A REALITY OF MINANGKABAU LANGUAGE AND LITERATURE AND ITS TRANSFORMATION TO A CREATION OF PERFORMANCE WORKS.

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Abstract

Minangkabau people's literary works are many in both oral, handwritten and printed in various printers. This article will illustrate Minangkabau's Minangkabau form of language into Minangkabau literature and its transition into a showpiece. The forms of writing are manifest in literature. The scope of Minangkabau literature is of course a literary work within the Minangkabau region. Minangkabau literature is an indigenous literature, which is a description of feelings, values and thoughts in the level of the proper path that is expressed in Minangkabau language inherited by oral or kato-kato or rundiang kato bamisa (eg word-like bracket) of a generation of kegenarasi. Therefore, the research of this library is deemed necessary to describe the existence of its form to be sustainable in accordance with the times.

Keywords: Minangkabau Language, Minangkabau Literature, Performing Works Creation

INTRODUCTION

The regional language is usually the first language or the mother tongue used by the speakers in a regional activity, in accordance with the culture of the area of the daily user society, so that the regional language is the image of a civilization of a culture. Of the many regional languages still showing its existence is the Minangkabau language which has a function as a symbol of culture from West Sumatra, and also as a means of connecting within the family and Minangkabau society in the form of communicating (Job et al, 1993: 13). The position and function of Minangkabau language as mentioned above, makes the Minangkabau language as one of the most important regional languages in the archipelago whose existence is considered safe in the times (Maryelliwati and Wahyudi Rahmat, 2016). The importance of the Minangkabau language is not only seen from the function but also influenced by the number of speakers, its spreading, and its role in everyday conversation.

Minangkabau language in addition can be diraskan existence in the form of oral, preservation can also be seen in the form of writing (Rahmat, 2014). The forms of writing are manifest in literature. The scope of Minangkabau literature is of course a literary work within the Minangkabau region. Minangkabau
literature is an indigenous literature, which is a description of feelings and thoughts in the level of the proper path which is expressed in Minangkabau language inherited by oral or kato-kato or rundiang kato bamisa (multifarious word-talk) of a generation of kegenarasi (Maryeliwati, 1995: 29).

The oral tradition as a wealth of Minangkabau cultural literature is one of the most valuable forms of cultural expression, not only to preserve the cultural values of a traditional society, but also to become the cultural root of a new society. In the sense, oral tradition can be the source of a new cultural creation.) According to Amir in Gayatri (2006), mention that.) (Esten, 1999: 105 given its function in society, the Minangkabau oral tradition in terms of its existence is grouped into three, which is threatened with extinction due to the development of the society to the loss of function and its role, Secondly, the variety of oral tradition that survives from extinction by making adjustments and developments so as to get the greeting from the society. Third, the variety of oral tradition that has not changed at all as it relates to traditional ceremonies, such as customary pantun and pasambahan, commonly found in ceremonies of events, death, and welcoming guests.

The pattern of Minangkabau society's conception either in daily life or in literature seems to be built through observations of the natural phenomenon in which they live. Reality is one of the main sources of every idea of an art creator from the many ideas that lie in this world. The idea is then actualized in various media of creation. A painter will scratch his brush with a canvas, a geographer with his dance, a composer with his music and a director will create events from his script.

A text is sometimes only interesting if it is not only read, but needs to be interpreted with beauty to be heard and seen. In other words the aesthetics is attached until the text is displayed in the form of meaningful performances. In the Minangkabau language study and Minangkabau literature changes in the form of performances became a necessary form for an art worker, but certainly did not abandon any values that existed in the Minangkabau language or literature. Therefore it is necessary to elaborate the Minangkabau and Minangkabau Minangkabau forms of transformation into the form of performing arts, so that the values and functions of a culture can survive well.

The several forms of language and literature that exist in Minangkabau are still many peminatnya is as follows:

1. Petatah Petitih

Petitih petitih or petitih maxim (Djamaris, 2003: 32) is a sentence or phrase that contains a deep, broad, precise, subtle and figurative. In an oral tradition society, the proverb petitih or expression that contains the doctrine, the very important view of life departs from nature where they are or in terms of the natural custom of the mine to be a teacher (nature developed into a teacher).

2. Pidato Adat dan Pasambahan

Customary speech and encroachment are one of Minangkabau's
oral and extant literary genres of literature to date. This is because Minangkabau people who still use it in every ceremony such as in marriage, death, eating, drinking and so forth. Sambah means giving that respect.

3. Pantun

Pantun in general is also known to rhyme a-b-a-b. I.e two sampiran and two contents. In Minangkabau, pantun is very popular with every kalanagan community. A very visible haunt is when they bagurau or joke among their circles. Pantun it includes pantun children kaulamuda, solace, loneliness, kesangsian, and so forth.

Djamaris (2003: 18) mentions that Rangkoto (1980) managed to collect a kind of Minangkabau pantun which was then published in a collection of Minangkabau pantun. Pantun is collected as many as 195 titles and themes themed ethics, people, history, custom institutions, customs parable, adata ceremony and so forth.

