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Research Paper

Character Design of *Pencak Silat* Figures Based on Martial Arts Culture and Values in Fighting Games

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Abstract

Indonesia has the martial art of *Pencak Silat*, where Silat Warriors have a distinctive character. This study was motivated by the lack of *Pencak Silat* values that are implemented and visualized in the character design of fighting games. It is feared that this will make *Pencak Silat* as an Indonesian martial art even more extinct because it has to compete with other foreign martial arts. The purpose of this research is to contribute, reference, and direct the development of digital products with the theme of *Pencak Silat* to prioritize original cultural values in fighting games. This research uses a qualitative methodology. Data collection through interviews, field observation, and literature review from relevant sources. The data obtained was analyzed using theories about *Pencak Silat* and the basic movements of *Pencak Silat* and Edugame. Until now, no research has been conducted on the inclusion of *Pencak Silat* values in fighting-themed games. Therefore, the results of the research that focuses on PERSINAS ASAD and *PERISAI DIRI* as a *Pencak Silat* group have an impact on determining future fighting game flow and as an educational realm that is typical of Indonesian *Pencak Silat* culture. *Pencak Silat* is rarely found in digital entertainment, especially in video games. Thus, the group's goal is to improve human quality so that it can preserve the culture of Indonesia.

Keywords *Character, Culture, Game, Pencak Silat, Values*

INTRODUCTION

Pencak Silat is a traditional Indonesian martial art with elements of beauty and action resulting from the human mind and reason, which was born from the process of observation, reflection, and learning (Kriswanto, 2015). Pencak Silat is rich in artistic and cultural values, and it has various philosophies. These movements come from a combination of various martial arts styles, elements of art, inner knowledge, and sports movements (Oong Maryono Pencak Silat Award, 2017).

The development of *Pencak Silat* was influenced by the acculturation process between various local martial arts schools, which had different movements and names. The emergence of kingdoms in the archipelago and the progress of land and sea communications led to a process of cultural exchange and interaction between kingdoms and the outside world, which ultimately influenced the emergence of various forms of martial arts. The diversity of *Pencak Silat* styles cannot be denied because it is tastefully inherited by teachers who use different creative abilities to create their styles by the social and cultural characteristics of the local population, personality characteristics, and the characteristics of the natural surroundings. From this, typical styles or movements are produced, for example, from the Sumatra region with its locks, West Java and Betawi with their strong and low stances, and Central Java with its beautiful movements (Maryono, 2008).

Many famous *Pesilat* figures in Indonesia include Mama Syahbandar, KH. Raden Sarean, Abah Khaer, Pitung, and Aki Nampon. Apart from these figures, some young people have become *Pencak Silat* figures, especially in the field of sports achievements or as athletes, such as Jeni Kause, Puspa Arum Sari, Aji Bangkit Pamungkas, Sarah Tria Monita, Pipit Kamelia, Hanifan Yudani

Kusumah, Wewey Wita, and others etc. These figures can help attract *Pencak Silat* enthusiasts who are currently competing with the influx of imported martial arts sports such as Tae Kwon Do, Karate, Judo, and Kungfu into Indonesia. Some bad news generated by martial artists and mystical elements in some areas can also make the image of *Pencak Silat* negative. Therefore, technological sophistication must be used to improve the image of *Pencak Silat* through digital entertainment, especially fighter games, as a popular culture in society.

As a symbol of the identity of the Indonesian nation, *Pencak Silat* must be preserved through various practices to preserve culture, which can be done through education and training, documentation and research, collaboration and networking, increasing public awareness, as well as promotions and performances (Arrosyd, 2023). currently modernization, *Pencak Silat* is facing the challenge of digitalization through various internet media. The increasing number of martial arts practitioners from abroad entering Indonesia, either directly or through digital media, especially YouTube, is becoming an increasingly difficult challenge in the preservation of Pencak *Silat*. Therefore, the image of *Pencak Silat* should be expressed in a way that is more attractive, innovative, and acceptable to all groups. One medium that is easily accessible to various groups is fighting games (self-defense games). According to Bueza et al. (2023), most students do not encounter notable physical or psychological effects during online activities.

