

KABA GOMBANG PATUANAN: AN ORAL LITERARY WORK OF MINANGKABAU PESISIR SELATAN REGENCY, WEST SUMATRA

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ABSTRACT

Kaba Gombang Patuana (abbreviated to KGP) is a *Minang* literary genre which is orally presented in the form of songs. Therefore, it is known as an intonational prose. As a piece of oral literary work, KGP needs a medium of presentation. The medium needed is in the form of a performance known as *Pertunjukan Kak Oai* (PKO), which exists at *Kenagarian Air Haji*, *Pesisir Selatan* Regency, West Sumatra. *Kaba Gombang Patuanan* tells about the socio cultural life of the community of *Pesisir Selatan* Regency using the local variety of *Minangkabau* language. The availability of the texts of KGP, the performance of PKO, and the collective community possessing such a literary work shows that the phenomenon of what is written and spoken about oral literary work is different from the phenomenon of what is written and spoken about written literary work. Oral literary work cannot be approached from literary discipline only, but linguistic approach and anthropological approach are also needed.

The morphology of KGP is made up of stem of the story '*batang curito*', branch of the story '*dahan curito*', and twig of the story '*rantiang curito*'. The *batang curito* (the stem of the story) is the text of GPP as a whole. The '*Dahan Curito*' (the branch of the story) serves as the episodes of the story and the *Ranting Curito* serves as the parts of the episode. The functions performed by KGP are: (1) as a medium for conveying what is expected from a king; (2) as a medium for conveying *Minang* tradition; (3) as a medium for conveying oceanic knowledge; (4) as a medium for conveying nation-loving enthusiasm '*chauvinism*'; (5) as a medium for conveying henotheism towards ancestors.

Keywords: *literary genre, literary work, and local variety.*

1. Background and Problem

Kaba Gombang Patuanan (KGP) refers to a Minang literary genre having the *Pasir Selatan* socio culture as the background. It is conveyed in Minang language in the form of an intonational prose. As an oral literary work, it is performed in three variants of performance. They are *Bataram*, *Rabab*, and the performance of *Kak Oai*. The object of this study is the KGP, which is performed as *Kak Oai Performance* (PKO = *Pertunjukan Kak Oai*) at Kenagarian Air Haji, Pesisir Selatan Regency.

In the past, KGP was so popular that it was not only well known all over Pesisir Selatan Regency but also in Malaysia. The main character of KGP has become the legendary character to the community of Pesisir Selatan due to his hyperbolic intensity, patriotism, and his being example. Although it lives peacefully with the other *kabas* such as *Kaba Gadih Basanai*, *Kaba Puti Nilam*, and *Kaba Puti Mambang Lauik*, it differs from them. KGP is considered sacred by the community of Pesisir Selatan. The factors that have contributed to its being sacred are the relatedness of the origins of several names in Pesisir Selatan Regency and the origins of traditions, the belief that the story was real in the past, and the belief that its characters still exist in the form of souls that directly influence the community's life. It is believed that the souls of the characters have supernatural power, occupy high places, and will come any time when the community members need them. They will come when called through ritual ceremonies when KGP is performed and practices of native healing are carried out.

The sacredness of KGP is shown by the prohibitions that such performances cannot be performed where the community members like and without any ritual ceremonies. If such prohibitions are broken, the characters will get angry and this will badly affect their lives.

As a sacred oral literary work, the existence of KGP is supported by various things such as performance, socio cultural background of the supporting community, its form as an intonational prose, its narrative elements, the messages conveyed, and the functions performed as folklore. Those are all what form the background of this study and make it important to conduct.

Based on the background described above, this study covers five main things. They are:

- (1) What forms the background of the creation of KGP?
- (2) What is the formal structure of KGP as an intonational prose?
- (3) What is the narrative and morphological structure of KGP?
- (4) How the ideologies conveyed by KGP are formed?
- (5) What are the functions of KGP to the supporting community?

