to an article or two soon!

Children come from brains?

Assalamualaikum,

Hmm, a very brave and bold act indeed, publishing a free of charge ezine. Well, all I have to say is, CONGRATULATIONS!!! Truly a respectable and honourable job well done. A very courageous step in promoting silat in a very modern way. Putting silat in WWW is quite challenging I think. With all the mystical beliefs shrouding the silat world, I hope that this will shed more light on the subject of silat. Also, I want to thank you for letting me be among the first to read your brainchild SILAT MELAYU ezine. Keep me updated ok? If you are in need of any assistance, feel free to tell me. I'll see what I can do. Until next time. Can't wait to read the next edition of SILAT MELAYU. Maybe after that I'll give more comments.

Azizul Ismie

Ukraine

SM-Thanks for the praise. It's only been three issues but I'll try my best to keep the quality up. Besides, if it begins to lag, there are 50 people waiting to chew my ear off.

Where to donate

Assalamualaikum Nadzrin,

I hope all is fine. Thanks for the book review, very appropriate and I am happy. It is exactly what I expected, especially on the topic of kebatinan. Cannot say too much on it at the moment. Have to wait and see what the response will be like. Perhaps in our second edition... looking for ideas to come in. *Bila nak datang US? Kalau datang US* let us know. I will definately encourage my students to write articles for the ezine. You have done an excellent job. Please continue the good work. This benefits many silat practitioners. Let us know where to send donation for this work. Salam,

Sheikh Shamsuddin

United States Gayong Federation

SM-Thank you for allowing me to be part of Gayong history. It is an honour, especially for a non-Gayong practitioner. I look forward to any articles that your students could contribute. As for donations, we are in the process of setting up some payment infrastructure for future product sales projects, insyaAllah. We will keep everyone informed.

For the emailless

Assalamu alaikum,

Congratulations on a great job undertaken. Request if you could so kindly post these two volumes of your wonderful work to my message board, some kind of link or something as some of my students do not have email accounts (unbelievable) but I'm sure they would love Silat Melayu Ezine.

Wassallam,

Ariffin Mahidin

Silat Associaton of United Kingdom

SM-Currently, SILAT MELAYU is sent by email to selected subscribers for free. It hasn't been uploaded to any domain for downloading. They may still subscribe for free by sending a personal request to silatmelayu@gmail.com

IN HINDSIGHT

Columns

SILAT MELAYU has some several semi-permanent columns that deal with different issues.

Malaysiana describes Malaysia as a country and its eclectic mix of cultures, political landscape, current issues, etc.

Myths & Misconceptions deal with incorrect beliefs held by non-natives of Malaysia towards Silat and Melayu culture.

Mightier Than The Keris examines Silat in the media and presents published sources that are difficult to find outside of Malaysia.

Style Of The Week focuses on a particular Malaysian silat school in brief.

Feature will showcase submitted articles on a particular style or issue.

However, SILAT MELAYU is still a work in progress. Depending on the amount of content available, the ezine will either balloon or shrink from time to time. Therefore, prepare to be surprised for changes in the next few issues!

Re:Sponse

Direct all your letters to the editor to Re:Sponse. This can include suggestions, questions or even rants. For article requests, pose a question regarding Silat or Melayu culture and we will answer it in the form of an article. If the question is beyond our ability to research, it will be open to other readers of the ezine to answer. So, what are you waiting for? Ask away! In the subject line, type RESPONSE.

Contributions?

If you want to help SILAT MELAYU grow, you may contribute in several ways:

- a) Articles: All article submissions are to be in MS Word format. Pictures should be in JPG format and formatted at 100dpi.
- b) Books/Manuscripts: You may send scans of hard to find material on silat in English or Bahasa Melayu or send them by mail to our postal address (stated on page 1).
- c) Donations: An online fund will be set up soon. All donations will be used to conduct research and purchase books and material to build and develop the SILAT MELAYU Library & Documentation Unit.

Reader's Guide

This guide will enable the reader to understand and follow the articles in SILAT MELAYU closely:

[IMHO] – Writer's personal opinion or conclusion based on experience and not on any concrete evidence that can be directly quoted.

[ORAL] – Denotes first hand oral transmission with a footnote stating the source, date and whenever possible a near verbatim account of the original utterance.

M3A – Malaysian Melayu Martial Arts. In reference to any style largely developed within the territories of Malaysia by a person or persons of Melayu Muslim descent from or including martial art strains from traditional Nusantara culture. This includes eclectic arts such as Kuntau, Lian and Pukulan.

Terms in Bahasa Melayu – Whenever possible, terms in Bahasa Melayu will be retained as part of an effort to educate non-Melayu silat practitioners as to the original spellings used and understood in Malaysia. E.g 'Melayu' instead of 'Malay', 'Singapura' instead of 'Singapore', 'Melaka' instead of 'Malacca', etc.