Based on the research conducted, suggests that educational games have the potential to enhance students' capacity for independent learning. Usman et al. (2024) stated that various types of combat sports games focus on the visualization, accuracy, and speed of the character's movements which are regulated by the game player. Fighting games are action games that display various martial art movements, such as punching, kicking, and parrying. Several fighting games are of interest to the public, such as The Muscle Hustle, Injustice: Gods Among Us, Fatal Fury Special, EA Sports UFC, and Fight Club – Fighting Games. In fighting games, the characters displayed are powerful and can defeat other characters. In general, there are not many characters that appear in fighting games that emphasize *Pencak Silat* characters and tend not to be by the martial arts values contained in *Pencak Silat*.

The martial values contained in *Pencak Silat* are faith and perseverance in mastering the martial arts. *Pencak Silat* aims to strengthen human instincts to defend themselves against various threats and dangers. This value also includes the characteristics and attitudes of a knight, responsive, obedient, and always practicing martial arts correctly and wisely, as well as not being arrogant and having no feelings of revenge. The value of martial arts makes a fighter agile, humble, light-hearted, but never arrogant. The martial values of *Pencak Silat* must be practiced by *Pesilat* because learning *Pencak Silat*, which only focuses on sports without instilling martial values, can foster a negative image of *Pencak Silat*.

Based on the above background, there is a gap between fighting game characters from foreign martial arts and Indonesian *Pencak Silat* martial arts. Therefore, this research determines the future flow of fighting games as an educational domain typical of Indonesian *Pencak Silat* culture. In addition, the purpose of this research is also to design a fighting game character design that implements the values and images of *Pencak Silat* martial arts made in the form of two-dimensional (2D) animation to make it more attractive and flexible. The characters are designed to convey moral messages to the players to participate in learning, practicing, and always preserving *Pencak Silat*, both in the form of art and sports. *Pencak Silat* values need to be implemented and visualized in the character design of *Pencak Silat*-themed fighting games because media that do not instill the correct values of *Pencak Silat* can foster a negative image of *Pencak Silat*, and it is feared that this martial art will become increasingly extinct in Indonesia because it has to compete with foreign martial arts.

LITERATURE REVIEW

Pencak Silat

      Pencak Silat comprises two words: *penak* and silt. *Pencak* denotes basic self-defense movements that are bound by rules. Meanwhile, silt is a perfect martial movement that emanates from spirituality. *Pencak Silat* is the result of human culture in Indonesia, which is used to defend, maintain its existence (independence), and integrate (unity) with the surrounding environment to achieve harmony in life and increase faith and devotion to God Almighty. Apart from being a science of self-defense, *Pencak Silat* is also a cultural art that continues to be preserved. As we already know, *Pencak Silat* is not only developing in Indonesia (Info Sport, 2021).

      Pencak Silat is substantially a unity with four forms (single chess), which symbolize the elements of art, martial arts, sports, and mental and spirituality. These four aspects combine in typical *Pencak Silat* movements, which consist of various basic techniques and main components (Maryono, 2008), there are:

1. In the artistic aspect, *Pencak Silat* is a form of culture in the form of rules of movement and rhythm that are in harmony, balance, and harmony between the wirasa, the wirama, and the wilaga.
2. In the aspect of self-defense, *Pencak Silat* strengthens human instincts to defend themselves against various dangers and threats.
3. In the sporting aspect, *Pencak Silat* prioritizes physical activities in the form of agility, fitness, and sporting achievement, especially in competitions.
4. In the mental and spiritual aspects, the formation of a fighter's personality and character by the philosophy of noble character is the most important emphasis.

      Martial arts values must be implemented into the character and carried out in *Pesilat's* daily life. Other martial arts values contained in *Pencak Silat* according to Hidayat and Haryanto (2021), are:

1. Be brave and always uphold justice, truth, and honesty.
2. Resilient and steadfast in facing all trials, temptations, and obstacles
3. Tough and persistent in developing abilities
4. Responsive, sensitive, careful, fast, and precise in examining the problems faced.
5. *Pesilat* practitioners practice rice science, which means they are not arrogant.
6. Use force wisely only to protect yourself.
7. Be virtuous

      The positive values and attitudes that *Pesilat* fighters must have should be displayed in each character in fighting games so that the promotion of *Pencak Silat* in facing the digital era is following the values contained in *the game* and is easily accepted by the public.

