

Traditional Art in Minangkabau Culture

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ABSTRACT

Minangkabau society adheres to philosophies as conceptions that are implied into its culture, one of which is the presence of art. Art in Minangkabau culture lives and develops with the passage of time and the creativity of the people is dynamic. This research is a type of qualitative research by observing the arts, especially those related to traditions in the culture of the Minangkabau people using the Hermeneutic approach and literature study. The research was conducted by observing the forms of Minangkabau traditional art, especially traditional music and its development in Minangkabau society. The results and discussion of this research include; forms of Minangkabau traditional art and art in Minangkabau culture.

Keywords: *Traditional arts, culture, Minangkabau society.*

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INTRODUCTION

One of the identical cultures in this archipelago is Minangkabau culture. Minangkabau has various forms of art as an element of the birth of the culture of its people. As a member of society, there is not a single human being in this world who only spends his time fulfilling basic needs. There is another instinctive force that is often overlooked by observations of society, namely the need for a sense of beauty and entertainment that realises the birth of various forms of art. The arts that live and develop in Minangkabau society from the past to the present are arts that are able to survive and fulfil the needs of the community.

Art life is a discourse about everything that can show that what is called art can and develops if there are artists/artists, works of art and art society, so that art is a social product (Wolff, 1993, p. 26-27), 1993, p. 26-27). Artists are the main subjects that determine the life and development of art, the second is the art community. The art community is like the supporting community of the art itself outside the art actors, be it the community of owners, connoisseurs, observers, researchers and art practitioners or participants who are able to power the life and development of art. The third is the work of

art as an object in the form of sound / music material that can be developed in various approaches to artistic creativity.

The development of traditional music or certain cultural music towards new creation music tends to be carried out by creative art participants with formal and non-formal educational backgrounds (Ardipal, 2015, p. 19). Generally, the development departs from traditional music that is worked on based on the ideas of art participants after understanding the concepts of various music that they involve in their musical compositions.

Traditional art performances are usually presented in a form that has not been touched by the influence of technology / development of the times, but is full of values and meanings that are very dependent on nature and the environment, full of appreciation and expression. Traditional music that lives in the community is a work of art that is collectively owned and not just owned by one person. It reflects and characterises the culture of the community as local genius.

Society, especially the younger generation, is now commonly called the millennial generation. They are in an age where technology is developing rapidly and is able to penetrate geographical spaces with the presence of the internet. The spread of information about Western cultural life patterns, as well as Eastern culture and its various sources and forms, seems to hack and dismantle the cultural roots of the Indonesian nation with its Eastern culture. This is a challenge for the entire community not to be trapped by mere euphoria. Which in turn can result in the loss of cultural identity that has been previously owned as a cultural heritage. So it becomes very important to emphasise that loving one's own culture and not then saying one's own culture is old-fashioned and outdated.

However, on the other hand, the mindset of society also continues to develop over time. The flow of globalisation must be able to be responded to intelligently, namely by having a perspective that the development of the times can also have a positive impact on the mindset of a society if done selectively, directed, and planned for more creative and innovative changes as a form of development. In this case, the art form is a product of the thoughts/ideas and ideas of a society. (Perterson, 1977, p. 11) says that; in essence the life of art development is closely related to the community environment. Art will develop along with the mindset of the local community, so environmental factors are very influential in the formation of art. (Yeni, 2012, p. 83) also said that, in its journey, traditional art has experienced contact with various symptoms that develop in the life of a dynamic society. Then (Murgiyanto, 2004, p. 12-16) also said that in tradition there are strict and binding rules, but these rules are not traps or snares. Traditional art does not abound with innovations like modern art, but that does not mean that traditional art does not provide opportunities for the development of creative power. Therefore, preserving tradition is not just about preserving the 'form' but rather the spirit and the values.

Regarding the forms of art that exist in the Minangkabau community from the past to the present, it is a cultural journey of the community that continues to repeat itself as sustainable creativity and the main thing on that journey is about tradition in maintaining and passing on the soul, spirit and values. So for this research it is necessary to conduct a literature study and interpretation of the subject, namely art through observation of the symptoms that develop in the culture of the Minangkabau people as a phenomenon in traditional art.

