

Manggopoh dalam Bingkai: Weaving the History of Siti Manggopoh Into the Choreography of a Dance Work

Quinta Sari¹⁾, Venny Rosalina^{2)*}

¹⁾ Prodi Pendidikan Tari, Fakultas Bahasa dan Seni, Universitas Negeri Padang, Indonesia

²⁾ Prodi Pendidikan Tari, Fakultas Bahasa dan Seni, Universitas Negeri Padang, Indonesia

*Corresponding Author

Email : vennyrosalina91@gmail.com

How to cite: Sari, Q., Rosalina, V. (2023). Manggopoh dalam Bingkai: Weaving the History of Siti Manggopoh Into the Choreography of a Dance Work. *Gondang: Jurnal Seni dan Budaya*, 7(2): 238-247.

Article History : Received: Feb 12, 2023. Revised: May 03, 2023. Accepted: June 17, 2023

ABSTRACT

The figure of Siti Manggopoh is an inspirational Minangkabau woman who fought for human rights. The dance work Manggopoh Dalam Bingkai showcases and symbolizes her unwavering spirit as she led a war against the Dutch. It reflects the traditional martial art of silek as the dancers fundamental movement. This dance work carefully incorporates local idioms with distinct Minangkabau nuances, including the setting, music, costumes, dialogue, and etiquette. Its main objective is to nurture creativity in the creation of dance art, an aspect that has been studied throughout the course of education.

Manggopoh Dalam Bingkai sets a benchmark for choreographers aspiring to transform historical events into dance works with compelling storylines. Drawing inspiration from the phenomenal figure of Siti Manggopoh, this production aims to preserve and carry forward the precious local wisdom from the land of Minang.

Through this dance work, we revitalize the spirit of resilient and courageous Minangkabau women. It serves as a powerful reminder of the values of bravery, tenacity, and an unyielding spirit in defending their homeland from oppression. With its captivating movements and expressions, "Manggopoh Dalam Bingkai" aims to inspire present and future generations to cherish and continue the struggle and cultural heritage of great significance.

KEYWORDS

*Siti Manggopoh
Choreography
Dance Work
Minangkabau
Silek*

This is an open access article under the [CC-BY-NC-SA](https://creativecommons.org/licenses/by-nc-sa/4.0/) license



INTRODUCTION

Minangkabau Culture is a rich and unique heritage that has made significant contributions to Indonesia's identity and cultural diversity. One of the historical figures closely associated with Minangkabau culture is Siti Manggopoh. As a Minangkabau female hero, Siti Manggopoh embodies deep cultural values and strengthens the role of women in society. A prominent aspect of Minangkabau culture is its customs and traditions. The Minangkabau philosophy is known as *Adat Basandi Syarak, Syarak Basandi Kitabullah*, meaning that the law is based on Islam and Islam is based on the Quran. This adat places women in essential positions, as the main pillar in the societal structure. This is evident in the role of Minangkabau women as *Bundo Kanduang* or true mothers who possess maternal and leadership qualities.

Minangkabau culture is also known for its matriarchal customs, where women have dominant roles in family life and the selection of adat leaders. This custom recognizes the strength and leadership qualities of women, reflected in the figure of Siti Manggopoh, known as "Singo Batino" from Manggopoh. Siti Manggopoh was a Minangkabau female hero who

fought bravely against colonization to defend her homeland. She was born on May 1, 1880, in a remote village called Manggopoh in the region of Lubuk Basung, Agam, West Sumatra. Although born into an ordinary peasant family, Siti Manggopoh never received formal education due to the lack of schools in her area at that time. Instead, she learned about Minangkabau customs in the local *surau* (Islamic assembly place).

