

Silat Melayu

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Alam Berkembang Menjadi Guru

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THIS ISSUE: Sejarah Melayu | Silat's Shameless Trickery | Silat Lian Padukan

EDITORIAL

Never too young to dream

I can't even begin to describe the joy I experience whenever I receive an email loaded with praise for the SILAT MELAYU ezine. It's only natural that a father would like complete strangers to compliment their child. It gives him a sense of achievement, a nod to prove that he has done alright.

However, where SILAT MELAYU is concerned, fatherhood is shared amongst a select group of people, none of them complete strangers. Even though I may have been its 'intellectual father' but you, its readers, are also its 'godparents'.

As a worried godfather would advise his godchild's parents, so too must you prevent SILAT MELAYU from descending into mediocrity and ultimately, self-destruction. Creative criticism is always welcome to ensure the ezine creates benefit and not detriment.

You may have noticed several teething problems, errors and minor changes in layout and content throughout these early editions. I apologise for them. It is unfortunate, but this will continue to happen until the ezine finds a comfortable format for itself. New columns and new writers will begin to appear (hopefully) to further enrich the ezine and create variety in its contents.

There are huge, wonderful plans for SILAT MELAYU, including a prequel cover dated 7th November 2005 and given the edition number #0. It will be a primer on silat in Malaysia and is essentially a very thick, very comprehensive ebook to be released sometime next year. There's more to come, but I guess you'll just have to wait and see...

Due to the tireless efforts of our readers, (including Jeff Davidson, who was kind enough to mention the ezine in his blog at <http://www.balisongplayer.blogspot.com>) the subscription list just keeps growing longer every day. A warm welcome to all our new subscribers! Hopefully, you'll find what you're looking for with us. Salam persilatan! ■



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Mohd Nadzrin Wahab

* This edition is dedicated to Soetan Zainoel Arifin @ Datoek Pamoentjak Alam (see pg 6 for details)

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Sejarah Melayu

The Malay Annals

By SABRI ZAIN

The Sejarah Melayu (Malay Annals) is clearly the most famous, distinctive and best classical Melayu prose to ever be produced, sharing in the great literary tradition other Melayu works such as the Hikayat Hang Tuah, Hikayat Raja-Raja Pasai and the Hikayat Merong Mahawangsa (Kedah Annals)¹.

It chronicles the establishment of the Melaka sultanate, charting a course of more than 600 years in a solid compact book filled with intricate details regarding royal protocol, royal lineages, weaving in various historical, mythical and legendary figures and episodes in a compendium that still captivates its audiences three centuries later.

Not historically connected, the collection of stories focuses on the activities of the Melaka sultans, their ancestors, their courts, government officials, allies and enemies.

Certainly, foreign rulers were also described, as were Melaka's foreign relations and its importance as a regional trading centre. A noteworthy omission was the absence of any mention of peasant life.

Attributed to Tun Seri Lanang as its first editor, the work was commissioned by Sultan 'Alauddin Ri'ayat Shah of Johor. It was claimed to have been initiated on Sunday May 13, 1612, in Pasai, Sumatra, where the Sultan was being held captive by Mahkota Alam of Aceh.

However, some scholars think that the original text was written prior to 1536 and underwent changes in 1612.

Scholars agree that its well-written narrative and characterisation of personalities makes it a world-class literary classic. Like any literary work of the medieval age, it has its downright boring moments – the endless genealogies of rulers, every girl must be of peerless beauty, no army or fleet numbers less than "the thousands past counting"...

But, on the other hand, the sheer narrative

power is electric in many passages.

It is most brilliant when the author admires the cunning (cerdik) of the peoples of the peninsula – time after time, the "men of Melaka" are just too clever for the foreigner and there is sheer artistry, wit and humour when the author has his gentle digs at the foreigner (gunting makan di-hujung!).



Tales abound of the Melaka men (and women) outwitting, outflanking and befuddling all and sundry – from the Emperor of China to the largest Siamese fleets.

It is also an important historical source about Melayu and the Melayu world prior to Melaka's defeat by the Portuguese in 1511. Although the Sejarah Melayu mentions only one date, events described in it can be verified by other historical sources.

However, the main aim of this work was, undoubtedly, to laud the splendour, greatness and superiority of the Melaka Sultanate – and it was written at a time when the Johor court, successors of the Melaka sultans, were being attacked by Portuguese and Acehese, their capital sacked many times and having to be moved from one part of the Straits to another.

The court was frequently on the run from marauding invaders, their territories being overrun. The Sejarah Melayu was probably an attempt by the Johor court to overcome its sense of lost fortunes by regaining the past glories of a mythical golden age that was less than a generation past.

It still serves to inspire the Melayu of today – and to remind them of the heights that they can be, and have been, capable of ■

¹ This article originally appeared at <http://www.sabrizain.demon.co.uk/malaya/malays1.htm>

Tipu Helah

The shameless trickery of Silat Melayu

By MOHD NADZRIN WAHAB

Traditional Western civilization is governed by a sense of fairness and justice that astounds many Asians, especially since what they define as fair is often hardly so to a person of Melayu upbringing.

The idiom of the English challenge, the French duel and the American showdown clearly demonstrates the idea that a common usage of weapons or a lack of it determines the level of fairness in a particular fight.

Therefore, the sheer audacity of a silat fighter who engages in trickery in a fight sickens many a Western fighter who deems such actions as signs of cowardice.

In fact, Silat Melayu was not the first to encounter such responses. Boxing, once the gentleman's art, influenced much of the fairplay ideas that were indoctrinated even at children's playgrounds; that kicking was 'fighting dirty'.

Imagine the shock then, when the Oriental kicking arts collided with this mentality. The fairplay bubble was burst. 'Fairplay' was revealed for what it really was; the stronger man's psychological cage for the smaller, shorter-reached kid in school.