      At the 14th session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage, which took place on 9-14 December 2019 in Bogota, Colombia, the *Pencak Silat* tradition was designated by UNESCO as an Intangible Cultural Heritage of UNESCO. Typical Indonesian traditions passed down from generation to generation have elements that form an intangible cultural heritage. These elements include oral traditions, festivals and rituals, performing arts, social knowledge and practices, traditional crafts, and local wisdom.

      Pencak Silat is recognized by UNESCO as the unifying identity of the Indonesian nation, which includes attitudes of mutual respect, values of friendship, and promotes social cohesion. The designation of *Pencak Silat* as an intangible cultural heritage motivates *Pencak Silat* lovers to commit to preserving *Pencak Silat* through *Pencak Silat* education, which focuses on aspects of martial arts, sports, arts and culture. (UNESCO, 2020). Based on this, following its values, *Pencak*

Silat needs to be intensified through universities, communities, and all digital media.

Basic *Pencak Silat* Movements

The basic movements of *Pencak Silat* are the most basic elements in *Pencak Silat*. They are arranged into a complete movement, then combined and polished into a move with a high level of complexity to produce a perfect move (Oong Maryono Pencak Silat Award, 2017). Basic movements create defense movements and attack movements against an opposing party (Kriswanto, 2015). The basic movements are divided into 2 types. Locomotor and non-locomotor movements.

When a *Pesilat* moves during a fight, his attitude and movements change according to changes in the opponent's position continuously and constantly so that the *Pesilat* can find weaknesses in the opponent's defense. At this time, the *Pesilat* paralyzes the opponent with a fast non-locomotor movement. The basic non-locomotor movements of *Pencak Silat* consisted of basic stances, attack techniques, and defense techniques (Hidayat and Haryanto, 2021).

1. Basic or post-attitude

The basic stance or tide is the initial position at which the *Pesilat* prays and prepares while looking for a balance point before performing a defensive or offensive attack. With a flexible and distinctive style, the posture adopted by the *Pesilat* can also be used to deceive and annoy the opponent (Oong Maryono Pencak Silat Award, 2017). The basic attitudes are divided into 3, namely the basic posture of standing, stance, squatting, sitting, and lying down. The stance is the main characteristic of *Pencak Silat* and must be displayed in every media that features fights involving *Pesilat*. This attitude is an important element for strengthening and maintaining the basic strength of a *Pesilat* when attacking or defending. The horses also influence the environment, schools, and schools of the *Pesilat*. For example, on sand, a high stance will not be stable, while on sloping and uneven mountain land, a low stance is impossible (Oong Maryono Pencak Silat Award, 2017). Meanwhile, the lying posture functions to bring down the opponent and the fighter. This stance can also be used as a defense when the *Pesilat* performs a cutting stance (lock).

2. Basic *Pencak Silat* Technique

The basic techniques of *Pencak Silat* can be divided into 2, namely attack techniques and defense techniques. Attack techniques in *Pencak Silat* can be performed with bare hands or weapons typical of the university area. Attack techniques can be differentiated based on the tool or body part used. Attacks that use the hands are called punches, and attacks that use the feet are called kicks. Hand attacks or punching techniques use the arms and legs. In *Pencak Silat*, attacking techniques can also use the legs and feet. These attacks are known as kicks (Kriswanto, 2015).

Defense or parry techniques are the techniques used by Silat fighters to defend themselves against attacks by their enemies. This technique involves moving a limb toward the opponent to divert the attack. This technique must be displayed because *Pesilat* fights to defend themselves with defensive movements that *Pesilat* masters (Kriswanto, 2015).

Pencak Silat Fighting Game as Edugame

Games are widely used by all ages. In addition to entertainment, games can be used in various fields such as education and health. (Santoso, 2019) stated that this type of educational game, or game, is designed to introduce, educate, expand concepts, display a cultural and historical event, or support the skills of players because education combines elements in the game with certain learning materials to enrich the insight of its target audience. Games will be shared on social media or in market stores on smartphones like Android and IOS because, As stated by Tsimonis and Dimitriadis (2014) social media is an affordable and transformative marketing strategy that helps

businesses attract, retain, and analyze customer behavior, ultimately driving increased sales. The internet continues to serve as a vital lifeline for many small businesses, enabling them to endure the crisis (Binuluan et al., 2023).