The figure of Siti Manggopoh serves as an inspiration for Minangkabau women, showcasing her struggle for human rights. Her struggle becomes a symbol of women's bravery in fighting against the constraints that have long bound them. One form of Siti Manggopoh's struggle can be seen in how she defended her dignity and the people of Manggopoh when leading the war against the Dutch colonizers. Her strong-willed personality and refusal to accept oppression in her homeland earned her the title "*Singo Batino* from Manggopoh" (Atmosiswartoputra, 2018). Siti Manggopoh's battle cry symbolizes her love for her homeland and her efforts to elevate the status of women to be on par with men.

However, today, the spirit exhibited by Siti Manggopoh is rarely found in society. Women seem to have lost the esteemed position of Minangkabau women, who not only reside in the grand house but also fight for women's rights in social contexts. Despite the rapid development of the times, it is crucial for us as a cultured nation to preserve the norms of life and uphold etiquette, especially concerning women's roles. Siti Manggopoh's struggle was against colonization, and today, women's struggle is to uphold the values of life amidst the reality of modernity. Idrus Hakimi states that Minangkabau women are considered "*Bundo Kanduang*" meaning true mothers who possess maternal and leadership qualities or "*Limpapeh Rumah nan Gadang*" (Idrus Hakimi, 1994:96).

The story of the phenomenon of Siti Manggopoh is the central idea behind the birth of the dance art piece titled "Manggopoh Dalam Bingkai" (Manggopoh in Frames). Artistry is a form of creative work originating from a person's thoughts and ideas driven by feelings (Hadi Y, 2007). The concept of Siti Manggopoh's struggle serves as a strong foundation for reviving how a woman in the past perceived today's phenomenon.

The creative process of dance art involves shaping ideas into an art form based on movement as the primary medium. A creative dance piece is always related to life's phenomena (Rosalina and Ediwar, 2017). Behind a dance piece lies various meanings and messages to be conveyed to the audience and art enthusiasts. A dance performance on stage is not just a sequence of movements and technical skills or virtuosity of the dancers but requires a profound understanding of the content, and it must reach the audience with communicative meaning (Rosalina, 2020). Soedarsono explains that Dance is the expression of the human soul conveyed through rhythmic and beautiful movements (Soedarsono, 1978).

The development of the dance piece *Manggopoh dalam Bingkai* will showcase and symbolize the spirit of Siti Manggopoh's determination in leading a war against the Dutch. In this creation, silek (Minang martial arts) will be reflected as the fundamental movements of the dancers (Rosalina et al, 2022). Considering Siti Manggopoh's background as a Minang woman who learned silek in the *surau* together with men, this art piece will integrate local idioms with Minangkabau's distinctive nuances, such as setting, music, costumes, dialogues, and etiquette. As a foundation to implement the dance piece, a script will be created to outline the story to be performed by the dancers. In principle, the dancers will play the role of actors directly.

The dance piece *Manggopoh dalam Bingkai* is worthy of creation as it invites a remembrance of the struggles of Minangkabau women when their rights and fates were oppressed. This work can serve as a reminder not to underestimate Minangkabau women in

all aspects. For example, in daily life, women always serve as a defense for men, from household matters to work and the surrounding environment. Based on the explanation of the figure who carved history in the wars of the Minangkabau region, this motivates the choreographer to focus on the fighting spirit of Minangkabau women who have stood strong from generation to generation. As life progresses, environmental influences shape individuals to be either good or bad. Considering this, the choreographer aims to create a dance piece inspired by the figure of Siti Manggopoh, known as the lioness of Minangkabau.

This piece aims to develop the creativity of creating dance art learned during the course of study. *Manggopoh Dalam Bingkai* will serve as a benchmark for choreographers who bring historical events into a dance work or dance pieces with a coherent storyline. Another objective is to create a dance work rooted in local wisdom or the story of Siti Manggopoh, the phenomenal woman from Minangkabau.

