



Pangean Silat: Community Education in Traditional Malay Weddings

Suci Nur Aprianti^{1*}, Daryusti²
Universitas Negeri Padang, Padang, Indonesia



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ABSTRACT

This research aims to examine the formal aspects of the Silat Pangean dance, specifically its presentation style, function, and historical context, within traditional Malay wedding ceremonies in Mak Teduh Village. A qualitative methodology was employed over two months (June–July 2023) to investigate this complex social phenomenon. Subjects included the bride and groom, Silat Pangean teachers, dancers, musicians, and traditional and village leaders from Mak Teduh. Data were collected through observation, in-depth interviews, and document analysis. The analysis utilised data reduction, presentation, and conclusion-drawing techniques, while data veracity was ensured through source and method triangulation. The formal presentation of the Silat Pangean dance consists of four primary elements: (1) Movement, which includes togak ali, ompat steps, connchang, tikam, popat, and simbuh; (2) Floor design, utilising both straight and curved lines; (3) Musical accompaniment, featuring two drums and one tak-tawak; and (4) Costuming, which relies on standard attire without specialised make-up or clothing. This study provides a detailed, localised documentation of the formal choreographic structures and presentation styles of the Silat Pangean dance, specifically within Mak Teduh Village, preserving and analysing a specific cultural asset that has previously lacked comprehensive formal analysis in the context of informal community education.

INTRODUCTION

The province of Riau in contemporary Indonesia represents far more than a mere administrative division established through modern governance structures. It constitutes the institutional perpetuation of a profound Malay maritime civilisation, one whose cultural roots extend deep into the archipelago's pre-colonial history. Riau's contemporary identity has been fundamentally shaped by its emergence from a constellation of influential historical sovereignties, including the Indragiri Kingdom (1658-1838), the Sultanate of Siak Sri Indrapura (1723-1858), the Pelalawan Kingdom (1530-1879), and the Riau-Lingga Sultanate (1824-1913). These polities established sophisticated systems of governance, trade, and cultural production that continue to inform the province's social dynamics. The formal establishment of Riau Province in 1958, followed by the subsequent administrative expansion of Pelalawan Regency in 1999 as part of Indonesia's broader decentralisation initiatives, necessitated renewed attention to cultural consolidation as a mechanism for regional identity formation (Gustiranto, 2017). As Pelalawan transformed a historically marginalised periphery into a newly constituted administrative district, traditional artistic practices emerged as vital mechanisms for maintaining social cohesion amidst modernisation pressures. Consequently, local governance structures and community institutions have strategically deployed cultural artefacts to negotiate the complex relationship between historical lineage and contemporary civic identity.

The inextricable relationship between artistic expression and the social fabric of its originating community constitutes a foundational principle in understanding cultural sustainability. The Silat Pangean dance tradition, which occupies a central position within traditional Malay wedding ceremonies in Mak Teduh Village, exemplifies this interconnectedness through its demonstration of a profound ontological transformation in the function and meaning of martial practice. Originally conceived as a practical martial art system designed to provide ritual protection for the groom against malevolent supernatural forces and physical threats during the nuptial procession, Silat Pangean has undergone significant evolutionary development into a sophisticated form of aesthetic expression with concomitant economic implications for the performing community (Hasbullah et al., 2017).

This transformative process illuminates the community's remarkable capacity to recontextualise elements of violence and combat into socially constructive artistic expression. Rather than functioning exclusively as a system of self-defence, the choreographed movements of contemporary Silat Pangean now serve as a non-linguistic communicative medium for fostering amicable relations between participating families, while simultaneously embodying core Malay cultural values encompassing heroism, friendship, and affective bonds (Riyadi et al., 2023). The performers effectively aestheticise martial techniques for entertainment and honorific display directed toward the bride and groom, ritually elevating them to the symbolic status of royalty throughout the wedding celebration (Putri et al., 2020). This transformation from practical combat system to ceremonial art form raises significant questions regarding the mechanisms through which communities negotiate cultural change while maintaining connections to historical practice.