METHOD

This research is a type of qualitative research by observing the symptoms of art, especially regarding traditional art and creativity in the culture of the Minangkabau people using the Hermeneutic approach⁵ and literature study.

Hermeneutics requires a constant activity of interpretation between parts of the whole which is a process without beginning and also without end. Therefore, in qualitative research, the researcher can present an interpretation of the interpretation of the subject under study, as well as research based on the values, interests, goals of the researcher himself (Gadamer.1976, p. 23). Hermeneutics aims to eliminate the mystery contained in a symbol by opening the veil of unknown and hidden forces in these symbols. The existence of symbols invites us to think so that the symbol itself becomes rich in meaning and returns to its true meaning (Thompson. 1982, p 72).

FINDING AND DISCUSSION

Forms of Art Tradition in Minangkabau

Traditions are habits or forms of human behaviour that are inherited by the ancestors and become the identity and identity that characterises the community. (Murgiyanto, 2004, p. 10) also says, that tradition is usually defined as a way of passing on thoughts, habits, beliefs, arts from generation to generation / from ancestors to children and grandchildren orally.

The characteristics of a society are formed by its culture. The 7 elements of universal human culture are language, knowledge system, social system/social organisation, equipment and technology system, livelihood system, religious system and art.

Art and tradition are a reflection of community culture, especially in Minangkabau. Art is one of the elements of culture and arises from the behaviour of human society. Minangkabau people hold the philosophy of "alam takambang jadi guru" (nature develops into a teacher), meaning that all sources of knowledge and human behaviour refer to nature, everything is learned by observing and looking at "nature". For example, to give the name/title of a work of art that is seen and customised from past events in tambua and

tassa art for example. "oyak tabuik" is given the title to a form of presentation of gandang tambua and tassa games that are used in the "maarak tabuik" procession, commemorating Ashura on 10 Muharram or commemorating the battle between the troops of the Prophet Muhammad's grandson, Husain bin Ali against the troops of Umar bin Sa'ad. "Tabuik" as a symbol of the two camps of troops who fought the so-called "karbala" war.

There are also names from the nature of living things and moving objects in nature such as the title; "kureta mandaki", "si ontong tabang", "kudo manjompak", "squirrel bagaluik" and so on. Also, naming the art form according to where the art form originated and developed, such as; "rabab pariaman" from the Pariaman area, "rabab Darek" from the Darek area or "rabab pasisia" from the Pasisia area and so on. As well as naming art forms based on the behaviour of the artists. Nature for the Minangkabau people is everything, not only as a place to be born, live and develop physically, but also considered as something that has philosophical meaning (Navis, 1986, p. 59).

The habit of patronising 'nature' makes the Minangkabau people rich in arts and culture. The first living arts in Minangkabau society are traditional arts that are closely related to rituals, entertainment and traditional ceremonies. There are many forms of art that exist and live in the community, especially in the form of music. Whether it is music played by "digesek" (strumming), "digua"/"diguguah" (beating), "diambuih" (blowing), "dipatiak" (picking) and "didendangan" (chanting).

Musical art forms played by "digesek" (strumming) that exist in Minangkabau include;

- a. Rabab Pasisia / Violin, developed from the Pasisian region.
- b. Rabab Darek, developed from the Darek area of Minangkabau/highlands of West Sumatra.
- c. Rabab Piaman, developed from the Pariaman area.
- d. Rabab Badui, from the Sijunjung region.

Musical art forms played by "digua"/"diguguah" (beaten), which exist in Minangkabau include;

Tassa and Gandang Tambua, developed from Pariaman, Maninjau and surrounding areas.

- a. Gandang Duo/Gandang Silek, developed from the Muaro Labuah area.
- b. Talempong and Canang, developed from the Darek area.
- c. Talempong Batu, developed from the Batu Sangka area.
- d. Talempong Kayu, developed from the Darek area.
- e. Indang, developed from the Pariaman area.
- f. Rabana / Rabanea / Barzanzi, developed in the Darek and Rantau regions.
- g. Adok, developed from the Pasisia region.
- h. Salawaik Dulang / Salawaik Talam, developed from the Tanah Datar area.