Suddenly, everyone, even those bespectacled, massless weaklings could fight, because their legs could do more damage at a range that was controlled by the strong.

What was worse, the former bullies had no idea how to defend against them. Decades rolled on and kicking was no longer considered fighting dirty but an elegant expression of the abilities of the human body. Then, Silat Melayu shows up and rocks their perceptions once again.

Not simply feints or fakes, the trickery of Silat Melayu goes beyond technique and delves into the realms of battle strategy, psychology and plain common sense.

A man with a knife walks up to a potential victim, demanding money. The 'victim' begins shuddering and starts crying, telling his would-be assailant that he had just come to this country with nary a cent in his pocket and begs for pity.



For a split second, the assailant is overcome with confusion. He opens his mouth to speak. Suddenly, a 'seligi' appears from nowhere and cracks sickeningly against his adam's apple.

The collision snaps his jaw shut, with his tongue between his teeth. Blood spurts everywhere and he goes down, out cold from the sheer shock of it all. Silently, the pesilat walks away. The reader's next response to the above will give him a good idea of where he stands on this issue.

A fairplay proponent (who has of course now accepted kicking as fair) would deem the 'victim's' actions as unfair, but a trickery proponent would simply say that he had it coming to him.

The fairplayer would say the assailant was about to let him go, but the trickster would remind him of the knife and his instigation of the incident. The fairplayer would ask if there was another way and the trickster would say, maybe, but that was probably the first to come to mind.

Since not all laws (including civil, Islamic, tribal, natural justice, etc) are similar and approach the topic differently, we shall leave legality out of this discussion.

Trickery in Silat Melayu is referred to as Tipu Helah (Tee-poo Hay-lah). Both words mean ruse or trick. However, their second meanings describe them better. Tipu also means deceive, fool, cheat

or swindle². It is a simplification of the phrase 'tindakan pusing' (turning around).

Helah³ also means excuse or pretext. The tactics used in the concept of Tipu Helah vary from one style and one master to another. In fact, sometimes, it also varies in concept. Another word which is usually interchangeable with this is Muslihat, which means strategy or tactics.

This concept is not new, as many practitioners of traditional silat can attest. In fact, Draeger managed to breach the cultural wall and deliver a stunningly accurate description of the method (or mentality):

Such a ruse is called a weak counterpart position and is on deceptive stances and movements. This weakness is always demonstrated openly and deliberately It is all decoy, a lure to bring in the enemy into a blind attack By such misjudgement ... the attacker leaves holes in his defense and is subject to prompt and efficient counterattack.⁴

Although some masters frown upon deceiving the enemy, deeming it unethical; countless others practise it as a valid, if not defining part of Silat Melayu. The problem lies in three complications: What constitutes Tipu Helah? When can Tipu Helah be applied? and How far can you be allowed to use Tipu Helah?

To answer the second and third questions, [IMHO] there is a Hadith of the Holy Prophet Muhammad (May Peace and Blessings Be Upon Him and His Household) that states 'Narrated (Abu Huraira) radhi Allahu 'anhu, Allah's Messenger sallallahu 'alaihi wa sallam named War: Deceit.'⁵

As represented by the succinct definition, trickery is permissible only once a state of war is declared between two factions. Therefore, only once war has been declared over, the danger is past and the threat is gone does the validity of Tipu Helah disappear. In his life, the Muslim is forbidden from such underhanded tactics. However, Silat Melayu takes it a step further.

Modern Malaysia is governed by enforced laws and is protected by police and armed forces with licences to kill. But the Melayu people of the past didn't have these immediate luxuries (and a telephone number to call them with).

What they did have was the immutable Islamic Law which gave permission for lethal methods to

be used against invaders of security and privacy.⁶

In the villages they lived in standalone wooden houses with no immediate neighbours. Taking into account that one is obliged to defend oneself, one's family and one's religion, it only makes sense that any incursion into these areas would be considered personal acts of war.

However, there is another factor to be taken into account: the level playing field. In war, trickery is considered a battle tactic to deprive the enemy of their obvious superiority, be it their strength, their supplies, their morale, etc. To engage them without applying this tactic is to invite death.

When two unarmed men face off, the fairplayer will nod agreeably, but the trickster will note that although the one man is smaller in size, but he has trained in the combat arts for 20 years while the other, larger man has no fighting experience whatsoever. Or one is healthy while the other is running a fever. Or one has his back against the sun while the other is blinded and so on.

The truth is, there is no such thing as a level playing field and one man will always have the advantage. It is a life and death situation. There can't be rules. Therefore, trickery comes into play.

To answer the first question, Tipu Helah exists and can be executed on many different planes. A physical level, a tactical level, a strategic level or even a psychological level. There are definitely more but we shall limit the discussion to these few.

For reasons of secrecy, the author shall only describe the tricks themselves without revealing the particular silat styles which employ them.

On a physical level, the methods of silat seem similar to the feints, fakes, ruses and baiting of other martial arts. However, these take very specialised forms and in actuality describe a mentality and not specific techniques.

A common method is called Jual Beli⁷, literally Selling and Buying. Taken from the obvious reference to trade, the defender does the 'selling' while the attacker does the 'buying'.

These terms are also commonly used in the favourite Melayu pastime of dialogue rhyming called pantun. Four stanza rhymes are used in everything from marriage proposals to trade to war introductions, akin to the Arab love of *syair*.

The initiator 'sells' a rhyme and the responder

² Daud Baharum, *An Illustrated Malay-English Dictionary*, Agensi Penerbitan Nusantara, Kuala Lumpur, 1989.

³ Ibid.

⁴ Donn F. Draeger, *Weapons and Fighting Arts of the Indonesian Archipelago*, Charles E. Tuttle Company, Inc, Tokyo, 1972, p170.