The Silat Pangean performance constitutes not a static exhibition of traditional forms but rather a dynamic, multi-stage ritual complex that actively negotiates social and spatial boundaries throughout the nuptial ceremony. The procession functions as both literal and figurative rite of passage for the groom, structured through several distinct ceremonial phases that collectively orchestrate his transition into married life and new social responsibilities. The ceremony commences with the groom's formal procession toward the bride's residence, where community members have tied a long cloth across the entrance pathway. This textile barrier operates simultaneously as physical obstruction and symbolic boundary, effectively delineating the sacred space within which the ceremonial proceedings will unfold (Nurhasanah et al., 2021). Prior to crossing this threshold, an Andam artisan (traditional wedding ceremonial specialist) and the groom's entourage engage in reciprocal exchange of poetic verses known as pantun. This ritualized verbal interaction, which characteristically shifts between complimentary praise and humorous sarcasm, represents a form of diplomatic negotiation between the two families being united through the marriage alliance. Upon successful completion of this verbal exchange, the bride's family ritually sprinkles turmeric-infused rice onto the boundary cloth, thereby signaling acceptance of the groom and performing purification of the threshold space (Safitri & Darmawati, 2023).

The Silat Pangean dance itself is executed in two deliberate sessions, each carrying distinct symbolic significance within the overall ceremonial structure. The performance opens with gestures of respect and supplication directed toward the assembled guests, establishing an atmosphere of reverence and spiritual preparation. The choreographic progression then advances from an opening duet to a complex quartet formation,

metaphorically framing the groom's ceremonial journey into the courtyard space and culminating at the matrimonial altar. Through this carefully orchestrated progression, the groom demonstrates his symbolic courage and publicly displays his readiness to assume the responsibilities of household head, thereby satisfying community expectations regarding masculine preparedness for married life.

Despite the rapid proliferation of digital technology and social media platforms throughout contemporary Indonesian society, the community of Mak Teduh Village actively resists forces of cultural homogenization through deliberate preservation efforts. Society, functioning as an agentive entity rather than a passive recipient of external influences, ensures the continued vitality of Silat Pangean through systematic pedagogical initiatives. By organising regular training programs for local youth, the community effectively transforms the dance from a potentially static historical relic into a living, intergenerational practice capable of adaptation while maintaining core traditional elements. This synthesis of traditional form with contemporary visibility strategies has successfully elevated Silat Pangean from its origins as a localised village custom to broad recognition as a significant emblem of Indonesian Malay heritage on international platforms (Gustiranto, 2017; Oktizalvi, 2019).

The educational dimensions inherent in the transmission and performance of Silat Pangean warrant particular scholarly attention, as they illuminate fundamental processes of cultural learning that occur outside formal educational institutions. The dance functions simultaneously as an aesthetic performance, a historical repository, and a pedagogical medium through which younger generations internalise Malay cultural values, historical consciousness, and social expectations. This informal educational system operates through embodied practice rather than explicit instruction, with participants acquiring cultural competence through progressive participation in ceremonial activities. The preservation and continued evolution of Silat Pangean thus represent a significant case study in educational anthropology, demonstrating how communities construct and maintain culturally-specific learning environments that complement and sometimes challenge formal educational structures.

Building upon this context, the primary objective of this research is to examine the formal aspects of the Silat Pangean dance, specifically its movement patterns, floor designs, and musical accompaniment, within the traditional Malay wedding ceremonies of Mak Teduh Village. Furthermore, this study aims to analyse the social function and historical evolution of the dance to understand its role as a medium for informal community education. By documenting these elements, the research seeks to provide a comprehensive framework for understanding how traditional performing arts sustain cultural identity amidst modern global pressures.