The dynamic nature of games makes it easier for designers to include various elements that can be used to form content. *Pencak Silat* as a martial sport is featured in action-themed entertainment media because it focuses on displaying visuals in the form of various martial art movements. In addition to visuals of real-world martial arts movements during promotions, *Pesilat* displays various moves with traditional songs. *Pencak Silat* is included in the Action game subgenre of the Fighting game type. Fighting game is a type of game in which the player chooses and directs the chosen favorite character to fight against the computer or other players (Xiong et al., 2019). The fighting game has several changes in features and elements. It has been revealed that with the game duration being very fast and accuracy being difficult, the gameplay in this type of fighting game makes it challenging for players to obtain entertainment (Xiong et al., 2019). Players focus only on defeating their opponents. This can cause players to become obsessed with winning, which is not to the values contained in *Pencak Silat*.

In *Pencak Silat*, the score determined following the applicable *Pencak Silat* IPSI or Indonesian *Pencak Silat* Competition rules is 1 point for a hit, 2 points for a kick, and 3 points for a fall. Some areas cannot be attacked and violated or points reduced. These parts are the head and genitals. In addition, even though attacks in *Pencak Silat* are deadly, some rules must be followed to become a virtuous martial artist. A good silt fighter does not attack his opponent first but tries to avoid one of his attacks by parrying. After successfully fending off the opponent, the aim of the next attack is not to kill the opponent but to paralyze the opponent. These are important points that must be displayed in all visualizations to ensure that the essence of *Pencak Silat* does not stray from the values contained therein.

RESEARCH METHOD

This study uses a qualitative research procedure that produces descriptive data in the form of written or spoken words and observable behaviors. Qualitative analysis with a greater emphasis on meaning (Sugiyono, 2017). The data collection technique was through literature review from relevant sources, field observations, and interviews with 3 key informal of Persinas ASAD and the Indonesian National Training Center *Perisai Diri* West Java by directly observing training activities in several locations to observe the original character of *Pesilat* in the 2023–2024 time frame. The data obtained was analyzed using theories about *Pencak Silat* and the basic movements of *Pencak Silat* and Edugame.

Triangulation of data was carried out to understand the character of *Pencak Silat* directly from the source through in-depth observation and interviews. From this process, an overview of the character of *Pesilat* is produced, which can eventually be applied or implemented in fighting games, especially *Pencak Silat* as an Indonesian martial art.

FINDINGS AND DISCUSSION
Character Design for *Pencak Silat* Figures from History *Pencak Silat* Colleges

Data supporting the content of designing *Pencak Silat* figures was obtained from two *Pencak Silat* colleges that are developing in Indonesia, namely the Persinas ASAD College and the Indonesian National Training Academy *Perisai Diri*. The application of *Pencak Silat* movements and styles has limitations and regulations that have been in effect for generations. These limits and regulations form a value, namely the martial value contained in *Pencak Silat*, which ensures that the *Pesilat* remains a good person who does not conflict with legal and religious norms.

The basic movements of *Pencak Silat* are the main things that are important and must be

mastered by *Pesilat* because *Pencak Silat* moves come from a series of basic *Pencak Silat* movements that are collaborated with traditional music typical of each region or *Pesilat* school. The *Pencak Silat* schools chosen in this educational design are the *Pencat Silat* Colleges originating and native to Indonesia called Persinas ASAD and Kelatnas Indonesia *Perisai Diri*.

Persinas ASAD is the youngest *Pencak Silat* college in Indonesia, with many national and international achievements. Persinas ASAD, National *Pencak Silat* College, Powerful, Healthy, Safe, Peaceful. It was founded on April 30, 1993, and aims to preserve the science of Indonesian *Pencak Silat*.