In particular, this study aims at (1) describing PKO, the Minang socio cultural background, and the socio cultural background of Pesisir Selatan and West Sumatra; (2) analyzing the formal structure of KGP; (3) analyzing the narrative structure, and the morphology of KGP; (4) analyzing and revealing the ideologies of KGP; and (5) analyzing and finding out the functions of KGP.

Theoretically, this study is expected to: (1) contribute to and develop the theory of oral literary work, especially that of *Kaba*; and (2) to give contribution in the form of knowledge to further researches, on both KGP and the other *kabas*, and on the forms of literary works.

Practically, this study is expected to: (1) motivate the researchers on the other Minang literary works to direct their attention to the Minang literary works existing in the coastal areas; and (2) make the community occupying Pesisir Selatan Regency proud of expressing their self-identity as an oceanic community.

2. Discussion

2.1 Background of Creation of KGP

Socio cultural aspects of Minang, Pesisir Selatan and West Sumatra form the background of the creation of KGP. The socio cultural aspect of Minang includes system of traditional Minang government, the course of history, the religions to which the Minang people used to adhere, and the Europeans who used to visit Minang. The socio cultural aspects of Pesisir Selatan and West Sumatra include their geographical locations, their system of kinship, languages and arts, and religions.

The socio aspects of Minang, Pesisir Selatan and West Sumatra, which form the background of KGP are reflected on its texts. Pesisir Selatan (the southern areas) includes the southern part of the western coastal areas of Indian Ocean, to which the Minang culture has extended. The culture in this region, or the region where Minang

culture is derived from, is called *Luak Nan Tigo*, which is considered highly valued, while the culture to which the community of Pesisir Selatan adheres is considered descendant. The forms of *kaba* are also considered descendants as well. KGP reflects the cultural specification of the sub ethnic group occupying Pesisir Selatan Regency, which shows its differences from and similarities to the sub ethnic group of *Luak Nan Tigo*.

The oral performance, which has led to the creation of KGP is PKO. A single performer called *Tukang Kak Oai*, who also plays the role as a composer, performs it. It is performed in front of the onlookers called *khalayak* (audience). *Khalayak*, in this case, refers to the perceivers, lovers, onlookers, and listeners to the *kaba*. The *khalayak* consumes the *kaba* because it is interested in the content of the story with which it has usually been long familiar, it is interested in the style the *kaba* is narrated which is always new in every performance, and it is interested in the intonational language and the sounds going with the *kaba*. The *khalayak* can interact in the process of the performance without disturbing and determines the course of the story. The performance supporting tools, the time when it is performed, the place where it is performed, and the situation in which it is performed is all the supporting factors of the realization of PKO.

2.2 Formal Structure

The formal structure of KGP as an intonational prose is that there is an integration of prose and poetic elements in the text. Those elements are diction, homology, euphony and cacophony, image, terms of addresses, time aspects, repetition of words, syllabification and repetition of words, reduction and insertion of words, *karmina* (a two-lined traditional poetry), *pantun* (a traditional poetry, each verse of which consists of two couplets), *talibun* (old poetry with a distinctive rhyme pattern), narration, and dialogues.

The formal structure of an intonational prose refers to the exploration of all the creational abilities in arranging a story by a poet with beautiful spoken language. If the text of KGP is in its original form, that is, oral, it can be seen that KGP is a rhetorical matter, that is, the emphasis is on the sound aspects and its influence on the audience. When the text of KGP is already written, then it is a stylistic matter related to the language use in literary works, in which the aspects of beauty are considered. Kutha

Ratna (2007:233-276) states that rhetoric belongs to the old stylistic studies, which is different from the modern stylistic studies that concentrate on the textual uniqueness. The most dominant element in the modern stylistic is figure of speech. The figure of speech is defined as all the descriptions that are related to types of metaphors, parables, and similarities (Kutha Ratna, 2007:233). The most dominant figures of speech in poetic studies are metaphors and metonymies. The more dominant figure in the text of KGP is metaphor. Thus, the structural formal of KGP belongs to stylistic studies.