RESEARCH METHOD

This study employs a descriptive qualitative research methodology, utilising an analytical and literature review approach to examine the Silat Pangean dance tradition within traditional Malay wedding ceremonies. To achieve a nuanced, objective, and in-depth analysis of the performance, the study adopts Edmund Burke Feldman's theoretical framework of art criticism. By applying this critical lens to a performing art, the research transitions beyond mere ethnographic description to a structured aesthetic and cultural evaluation of the dance as a text.

Feldman's theory provides a systematic, four-tiered approach to deconstructing visual and performative arts. In the context of the Silat Pangean performance in Mak Teduh Village, Kerumutan District, Pelalawan Regency, Riau Province, these stages are operationalised as follows:

The objective cataloguing of the empirical elements of the Silat Pangean dance. This involves recording the visible and auditory components without initial judgment, including the dancers' postures, the specific martial movements (*jurus*), the spatial dimensions of the wedding courtyard, the traditional attire worn, and the accompanying musical instrumentation.

The examination of how these described elements are organised and interact. This stage analyses the choreographic structure, the temporal rhythm of the two distinct dance sessions (the duet and the quartet), the spatial relationship between the dancers and the groom, and the integration of movement with the accompanying music.

The decoding of the cultural and symbolic meanings embedded within the formal structures. Here, the martial movements are interpreted through the lens of Malay cultural values, exploring how actions designed for physical defence conceptually transform into symbols of heroism, protection, and inter-familial diplomacy.

The final assessment of the artwork's merit and function. This stage evaluates the efficacy of the Silat Pangean dance in fulfilling its sociocultural role—assessing its aesthetic success, its role as communal entertainment, and its significance in preserving Malay ancestral traditions for future generations.

Primary data were gathered through direct participant observation of traditional Malay wedding ceremonies in Mak Teduh Village, along with in-depth interviews with key informants, including traditional Malay cultural leaders (*tokoh adat*) and local community members. Secondary data was sourced from relevant written and visual documentation. To ensure the reliability and credibility of the findings, source triangulation was rigorously employed, cross-verifying the observational data on performance against the oral histories provided by the traditional leaders and the existing literature. The data analysis process synthesises standard qualitative procedures with Feldman's critical framework. It unfolds in four distinct, iterative stages:

Data Collection

To ensure scientific reliability, the data collection session was structured around a systematic interview protocol and a rigorous method for recording participant observation. The interview was conducted in a private setting using a semi-structured guide with standardized open-ended questions and probes, allowing for consistency while capturing depth; the session was audio-recorded with dual devices, preceded by informed consent, and followed by immediate member checking, where the participant was invited to correct or clarify a verbal summary, to strengthen credibility. Concurrently, participant observation was documented through a multi-tiered recording strategy: during the session, unobtrusive time-stamped jottings captured events, verbatim dialogue, and contextual cues, which were then expanded into full field notes within four hours. These notes were deliberately divided into descriptive (objective detail of environment and actions), reflective (the researcher's impressions and potential biases), and methodological (observations on the interaction itself) sections, thereby separating raw data from interpretation. To further ensure

dependability and confirmability, data triangulation was performed by cross-referencing interview transcripts with observational notes, an audit trail preserved all raw materials with time-stamped logs for external scrutiny, and a peer debriefing session was held to challenge assumptions and verify that findings remained grounded in the collected evidence.

Data Reduction

Filtering and categorising the raw data strictly into Feldman's first two stages (Description and Formal Analysis), while discarding information irrelevant to the dance's aesthetic and performative aspects.

Data Presentation

Organising the refined data into a structured narrative that builds toward Feldman's Interpretation stage, allowing patterns in symbolic meaning to emerge.

Conclusion

Drawing final evaluative judgments based on Feldman's Evaluation stage, concluding on the cultural and aesthetic significance of the Silat Pangean dance within the Pelalawan Malay community.