⁵ M. M. Khan (tr.), *Summarized Sahih Bukhari*, Maktba-Dar-Us-Salam, Riyadh, 1994, Hadith No. 1298, p615.

⁶ Ibid, Hadith No. 2060, p968.

⁷ Azlan Ghanie, "Untungnya Menjual", *Seni Beladiri* (Oct 2002), pp40-41. [The article title translates as the Profit of Selling].

has to create a rhyming and witty response in the shortest time possible⁸.

In silat however, the 'selling' is done by creating the impression of weakness such as imbalance, open targets, misses, etc. The attacker sees his opportunity to 'buy' a win for a 'cheap' price. Unfortunately, often he ends up paying dearly for misjudging the auction.

Some of these *Jual Beli* are obvious (in fact, to those in the know, are veritable red traffic lights), while others are not.

A particular high-stance Kedah style is said to dumbfound its Siamese counterpart for lack of a stance for them climb and deliver their favourite head kicks; while another curiously awaits his enemy's attack by looking away, which could either mean providence or problem for the attacker.

On a tactical level, there are many methods available, most of which could be cross-categorised as psychological. The most common method is Redirection, familiar in the West as the 'Look There, What's That' tactic.

Pesilat trained in this would usually use the Anchors described in methods such as Neuro-Linguistic Programming (NLP). One master showed the author one particularly effective one that stops most people in their tracks (provided they're not expecting it).

When an opponent lunges to attack, the defender steps backward and with his best expression of fear on, lowers slightly and hunches his shoulders with his arms raised, palms facing forward at forehead level and cries sharply, "Wait!"

(In Bahasa Melayu, this expression would be 'Opp!' Which can be used for anything from stopping a car from backing up to telling a bus driver to slow down because he left you behind).

For a split second, the attacker hesitates; and any good martial artist will tell you that that is all the time in the world. The bent elbows protect the ribs from any stray strikes while the attacking possibilities are endless.

However, the most common follow through is a heel palm strike to the nose, followed by a rapid barrage of choice widow makers. Unfair? Definitely. But it wins the fight.

Strategy is differentiated from tactics as an overall battle plan that involves larger components over a longer period of time.

One strategy was used by a famous Panglima in the past to capture a rogue from among his ranks. The Sultan had ordered the rebel apprehended, but the tasked Panglima was unable to carry it out since they were too evenly matched.

The fight lasted for several days, with gentlemanly breaks in between for rest and refreshment. Sensing an unfavourable result, the Panglima plotted with the owner of the stall they ate at to drug the rebel's food with opium.

As expected, he performed badly in the next installment of their exchange and was duly captured and summarily executed.

Emotions are a large part of a fighter's baggage. It can be either a resource or a liability. The trickster pesilat turns his opponent's emotions against him. A few years ago, one silat founder demonstrated a particularly dastardly psychological method to me.

When an opponent is intent on hurting the 'victim', using 'seni lidah' (art of speech), he confidently calms the opponent down, convincing him that he's mistaken in his assumptions. If he succeeds in converting the enemy to a friend, then it ends there.

But if the opponent begins to show signs of a hostile relapse, then the 'victim' attacks, savagely! What happened was, as the opponent's adrenaline rush dropped dramatically, the 'victim', no longer off guard, had time to prepare and like a coiled spring, awaited his opportunity.

The silat founder described it thus, "When he is committed to attack, we reduce his *semangat* (spirit) by 80%. Then, our 100% *semangat* can overpower the remaining 20%". His numbers were, of course, arbitrary, but descriptive.

There are many tricks up the pesilat's sleeve which ensures that the playing field is leveled and that he returns to his family at the end of the day. Honour may be interpreted differently among these people, but whatever it takes to win a lopsided battle, they are sure to use it.

So the next time you see a silat practitioner dance for you, look for clues to his repertoire of trickery: a crouch to touch the ground, a cheeky smile, a worried look, a deliberate fall, be careful.

Sand in your eyes might not be the worst of your problems once the shameless silat man is done with you ■

⁸ Mohd Yusof Md. Nor, A.R. Kaeh, *Puisi Melayu Tradisi*, Penerbit Fajar Bakti Sdn Bhd, Kuala Lumpur, 1993, p.xvii

Silat – Pencak - Tari Dari Minangkabau (Part 1)

Review and translated by MOHD NADZRIN WAHAB

A few years ago, I went hunting for several hard to find books on silat and found myself at the Malaysian National Archives. Although there were several documents interred there for safekeeping, I managed to acquire a copy of one particularly interesting find.

The title of this work is “Boekoe Silat – Pentjak – Tari Dari Minangkabau” written by Soetan Zainoel Arifin who carried the title of Datoek Pamoentjak Alam. The book was published in Lintau, Tanah Datar, Minangkabau.

Unfortunately, efforts to determine the date of publication have been in vain aside from a signature and a handwritten “25/4/44 @ 75” on the first page which could mean anything, even a date of purchase. The cover displayed here is a graphic recreation since I only managed to obtain a monochrome photocopy of the original, which in turn was also in black and white.