METHOD

The method of creation refers to the systematic organization of steps to create something new, particularly in the context of creating dance artworks. The stages of dance creation from Hawkins' perspective include exploration, improvisation/experimentation, and composition. Meanwhile, according to Jacqueline Smith, the method in the stages of dance creation involves initial stimulation, exploration, improvisation, and evaluation (Permatasari and Handayani, n.d.).

The data collection for this work includes observation, interviews, and documentation. The dance presentation in this work involves conveying the concept and theme of the dance, delivering the material, and evaluating the dancers' abilities. This work is inspired by the legendary Minangkabau female hero, Siti Manggopoh, who fought to defend her homeland. She is portrayed as a strong, ambitious, brave woman capable of leading a group of troops. Siti Manggopoh is also referred to as the "*Singo Batino*" from Manggopoh because she refused to accept the Dutch Colonial mistreatment of the people of Manggopoh and bravely led a rebellion against the colonization.

The following are the steps of the methodology for the development of the dance work *Manggopoh dalam Bingkai*, which is inspired by the figure of Siti Manggopoh: Study and Research: a. Study about Siti Manggopoh: Conduct in-depth research on the life, struggles, and contributions of Siti Manggopoh in Minangkabau history. Gather data from historical sources, literature, and competent informants. b. Study of Minangkabau Arts: Understand traditional Minangkabau arts, including dance, music, costumes, and etiquette, which will serve as inspiration in creating this work.

Data collection was carried out by observing Siti Manggopoh's movement characteristics and expressions of struggle to be adapted into dance moves. Then the writer conducts interviews with historians, humanists, and Minangkabau community leaders who have knowledge about Siti Manggopoh and traditional arts. After that, the writer collects pictures, historical records, and other relevant documentation sources to strengthen the historical foundation of this dance work.

The next work is related to field work or is called the Exploration stage. The first task that the writer did was to arrange a Creative Team consisting of choreographers, dancers, musicians, costume designers, and stage directors. Once the team is set, the writers hold a brainstorm or Discuss and come up with initial ideas for concepts, themes, and visual narratives that will be conveyed through dance. When the concepts and themes have received a complete picture, the author carries out Movement Exploration, namely holding sessions to explore movements that illustrate Siti Manggopoh's fighting spirit. Improvisation Stage: a.

Movement Development: Create choreographed movements spontaneously and experimentally based on the previous movement explorations. **b. Musical Improvisation:** Musicians create improvised music that supports and portrays the emotions and nuances of the dance movements.

Movement exploration takes several months to get a rough idea so that it can proceed to the formation stage. The first step that the writer took was choreographic composition, namely arranging improvised movements into a structured and smooth choreography. Furthermore, the authors carry out the costume and stage design process. The author collaborates with the costume designer and stage director to create a visual concept to enhance the Minangkabau atmosphere in the performance. When the work is sufficiently finished, the author carries out an Evaluation Stage which is manifested by conducting trial performances to evaluate storylines, movements, and harmony with music and artistic concepts. By doing a trial show, you will find parts that need Correction and Refinement to achieve the desired artistic vision.

In conveying the purpose of the work, the author will train the dancers to master the movements and emphasize expression during practice and repetition. The repetition is done so that the dancers get used to and internalize the inner values and expressions of the work. Then it will be continued with a Public Show by Showing the dance work *Manggopoh dalam Bingkai* to the audience at public events or art festivals to convey Siti Manggopoh's message and inspiration.

Final Evaluation is the final stage of the work creation process which is carried out after the performance is complete. Performance Evaluation is done by collecting feedback from audiences and art critics to evaluate the success of dance works in conveying messages and influencing audiences. In addition to evaluations related to the work, the author also conducts a thorough evaluation of the Creative Process by conducting internal evaluations between divisions to understand the successes and challenges in the process of creating this work while at the same time appreciating teamwork in the overall process.

By following this methodology, it is hoped that the dance work *Manggopoh dalam Bingkai* can effectively reflect the fighting spirit and struggles of Siti Manggopoh and serve as a tribute to Minangkabau women and local culture. Here is the table of the dance creation process for *Manggopoh Dalam Bingkai*.