RESULTS AND DISCUSSION

Result

The Village as a Living Classroom

The ethnographic investigation into the Silat Pangean dance tradition in Mak Teduh Village, Kerumutan District, revealed its primary contemporary function as a dynamic vehicle for nonformal education and cultural transmission. The findings indicate that the dance operates not merely as a performative art but as an embedded pedagogical system through which the community perpetuates core Malay cultural values, social structures, and identity. This educational process is enacted through ritual participation, observational learning, and the structured symbolism inherent in the wedding ceremony itself.

The Silat Pangean Perguruan as a Centre for Nonformal Learning

Field observations and interviews with community members identified the *Perguruan Silat Pangean* (Silat Pangean School/Training Centre) as a pivotal institution in the village's social and educational landscape. The Perguruan functions as a focal point where the transmission of knowledge occurs outside the formal schooling system. It is within this space that master practitioners (*guru silat*) instruct the younger generation (*anak muda*) not only in the choreographed movements of the dance but also in the philosophical and ethical underpinnings of the tradition. The invitations extended to the Perguruan to perform at weddings were found to represent more than economic transactions; they constitute a communal endorsement of the values and way of life embodied by the silat practitioners, thereby reinforcing the Perguruan's role as a guardian of local wisdom.

Pedagogical Dimensions Embedded in Ceremonial Structure

The analysis of the wedding ritual demonstrated that its very structure serves a pedagogical purpose. Three key phases were identified where the dance functions as a medium for implicit instruction:

1. The Sembah (Reverential Greeting)

The opening sequence of the dance, characterised by the “sembah” gesture, was consistently interpreted by informants as a lesson in social and spiritual hierarchy. By observing and later performing this gesture, youth are taught the principles of humility, respect for elders, and reverence for the Divine, which are considered foundational to refined Malay character (*budi pekerti*).

2. The Groom's Procession as Metaphor

The choreographed escorting of the groom by the silat fighters was described by village elders as a living metaphor for the journey into adulthood. The procession, with its disciplined movements and protective formation, visually communicates to the observing youth that navigating life's transitions requires not only personal courage but also the collective strength and support of the community.

3. Communal Participation and Cultural Diplomacy

The practice of inviting silat fighters from neighbouring sub-districts to participate in wedding celebrations serves a broader educational function in social cohesion. This exchange was consistently framed by residents as a form of “cultural diplomacy” (*diplomasi budaya*). It provides the community, particularly its younger members, with a practical model for maintaining harmonious inter-village relationships and affirming a shared Malay identity that extends beyond the immediate locality.

Embodied Transmission of Cultural Identity

Direct observation of a wedding ceremony on July 22, 2023, provided a concrete illustration of this informal educational medium in action. As the groom's procession advanced toward the bride's residence, the sensory environment comprising the rhythm of traditional drums (*kompang*), the focused movements of the silat practitioners, and the recitation of “pantun” functioned as an immersive “textbook” of *Malay adat* (customary law). Children and adolescents were observed positioned at the periphery of the performance space, intently watching the proceedings. This passive participation constitutes a critical mode of learning, enabling the younger generation to internalise the aesthetic forms, social protocols, and narrative of their cultural heritage through repeated, affective experience.

Sustainability Through Lived Practice

Crucially, the research revealed that the community does not conceptualise the perpetuation of Silat Pangean as a deliberate “preservation strategy” or “cultural conservation project.” Rather, its continued existence is a natural byproduct of its integral role in the community's lifeways. For the people of Mak Teduh, the dance is an unselfconscious expression of identity a lived practice that reaffirms their collective ethos of being “halus” (refined) in movement yet “kuat” (strong) in spirit. This organic, intergenerational transmission, occurring through the embodied experiences of festive communal events, ensures that the traditional wisdom of their ancestors remains a vibrant and guiding force for the youth, thereby sustaining the unique cultural identity of Pelalawan Regency. The dance, in this sense, constitutes the enduring heartbeat of the village, an unbroken lesson passed down through the lived experience of the community.