The goal of Persinas ASAD is to improve human quality to preserve the culture of Indonesia. Persinas ASAD teaches 9 styles of *Pencak Silat* in Indonesia, namely the *Cimande, Kunto, Cikaret, Singa Strike, Nagan, Cikalong, Syahbandar, Gardua Mas, Sabeni*, and Catch Capture styles with thousands of moves in them. The moves are taught in stages using a curriculum created by the ASAD Development Team (PPA ASAD). The syllabus for members is differentiated by age.

Meanwhile, Kelatnas Indonesia *Perisai Diri* was founded on July 2, 1955, in Surabaya, East Java, by Raden Mas Soebandiman Dirdjoatmodjo, who was the son of a nobleman from the Paku Alam Palace. Before officially establishing *Perisai Diri*, at the request of Ki Hajar Dewantara, who was also his uncle, he trained silt at Taman Siswa College. *Perisai Diri's* silt techniques consist of elements from 156 silt styles from various regions in Indonesia and the Shaolin (Siauw Liem) style from China. The movements of attacking, dodging, resisting, cutting, and a combination of all these elements have created a one-second, two-move martial arts style. *Perisai Diri* has cultural aspects that have an Indonesian National personality, with the characteristics of "fast, precise, agile, orderly and virtuous", with the principles of "honing, loving and nurturing" (Maryono, 2008).

Effective and efficient self-defense techniques are taught to the *Pesilat* both by using and without weapons. *Perisai Diri's* motto is "Smart Silat Without Injury" which is applied to the Serang Avoidance training method. It is difficult for a martial artist to be injured by an opponent. Likewise, when practicing, a martial artist should be injured by mistakes. The *Perisai Diri* martial art technique is written in standard Indonesian so that educated circles can easily accept the practice. With this nationalism, *Perisai Diri* can be accepted by all ethnicities, religions, and social strata. Until now, *Perisai Diri* has not only spread in Indonesia but has also been developed in other countries, such as Australia, the Netherlands, the United States, Japan, England, Switzerland, Germany, Thailand, the Philippines, and Timor-Leste.

There are 19 types of empty hand techniques in *Perisai Diri* that are called native techniques, such as East Javanese, Minangkabau, Betawen, Cimande, Mliwis Bird, Egret Bird, Garuda Bird, Brass Horse, Lingsang, Tiger, Dragon, Forest Knight, Satria, Priest, Willing Princess, Praying Princess, Decorated Princess, and Lotus Princess. Apart from empty hand techniques, the *Perisai Diri* fighters also learn weapon techniques ranging from knives, swords, sticks, and throwing weapons, to the development of weapons such as chains, whips, spears, etc. Mr. Dirdjo always advises students: "For students to master martial arts, they must climb and climb, not by jumping. Understanding martial arts requires diligence, perseverance, sincerity, and discipline (Maryono, 2008).

From the information above, both schools have the same characteristics and values as *Pencak Silat*, namely, combining four forms (single chess), which symbolize elements of art, martial arts, sports, and mental and spiritual. These four aspects are combined in the typical *Pencak Silat* movements of each school. Having a noble or virtuous character is the goal of practicing *Pencak Silat* by referring to actions and attitudes under the values held by society. Being virtuous is an endeavor to achieve inner peace and happiness in life. Therefore, the purpose of practicing and using *Pencak Silat* moves is to survive and protect oneself, not to hurt or kill other people, and to continue to apply the meaning contained in the Indonesian cultural value of cooperation.

Designing the *Silat* Character

Pencak Silat mainly teaches self-defense methods such as dodging and parrying. The *Pesilat* is not allowed to attack first. Attacking or attacking where the *Pesilat* can attack using hand or upper attacks and foot or lower attacks. The attack was carried out based on the rules of force in *Pencak Silat*. There is also a double technique, namely the movement of a locking technique, where the *Pesilat* can stop the opponent's movement so that the opponent is helpless.

Entertainment media such as existing *Pencak Silat*-themed games or films are considered less effective in highlighting the *Pencak Silat* theme, even though there are now many action-type games from martial arts sports such as Karate and Tae Kwon Do that promote their culture by utilizing digital literacy. One way to introduce and promote martial arts sports is to use games as an introductory medium that can display various martial arts characteristics. Games can be found in app stores and are easy to download. Action games feature many characters who engage in violence and fierce fighting. This is not in line with the character of *Pencak Silat* and is not good for children to play. Children must have good examples so that they can become superior seeds of pride and hope for Indonesia. Based on research conducted by the Child Protection Commission or KPAI, in 2019, there were 2,355 cases of child bullying, and quite a few cases of bullying were caused by watching violence and the negative impact of games.