Musical art forms played by "diambuih" (blowing), which exist in Minangkabau include;

- a. Saluang Darek, developed from the Darek region.
- b. Saluang Panjang, developed from the Muaro Labuah area.
- c. Bansi, developed from the Darek and Pasisia regions.
- d. Sarunai, Pupuik Gadang, Pupuik Tanduak, Pupuik Batang Padi developed from the Darek area.

Darek region.

- a. Sampelong and Saluang Sirompak developed from the Payokumbuh area.
- b. Saluang Pauah, developed from the Pauh Padang area.
- c. Katumbak, developed from the Padang Pariaman area.

Musical art forms that are played by "dipatiak" (plucked), which exist in Minangkabau are; Kucapi Payokumbuh, developed from the Payokumbuh area.

The musical art form played by "didendangan" (sung) in its presentation usually collaborates with melodic and percussive instruments, and in performances that resemble martial arts movements. Melodic instruments that are collaborated into a form of art that is "didendangan" (sung), namely in the arts of Rabab, Kucapi, Saluang, Sampelong, Katumbak and percussive instruments that are collaborated into a form of art that is "didendangan" (sung), namely in the arts of Salawaik Dulang / Salawaik Talam, Indang, Rabana, and Adok. While the presence of "didendangan" (sung) art forms in performances that resemble martial arts movements is in the Luambek art that developed from the Pariaman area. Luambek performances are centred on attacking and parrying movements which are the core of its movements without physical contact.

In fact, one art form that is built by four elements at once in its presentation is the art of Randai. The elements presented are; story script (drama), movement (legaran), gurindam (oral literature) and traditional Minangkabau music. Randai scripts are usually raised from past events and have indeed occurred in a society into a narrative that is told. Randai as a form of Randai as an art form can be said to live and develop throughout the Minangkabau region, both in the Darek and Rantau / Pasisia areas.

All of the above art forms are traditional arts that live and develop in the cultural areas of the Minangkabau people. Each region in Minangkabau has a distinctive art as a result of human behaviour that cultivates traditional art as an element that characterises the identity and cultural identity of its people.

Arts in Minangkabau Culture

Society is the container of culture. society forms culture and culture organises society. In this formation, Islamic society refers its principles to the Qur'an and Hadith, then with their minds they formulate their conceptions and with their hands they implement them (Gazalba. 1983, p. 93). This is in accordance with the philosophy of the Minangkabau people who adhere to the philosophy of "adaik basandi syarak. syarak basandi kitabulllah"

which means that the order of norms, namely customary values, is guided by Islam as a principle of life that refers to the Book of Allah (Al-Qur'an) which is applied as a conception in the life of the Minangkabau people. So that what exists in the tradition of the Minangkabau people including art as one of the elements of its culture is an embodiment that is in accordance with the flow / conception that applies and remains in the value of propriety and reasonableness.

To discuss traditional art can also be referred to the opinion of Kasim Ahmad in Lindsay quoted by Ediwar et al. stated: "Traditional art is a form of art that is sourced and rooted and has been felt as its own by the people of its environment. The processing is based on the flavours of the community. Taste here has a broad sense, including the value of traditional life, outlook on life, approach to environmental culture. The results of traditional art are usually accepted as tradition, inheritance passed from the old generation to the young generation (Ediwar, et al, 2001, p. 14).

The above opinion reveals the relationship between traditional art and its supporting community, the way of inheritance and the values of community life that exist in it, namely the taste of the community environment. Various symptoms occur in several art forms that exist in the Minangkabau community. This is a phenomenon of the continuation and change of traditional arts to more creative and innovative arts. The "taste" in question is still felt in the presence of musical creations resulting from the innovative work of the older generation of artists and then passed on to the younger generation as a cadre effort.

Music with its form of sounds is harmonised according to Minangkabau taste. Changes may occur in the forms and techniques of presentation as a continuation, but the values and meanings still contain Minangkabau culture. As also said by Purwanto that, the various experiences of human beings in the framework of their culture, will be passed on to the next generation or can be communicated with other individuals because they are able to develop their ideas in the form of vocal symbols in the form of language, and communicated with others through their ability to speak, write and work of art (Purwanto. 2000, p. 88), 2000, p. 88).