Theoretical Framework of Silat's Pangean as an Informal Educational Medium

Element of Performance	Informal Lesson Taught
The Martial Movements	Physical discipline and the ethics of self-protection.
The Music and Rhythm	Appreciation for Malay aesthetic harmony and timing.
The Groom's Escort	The value of brotherhood and supporting family transitions.
The Community Gathering	Social etiquette and the importance of hospitality (<i>Adat</i>).

July 22, 2024 - Wedding Ceremony, Mak Teduh Village, Kerumutan District, Pelalawan Regency

The day of the wedding began with the village already astir. By mid-morning, the groom's procession had assembled near the balai adat, where the Perguruan Silat Pangean practitioners, young men ranging from their late teens to early thirties, stood in a loose formation, adjusting their traditional attire. The researcher positioned myself near the entrance path to the bride's residence, where a long white cloth had been tied across the gateway, a symbolic barrier that would later be ritually removed.

At approximately 10:15 a.m., the kompang drums and tak-tawak gong began their rhythmic call. The tempo was steady, unhurried, and the silat fighters immediately fell into step, their bodies moving in unison. The opening sequence, which the researcher later learned included togak ali, ompat steps, connchang, tikam, popat, and simbuh, was executed with controlled precision. The researcher watched as a practitioner performed a striking motion that halted mere inches from his partner's torso, a clear demonstration of bodily restraint. There was no aggression in their faces; instead, their focus conveyed discipline. Later, during an interview with Pak Amran, one of the guru silat at the Perguruan, he explained: *"We teach them not only the buah (movements) but also the adab (ethics). The strength in these hands is for protection, for honour, not for harm. If a young man cannot control his movement here, he will not control his temper outside."* This sentiment echoed throughout my conversations with other elders, who emphasised that the martial movements were a physical text on self-discipline and the ethics of self-protection.

The music itself served as an auditory curriculum. The drums and gong did not simply accompany the dance; they dictated its structure. As the procession advanced toward the threshold, the rhythm shifted subtly when the groom stepped forward to exchange pantun with the andam artisan. The silat fighters, still in escort formation, paused mid-stride, their bodies perfectly synchronised with the beat. I noticed several young children sitting on the porch of a neighbouring house, their feet swinging in time with the kompang. One of the village elders, Ibu Halimah, later commented: *"From childhood, they learn waktu (timing) and harmoni (harmony). The music teaches them to be selaras, to move in harmony with each other and with the community. That is the Malay way."* The embodied experience of moving, or even simply swaying to the rhythm instilled in the younger generation an appreciation for aesthetic harmony that extended far beyond the dance itself.

The escorting of the groom provided the most vivid metaphor for social solidarity. As the procession neared the threshold cloth, the silat fighters formed a protective half-circle around the groom, their shoulders squared outward as if warding off any ill will. They did not cross the boundary until the verbal exchange of pantun concluded and the bride's family had sprinkled turmeric-infused rice onto the cloth, an act of purification and welcome. During this interval, the escort stood as a collective unit,

neither rushing nor dispersing. The researcher asked Tok Hassan, a respected traditional leader, about the significance of this moment. He replied: *"You see? The groom does not walk alone. His brothers, his persaudaraan (brotherhood), carry him forward. Marriage is a big step, but the community steps with him."* Watching the escort move in unison, the researcher understood that the informal lesson was not stated but performed: navigating life's transitions requires both personal courage and the unwavering support of one's peers.

The community gathering as a whole functioned as an immersive classroom in adat and social etiquette. Throughout the ceremony, spatial arrangements reinforced hierarchy and hospitality. The elders sat on elevated platforms near the bridal altar, while the silat practitioners occupied a designated performance area, and children gathered at the periphery, leaning forward to catch every movement. The researcher observed young adolescents watching the exchange of food platters between families, noting how a young man carefully offered a dish to an elder with both hands, a gesture of respect that was mimicked moments later by a boy of perhaps ten years old as he handed a cup of water to his grandfather. The entire environment pulsed with unspoken rules: who speaks first, how to receive a guest, how to refuse politely. One of the bride's relatives, Ibu Sari, explained: *"This is adat, not written in books, but shown in how we sit, how we eat, how we welcome. Our children learn by watching. If we stop holding weddings like this, they will forget how to be Malay."* Her words underscored that the wedding was not merely a celebration but a deliberate enactment of cultural protocols, ensuring their transmission to the next generation.