2.3 Narrative and Morphological Structure of KGP

The analysis of the narrative structure of KGP includes the background, characterization, theme and message. *Gunung Ledang, Nagari Lunang, Taluak Kualo Banda Mua, Taluak Kualo Aia Batu, and Taluak Sinjalai Tambangan Papan* form the background of KGP. *Gunung Ledang* is the only cosmologic background, which refers to the place where the souls of the ancestors and *Non Gombang*'s relatives reside after they died. *Nagari Lunang, Taluak Kualo Banda Mua, Taluak Kualo Aia Batu, and Taluak Sinjalai Tambangan Papan* form the geographical background, where common people live. The protagonist characters of KGP are *Nan Bombang* with his younger sister, fourth wife, and his children. They are faced with the antagonist characters that are made up of four foreigners, who physically look like giants, behave wickedly, and have bad habits. The messages conveyed by KGP are that everyone is supposed to maintain his/her personal and collective self esteem. Through the discourses of nobleness, the protagonist characters are shown to build self-esteem with the superpower and braveness they have. Through the discourses of nativity, they are shown to reject the foreigners who come there bringing bad effects on them.

The morphology of KGP is made up of *batang curito* 'stem of the story', *dahan curito* 'branch of the story' and *rantiang curito* 'twig of the story'. *Batang Curito* is the text of KGP as a whole. *Dahan Curito* 'branch of the story' serves as the episodes of the story. *Ranting Curito* is employed for selecting the focus of the story at one performance. If, at one performance, it is decided to tell about the *Batang Curito*, the narration is only focused on the guidelines only. If, at another performance, it is decided to tell about the *Dahan Curito*, the narration is focused on one episode only that is

usually relatively more intact. If *Rantiang Curityo* is chosen, the narration is limited to one part of one episode considered interesting. *Rantiang Curito* is usually narrated on a one short performance that does not take a whole night. Commonly, one performance of KGP chooses the narration of *Dahan Curito*. Such a choice is based on the agreement between the audience and the performers.

Dahan Curito is made up of the episodes of KGP including (1) Greeting; (2) Introduction to the Story, (3) *Nan Gombang* Is Tempted by *Andam Dewi* through a Dream, (4) *Nan Gombang* Visits *Andam Dewi's* World, (5) *Nan Gombang* Defeats *Unggeh Layang's* Message, (6) *Nan Gombang* Is Defeated by *Unggeh Layang*, (7) *Sutan Pengaduan* Is Defeated by *Rajo Si Patoka*, (9) *Nan Gombang's* Relatives Eradicate Wickedness, and (1) the Closing.

Ten *Dahan Curito* are a combination of the functions binding thirteen *Rantian Curito* or functions. The ten *Rantiang Curito* of KGP are (1) *Ado Sutan-1*, (2) *Ado Mukasuik-1*, (3) *Ado Caro-1*, (4) *Mukasuik Sampai-1*, (5) *Datang Bala-1*, (6) *Sutan Cilako-1*, (7) *Ado Sutan-2*, (8) *Ado Mukasuik-2*, (9) *Ado-Caro-2*, (10) *Mukasuik Sampai-2*, (11) *Datang Bala-2*, (12) *Sutan Cilako-2*, and (13) *Sutan Manang*.

The thirteen *Rantian Curito* are the functions referred to as 'The Function of *Dramatis Personae*' by Proff (1975:93-95). They mean the same deeds and roles or the repeated actions done by one or two figures. The character of father (*Nang Gombang* or *Sutan Sabirullah*) and the character of son (*Sutan Pangaduan*) play the functions of KGP.

2.4 Ideologies of KGP

The ideologies of KGP are revealed through the analysis of *rantiang curito* 'ranting cerita'. Such ideologies are (1) the ideology of leadership, (2) the ideology of matriarchal, (3) the ideology of *phalocentric*, (4) the ideology of equality in social status, (5) the ideology of super powerness, the ideology of sacredness '*mana*', (7) the ideology of *Pasatian*, (8) the ideology of *Patuanan*, (9) the ideology of henotheism, and (10) the ideology of anti colonials.

