

Transformation of Indang Arts: from Dakwah to Prestige and Commodification

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Abstract

This study aims to find out how the transformation contained in Indang art. The transformation of Indang art seen from the function includes three things, namely from da'wah to prestige, and commodification. In order to find out the transformation of Indang art, a search was carried out using qualitative methods. Data collection was carried out by direct observation, interviews and documentation to art actors and owners. Indang art originally functioned as a medium of da'wah, for the spread of Islam, which was carried out from surau to surau. However, after this art began to be in demand by the people in Pariaman, it began to be displayed in open spaces or matches. Indang art that is displayed in the matches began to be contested by holding a test of insight, agility and agility of movements, as well as the beauty of the songs or songs that were performed. In addition, each group often does a mental ability test, so each group must have a parent, called sipituang sirah who can guard and fence the group with mysticism. This art has changed its function from a religious propaganda media, to a prestige to raise self-esteem and honor for the winning group, both individually and in groups, as well as the Nagari community that owns Indang. When you are able to beat your opponent, you will feel proud, increase self-esteem, and honor. Feeling superior to the losing group and society. Currently, Indang art has undergone a change in function to become a market commodity that has economic value that has a selling value. The change in function into a commodity is able to defeat the previous values in the Nagari community, which owns Indang art.

Keywords

Indang arts; transformation; da'wah; prestige; commodification



I. Introduction

Pariaman is an area located on the west coast of Sumatra. As an area located on the coast, many people have a livelihood as traders, and often interact with traders from outside West Sumatra, one of which is traders from Aceh. The spread of Islam to Minangkabau by Sheikh Abdur Rauf Al Singkil from Aceh was carried out culturally which is also known as cultural Islamization, where the spread of Islam is through local cultures owned by the local community. Empirical spread of Islam, which emphasizes the ability to adapt to local culture, and is very effective in the process of Islamization of Minangkabau society.

One of the local cultures that is used as a forum to spread Islam is Indang art. Indang is a traditional musical instrument in the form of a small tambourine with a diameter of 7.5 centimeters originating from Pariaman. Before the entry of Islam, Indang was only a traditional musical instrument used in various activities to connect the Nagari community with other Nagari communities. Along with the entry of Islam into Minangkabau, the instrument for entering Indang is used as a medium used in the spread of Islam, called Indang art. In Indang art there are several forms of art such as poetry, dance movements,

and music. Indang is used as a property, which can be an encouragement and a tempo controller. Indang art is used as a means of communication in the delivery of Islamic teachings, which is also called Surau art.

Surau or prayer room, serves as a place for boys to learn the Koran, manners, customs, knowledge of trade and martial arts (silat). Boys who are studying will sleep in Surau after they finish studying, this is done until they reach their teens. Prior to the entry of Islam, Surau was used for schools and places of learning as well as gatherings of people. After Islam entered the Surau, it was adjusted to the demands of Islam. Husda and Zubaidah (2018) stated that Surau or musalla / mosque in the wider community, is not only used for places of worship, but in the Minangkabau surau community has a considerable role such as learning about religion, morals, pantun, randai and other Minangkabau cultural customs even in surau also the place of personal formation of successors generation of Minang who are ready to bear the burden and mandate later on.

The rapid spread of Islam in Pariaman, in various Nagari so that Indang art has become very popular among the Nagari people. When Surau presents Indang art, the community, especially men, ranging from children, teenagers and adults come and enliven Surau, to participate in playing and witnessing Indang art.

When Surau was no longer able to accommodate the many people who came, the Indang art began to be transferred to the Surau courtyard. More and more people are coming, so even the surau page is unable to accommodate, because the people who come do not only come from the local nagari. Finally, Indang art began to be presented in the field or in matches. Indang art that is presented in matches has changed its function, starting from the symbols of the Islamic religion, becoming a medium for friendship between Nagari people. Indang is shown in matches, a showroom without walls, where the audience can see from all directions.

II. Review of Literature

The occurrence of transformation or change, along with the changing times and the thinking of the user community. The changes that occur according to the situation and the times. Transformation in society is considered something normal and not an aberration (Daszko *et al*, 2005). The transformation that occurs in Indang art is a reality, and reinforces the concept of immortality that takes place naturally, and can be accepted by society. The transformation of Indang art is closely related to function, namely from da'wah, to prestige and commodification.