It is necessary to include educational elements in *Pencak Silat*-themed action games and make them educates. Edugame can better implement the material and cultural richness of *Pencak Silat*. *Pesilat* characters in education can display more dynamic and interactive *Pencak Silat* movements so that players can clearly understand the flow of the game and the rules of *Pencak Silat*. Elements in the education can display the richness of *Pencak Silat* culture in terms of visual characters that can be dressed in *Pesilat* accessories, namely costumes, accessories, the region of origin of *Pencak Silat*, and typical traditional music from various regions in Indonesia that is used to accompany *Pesilat* performing *Pencak Silat* moves. The character of *Pesilat* must be shown positively through visual narratives in the form of animation based on the values contained in *Pencak Silat*, especially the martial arts.

If the values contained in *Pencak Silat* are not correctly conveyed, there will be a negative impact. This can have negative impacts, there are:

1. Depiction of Violence: *Pencak Silat* is a martial art that also contains deep philosophical and spiritual values. If the game only emphasizes violent aspects, without integrating values such as respect, patience, and discipline, players may be misled about the true essence of *Pencak Silat*.
2. Lack of Respect for Culture: *Pencak Silat* is not just a fighting technique, but also part of a broader culture, which includes clothing, music, and rituals. If these aspects are ignored or misrepresented, they can be considered insults to the native culture.
3. Negative stereotypes: If *Pencak Silat* characters are depicted as aggressive or brutal, this can strengthen negative stereotypes about martial arts and even Indonesian culture as a whole, which has the potential to damage Indonesia's cultural diversity.
4. Misinformation: If the game is not developed with the research and consultation of experienced and knowledgeable *Pencak Silat* practitioners, there may be misrepresentations in technique or philosophy. This can lead to misinformation about *Pencak Silat* to players who may not have been exposed to this martial art before.

Character Visualization Design Process Segmentation

Preserving the *Pencak Silat* culture that has existed since time immemorial in Indonesia must be balanced with current technological developments so that the *Pencak Silat* culture displayed remains attractive to the younger generation, so it is necessary to design visuals for *Pesilat* characters that follow the martial arts values of *Pencak Silat* in digital media, especially

fighting. It is hoped that the *Pencak Silat* culture will attract and preserve it. This is based on the love of children in Indonesia playing competition and action-type games with animated images, so designing *Pesilat* characters in fighting games is the right medium, especially since the *Pesilat* characters in the game contain the philosophy and message of the martial arts values of *Pencak Silat*, so these characters will become characters. which is unique and different from the usual characters.

The target audience for this work focuses on children in Indonesia, namely aged 7-9 years because this is the ideal age to be introduced to martial arts sports, get basic education about *Pencak Silat* in a fun way, the fun process of teaching *Pencak Silat* makes the target audience like *Pencak Silat*, the target knows the basic movements of *Pencak Silat*, the target has a positive attitude of a *Pesilat* so that the preservation of *Pencak Silat* culture is maximized.

Character Process

In the process of designing a character as an object, a process of changing its form occurs according to one's tastes. These changes in form include stylization, distortion, transformation, and misformation (Sari, 2015).

Design or character design is built through various design elements, namely shapes, lines, colors, and textures, where each element has a meaning, namely line elements and shape elements that can present emotion, character, personality, and expression, and can represent an identity such as social class, type. gender, and various cultural values through the visualization of clothing illustrations. In fighting games, line and shape elements can also be animated to form an activity pattern representing a culture. Based on a review of the literature that is the basis for creating visual characters, this research aims to provide inspiration, reference, and encourage the development of digital products that promote local cultural values through designing *Pesilat* characters in fighting games.