By late afternoon, the procession had concluded, and the formal reception was underway. Yet the lessons lingered. As the researcher packed my notebook, she saw a group of young boys on the edge of the yard, quietly imitating the silat movements they had witnessed hours earlier, their small arms striking the air with exaggerated seriousness. Nearby, a pair of teenagers helped an elderly guest to her seat, their movements echoing the restrained grace of the morning's performers. In that moment, the researcher recognized that the education embedded in Silat Pangean did not end with the final beat of the kompong. It continued in the gestures, rhythms, and relationships that the ceremony had rehearsed, a living curriculum sustained not by formal instruction, but by the community's commitment to making its values visible, audible, and embodied.

Analysis of Pedagogical Elements

Embodied Ethics and Discipline

The first element, the choreographed martial movements, serves as a medium for kinesthetic learning. Beyond their aesthetic function, the precise strikes, stances, and blocks (*buah silat*) are interpreted by the community as a physical text on self-discipline. The informal lesson transmitted is twofold: first, the development of physical control and bodily awareness (discipline), and second, the inculcation of a moral code governing the appropriate use of such power (ethics). Youth observing and practising these movements learn that physical capability must be tempered by restraint and is intended for protection and honour, not aggression.

Cultivating Aesthetic Sensibility

The accompanying music, dominated by the resonant tones of the "kompong" (hand drum) and "gong", functions as an auditory curriculum in Malay aesthetics. The

informal lesson taught is an appreciation for harmony (“harmoni”) and precise timing (“waktu”). Learning to move in sync with the rhythm teaches participants and observers the cultural value of being “selaras” (in harmony) with one's environment and community. It cultivates an embodied understanding that a refined character moves through the world with grace and appropriate timing, reflecting a core tenet of Malay identity.

Modelling Social Solidarity

The ceremonial escorting of the groom by the silat practitioners provides a powerful visual and experiential lesson in social structure. This performance element explicitly models the value of brotherhood (*persaudaraan*) and communal support during critical life transitions. The informal lesson transmitted is that an individual's journey particularly the significant transition into marriage and adulthood, is not undertaken in isolation but is fortified by the collective strength and protection of one's community and peers. It reinforces the principle of mutual assistance (*gotong royong*) in a culturally specific context.

Enacting Adat and Hospitality

The overarching context of the performance, the community gathering itself serves as the primary vehicle for teaching social etiquette and the foundational importance of hospitality (“adat”). The entire ceremonial environment, from the seating arrangements to the reciprocal exchange of food and pleasantries, functions as an immersive lesson in proper social conduct. The informal lesson taught is that maintaining harmonious social relations requires adherence to customary protocols of respect, generosity, and graceful reception of guests, thereby perpetuating the very fabric of community life. The systematic analysis presented in Table 1 reveals Silat Pangean as a sophisticated, community-based educational instrument. It deliberately employs performance to transmit essential physical, aesthetic, social, and ethical knowledge, ensuring the continuity of Malay cultural identity through lived, experiential learning.

Conclusion

This study confirms that Silat Pangean functions as a sophisticated and vital medium for nonformal education within the traditional Malay wedding ceremonies of Mak Teduh Village, Pelalawan Regency. The findings demonstrate that its perpetuation and significance are manifested through an integrated synergy of structured performance, ritualistic function, and robust community engagement. Empirically, the research establishes that Silat Pangean transcends its identity as mere aesthetic entertainment; it operates as a formalised, community-driven pedagogical system embedded within the ceremonial fabric, sustained by high levels of intergenerational participation and cultural enthusiasm.