RESULT AND DISCUSSION

Performing arts is one aspect that shows a person's ability to use his abilities and relate it to the situation at hand. In creating performance art, human feelings or intuition and thoughts are needed that come from analysis. So that in the process of creating a work of art, we must first understand the feelings that will be processed, arranged and created as a work of art (Nurwani, 2020: 445). In this context, a dance work inspired by the figure of a Minangkabau woman, Siti Manggopoh, is an effort to actualize historical events in the form of a choreographed dance. Dance works inspired by historical figures like Siti Manggopoh have great potential to bring positive impacts in the fields of art and culture and serve as a learning tool for society.

In creating dance works inspired by historical figures such as Siti Manggopoh, the author positions choreography as an effort to become a form of cultural heritage preservation. Cultural preservation is an effort to maintain artistic, cultural and traditional values by developing dynamic, flexible and selective manifestations that adapt to changing and developing situations and conditions (Nahak 2019). By depicting their lives in the art of dance, cultural values, traditions and principles adopted by the Minangkabau people can be

preserved and passed down from generation to generation. In addition, the author also sees the potential to spread the fighting spirit of Siti Manggopoh to younger generations which can be transferred to the spirit of love for the country today.

Another goal of creating this dance work is to introduce local culture or Minangkabau culture to a wider audience, both nationally and internationally. Through this dance work, the author hopes that newcomers (domestic and foreign tourists) and especially the audience can get to know and appreciate the richness of Indonesia's local culture. The author also realizes that the history of local heroes is not studied or understood in depth for today's generation so that by presenting this work it will later become an inducement for the younger generation to get to know one of the female heroes who is very brave, namely Siti Manggopoh.

This work is also a space for intercultural dialogue where dance works inspired by historical figures can foster stronger relations and dialogue between different cultures. When these dance works are performed in various settings, people from different cultural backgrounds can communicate and understand each other through the language of art. Thus, a dance work inspired by a Minangkabau woman, Siti Manggopoh, becomes crucial in the context of cultural preservation and learning history. This dance can serve as a powerful and meaningful form of artistic expression and make a positive contribution to art appreciation, preservation of cultural heritage, and understanding of relevant historical events in relation to the present. Choreography Flow: The choreography flow in the dance work "Manggopoh in Frames" refers to a correlation system of parts that form a related structure. The structure of this work is divided into three parts:

Table 1. Plot Description of the *Manggopoh dalam Bingkai*

Plot	Tension	Scene
Flow 1	Calm and Tense Atmosphere	Visualizes Siti Manggopoh's childhood in the surau (martial arts arena)
Flow 2	Tense Atmosphere	Depicts the spirit of Siti Manggopoh fighting against colonial rule
Flow 3	Sad and Tense Atmosphere	Expresses Siti Manggopoh's concerns about the lives of women today

The first part of this work serves as an important introduction that guides the audience into the events presented in *Manggopoh dalam Bingkai*. It starts with a scene in the morning in front of a surau, where six young men are practicing Silek. In the middle of a pencak silat performance, a young girl appears who is excited to take part in silek activities. However, girls are considered taboo to carry out activities that are usually carried out by boys in Minangkabau culture. The young girl faces ridicule and ridicule from other boys during silek performances.

With self-confidence and determination, the young girl managed to master the martial arts techniques that boys usually do. The scene features an excited competition between the young girl and boy, ultimately revealing that she can compete on an equal footing with them. Overall, this initial section serves as an introduction, describing how Siti Manggopoh's character, personality, and mindset were formed in the surau. This part is performed by very skilled dancers who are able to convincingly demonstrate the motions and dance of silek.