Da'wah is calling, inviting, instructing others to follow the teachings of Islam. Da'wah can be done with a transaction process that causes behavior change, through continuous learning, persuasion and communication. Influencing others to follow what is preached and inviting others to behave and act in accordance with Islamic teachings (Tasmara and Tatto, 1997). Da'wah is a tool used to invite others to do well.

Prestige is something that can make someone more respected, more different, and special from others because of their ability, authority and honor. Honor has a very relative nature, because it is closely related to certain cultures and social systems of an environment, greatly affecting honor. Each region and every environment has its own character, customs and rules, so that it greatly affects the form of honor in an area.

Prestige in sociology is someone who has more social status, honor, and position than other people in his environment. A person will be more respected and appreciated by the surrounding community, if he has prestige, so he will become a special person. Prestige is not always on your own efforts, but can be obtained because of the help of others.

Commodification can occur because of the development of the cultural industry. The production of cultural objects was initially produced autonomously or purely, has been produced with a market system in the market process (Hardono and Horkheimer, 1979). Changing goods and services is a process that must be carried out, so that the resulting art objects are more attractive, because these art objects become commodities that will be presented in the market share.

The changes that occur in the Indang dance are social symptoms of the Minangkabau community, resulting in various forms and styles. Changes that occur due to changes in the social community, so that one area can get new works, with new characteristics and styles. A work of art initially functions as a ritual, in time it can become popular art, and a means of commodification.

III. Research Methods

In order for the research to be more focused and directed, and the data obtained to be more accurate, in-depth research is needed. This research was conducted using qualitative methods, through the stages of literature study, observation, interviews, documentation. The research was conducted in several Nagari in Pariaman by interviewing several sources who are involved in the world of Indang art. Before conducting the interview, the researcher conducted field observations with literature studies by reading literature related to Indang art.

Next is re-interpretation of the data that has been obtained. Re-interpretation focuses on the phenomenon of shifting functions and forms of Indang art, meaning and reinterpretation of the data obtained needs to be done, by comparing one data with other data. Then the results of the reinterpretation are analyzed according to the study.

IV. Results and Discussion

The transformation or change in Indang art is in line with the changing times and the thoughts of the people who use it. The changes that occur according to the situation and the times. The transformation that occurred in Indang art started from the media of da'wah, became a medium to raise the honor and self-esteem or prestige of the community, then as a market commodity.

Function as a medium of da'wah related to the spread of Islam in Pariaman Minangkabau. The spread of Islam in Pariaman uses Indang art as a medium of da'wah. The spread of Islam was carried out peacefully and with a good strategy, so that in a short time, the Minangkabau people could accept and embrace Islam. This is because the da'wah carried out in calling, inviting, ordering people to follow the teachings of Islam is not done with sermons and lectures and mere rhetoric, by persuading and seducing people, in order to accept and embrace Islam.

The strategy used by Sheikh Abdul Rauf Al Singkil is very appropriate, by utilizing local culture, such as Indang art. This was also followed by Sheikh Burhanudin as a student of Sheikh Abdul Rauf. Indang art is performed by men with a sitting pattern. There is one person who works as a dikia. *Tukang dikia* is the leader and main character in the Indang show, which brings poems about Islamic teachings. Indang dancers or also called Indang children have an odd number of 7, 9, 11 or 13 even up to 25 people, as long as the number is odd. In addition to the Indang children, there is also a dikia or remembrance worker, who sings songs, with poems containing Islamic teachings.

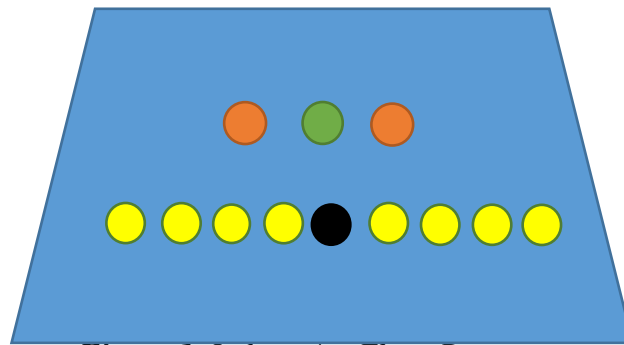


Figure 1. Indang Art Floor Pattern

Notes:

- = Craftsman
- = Accompaniment
- = *Craftsman Aliah*
- = *Indang child*

Indang's art which is displayed in matches, underwent a transformation, which originally functioned as a propaganda medium, transformed into a prestige medium, which was able to raise the status and honor of Nagari, the owner of the Indang group. This show featured several groups, namely groups from Nagari who carried out the celebration, as well as groups from Nagari who were invited.