Susanne K. Langer in Lauer, also said that the element of beauty seems to be absolutely necessary in all kinds of art. Art is always connected with the element of beauty. But what can be learnt about the meaning of "beauty in art?" Firstly, it usually refers to the element of beauty. Firstly, it usually refers to the orderly arrangement of the parts of the art form or the "form aspect", then the harmony of the elements and patterns that unite the parts or the "technical aspect". But even more important is something related to the "content aspect", or the meaning, value, or message it contains (Lauer, 1993, p. 103).

In relation to the meaning, value, and message (content aspect) in art, it implicitly means "good", useful, functional, or beneficial. The meaning of "goodness" or "usefulness" in a moral context or does not conflict with the norms that apply in society. Meanwhile,

through the aspects of form and technical aspects in the form of art symbols, it can be digested through the taste referred to earlier.

In connection with the problem of art symbols, it is a statement of human will about something in the form or form of a work of art, and has a meaning in accordance with the intent of the statement. As a symbolic form, the work of art has certainly undergone a transformation, namely from the human experience of its creator gained through contemplation, to then make it a common experience that can be digested by others. In traditional societies, such art forms are recognised as an expression of the collective creativity of the community. Therefore, the community will consider that the art belongs to them and can represent their existence in the midst of a diverse life. Thus, they will provide opportunities for the art to grow and develop, even if it was originally created by a member of the community.

So to realise a change in the quality of artworks in accordance with the taste of the current / "contemporary" society can be pursued by innovating the object of the artwork itself. For this reason, a "creative endeavour"/ creativity is also needed, so that music as a symbolic work of art has the potential to transform according to the human experience of creativity. Thus, the results of creativity in the form of symbols of art with new flavours and "new qualities", especially music, can be observed in Minangkabau culture which is currently the birth of forms of art that are fully considered as "creation music".

One form of music creation that was born out of the creativity of the older generation in Minangkabau is *talempong kreasi*. *Talempong kreasi* music began to grow and develop in the late 1970s. This is based on the statement of Murad St. Saidi, who suggested that *talempong kreasi* was born in August 1968 (Bahar, 2009, p 179). This opinion is supported by (Margaret J. Kartomi, 1979, p. 24) in *Yeni*, what is meant by *talempong kreasi* music.

Talempong kreasi music is music played with a "talempong ensemble" using a diatonic tone system and the musical composition is undoubtedly processed based on the system of harmony science. The instruments in this ensemble are *talempong* and *canang*, in addition to *gandang* and wind instruments, namely *saluang*, *bansi* or *serunai*.

According to Hanefi et al, *talempong kreasi* was born in West Sumatra as a result of the joint work of several Minangkabau music artists in the 70s. Its birth is inseparable from the role of, among others, Akhyar Adam, Yusaf Rahman, Murad St. Saidi, and Irsyad Adam. They were Minangkabau artists who served in art education institutions in West Sumatra as well as determining *talempong* creations as subjects and courses in the places where they served.

subjects and courses where they devoted themselves (Hanefi et al., 2004, p. 68). Therefore, *talempong kreasi* today in the context of "tradition" (passing on values, soul and spirit) is still thriving, living and developing to the Millennial generation as the young generation at this time.

CONCLUSION

In essence, Minangkabau people always adhere to the philosophy they embrace as a conception in realising culture. Art in Minangkabau culture lives and develops with the passage of time and the dynamic creativity of the community. Minangkabau traditional art is very dependent on nature and the environment of the community. But in its journey as a subject in culture, it is ultimately able to live and develop with the creativity of the art community itself.

Meanwhile, as an object in art, it is about the artwork. At The "textual" view (form, technical and content aspects) is a continuation and change. While in the "contextual" view (functional aspects) art in the culture of the Minangkabau people still bequeaths values, soul and spirit as an identity that characterises Minangkabau music. Talempong creations, one of the products of the creativity of past artists, are a form of continuity and change in the arts in question.

The continuation and change of traditional art as an art form in the journey and development of the dynamic Minangkabau culture began in the 70s. This was marked by the presence of Minangkabau artist figures and the birth of formal art education institutions, such as ASKI (ISI today), SMKI Padang, and IKIP Padang (UNP today).

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