The second part describes the struggle of the Manggopoh people led by the phenomenal figure Siti Manggopoh against the Dutch colonialists. Siti Manggopoh was in a position of power, passionately shouting lines related to her fight for independence. The music that accompanies this part is a blend of traditional Minangkabau elements with several modern

instruments representing the atmosphere of war. The dance movements depict the sacrifices made by the people in their struggle for independence, resulting in an intense and gripping atmosphere. The movements of the dancers become faster, in accordance with the increasing tempo of the music.

The third part of the show marks the peak of Siti Manggopoh's struggle. All the dancers on stage freeze in a symbolic pose, looking up, signaling that they don't have to stay down all the time. This scene indicates that Manggopoh's struggle must not stop and must continue to be present in the current generation. Furthermore, the author will describe the process or choices that the author carries out in producing dance works *Manggopoh dalam Bingkai*.

The dance movement presented in this work originates from the author's exploration with the dancers. Movement is a fundamental element that is highly essential in dance, as the body's movements of humans become the primary focus in dance (Firdhausa, et al. 2023). Dance movements are the body language used by the dancers to convey expressions, messages, and stories through structured and meaningful movements. In this work, *silek* becomes the main source in finding movement. Katumanggungan (in Rifandi, 2022: 6) says that in principle *Silek* is not the same as the understanding that is often generalized as martial arts. *Silek* includes two things, namely *Silik* and *Suluk*. *Silik* is the science of studying yourself internally and *Suluk* is the science of knowing yourself physically and mentally.

It is one of the most important elements in dance as it is the primary way of communicating with the audience and portraying the intended story or emotion. In dance, movement acts as a universal language that reaches the audience in a way that words alone cannot convey. Combining technical skills, emotional expression, and artistic imagination, dance movements are a powerful means of inspiring, entertaining, and communicating stories and cultural messages (Sukri, et al, 2022). So that the writer elaborates on the *silek* movement that contains the right communication value so that the work presented can also convey the right value to the audience.



Figure 1. The process of refining Silek movements (Doc. Quinta Sari, 2023)



Figure 2. Exploration of Movement (Doc. Quinta Sari, 2023)

The type of dance choreographed in this work belongs to the dramatic genre inspired by the phenomenal Minangkabau heroine Siti Manggopoh who led a rebellion against Dutch colonialism in her homeland. Because of her brave, strong and tenacious character, the choreographer was motivated to describe her journey, focusing on how Siti Manggopoh grew from her childhood to become one of the Minangkabau heroines who dared to fight against the Dutch colonialism in her homeland.

The presentation format of the work is important to understand the meaning contained in it and the characteristics it has (Sukri, 2017). The presentation format in this dance work represents symbolism. It organizes gestures as emotional symbols for communication with the audience. Movement is the main element in the art of dance which functions as a medium for conveying stories to the audience which is supported by the elements of space, time and energy in it. By embodying elements of motion, expression, and rhythm in dance works or the symbols depicted.

The music used in this work becomes a supporting element and plays an important role in a dance. Music not only serves as accompaniment but also adds depth and emotional impact to the choreography. Music enhances the illusion and soul aspect of a dance by creating emotion and setting the tone for movement. In this dance work, traditional Minangkabau music will be used which describes the atmosphere during the colonial period. Music will be integrated with modern instruments to achieve the desired ambiance for each performance segment.

The stage used for the performance of Manggopoh in Frame is the arena theater stage. The stage is artistically designed so that it can illustrate the background of this dance work and support the choreography concept so that it can effectively convey the message that the author has included in this dance work to the audience. The location of the performance chosen was the courtyard of a surau at the Faculty of Languages and Arts, Padang State University, with the aim of presenting an authentic setting that could support the narrative of Siti Manggopoh's early life and her training in studying Silek as a self-defense mechanism.