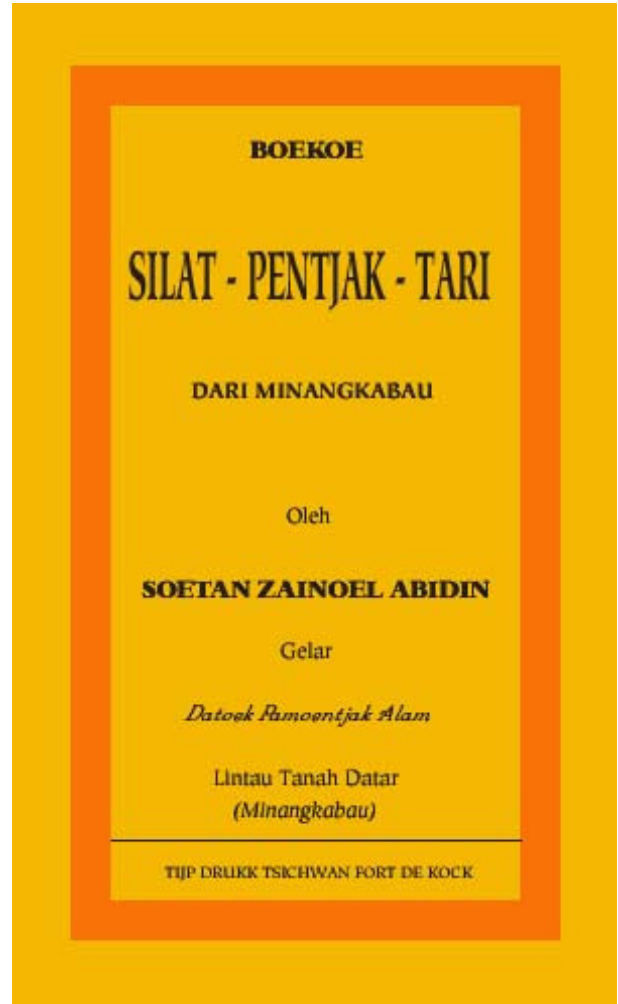
The book is written using Dutch spelling and was interred in the Archive by the late, great Tan Sri Mubin Sheppard (it could be his signature), a silat and Melayu cultural scholar who, as in the words of SAUK’s Cikgu Yeop Ariffin Yeop Mahidin, was more Melayu than a Melayu himself.

I would appreciate any assistance in identifying this work for the Silat Melayu Archive. To impart benefit to all practitioners of silat, beginning this issue, the ezine will translate the contents of the book. This issue of SILAT MELAYU is then dedicated to the late Soetan Zainoel Arifin, whoever this author of silat was.

In translating the text, whenever necessary, I have modernised the spellings for words in Bahasa Melayu to conform to those used in Malaysia. I have retained all italics of the author.

“SILAT”

Amongst all of the permainan (warplay) of *tari*, *pencak* and *silat*, it is silat that is the hardest to learn. It is of high virtue and is celebrated throughout the lands.



Verily, the Minangkabau people of the past possessed an expertise of virtue and it is “*Silat*”. It was used for conditioning of the body, sharpening of sight and refinement of the senses.

Not only do the limbs become quickened, but the functions of the mind become highly focused to tackle complex problems.

Therefore, it is evident that *silat* occupies an important place in the scheme of things. The increase in the expertise and fame of those who practice silat is because of the creation of new ideas. This is why the Minangkabau silat practitioners are given the title *pendekar*, meaning *pandai akal*.

Thus, we have to acknowledge that in the strengthening of the muscles and the body, the

warplay of silat is no less effective than those other sports imported from outside our culture.

Sadly, many of the Minangkabau people view this warplay as archaic and of no practicality in this day and age, when it has not been proven that *what is new* is better than *what is old*. We have to believe that the warplay of silat can provide beneficial *training for the eyes, thought, sensitivity, and briskness of movement*, as explained before.

Therefore, to strengthen the whole human body, it is clear that silat can provide great benefit to the *arms, fists, enlarge the chest, widen the trapezius, and strengthen the shoulders and thighs*.

The modern Minangkabau must admit with all his heart that Minangkabau silat has a form of warplay that is renowned in the past and in the present. That is why this virtuous art should not be forgotten and be promoted further among our people today.

In the past, the Minangkabau were highly respected practitioners of silat, because they had the necessary skills to be diplomats and businessmen, more so than those who did not study the arts.

The practitioner of silat could quickly assess a particular situation and immediately execute anything he imagined, without worry or doubt, because in his practice of true silat, these exercises of the mind have become second nature. Other than this is silat used *for self-defence*.

In tales of old were champions (Jagoan) of the past celebrated, to the extent that they were viewed as the noblest of people, much as the champions of boxing are viewed today. The only difference is that in the olden days, these silat Jagoan were often of Royal descent, or were nobles who held the titles of champions.

By the royals or nobles was silat used to solve disputes between the bluebloods by way of contest. These contests were to settle disputes of honour which they deemed unworthy of mediation by a normal arbitrator, except by the *tip of the sword*. This is why the silat pedang (sword style silat) was exclusively of Royal or Noble patronage in the past.

“LANGKAH”

A practitioner is taught langkah (stepping or footwork) so that he acquires *tepat tegak* (skill) meaning not to stand stiffly. *Tepat tegak* means to teach the body to be *lemas* (agile) and the eyes to be sharp. This is why the pesilat has to master the langkah. If he has poor mastery of the langkah,

then his parrying agility also suffers. There are four type of *langkah*:

The first is *langkah tiga*. The second is *langkah empat*. The third is *langkah enam*. The fourth is *langkah sembilan* (gelombang 12).

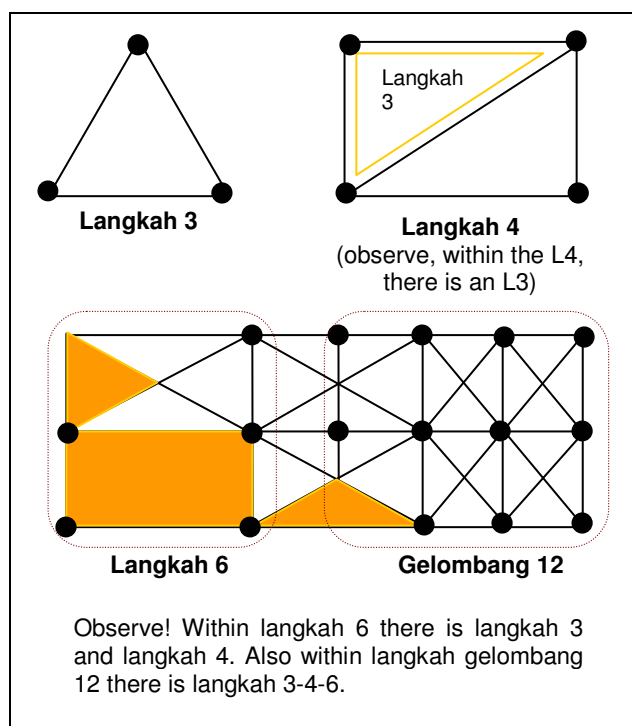
Each langkah has continuity with one another. *Langkah tiga* is connected to *langkah empat*. *Langkah empat* is connected to *langkah enam*. *Langkah enam* is connected to *langkah gelombang 12*.

