

Talempong Pacik as Kinship Solidarity Unifier in Nagari Bungo Tanjung Batipuh Sub-District Tanah Datar District

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ABSTRACT

This article discusses how society as a group of people or humans who live together create a culture and develop into kinship solidarity. This article uses a qualitative research method with a literature study approach. Culture, which is the creation of human initiative, is not easy to change, reflecting people's behaviour based on agreed-upon rules. One of them is community art in Minangkabau, namely *talempong pacik*. Art is still developing, both in several places, including *talempong* art in *Nagari Bungo Tanjung*, Batipuh District, Tanah Datar Regency, West Sumatra Province. Talempong art as one of the cultural products is a means of solidarity for the Minangkabau community, especially in the Nagari Bungo Tanjung community. The value of solidarity starts from joint activities such as cooperation and mutual cooperation in daily life and religious rituals, customs, weddings and other ceremonies. This activity is in the Talempong Pacik performance pattern as one of the ideas of the people who adhere to it.

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INTRODUCTION

Society is a group of people or humans who are born, live together, interact with each other, and socialise to produce a creative initiative in the form of culture. According to Koentjaraningrat (2003, p. 72), culture is the entire system of ideas and feelings, actions and works, which humans produce in social life, which is made their own by learning. Therefore, almost all of human action is culture. Furthermore, according to Ranjabar (2013, p. 32-33), the nature of culture is as follows: 1) Culture is manifested and transmitted through human behaviour, 2) culture has existed before the birth of a particular generation and will not die with the end of the age of that generation, 3) culture is needed by human, and it is manifested in their behaviour, 4) Culture includes rules that contain obligations, actions that are accepted and rejected, actions that are prohibited and actions that are permitted. Culture reflects the community's patterns and behaviour according to previously

agreed values and norms. The community's patterns and behaviour can manifest through ethical rules, values, norms, procedures for living, including art.

Culture is the creation of human creative initiative. It is naturally prone to and does not change easily (Syarifuddin, 2016). It means that culture reflects the community's patterns and behaviour following previously agreed values and norms. It can be in ethical rules, values, norms, and living procedures, including art. Art in certain societies uses music to regulate, harmonise, and communicate by one member of society into society or vice versa.

From the description above, music, in this case, the Talempong art, which is one of the arts owned by the Minangkabau community at large, should be used as a means of social integration in the community (Sastra, Fulzi, & Anton, 2017). Talempong art is the result of group work. It is sufficient to provide meaning and medium for the players to contribute to the society in sociocultural activities, such as weddings, the appointment of the new headman, hunting pigs, *tulak bala* (reject reinforcements), *turun mandi*, *kekah*, or show the baby's birth, khatam Alquran/Completion of Kaji, Prophet's sunnah and other *alek nagari* activities. Therefore, we can examine how the fundamental role of Talempong Pacik in society.

Let us look at the function of art according to the expert, for example. Merriam (1964, p. 223-226) states that when it is viewed from the function of art, she further emphasises the function of music notion by grouping ten musical functions, including 1) As an expression of emotion, 2) As an aesthetic appreciation, 3) As an entertainment, 4) As a symbol, 5) As a communication, 6) As a physical reaction, 7) As a function related to social norms, 8) As the ratification of social institutions, 9) As a cultural continuity, and 10) As an integrator. As a result of cultural manifestation, the Talempong Pacik game's uniqueness cannot be separated from social domains such as solidarity, education, or enculturation. How do the people of Nagari Bungo Tanjung use talempong pacik to unify their collective solidarity.

RESEARCH METHOD

The research method uses descriptive qualitative methods through literature review and field observation approaches. Moleong (2019) explains that it is usually descriptive in qualitative research, which means that the data to be analysed from the analysis results will be descriptive. The social phenomena being observed are then described with a combination of existing theories. So this is the first step in looking at problems that are trying to find a solution. Besides, Yusuf (2014, p. 358) explains that ethnography is needed to present a subject's view of life and how they view their life.

RESULTS AND DISCUSSION

Kinship In Minangkabau Society in General

The Minangkabau people have been accustomed to living and working together, including in the communal kinship system. A Kinship is a social unit where the members have a blood relationship (Fortes, 2018). Someone is considered a relative by other people because they are considered descendants or have blood relations, which is indicated by a person being a part of a series of relationships both with someone and other people (Luci Huki, 2013, p. 1).

The provisions regarding who is a relative of a child are made based on the kinship system prevailing in the community concerned, where the child is part of the community. Meanwhile, the kinship system is a series of rules that involve various rights and obligations between people who are related, which distinguishes it from their relationship with people who are not classified as relatives (Suparlan, 2007: 115).