The poems not only contain the teachings of Islam, but also contain questions whose purpose is to test insight. In addition to the insight test, it also tests the skill of hitting the indang, with good technique and tempo, so that it produces an interesting sound. Each art group has magical powers, and conditions with magical elements, or what is also called "sipatuang sirah". Sipatuang sirah is an old man who has supernatural powers, to keep his group safe from outside forces. It has become a habit of the community, apart from testing the ability to play Indang, it is also to test the group's abilities spiritually.

Even though people have embraced Islam, customs that are contrary to the teachings of Islam cannot be eliminated quickly. In Indang art performances, there is often a test of the mystic abilities of one group against another. In order to avoid the trials of kebatinan, and the performance to run smoothly, each group has fenced off or protected themselves, by performing rituals before leaving for the matches. They ask for protection by reading prayers, through the intermediary of objects as a medium for delivering prayers.

In the 18th century, people still believed that the objects used could speed up the granting of prayers. Belief in the power of objects, is a belief that was understood in the age of dynamism, or also called the age of ignorance, where they still believed in the power of spirits and objects that were believed to be able to protect themselves from supernatural forces.

The ritual process of reading a prayer, to enclose the group, is carried out before the Indang group leaves for the performance venue. The objects used are, lime or kaffir lime, frankincense, potpourri, water, kris and istambul (small elongated, red paper containing Arabic writings). Kaffir lime is squeezed into a basin filled with water that has potpourri. Then read prayers while burning incense, while istambul and keris are placed beside the

container to burn incense. Water containing orange juice and potpourri is sprinkled on the indang child. The water is also sprinkled onto the indang as a property and a musical instrument, in order to avoid the actions of others who test kebatinan by eliminating the sound of the indang being hit. The kebatinan test is carried out on indang children by making them hallucinate. Hallucinations that often occur, such as, they feel there is large water in the venue, so they try to run reflexively. Sometimes the indang child does not concentrate, so that he can make the wrong strokes, so that the show becomes chaotic.



Figure 2. Amulets in the form of Istanbul and Keris Used to Protect the Indang Group
(Nurwani Documentation, 25 June 2021)

During the show, sipatuang sirah as the group's parent will always monitor and protect the group. The ritual also aims to make players calmer and more authoritative. When the dikia or remembrance craftsman performs crooked songs with a melodious and beautiful voice, they are able to captivate the audience. Sometimes it makes women who hear are amazed and crazy, which finally screams to provide support and support with applause.

Indang art does not only show one group, but three or four groups, it all depends on the number of invited nagari. If more than four villages are invited, then the performance is divided into two waves, and the winner of each wave will be contested again. The show starts at 12 pm, each group is given the opportunity to show their attractions for 2 hours. Each group must be able to compose the dendang poem according to the previous group, and must be able to answer the questions that are thrown. During the show, an assessment is carried out by competent judges who understand the text and context of Indang's art. The winning group will be given a prize in the form of livestock, such as goats. It is a great honor to be able to win the race, because it can increase the authority and dignity of Nagari. The group and Nagari who win the competition will always be the talk of other Nagari people. The honor obtained is the result of the collective work of Indang actors who are supported by the community. You can see the floor pattern of Indang's art performances in the matches below.