Before someone masters *langkah tiga*, he can't fathom *langkah sembilan*. Before someone masters *langkah empat*, he can't fathom *langkah enam*.

But to understand the *langkah* as a whole, it is enough to study the core of *langkah tiga* and *langkah empat* only, because *langkah sembilan* is a combination of *langkah tiga* and *langkah empat*.

The mastery of langkah can be tested on coconut shell halves placed cup down on the ground.

To test *langkah tiga*, place three coconut shell halves and if *langkah empat*, place four and so on. See the arrangements in the graphics below ■



To be continued

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

Silat Lian Padukan

By NIGEL SUTTON

Edited by MOHD NADZRIN WAHAB

Lian Padukan is although a form of Melayu martial art (Buah Pukul), yet it is quite distinct from its brethren in the whole of Malaysia. Lian means "way" while Padukan means "fortified strength".

In the 21st Century the Martial Arts have come of age with many exponents cross-training in a number of disciplines in order to ensure that they develop a well-rounded range of skills.

Silat Lian Padukan embodies this ethos of constant improvement and innovation so that an art which was brought to Singapore in the 19th Century by a part Arab-part Chinese Muslim has grown to encompass the Melayu art of Silat and the Thai art of Muay Thai.



And always this art has been put to the test with generation after generation of exponents fighting both armed and unarmed to prove the efficacy of their art.

The Master who gave this art its current name, Guru Tua Pak Mat Kedidi, is no exception having earned the *nom de guerre* of The Black Beetle



Guru Mohammed Hasyim

when fighting his way to become a Thai Boxing champion in southern Thailand.

He acquired this name because of the buzzing sound his kicks made as they cut through the air and into the opponent with unswerving accuracy.

Pak Mat took the art handed down through successive generations from the

time that Syed Abdul Rahman Al-Yunani came to Singapore in 1836 and combined it with his experience in numerous other styles of Silat as well as Muay Thai (Tomoi) to create the 99 forms of Lian Padukan.

Included among the Lian are the two principal weapons of the art, the staff and the tekpi (iron three-pronged truncheons known in Japanese Martial Arts circles as Sai).



Pak Mat Kedidi

Although the entire syllabus may be learnt in 6 or 7 months of intensive study, to become fully competent takes the average student two years.

Those who wish to further their study may undergo the formal Khatam ceremony after which they will be eligible to learn the advanced techniques including the infamous Tujuh Makam (also known as the Buah Seminggu), which involves seven days of intensive training with each and every hour spent one on one with the teacher.

Now, for the first time ever, Silat Lian Padukan is being taught to non-Muslim, non-Melayu students. The art is being taken out of the kampungs of South East Malaysia and has been brought to Europe by Cikgu Nigel Sutton.

Cikgu Nigel is a student of Guru Utama Mohammed Hasyim and is only the ninth person to successfully undergo the Khatam under his supervision.

With Guru Hasyim's blessing Nigel has been appointed Chief Instructor of Lian Padukan Europe

and has been charged with promoting this art in the West.

To this day Pak Mat remains the founder and Elder Master (Guru Tua) of Lian Padukan with Guru Mohammed Hasyim at the helm of Lian Padukan as the Guru Utama (Principal).

Lian Padukan finds its roots in a Melayu art of self-defence known as Buah Pukul Mersing which was founded in the late 19th century in the State of Johor in Malaysia.

Prior to that Syed Abdul Rahman Al-Yunani, a Chinese Muslim of Arab descent had taught his form of martial art to Awang Daik, a magistrate in Mersing.

It was Awang Daik who created the term Buah Pukul meaning "striking techniques" to refer to his introduction of this new art into his own silat knowledge.

This resulted in an aggressive and lethal combat style martial art that was unique and distinct from other forms of silat extant at that time. Due to this uniqueness, Buah Pukul Mersing gained a reputation as an undefeatable art and silat exponents from as far away as Indonesia came to learn.

Indeed this art was so effective and lethal that Sultan Ibrahim the ruler of Johor decreed that the art should only be taught to those who lived in the Sultan's Palace and the Royal bodyguards.

The words Lian Padukan come from the word Paduka meaning King or Sultan. The art, however, found its way to the general population in the guise of different names such as Silat Gayang Lima and Silat Senjata Lapan.

The concepts of Lian Padukan have not departed much from the concepts of the original Buah Pukul. Basically Lian Padukan teaches a very direct and aggressive attacking style.

The essence of Lian Padukan lies in the



exponent's ability to launch pre-emptive techniques to the opponent thereby cutting down the opportunity to launch any form of attack or counter.

Once a Lian exponent moves in and engages in close-quarter strikes he would continuously maintain pressure through a barrage of moves and attacks that will result in the total collapse of the opponent's defense until complete submission.

The Lian exponent's attack is only complete when his opponent is completely defeated. Lian Padukan is therefore not a passive or defensive art but rather is proactive, aggressive and lethal.

Lian Padukan contains four basic moves called Jurus that introduce the use of perisai, fists, elbows, knees and foot techniques. The Perisai is a technique developed by Pak Mat in a form that is not originally found in the traditional Buah Pukul.