The ideology of leadership indicates that a king must be handsome, has super powerness and sacred things that can overcome all the difficulties encountered, and must

be able to build sovereignty. The ideology of nobleness is intended to give the leadership concept of a king based on the thought of the traditional Minang community.

The ideology of matriarchy indicates that the line of kinship based on the mothers is ideal to the Minang community. The mothers are believed to have mercy on their offspring. The ideology of *falosentris* is the realization of patriarchy in the Minang community, which adheres to matriarchal kinship. This ideology is also shown at the habit of wandering and the practice of polygamy that marginalizes the females' position in a social life.

The ideology of henotheism (a belief in one God without neglecting that there are other Gods and supernatural creatures) indicates that the Minang community believes in *magi* (something or a particular way that can result in supernatural power and therefore can control the surrounding nature including the way of thinking and behavior of human beings) which is adjusted to Islam. The ancestors' belief in supernatural creatures has been the religious principle to the community. Islam, as the only accepted religion, is a package of practices of the belief in *magi*.

The ideology of anti colonialists expresses that colonialists are refused. An ethnic group, which is not native or 'out group' who comes to colonize should be refused considering its 'strangeness' and the dangers it brings. The belief that native people are more superior to the colonialists should be implanted to develop enthusiasm of ethnicity or maintenance of the nation's identity.

2.5 Functions of KGP

In its functions as the reflection of the notions of the collective community of Pesisir Selatan in the past, KGP conveys the expectation that the leader should be handsome, have supernatural power, and have sacred things and animals that will support his charisma. This folklore also conveys the expectation that the region of Pesisir Selatan is free from the foreign colonialists who used to occupy it. The community views that the charismatic leaders who had been able to expel foreigners were their powerful ancestors. The charismatic leaders at the same time serve as the metaphor of superiority of the sub ethnic group residing at Pesisir Selatan as an oceanic community.

As the medium for socializing the Minang tradition, KGP shows the act of giving priority as the base of kinship, the concept of *mamak* (avunculate), the figures of fathers, the concept of *affinal kin* or kinship resulting from marriages of kin group, and the kinship which is oriented toward the ancestors (ancestor oriented kin group).

As the medium for maintaining oceanic knowledge, KGP inherits knowledge of various types and names of fish, various parts of ships and all sorts of ropes vital to traditional ships. Inheritance in the form of the knowledge of ocean is very essential at the time when the community feels that such knowledge is strange resulting from the era development.

As the medium for conveying nation-loving enthusiasm, KGP intends to implant proudness as an indigenous ethnic group, which is expected to develop nation-loving sense. It is intended to make the young generation aware of the danger following from the arrivals of the colonialists in Pesisir Selatan, which is rich. In this case, KGP implants so excessive nation-loving enthusiasm that other ethnic groups are considered inferior known as chauvinism.

Kaba Gombang Patuanan , in its function as the medium for compelling and controlling the community's norms, conveys the belief in one God known as *monotheism* without neglecting the existence of the other Gods or supernatural creatures known as *henotheism*. The belief in one God is based on Islam as the acknowledgement of the religion to which the community adheres, while the belief in supernatural creatures refers to the ancestor worshipping practices known as *patuanan*. Through KGP, it is shown that henotheism actually refers to the belief to which the traditional Minang community or even a group of people has adhered so far.

3. Novelties

There are seven novelties of the research. They are:

- 3.1** Social, cultural, and historical aspects of Minang form the background of the creation of KGP; all those aspects are implicitly included in the text.
- 3.2** As an oral literary work, KGP is realized through various performances, one of which is the performance of Kak Oai (Pertunjukan Kak Oai = PKO).