The analysis identifies four primary functions of Silat Pangean that constitute its core contribution to the understanding of traditional performance as an educational practice. First, it serves a hedonic and engaging function, providing entertainment that captivates community members, particularly the youth, thereby creating an attractive and receptive context for learning. Second, it acts as a vessel for cultural preservation and transmission, ensuring the continuity of Malay ancestral knowledge, ethical values, and social protocols in a rapidly modernising landscape through embodied, experiential learning. Third, it fulfils a symbolic social-educational function by

modelling and teaching formalised gestures of respect toward elders, the bridal couple, and esteemed visitors, thereby reinforcing the community's social hierarchy and adat (customary law). Finally, it serves as a critical identity marker, pedagogically distinguishing the specific traditional characteristics of Pelalawan Malay heritage and cultivating in younger generations a distinct sense of place and belonging within the broader Indonesian Malay world.

Ultimately, this research contributes to the broader educational discourse on folk performance by illustrating how traditional arts maintain contemporary relevance through functional adaptation as learning systems. The continued vitality of Silat Pangean in Mak Teduh Village provides an exemplary model of how localised traditions can persist as "living heritage," effectively bridging the conceptual gap between historical identity and contemporary social practice. It demonstrates that the most sustainable forms of cultural preservation are often those that are organically integrated into the community's lifeways and ceremonial cycles, where learning occurs not through formal curricula but through the immersive, affective experience of participation. These findings provide a foundational framework for future policy-making regarding the protection and revitalisation of intangible cultural heritage in Riau Province, suggesting that educational policies should recognise and support such community-based pedagogical systems as vital partners in sustaining Indonesia's rich cultural diversity for future generations.

Limitations and Future Research

Despite the contributions of this study, several limitations must be acknowledged. First, the research was confined to a single village, Mak Teduh, and focused exclusively on wedding ceremonies within a two-month fieldwork period; therefore, the findings may not be generalizable to Silat Pangean practices in other villages or to other ceremonial contexts such as community festivals or kenduri gatherings. Second, the study primarily captured perspectives from traditional elders, guru silat, and adult community members, while the voices of children and adolescents, the primary learners in this informal educational system, were not systematically explored through age-specific data collection techniques. Third, the application of Edmund Burke Feldman's framework, while useful for formal aesthetic analysis, may have constrained the interpretation of embodied and non-visual dimensions of learning that resist categorisation into description, analysis, interpretation, and evaluation.

To address these gaps, future research should consider comparative studies across multiple villages in Pelalawan Regency and Riau Province to examine regional variations in Silat Pangean performance and pedagogical practices. Longitudinal ethnographic studies would be valuable for tracking how youth who participate in the Perguruan and wedding ceremonies develop cultural competence over time and whether these informal lessons translate into sustained identity practices in adulthood. Additionally, future studies should employ participatory methods, such as drawing exercises, storytelling workshops, or youth-led photography, to capture the perspectives of younger generations who are the intended recipients of this informal education. Finally, interdisciplinary collaboration between educational anthropologists, ethnomusicologists, and dance scholars could yield a more holistic understanding of how movement, sound, and social structure converge to produce embodied learning.

Such research would further strengthen the case for recognizing community-based performance traditions as legitimate and valuable sites of educational practice.

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It is hoped that the findings presented here will serve as a useful reference for the people of Pelalawan Regency and contribute to broader academic discourse on the preservation of intangible cultural heritage through nonformal education. Ultimately, this research is dedicated to supporting the documentation and sustainable development of Indonesia's rich and diverse traditional arts for the benefit of future generations.

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***Suci Nur Aprianti (Corresponding Author)**

Padang State University
Jl. Prof. Dr. Hamka, Air Tawar Bar., Kec. Padang Utara, Kota Padang, Sumatera Barat 25171
Email: apriantisuci069@gmail.com

Daryusti

Padang State University
Jl. Prof. Dr. Hamka, Air Tawar Bar., Kec. Padang Utara, Kota Padang, Sumatera Barat 25171
Email: daryusti4@gmail.com