Perisai is the use of the knife hand in both attacking and counter-attacking moves to effectively cut down the opponent's movement and offensive ability whether in terms of direct frontal movement or inside/outside lateral movement.

Perisai is one of the most important techniques of Lian Padukan and is employed at all levels of learning and skill.

After completion of the Jurus the student will proceed to the level of Lian. In Buah Pukul the Lian means movements or patterns, similar in concept to the kata of karate or the forms of Chinese martial arts.

There are four levels of Lian with each level containing four Lians to be mastered. At the Lian level the student is introduced to those specific techniques and applications which are integral to

each Lian. The level of complexity and skill of the student progresses as he progresses with the Lian.

In Lian, the student learns techniques and tactics such as Rebut (seizing the opponent's line of defense), Reju (continual pressure on the opponent), Turut (following the opponent's direction of movement), Titik (immobilising the opponent's arms) and Mekan Gerak (pre-emptive strikes and moves).

Lian Padukan primarily requires its exponent to execute a continuous barrage of hand, elbow, knee and foot strikes in combination. Lian does not emphasize locking and grappling as the means to end a fight.

In Lian Padukan the primary motive is to knock down the opponent with the most pain-inflicting movements in the shortest time. Once the opponent is incapacitated, the Lian exponent has the choice of ending the fight with knock-out strikes or of restraining the opponent using locking techniques.

On average the entire Lian Padukan syllabus may be completed within seven to eight months, based on four to six hours of training per week.

Mastery of the art, however, lies not in memorizing the techniques but rather in having a full understanding of the principles and mechanics of Lian.

The understanding (Kefahaman) of these principles and mechanics will eventually allow the student to develop his own style of fighting.

The student who diligently practices this style will find that mastery of the art of Lian Padukan will transform him into a deadly, highly effective and efficient fighter ■

This article was edited from text available at <http://www.trappers-hat.co.uk/> and <http://lianpadukan.tripod.com>. Pictures are © Persatuan Seni Silat Lian Padukan.



Pencak Silat: An Indonesian Perspective (Part 2) Realities & Philosophies

By OYONG KARMAUDA S.H.

If we review the previous discussion, we can conclude that pencak silat involves four different functions: the development of mental and spiritual faculties, the mastery of self-defence, its aesthetic quality and its sporting element. If we view pencak silat as a unit, then all four of these functions become the different aspects or dimensions of pencak silat⁹.

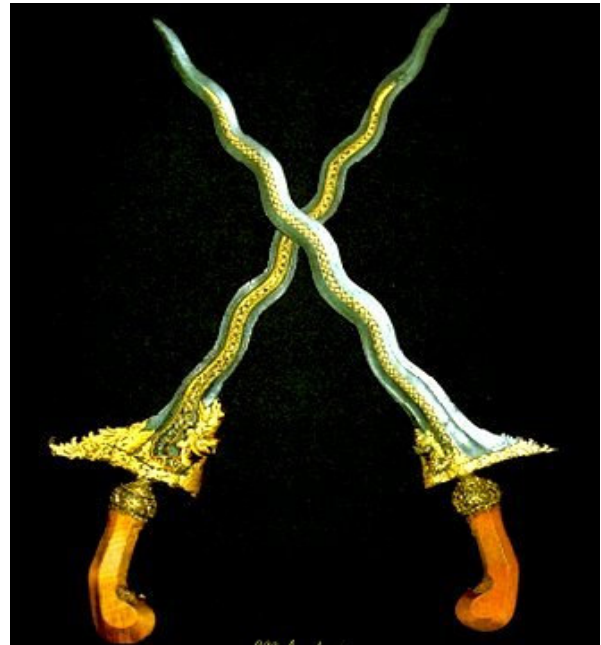
An aspect or dimension is the observable façade of particular object. Thus, if pencak silat is that object in question, it has four faces of the same shape and measurement. All four can be differentiated but cannot be separated and creates a solid unity of function.

Pencak silat with all four aspects and philosophies is taught to prospective members of society through selection, endurance trials and tests of will because of the danger involved if it were to be mastered by the irresponsible.

These screening processes are directly connected to the prospective student's mental attitude. Pencak silat is taught with the intention to develop a human being who is both physically and spiritually fit. The underlying hope and ambition is that a man, as a result of that education, may become a model member of society, exemplified for his virtuous attitude, behaviour and actions.

Such a model, when idolised by other members of society, will create a people which possess a sense of togetherness, camaraderie and responsibility. A society of such quality becomes social capital for investment and has the potential to reap returns in the form of a peaceful, mannered, ordered, developed, just and tranquil society. Therefore, the goal of pencak silat education is to create pure human and social ambition in accordance with the endorsed values of society.

The title pendekar in pencak silat is given to those who have mastered the skill of self-defence, is of pure character and is eloquent in speech or action. Because of this, the pendekar in society is not only respected, but is modelled. The pendekar



is not only a pencak silat figure, but also a figure of society. With his charisma and vision, the pendekars play a role in social life as the driving force to realise the ambitions of a utopian man and society.

The perguruan that is established and run by these pendekars are educational institutions that are highly regarded by society; as noble as the pesantren (religious learning institutions). There are many pesantrens which are simultaneously pencak silat perguruan. Because of its high regard, being a student and member of the pencak silat perguruan becomes a proud and honourable matter.

This pride and honour strengthens the spirit and resolve of the alumni (graduates) of the perguruan to practice the perguruan's teachings in their daily lives and for the benefit of their society. The graduates of these perguruan also establish new perguruan in their own local neighbourhoods. Through this, the pencak silat perguruan expands and pencak silat spreads over a wide area.