4. Mantra

Language as a means of communication, used by every human being to interact with other people regardless of the form of the form of delivery of either oral or written. One form of language is the mantra. Mantra is spoken verbally by one person for the purpose of bringing good or evil to someone. Mantra is the oldest literature in the archipelago. Mantra is the oldest oral literature, this is in line with the opinion of Usman (2006: 36) which menyitakan that mantra is a type of oral literature whose existence is considered the most elderly in the world. As one form of culture in Indonesia, the existence of the mantra is now almost forgotten and even almost extinct because of its function that is feared by the community, but in fact the mantra has an important role in the form of defending a cultural form such as a spell for treatment. Teeuw (1992: 7) mentions that the mantra is a type of oral literature that was first known to man.

5. Legend

Legend is a prose of the people who cut down in the midst of society. The legend is not only an ordinary folklore, but it is also a dispensation of cultural and social moral values that reflect its society.

In Minangkabau so many legends live and flourish in the midst of Minangkabau society, usually every area of the area in Minangkabau has their legend respectively. But many known as
the legend of Malin kundang, Ikan Sungai Janiah, Pagaruyuang, Lake Maninjau, Legend od Dareh River, Padangpanjang and so forth.

6. Kaba

The word kaba is the same as "news", so it may also mean "news". But as a term he points to a kind of traditional Minangkabau oral literature. Kaba is lyrical prose. This form is retained when it is published in book form.

Unity is not a sentence and not a line. Its unity is a lengthy pronunciation consisting of two equal parts. A unity will be observed by other entities with the same pattern, resulting in the repetition or alignment of the structure. In various phrases the term kaba is often preceded by the term curito (story) so it is always called curito kaba (news story) (Navis, 1982: 243).

Kaba is a folklore beside fairy tales, saga, and other stories. Kaba's story was never conveyed by using poetry. In order for kaba it has the allure of woven kaba it in the form of stories and given the name kaba (Udin, 1987: 17).

7. Randai

Randai is a traditional Minangkabau drama or theater that has lived and long developed from a period of time in every tribe in Minangkabau. Randai in Minangkabau used to play in the gadang home or open field where the bias is where the community gather or berkeramaian. Randai is one of the most complex of Minangkabau traditional arts, played in groups by forming a circle/legaran with a dance accompaniment.

From the above statement it is clear that randai serves as a socio-cultural media of society and socialization of cultural ethnic that is as a function of entertainment, educational function, social function and social criticism (Maryelliwati, 2007). In Minangkabau, once every kampuang had one team of randai. Usually one group of randai is 14 to 25 people. They practiced it for quite a long time so the funny term was just a tooth that did not sweat when people wished.

8. Indang
Indang is a traditional Islamic drama performing arts scene in Padang Pariaman. It is usually taught in surau-surau that exist in every Korong in that area of society. Djamaris (2003: 184) also explained that after the show was held in surau-surau, then in the next development is done in the open like a field or building performances or alek nagari or wedding party.

Always an odd numbered player played by men and in its development played also by women. In parantang the story uses poetic poetry. Indang performances accompanied by rhythmic musical instruments called repa'i (Djamaris, 2003: 184).

RESEARCH METHODOLOGY

In this research, research method used is description method. This method is a method of reading carefully, understanding each content with the overall reading technique, listening to each reading and then recording it in the data corpus. This is in accordance with opinion (Rahmat, 2017) which states that these methods and techniques use the method of reading by understanding each of the contents of the whole and recording matters relating to this research. This method is said to be a method of description because the results of his research later in the form of a description of a state, event, and interpret the object in accordance with what it is. The source of this research data is a lie that looks at the language, literature and art form of creation that has been cultivated and produced based on the interpretation of the performing masterpiece.

RESULTS AND DISCUSSION

A change will be felt if something is different from the previous one. That difference does not only occur in small numbers, but also occurs on a large scale. A change can run slowly or quickly. These changes can vary because the community is a dynamic society. Some of the factors that affect change sometimes support and agree on the flexibility of the change. These factors make changes in a form that is maintained over time. Sometimes these factors also resist change because it will destroy an original form into a new form. The existence of Minangkabau oral cultures, languages and literature seems to be changing from time to time.

These changes indicate the tremendous influence of the times, even most of these changes can not be felt by young people who only inherit a new form of change in their lives. The younger generation seemed blinded by the new civilization and blinded the great old civilization they had not yet felt. The form, nature and nature traits are meted out to all aspects of life to be a teaching and a worldview.
The Minangkabau community embraces the concept of nature as a teacher. Furthermore, the teachings and worldviews are cited in the proverbs of petitih, advice, mamangan and thimbles (Navis in Octavian, 2013: 59). In an oral tradition society, the proverb petitih or expression that contains the doctrine, the very important view of life. Everything is delivered orally and then delivered through various media one of them through literature, performances and so forth. The oral Minangkabau literature is a form of folklore that is lived and passed down from generation to generation in the traditional, unwritten form and the possibilities of missing, extinct or altered that will inevitably exist in the turmoil of human life. Much of the oral literature that persists or persists in the changing times has undergone many changes. Such phenomena of change also affect the existence of Minangkabau literature.