- 3.3 The narrative structure of KGP is similar to that of the common literary works, that is, it consists of background, characterization, theme and message.
- 3.4 The morphological structure of KGP is as follows: *Batang Curito* 'Stem of the story' *Dahan Curito* "Branch of the Story", and *Rantiang Curito* 'Twig of the Story'.
- 3.5 The formal structure of KGP, as an intonational prose, consists of : diction, homology, *ejambement*, euphony, cacophony, image, terms of addresses, aspect of time, reduction and insertion of words, charmina, *pantun* (traditional poetry), *talibun* (old poetry with a distinctive pattern), narration, dialogues, and figure of speech.
- 3.6 The ideologies presented through KGP are the ideology of leadership, the ideology of matrilineal kinship, the ideology of *falosentris* , the ideology of equality in social status, the ideology of sacredness '*mana*', the ideology of *Pasatian*, the ideology of henotheism, and the ideology of anti colonialists.
- 3.7 The functions of KGP are as the medium for conveying an expectation of ideal leaders, the medium for socializing the Minang tradition, the medium for maintaining knowledge of oceanography, the medium for conveying nation-loving enthusiasm, and as the medium for conveying the belief in henotheism.

4. Conclusion

The social, cultural and historical aspects of Minang and Pesisir Selatan Regency form the background of the creation of the KGP. Therefore, they all both explicitly and implicitly emerge in KGP. They are all realized through the performance of PKO and the text, which are made up of the narrative structure, the morphological structure, and the formal structure.

The text of KGP is full of messages and values, which are referred to as the ideologies of its audience. The values contained are those that are related to leadership, tradition, belief, and the state-loving value. Such ideologies have various functions such as the medium for conveying the collective community's notions, the medium for legalizing regulations and cultural institutions, the medium for educating children, and the medium for enforcing and controlling the norms applicable in the community.

Based on the functions of KGP and its ideologies, it has been found out that KGP belongs to Transition Influenced Old Indonesian Literary Work with the characteristics as described by Fang (1982: 102). In the text of KGP the influences of old belief and Islam have been found, such as (1) the role of sacred things like *pedang jenawi* (a long sword), *rantai sakilan* (a kind of chain), *jalo panjang tujuh*, *kaca cermin terus* (a kind of mirror), *lidi jaga-jagai*, and *air tawar* (tasteless water); (2) the characters of four giants who are brothers and capture a princess; (3) a giant bird that kills the nation; (4) people who are dead but revive (*Sutan Pangaduan* and *Sutan Tembak Tuah*); (5) the names of the figures are taken from those in Islam, such as *Sutan Sabirulah*, *Tuanku Malin Dewa*, and *Tuanku Rambun Jatia*; (6) addition of Islam to the story such as seven-layer long flowing robe worn by *Puti Lipat Cota* and *Puti Sari Makah* when praying, the implementation of *ijab Kabul* (consent given by the bride's family at a wedding ceremony) marking that *Nan Gombang* and *Puti Andam Dewi* are legally married, disgust expressed by *Puti Andam Dewi* over what is stated by *Rajo Unggeh Layang*, who will have a ceremony with a party with the food made of bacon, the refusal of *Puti Andam Dewi* to have *Puti Reno Lautik* as her daughter-in-law with the reason that she does not belong to the same religion; and (7) the emergence of Islamic words and sentences, such as the reply to a greeting "*assalamualaikum*", which is uttered by *Magek Sama Di Lautiktan* to *Nan Gombang* and the whispering of *syahadat* sentence (the profession of faith) by *Puti Andam Dewi* on the ears of *Nan Gombang*, who is seriously sick.

KGP can also be classified as a Literary Work Containing History. *Nan Gombang* and his friends serve as the metaphor of the whole community of Pesisir Selatan. They were ever visited by foreigners who were interested in the abundant agricultural products produced there. They were deceived, colonized, and suffered because they were badly treated by foreign countries in their home country. They were also ever successful in expelling foreigners. According to Dhamaris (1993:12 and 63-70), the old literary work containing history is called History Containing Literary Work. Such a work is merely a fiction but it contains historical elements. That is what is called the background of the creation of KGP.

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