The *Pesilat* characters in the fighting game were designed by researchers using the Persinas ASAD male and female *Pesilat* transformation technique applied to anime- or animation-type images. Currently, animated films are popular for all ages in Indonesia, including children. Many animated films are broadcast on local television in Indonesia, and this type of 2D animation is easy for animators or game designers to make. This is also the basis for choosing manga or anime-type images to design *Pesilat* characters in fighting games.
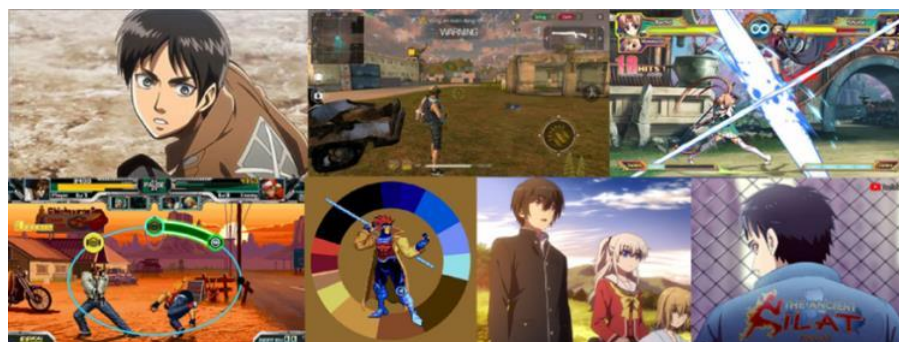

Figure 1. Moodboard Design
Source: private property

In the process of introducing *Pesilat* figures following the martial arts values of *Pencak Silat*, the designer first examined existing *Pesilat* figures to obtain their characteristic visual form. The researchers also investigated how to practice *Pencak Silat* for targets so that they can create appropriate characters that can be highlighted in fighting games. This is done to make it easier for

players to recognize the *Pesilat* characters even though they exist in various media such as cartoons and other animations.

The characters designed in the fighting game will experience slight changes from the original human form to an anime image without changing the physical form (body organs), clothing, or attributes worn by the majority of children in Indonesia and children who join *Pencak Silat* schools. In the game, there are also short animations that tell the story of children who are motivated to learn *Pencak Silat* and the playing rules are explained before the players start playing to maintain the characteristics, characteristics of small *Pesilat* figures, and implement the martial values of *Pencak Silat*.

Figure 2. Child Fighter character design
Source: Image of private property

Design Results

According to Figure 3, there are 4 basic *Pencak Silat* movements: punches, kicks, parries, and locks. These 4 movements need to be displayed in a game with *the Pencak Silat* character. The design of the visualization of *Pencak Silat* character movements is equated with the original movements of the head, body, hands, and feet so that it does not change the visual characteristics of the basic *Pencak Silat* movements.

Figure 3. Design of Basic Silat Movements among Children
Source: Image private property

The initial step in character depiction was to search for references for basic *Pencak Silat* movements through field observations at *the Pencak Silat* colleges. After examining various references, the character image was drawn directly in Adobe Illustrator, and the coloring process was immediately performed. The colors used for the *Pencak Silat* characters are the typical colors of Indonesian children, the Persinas ASAD, and *Perisai Diri* colleges, namely the characters' skin color is tan and olive so that the character depiction is the same as in the real world, and as

information that *Pencak Silat* is a typical Indonesian martial arts sport. There is not just 1 character in the game, but there are also several supporting characters.

Figure 4. Design of Basic Silat Movements among Children
Source: Image private property

Supporting Characters

The characters are made to resemble the visual characteristics of Indonesian people, just like the main character. Supporting characters are also made in various sizes and various ages from players that *Pencak Silat* is played and loved by all ages, there including from small children to older adults. *Pencak Silat* uniforms and costumes vary, depending on which university is the designer's reference when designing the game. Persinas ASAD College wears dark green uniforms, while *Perisai Diri* wears white. Determining a *Pencak Silat* school as a reference for observation and design needs to be done by game designers so that they can determine the flow of the game in the future because the majority of *Pencak Silat* schools have different rules and characteristics from one school to another.

Figure 5. Clothes Design Based on *Pencak Silat* College
Source: Image private property

In addition to visualizing the *Pesilat* characters, the rules in the *Pencak Silat*-themed game need to be considered. The following points should be noted:

1. Polite and Respectful: The basic value of *Pencak Silat* is that the *Pesilat* always respects the teacher, fellow martial artists, and everyone, including opponents. This can be reflected in the way in which a *Pesilat* greets the teacher or opponent before and after practice or a fight.