Reality is one of the main sources of every idea of an art creator from the many ideas that lie in this world. The idea is then actualized in various media of creation. A painter will scratch his brush with a canvas, a keographer with his dance, a composer with his music and a director will create events from his script. A text is sometimes only interesting if it is not only read, but needs to be interpreted with beauty to be heard and seen. In other words the aesthetics is attached until the text is displayed in the form of meaningful performances.

In the Indonesian encyclopaedia, meaningful performances are given the term dramaturgy or the art of staging or drama. This dramaturgian perspective appears to be broader, encompassing manuscripts, appearances on stage and drama as art consisting of the main elements in the drama of plot, character, chart or story content, resolution and decision (Tambayong, 1981). In search of a source of inspiration for the creation of a work, can come from anywhere. It can come from the process of imagination, information, nature or life experience. Artwork is an enrichment of knowledge which is a form of beauty with a stage medium which is a reflexivity of the performing arts to the art community or not. The reflexivity of the performing arts to the arts and non art community has made the stage as a medium for the delivery of messages and meaning as one of the methods of achieving the truth which is knitted with philosophical aesthetic values.

The things that can be done in the background process of the creation of works can start from fantasizing. Contempt for a writer or creator of a work is a process of looking for ideas, whether they are imaginary, fantasy, inspiration and emotion in the values of society. After the imaginary process, the next thing to do is to write the ideas into cool form, can be images, symbols, symbols or even be in the form of a draft of a story.

In theater arts, the director and directing is a movement of discourse that influences the dramaturgy that develops in the situation of a particular time. A director first looks for a script that is lifted onto the stage. The basic principles of a theater originated from the play script made by the author of the script and then applied by the director in the form of theater performances. The manuscript is
the basic ideas worked on in the form of dialogue between characters, then the relationship between events on the miter can be understood and digested, so that the show and the audience becomes a unity that can bring the values or messages and meaning as one method of achieving the side aesthetic truth.

The social phenomenon of society that has tendency of thematic pengaktualisasian from social condition, culture, economy, religion and even politics become inspiration in show tetaer born from creative process of dramaturg (author of drama) and director. The author and the director must first know the phenomena or the nature of the theater. If a director makes an interpretation of a drama script, then a drama writer not only executes an interpretation of human life, but must also understand life itself.

The theater that has been directed, has been in the position of a creative idea or an effective main point and will become a reality. It becomes an education for the power of the level of intelligence and entertainment facilities for the art connoisseur. If an art that reflects life, then it can bring practical guidance in the real life of the audience. This method will be a reasoning method in understanding acting honestly, sincerely and simply so that the theater that has been directed to be in the position of an effective creative idea will become a reality.

Writing a drama script is complex, because after all the wild form of a thought, there must be a rule in the process of its creation. The drama script which is the result of the source of creation is always closely related to the nature of thought which is the basis of thinking of every human being. According Arifin (1980) to work on a concept or idea, it takes several levels, namely the stage of discovery of ideas and the formation of concepts, deepening, appreciation and interpretation of manuscripts and roles in the concept or idea.

Good manuscripts when the manuscript is rich with new ideas, whether from a philosophical point of view, social, cultural, political and not plagiarism. A good script, can also be seen through its literary value, the language it uses, fresh, clichéd or not. According to Bowskill (in Arifin, 1980), mentioning that a good script should meet the following criteria:

1. Able to spark human joy and fears that will blend in with the excitement and fear that is in the audience.
2. Gives a wealth of soul or mind, frees human from prejudices and gives a sense of calm and pleasure.
3. Create situations that require answers, encourage imagination and provide intense, powerful and powerful experiences.
4. Not making statements. The manuscripts pose difficult or unanswered questions in the manuscript.
5. The dialogues are good, the language is easy to express the feeling that the theme and the value contained can be realized and felt.
6. When read repeatedly and dug continuously, will lead to clearer understandings in the text.
7. The manuscript must extract truths from one's sight. Must be original, broad, deep and appropriate.

No matter how good a drama is, but if you do not pay attention to the correct structure in accordance with the intrinsic truth of a human being, it will be difficult to see the manuscript as a good script.

CONCLUSION

Based on the above analysis, it can be concluded that in various forms Minangkabau language and Minangkabau folk literature can be processed or adapted into a form of performing art is a form of preservation. Minangkabau languages and literature, Minangkabau dukes and local art performances in Minangkabau, all contain values so that any form of change produced will not alter the content produced in various forms of engagement, whether in the form of dance, theater or painting depending on the point of view of the practitioner the work.

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BIBLIOGRAPHY