The makeup consists of facial makeup, costume arrangement, and accessories worn by the dancers, (Agustin and Lutfiati 2020). In this performance, the makeup will be tailored to the concept depicting life during the colonial era. Meanwhile, the costumes play a supportive role in a dance piece, enlivening the atmosphere and characteristics portrayed in the dance. The costume designs used are also diverse, corresponding to the depiction of the dancer's

character. In this performance, the choreographer opts for "baju basiba" or "baju kuruang" worn in the past by Minang women during the colonial period, aligning with the theme and artistic direction of the dance piece.

Lighting or Lighting Arrangement is used to provide a supporting atmosphere for the dancers. With such a large role of light in supporting the atmosphere, it can be said that lighting arrangements play an important role in a performance. Lighting is an important element in a dance performance, forming the atmosphere of the dance which is conveyed through the movements of the dancers on stage. Its use is adjusted to the mood of each part. For the part depicting seven children learning and practicing martial arts, orange lights will be used to describe the atmosphere of the evening, depicting learning and training activities in the past, when electricity and electric light were not yet available, and relying on the lighting of the fire axis known as *dama*.

Dancers One way to stimulate the creative power of dancers is to encourage independent and creative-interpretive work, with the hope of achieving better or improved results, (Haryono 2016). A successful dance performance is inseparable from the dancers as the foundation of the piece. Dancers are creators who express stories, emotions, and messages through structured and artistic body movements (Rosalina 2020). A dancer's skill goes beyond body movements; they must possess strong artistic abilities. They must be able to express emotions, portray characters, and bring stories to life through their movements. Each movement, facial expression, and body posture holds specific meanings that dancers must understand and internalize.

Dance is a universal language that can be appreciated by anyone, transcending language and cultural barriers. The dancer serves as the intermediary between the narrative and the audience, bringing immersive experiences and inspiring a range of emotions. With their graceful and touching movements, the dancers can transport the audience to a new world full of beauty and emotion. Dancers don't just perform on stage; they also play a role in everyday life. They depict stories of life, happiness, sadness, struggle and love through their movements. In the world of dance, dancers are translators of stories and emotions into a universal language of movement. So that in this dance work you can see how Silek is used by dancers as a universal language which the writer hopes can describe the struggles faced by Siti Manggopoh and the courage she has.

Each dance has its distinct characteristics, and dancers play a crucial role in preserving and promoting cultural wealth and traditions. They embody the cultural identity of a region or country. By reviving traditional dances or creating contemporary works, dancers contribute to elevating the status of art and culture in society. Behind the captivating stage performances lies hard work, high discipline, and unwavering dedication. Dancers spend hours practicing and honing their techniques. They must maintain their physical and mental well-being to deliver outstanding performances on stage. When dancers dance, they experience feelings of happiness, fulfillment, and freedom that are difficult to express in words. Each movement is an expression of their soul and heart. Through dance, dancers discover themselves, unite body and soul, and convey profound messages to the audience.

As spectators, witnessing dancers in action on stage is an awe-inspiring experience. The beauty of their movements, expression of emotions, and the energy they exude will touch the hearts and inspire anyone who watches them. In this dance piece, 15 dancers are involved, consisting of 6 young male dancers, 1 young female dancer, 4 adult female dancers, and 4 adult male dancers. They will portray the scene of Siti Manggopoh practicing martial arts with the boys in the surau's courtyard. Through their expressions, this dance performance will convey important ideas to the audience and invite appreciation from art

enthusiasts. The selection process of the dancers is based on their suitability to the characters and messages to be conveyed in this dance piece.

CONCLUSIONS

Minangkabau culture is a unique and rich heritage that has contributed significantly to Indonesia's identity and cultural diversity. Siti Manggopoh, a Minangkabau female hero, embodies deep cultural values and strengthens the role of women in society. The Minangkabau philosophy; *Adat Basandi Syarak, Syarak Basandi Kitabullah*, places women in essential positions, highlighting their leadership qualities as *Bundo Kanduang* or true mothers in the societal structure. Minangkabau culture is also known for its matriarchal customs, where women have dominant roles in family life and the selection of adat leaders.