2. Patience: The *Pencak Silat* character needs to be shown to have good patience in both training and everyday life. The characters are not immediately shown to have various moves but gradually. A long learning process is required to display a patient and persistent character.
3. Self-control: The character *Pesilat* must be depicted as being able to control himself in various situations so that he is not easily provoked by anger or acts impulsively.
4. Courage: The *Pesilat* character is described as full of courage to face obstacles and challenges in life, as well as the courage to stand up and protect what is right and just.
5. Loyalty and Family: There are hundreds of *Pencak Silat* Colleges, all of which have various characteristics. Silat fighters need to be presented with a friendly character and get along well with other members of the *Pencak Silat* Competition and other martial arts sports.
6. Physical and Mental Resilience: The character of a *Pesilat* needs to be strengthened, not get tired easily, and not give up because *Pesilat* has regular and disciplined training in *Pencak Silat* to strengthen the body and mind, to obtain good physical and mental endurance.
7. Spirituality: The *Pesilat* character needs to be portrayed as religious because apart from martial arts training, *Pencak Silat* is a spiritual journey that helps *Pesilat* connect with deeper aspects of themselves and the universe.
8. Defense, not aggression: The character of *Pencak Silat* needs to be fully designed to parry, defend itself, and defend first. Although *Pencak Silat* is a martial art, its aim is not to initiate violence but rather to defend oneself when necessary. It teaches that physical force must be used wisely and ethically.
9. Balance: The *Pesilat* character is described as having a balance between mind, body, and spirit, which is essential for well-being and effectiveness in martial arts and everyday life.

The information above is in line with the informant's statement obtained during the interview.

> *"Persinas ASAD not only teaches martial arts techniques but also shapes the character of superior martial artists, fosters a family spirit, and is open to all religions. Additionally, Persinas ASAD has achieved various national and international accomplishments, making it an icon of Pencak Silat in Indonesia." – The Head of Research and Development of Persinas ASAD*

> *"the ideal age for training, the stages of technique development, and the importance of effective learning methods. He also emphasized that Pencak Silat is not just a martial art but also builds character and brotherhood, and it should evolve alongside technological advancements." – Pencak Silat coach from Persinas ASAD*

> *"Pencak Silat originated in Indonesia and has continued to grow until it gained global recognition, with the potential to compete in the Olympics. He stressed the importance of preserving religious, cultural, martial arts, and sports values within Pencak Silat, including its adaptation into Pencak Silat-themed games." – General Secretary of Persinas ASAD*

CONCLUSIONS

From the results of this research, information was obtained about the typical character of *Pencak Silat*, which generally includes politeness, respect, patience, self-control, courage, loyalty and family, and strong mental and physical resilience. The most important and distinguishing aspects of the martial arts are the spiritual and religious values that help *Silat* Fighters connect with deeper aspects of themselves and the universe. Based on this, the researcher's goal can be fulfilled,

namely, in the form of the formation of a future fighting game flow and as a distinctive educational realm through Indonesian *Pencak Silat* culture.

The character design of the fighting game that implements the values and image of the *Pencak Silat* martial art made in the form of two-dimensional or 2D animation was also formed with the hope that it can be more attractive and flexible when used by the public in playing the *Pencak Silat* fighting game. Practically, this research is expected to provide input and creative ideas to fighting game developers so that they can develop fighter characters using the concept of *Pencak Silat* as an Indonesian martial art. Therefore, the good image of *Pencak Silat* can be widely known and *can* continue to be preserved in the next generation during the digitalization period.

LIMITATION & FURTHER RESEARCH

This study is limited to the conceptualization and design of *Pencak Silat*-themed fighting game characters, focusing on integrating martial values and cultural identity into visual representation. The research excludes the development or testing of a full game or its reception by target audiences, which leaves a gap in understanding its effectiveness in preserving and promoting *Pencak Silat* through digital media. Further research is required to explore the technical aspects of game development, audience engagement, and the potential educational impact of such games. Additionally, studies involving collaboration with game developers and cultural practitioners could provide deeper insights into balancing entertainment and cultural preservation

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