When analysed from its attributes and objectives, pencak silat, the culture that spawned it and the philosophy that permeates it as well as its aspects as a unity, is in reality the material,

⁹ This article originally appeared in the encyclopaedic series 'Tamadun Melayu', pp 1975-2009 entitled: 'Pencak Silat: Seni Mempertahankan Diri Rumpun Melayu dan Perkembangannya'.

spiritual and physical education that molds a human being of character.

Every perguruan has its own philosophy, some of which are represented in their perguruan names and salutations. Generally, these philosophies take on the form of ideas regarding morality, ethics, agenda and religious teachings. Some perguruan later summarise these ideas into pledges, oaths or covenants which bind the perguruan's members, whether it be oral or written.

Others even develop these summaries into slogans. The Tapak Suci perguruan for example, decided their slogan thus: "With faith and good character, I am strong, without faith and good character, I am weak". The Setia Hati perguruan aside from developing the idea as a covenant with the perguruan, also uses it in its philosophy.

In reality the philosophy of pencak silat, also regarded as the noble virtues of pencak silat, are ingrained specifically and intensively into the students. This specificity and intensity can be observed in the theoretical examinations on perguruan philosophy, aside from those that test knowledge of physical self-defence techniques, as a prerequisite for its students to achieve elevation of grade or conclusion of studies.

This is due to the fact that each student is expected to become a better member of society than its other members. This privilege is gained from obedience and practice of society's endorsed values.

Upon close observation, it is common for the philosophy of pencak silat as taught by perguruan to generally contain religious, ethical and moral teachings. These teachings are ingrained in the human being to develop *budi pekerti luhur*. In the human soul, *budi* is the covert aspect, while *pekerti* is the overt aspect. Both of them are in unity. If a similitude of a plant is used, *budi* is the root and *pekerti* is the trunk.

According to Professor M. M. Djodiguna in his book *Asas-asas Sosiologi* (The Foundations of Sociology), *Budi* is the singular of *budaya* (culture). *Budi* is the stylings of man's soul; its elements creativity, perseverance and sense. This 'soul styling' can be defined as an affinity, creativity as thought, intellect or mind, perseverance as desire, drive or motivation; sense as feelings, emotions and aspirations.

Budi can be defined as the unity of thought, desire and sense that guides a human being, while *pekerti* is the manifestation of *budi*, observable by others. *Budi* is ethics and *pekerti* is character,

while the meaning of *luhur* can be defined to mean of an exalted ideal, nobility or virtue.

In turn, *budi pekerti* communicates and interacts with other human beings through attitude, conduct and action. *Budi pekerti luhur* then automatically exists and is reflected in the praiseworthy attitude, conduct and action in accordance with social view.

Praiseworthiness means that communication and interaction creates harmony, peacefulness, togetherness, orderliness, progress, justice and tranquility in society.

Therefore, *budi pekerti luhur* is the manifestation, the reality of the pencak silat philosophy. Thought, contemplation, opinion and debate in pencak silat philosophy revolves around the molding of *budi pekerti luhur* and the practice of a manifest form and its spread in social life by the provision of a status and role to the human being as a creature of God, an individual creation and a universal creation.

The forming of *budi pekerti luhur* in itself has to begin with the molding of creativity, perseverance and sense, that is the forming of thought, intellect, orientation, vision and opinion, the forming of desires, urges, motivation and stimulation, plus the shaping of emotional feelings and appreciation of things of value and high quality according to social views.

The barometer for this is the social perception or view which is based on highly regarded social, moral and religious values. Its manifest form has to correspond with the status of the human role. Thus the manifest form has to be related to religious virtues, personal virtues, social virtues and universal virtues, all of which are *luhur*.

This means that humanity as God's creation has to obey and execute consequently and consistently the values of divinity atau religiosity, whether vertically or horizontally. Vertically, it is incumbent upon him to worship God as appreciation for his existence. This is done continuously according to agenda of religion.

Horizontally, it is incumbent upon him to practice God's teachings and religion in his personal and social life. Man has to show and practice obedience to religion, not only in his religious life but also in his personal and social life. His actions and norms in every effort and activity, has to always be guided and directed to stay steadfastly on God's Path. All of this can be described as *taqwa* and *iman* to God ■

To be continued.

Pencak Silat SEA Games

One medal shy of the four gold target

From <http://thestar.com.my>

The national silat team ended their campaign one gold shy of their target of four when the silat competition ended yesterday at the Cebu Coliseum in Cebu City.

Yesterday, they won two golds and two silvers bringing their total to three golds, two silvers and seven bronzes. They won the first gold on the opening day of the competition though Suzy Mohd Sulaiman in the women's putri singles.

However, the team comprising many new faces and coached by Ahmad Wardi Salim, bettered the performance in Vietnam in 2003, where they won two golds, two silvers and three bronzes. Abang Erdie Fauzerul Abang Pauzan bagged the first gold yesterday when he edged Indonesia's Diyan Kristianto 3-2 in the 45-50kg category.

"This is redemption for me as I was dropped for the Vietnam Games. It will spur me to do even better in future," said Abang Erdie.

Abang Erdie's success was instrumental in inspiring compatriot Ahmad Shahril Zailudin to go for gold, which he did by trouncing Thailand's Abdulloh Mahlee 4-1 in the 60-65kg category. Ahmad Shahril said that he was very satisfied that he had taken revenge against his opponent who stood in the way of a silver two years back in Vietnam.

Another men's contestant, Norhasmizan Abdullah, however, had to settle for the bronze when he went down tamely 0-5 to Indonesia's Haris Nugroho in the 65-70kg category.

Woman silat exponent, Emy Latip had to be satisfied with the silver after being unable to match Nguyen Thi Phuong Thuy of Vietnam in the 60-65kg category. She lost 1-4. – Bernama

Abang Erdie and Shahril make Malaysia proud

From <http://nst.com.my>

SILAT exponents Abang Erdie Fauzerul Abang Pauzan and Ahmad Shahril Zailudin powered Malaysia to the best-ever Sea Games finish outside Kuala Lumpur with two gold at the Cebu Coliseum in Cebu City yesterday.