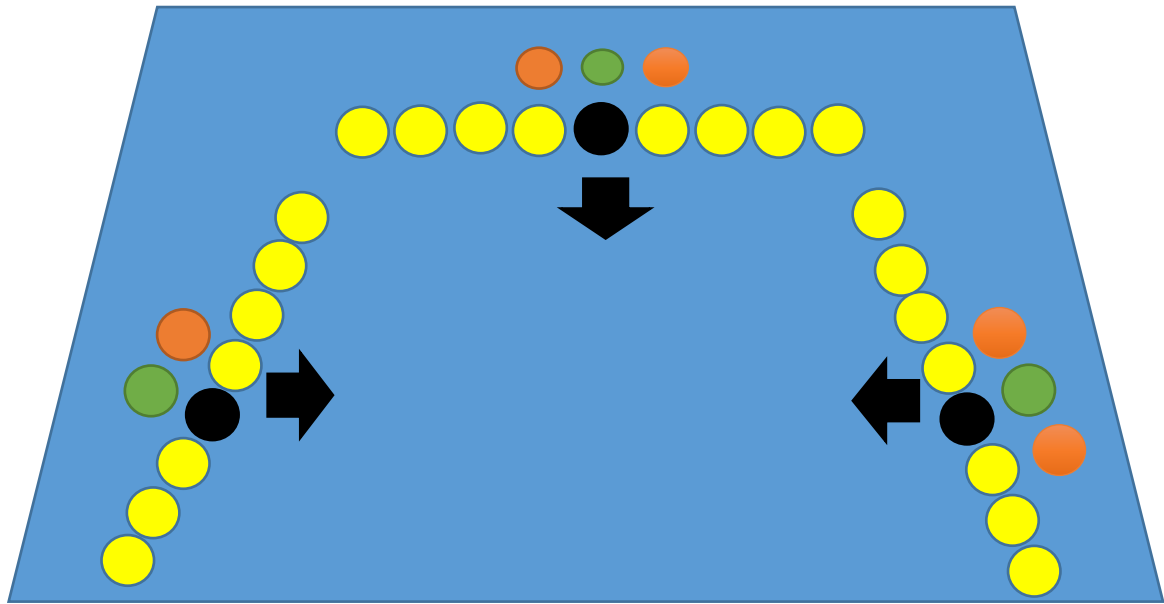


Figure 3. Indang Art Floor Pattern

Notes :

- = Craftsman
- = Accompaniment
- = Craftsman Aliah
- = Indang child
- = Facing Direction

The development of Indang art is very rapid, which was originally a propaganda medium, as a medium to increase prestige, now it has become an art object with commercial and economic value, or an art object that has become a commodified object. A form that undergoes a transformation, from which it is not commercialized to be commercialized and has economic elements can be said to be a form of commodification.

Indang art as the traditional culture of the Pariaman people, is not just an art object that has a permanent nature, but in its current journey it is always produced and reproduced continuously by the user community, so that it can become new identities, with shapes and sizes. new style. The commodification process that occurs in Indang art, which was originally an art form and service following the social rules of the Nagari-nagari society in Pariaman, has turned into an art form and personal service. The process of transforming Indang art which was originally seen and valued, because of its use value, but with the occurrence of commodification, now Indang art is an art object that has commercialization value, and economic value, which benefits.

As art objects that have economic value, or commercialization, the Indang art groups began to package them in attractive forms with their respective styles and characteristics. Indang art which was originally performed by men began to develop, performed by women, and some combined male and female dancers by sitting alternately. Indang as a property, has become a character and a name in art, but there is an Indang art group that

does not use Indang as a property, so that it can obscure the meaning and meaning of Indang art itself.



Figure 4. *Photos of Indang's Art Performances with Commodification Value*
Documentation <https://www.youtube.com/watch?v=4qk0DD2zqig>. downloaded August 18, 2021



Figure 5. *Indang art performed by men and women*
<https://www.youtube.com/watch?v=S1PcvA03GTg>. Downloaded August 18, 2021

Changes that often occur are, there are no dikia or remembrance craftsmen, and have been replaced by a singer, accompanied by western music such as keyboards, guitars, bands and so on. The songs are performed by male and female singers, for example the song Indang dindin ba dindin by singers Ely Kasim and Tiaramon. The rapid development of Indang art is even known and popular for people outside the Minangkabau community.

V. Conclusion

Indang art has had a long history, so that with its time it has undergone various transformations. Indang which was originally just a traditional musical instrument, has changed its function into an Indang art form, and became a symbol in the mention of the name of the art. The beginning of the emergence of Indang art was around the 12th century, which was used as a propaganda medium to broadcast Islam in Nagari-Nagari in Pariaman. Then it turned into a medium to increase the prestige of the people who own Indang art. This change occurs when Indang art has been performed in matches or in the arena.

Furthermore, changes also occur towards commercial or commodification. Commodification is something that is natural, because in life changes will definitely occur. commodification can also obscure and even eliminate the values contained in this Indang art. Indang art performances are no longer objects for personal needs, but have turned into art objects that are worth selling, so groups of art performers are competing to protect

Indang art with attractive shapes and styles, to meet consumer (market) tastes. Although development is getting faster, there are still Indang art groups that still maintain the form, value and meaning of Indang art.

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