Based on the results of an interview with Hajizar (interview, 14 June 2019), at first, this *talempong pacik* was only inherited by Koto nephew's tribe. Previously, at the beginning of this village's development, the community tended to be filled with families having the same tribe who lived in places that were not too far and close to each other in the village, or it could be said that they were neighbours. The reason for inheritance tends to be done in the community with the same tribe only.

However, it is possible to be played by the heirs who come from outside the Koto tribe. It is also emphasised by Elizar (interview, 20 June 2019), who said that there were no terms and conditions that had to be followed, such as rituals or the like. The thing that should be had is only intention and determination possessed by the prospective student and/or heir. Besides, prospective students and the heirs must have good manners while interacting in the studio and during performances outside the studio.

Poespasari (2018), in her book, mentions that a kinship system is a series of rules governing the classification of people who are related by blood or kinship. The term kinship is used to indicate the identity of the relatives in connection with the classification of their position in their respective kinship relations (Claidière & André, 2012). Accordingly, the social relations concerning the position, rights and obligations between child/nephew and his relatives can be carried out smoothly and orderly following the applicable regulations. In this case, the smallest kinship group is several people who can be connected through blood relations that come from the same parent or ancestor (Luci Huki, 2013, p. 1).

Daryusti (2011, p. 61) explains that each individual is a member of several community groups. Yusman and Indrayuda (2019) define that the smallest group in Minangkabau according to the maternal or matrilineal system is called *kaum* (same tribe). Each tribe is led by a clan chief called *datuak (pengulu)*. The tribe is a collection of several *paruik* (stomach). A *paruik* consists of a grandmother, mother and siblings, and children from the mother's sister. A *paruik* led by a *tungganai* is appointed by deliberation. A family in Minangkabau certainly has a pattern of behaviour that is formed by daily activities. It develops into behaviour and pattern of life, as well as kinship relationships over time.

Every community has a unique lifestyle (Sumbulah, 2012). It could be different from other communities; for example, the Minangkabau people will be different from the Batak or Javanese people. Even though cultures are different, each culture has inherent characteristics common to all cultures everywhere. Behaviour results from all kinds of experiences and human interactions with the environment manifested in knowledge, attitudes and actions. Therefore, behavioural factors are a very significant concern in increasing cooperation or mutual cooperation in society, which is a linkage in forming a system; in this case, is cooperation.

Kinship Solidarity in the Nagari Bungo Tanjuang Community

Durkheim (as cited in Johnson & Lawang, 1994, p. 181) says that social solidarity is solidarity which refers to a state of the relationship between individuals or groups based on shared moral feelings and beliefs strengthened by shared emotional experiences. Social solidarity, according to Durkheim (as cited in Lubis, 2018), can be divided into two parts, including 1) mechanical solidarity, namely social solidarity based on a collective consciousness which refers to the totality of shared beliefs and sentiments that generally exist in members of the same society. For instance, there are primary bonds, such as mutual trust, ideals, and moral commitment. 2) organic solidarity, namely solidarity that arises from dependence between individual and individual or a group with another group. In this regard, Alfaqi (2016) also emphasises that cultural communities in the Indonesian archipelago essentially have complex solidarity. Thereupon, we can integrate how the phenomenon of *talempong pacik* art in the Nagari Bungo Tanjuang community is used as a unifier of community solidarity and how it plays a role in that community.

Furthermore, according to Suparlan (2007, p. 125), cooperation is joint actions in helping each other between two actors or two groups or some common goal they want to achieve. Cooperation is needed in building a team or organisation (Lawasi, 2017). This collaboration can be carried out by people who voluntarily, for example, build a *rumah gadang*, *surau* or work together to repair a broken road (Ikhsan & Astuti, 2018). Besides, cooperation can also be carried out by several people who voluntarily work together, although it is not directly helping each other, for example, several hunters who are jointly hunting wild boars. Based on the previous cases, cooperation is not an effort to collect the game or catch fish whose results will be divided equally among them but collaborate to strengthen their feelings and emotions in their activities.