The silver medallists were Emy Latif in the women's Class D and Norhasmizan Abdullah in the men's Class E, while the bronze medals came from Amir Ikram Rahim (men's Class C), Mohd Zuber Ismail (Class G), Sitti Gameela Japilus (women's Class B) and Malini Mohamd (Class C).

But the star of the day was Abang Erdie for his early gold sparked the rush that saw Malaysia breaching the 55-gold forecast by the Olympic Council of Malaysia. In Indonesian Diyan Kristiano, he faced a tough opponent but the Malaysian persevered to win 3-2.

"It was a tough final as the Indonesian was a strong opponent. But I knew that my gold would be the 50th for Malaysia and I wanted to contribute badly to the nation's haul," said Abang Erdie. Jul Omar Abduhakim of the Philippines and Mohd Asadullah of Singapore took bronze.

For Ahmad Shahril, Abang Erdie's gold medal was an inspiration. "I saw how hard Abang Erdie fought to win and I was determined not to let the team down," said Ahmad Shahril. He won 4-2 against Thailand's Abdullah Mahlee, while the bronze went to Mohd Saifulla Mohd Julami of the Philippines and Yohanes Edison Burli of Indonesia.

However, Norhasmizan and Emy had to concede defeat to superior opponents.

Norhasmizan was outpointed by Haris Nugroho of Indonesia with Myanmar's Thin Lin Aung and Vietnam's Le Anh Tuan sharing the bronze. Emy was defeated by Vietnamese Nguyen Thi Phuong Thuy in her final.

GLOSSARY

Beginning this issue, a glossary will explain the words in Bahasa Melayu used throughout the particular edition of the ezine. We hope this will enable readers to understand the language and culture of silat better.

Boekoe – The old Dutch-Indonesian spelling for 'buku' or book.

Buah Pukul – Lit. 'Fruit' and 'Beat' (verb). Buah Pukul is a group of styles that exist in Johor, apparently having a common source in a Yunnanese (China) art named Lian.

Hadith – Lit. (Arabic) New, Speech. It is the recorded speeches, practices, affirmations and negations whether explicit or implied of the Holy Prophet Muhammad, Peace Be Upon Him. It is recorded in six major books of which deemed the most authentic is the Sahih Bukhari.

Hikayat – Lit. Legend, Tale. Often used in the titles of retellings of legendary or historical events or people.

Jagoan – The old Dutch-Indonesian spelling for Jaguhan or Champion.

Kampung – Village, the origin of the English word Compound meaning enclosure (not the Latin derived Compound meaning solution).

Kedidi – A small bird. Pak Mat Kedidi was given this appellation because of his small size and rapid movements.

Khatam – Lit (arabic) Closing. In the context of studies, it means graduation or conclusion.

Lemas – Lit. Drown. In this context, it means agility.

Makan Gerak – Lit. 'Eat Motion'. In silat, this means interception.

Muslim – A believer in Islam.

Pandai Akal – 'Pandai' means expertise or a developed skill in a particular field e.g. Pandai Besi is a blacksmith. Akal means to intelligence. Therefore Pandai Akal is a genius.

Panglima – A Panglima of old was a title akin to a general of today. However, the Panglima also served as governors of different districts in Kedah, collecting taxes and playing the role a modern Member of Parliament, State Councillor or Senator would. In the modern Malaysian army, the many Panglima are in charge of the army and war affairs.

Pencak – This word carries different meanings in different areas of the Archipelago. In Sumatera and Malaysia, it is deemed the wardancing aspect of the art while in Jawa, it is the secret combat applications.

Perisai – Shield.

Permainan – Lit. Play, game, toy. I have translated it as warplay to describe the serious nature

underlying the 'games'. Permainan can refer to the overall studies of a particular art or a segment of it e.g. weapons, kicking, etc.

Perguruan – Lit. 'Teacherhood'. In silat, this is the educational institution made up of a teacher and students.

Rebut – To vie for, or scramble for a common object.

Sallallahu 'alaihi wa sallam – Lit. (Arabic) Allah's blessings and peace upon him (the Prophet).

Sejarah – Lit. History. From the arabic Shajarah, meaning tree.

Seligi – Lit. A spear-like weapon made from sharpened bamboo. As a silat technique, this is a tiger paw jab formed when the fingers curl at the second knuckle and directed toward soft tissue in a drilling uppercut motion.

Semangat – Lit. Spirit. It refers to the confidence level, zest and life of a person. In the Melayu's animistic history, semangat referred to the existence of a formless spirit that permeates everything and gives it life. It is this semangat that was often paid homage to for luck and good fortune, e.g. Semangat Kayu (spirit of wood), Semangat Padi (spirit of rice), etc.

Seni lidah – Lit. 'Tongue Art'. In silat, it is the eloquence and ability to psychologically control and direct the actions of another, often through hypnosis, voice tone and charisma.

Silat - This word carries different meanings in different areas of the Archipelago. In Sumatera and Malaysia, it is deemed the secret combat applications of the art while in Jawa, it is the wardancing aspect.

Tari – Lit. Dance. In silat, it refers to wardancing or undulating movements resembling dance that tell stories of valour, an expression of aesthetics or a display the abilities of a warrior.

Tepat tegak – 'Exactly straight'.

Tiga, Empat, Enam, Sembilan – Three, Four, Six, Nine.

Titik – Dot, full stop.

Tujuh Makam – Lit. Seven Places. In silat, this is either the study of the seven vulnerable points of the human body or the seven strikes associated with it. The Buah Seminggu or 'One Week Strike' also refers to the same thing.

Turut – To follow, sequential.

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.