Siti Manggopoh's struggle against colonization becomes a symbol of women's bravery in fighting against constraints. Her story serves as an inspiration for Minangkabau women to defend their rights and dignity. The dance art piece *Manggopoh Dalam Bingkai* is created based on Siti Manggopoh's struggle and aims to revive the spirit of Minangkabau women's determination. The dance piece utilizes *silek* as the fundamental movements, integrating local idioms and distinctive Minangkabau nuances. Through the dance creation process, the choreography flow, dance movements, presentation format, music, stage technique, and the performance of dancers are carefully crafted to effectively convey the story and emotions of Siti Manggopoh's struggle. By creating such dance works, Minangkabau culture is preserved, local wisdom is celebrated, and historical figures like Siti Manggopoh are remembered and honored. The dance serves as a powerful means of artistic expression, contributing to the appreciation of art, preservation of cultural heritage, and understanding of historical events relevant to the present time.

REFERENCES

- Agustin, N.D, and D. Lutfiati. 2020. "Kajian Bentuk Dan Makna Tata Rias Tari Bedhaya Bedhah Madiun Di Pura Mangkunegaran Surakarta." *E-Journal* 09 (1): 84–91.
- Firdhousa, N., A. Sunaryo, and R. Sabaria. 2023. "The Creative Process Of Dance In Genye Art In Purwakarta District" 7 (1): 81–92.
- Haryono, S. 2016. "Konsep Dasar Bagi Seorang Penari." *Greget* 11 (1). <https://doi.org/10.33153/grt.v11i1.459>.
- Nahak, H. M.I. 2019. "Upaya Melestarikan Budaya Indonesia Di Era Globalisasi." *Jurnal Sosiologi Nusantara* 5 (1): 65–76. <https://doi.org/10.33369/jsn.5.1.65-76>.
- Nurwani, N., Amal, B. K., Adisaputera, A., & Ridwan, M. (2020). The creativity of society making ritual becomes show art: transformation of ratok bawak meaning on Minangkabau society, Indonesia. *Creativity Studies*, 13(2), 437-448.
- Permatasari, D.S., and E.W. Handayani. n.d. "KARYA TARI 'Mbuk E Jleg' Dea Syahyu Permatasari."
- Rifandi, I. (2022). Penciptaan Teater Migrasi Tubuh Menggunakan Metode Penciptaan Teater Tubuh Tony Supartono. *Jurnal Cerano Seni| Pengkajian dan Penciptaan Seni Pertunjukan*, 1(02), 1-8.
- Rosalina, V. 2020. "Nilai -Nilai Pendidikan Dalam Karya Tari Kedurai Imbang Semato Alam." *Jurnal Ilmiah Wahana Pendidikan*. 6(3): 295–307. <https://doi.org/10.5281/zenodo.5033548>.
- Rosalina, V, and Ediwar. 2017. "T ARI K EDURAI I MBANG S EMATO A LAM :Engkulu, R Epresentasi B Udaya B," 173–88.
- Rosalina, V, Solfema., Hadiyanto., N. Gistituati, and M Iswari. 2022. "The Role Of Silek In Traditional And Modern Dance In Minangkabau." *International Journal Of Humanities Education and Social Sciences (IJHESS)* 2 (3): 968–76. <https://doi.org/10.55227/ijhess.v2i3.326>.

- Sukri, Ali. 2017. “KOREOGRAFI TONGGAK RASO BERBASIS SILEK Ali.” *Garak Jo Garik : Jurnal Pengkajian Dan Penciptaan Seni*.
- Sukri, Ali, Nanik Sri Prihatini, Eko Supriyanto, and Silvester Pamardi. 2022. “Menjilid Sitaralak: Konsep Garap Penciptaan Tari Dari Memori Silek Pak Guru.” *Panggung* 32 (2): 170–81. <https://doi.org/10.26742/panggung.v32i2.2053>.