The attitude of helping each other is an essential human attitude that cannot be separated from social activities (Suggestion, 2019). Activities such as cooperation will have implications for forming community solidarity (Rolitia, Achdiani, & Eridiana, 2016). Ranjabar (2013, p. 18) also explains that a sense of mutual help and help each other, known as cooperation, has a relationship with several social life activities, namely: 1) Helping each other in agricultural activities, such as how the village community gets together to harvest rice, or together activities during the planting season. 2) Helping each other in household activities (Koos & Seibel, 2019). It can be seen how the village community who live in one Rumah Gadang jointly carry out household activities such as eating together, washing in the river together, or educating the children and nephews known that children in Minangkabau are closer to the family. 3) Helping each other in party activities and traditional ceremonies. It can be seen as a wedding, a *sunan rasul*, a *malewakan gala*, or other traditional events. 4) Helping each other in the accidents, disasters and deaths, is the way of life of the Minangkabau people in general, such as if there is news of death, people come immediately to the funeral home, even though they are not called. From the previous description, we know that helping in the Minangkabau community is a form of cultural activity created based on a sense of wanting to help each another with togetherness in life and for survival itself, which is carried out in the order of household life until together during the implementation of *alek nagari*.

The people in Nagari Bungo Tanjuang show one of the together activities or Alek Nagari, Batipuh District, Tanah Datar Regency, including the head's traditional malewakan gala *pangulu* (Yusman & Indrayuda, 2019). The village community is cooperative, without seeing people's job, young people, or many people, work hand in hand to organise and raise an event to celebrate the *gala* for

the leader. It happens because it does not consist of only one clan (tribe) in a village but consists of several groups. Among the excitement of the event held at the *Balai Akad* or the *Balai Akaik* or the Indonesian translation means *Pasar Minggu*, the *pangulu* who will be given the *gala* (a kind of title) were paraded around the village accompanied by *talempong pacik*, *tambua* (some leather drum) and *tasa* (some snare drum).

Implementation of Talempong Pacik in Kinship Solidarity in Nagari Bungo Tanjung

Physically the playing of *Talempong Pacik* also requires cooperation in playing it. As in playing one of the famous song titles or *gua*, such as '*Talempong Kubu Rajo*' '*Siamang Tagagau*' or '*Cak dindin*'. *Talempong* is played by three to five players (Yusman & Indrayuda, 2019). Three players play *talempong* with the details of each person playing do and mi, the second person plays re and fa, and the third person plays the sol. Other players usually play drums or *tambua* or *pupuik sarunai*. *Talempong* performance uses interlocking techniques or plays with a reply-to-answer system, which can be concluded that playing *Talempong Pacik* requires good cooperation between players.

Talempong pacik appeared as one of the performers during the *pangulu* being paraded to the location. The group of leaders accompanied by *niniak mamak* (reader), *cadiak pandai* (scientist), religious scholars, *bundo kanduang*, community leaders and local government were witnessed by the surrounding community. It can be understood that *talempong* art is used to enliven the event and give a message that there is a traditional event being held.



Picture 1: Talempong art in a procession
Doc. Yusmaini, 2010 [source]

Mulyana and Rakhmat (1990) explain that there is a link between communication and culture. People immediately leave the house to watch or see who is the groom or who is holding marriage in their area. The sound which invites people to leave the house and watch is the communicative function of *talempong pacik*. Then, with the crowd on the street, the *talempong pacik* musical art's function can be a means of information or direct notification that there is a wedding ceremony in the community or other party.

Talempong pacik music functions as a means of direct communication have been liked and favoured by the community and be entertainment and information amid society (Medhat et al., 2016). With *talempong pacik* music in the bridal procession, all people feel appreciated by

witnessing this art directly without being invited directly to the wedding party house. This happened instinctively.

Besides, *talempong* art can also describe how a wise society lives and has a cooperation system or cooperation for the Minangkabau community (Fauzi & Kumalasari, 2020). Indirectly, this *talempong* art also represents a reflection of the community life that adheres to it as a manifestation of its behaviour. According to Tuam (1997, p. 37-40), a work of art can be considered an artefact (an art object) when there are messages from symbols understood by the community where the work is created. In this case, the art of *talempong pacik* can be used as a sign that there is a large 'alek' (party) in the village. With the sounds of *talempong*, the community could recognise a significant event in the village very well.

CONCLUSION

A community has an activity agreement. This activity shows humans' attitude or behaviour in realising responsibility, fostering relationships, and preserving life's continuity. Community activities done by people who interact and associate in helping activities will feel an open atmosphere and trust each other so that in turn, there will be a reciprocal relationship that is giving and receiving. Thus, helping or cooperation will be felt very important and valuable for human life in building togetherness and acceptance in facing various life problems. Hence, the community's helping behaviour manifests the national personality's identity in cultural forms, where every form of culture certainly has a function for the supporting community.

Talempong art can be used as a representation or description of attitudes, values, cooperation, and a culture of helping and can be used as a binding force and community solidarity movement, especially the Nagari Bungo Tanjung community. This solidarity system contributes to the emergence of the community life principle with the principle of reciprocity. The value of solidarity that emerges is an essential characteristic of fostering harmony, kinship, and mutual cooperation because of unity and integrity.

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