

Existence Tupai Jenjang Oral Theater of the Siulak Community Kerinci Jambi

Hendri Jihadul Barkah

*Theater Arts Study Program, Institut Seni Indonesia Padang Panjang, Sumatera Barat, Indonesia,
Email: jbhenri@gmail.com*

Abstract

Tupai Jenjang oral theatre belongs to a subgenre of folk theatre. It is based on oral tradition and is performed solely by a person. In addition to *dendang* (oral narrative), the performer also uses gestures and acting to convey his story. As a living embodiment of the character, performer fluidly transforms himself from one character to another. The transformation is symbolized with costumes and properties. This performance is initially known in Siulak Kerinci in the 50s. In its original place, Minangkabau, the story developed from *kaba* or myth, created unconsciously to keep man and squirrel in harmony. Furthermore, this research aims to analyze elements which build *Tupai Jenjang* performance in Siulak Kerinci. Dramaturgy is used as an approach to analyze the structure and texture of the performance. As an aesthetic presentation, *Tupai Jenjang* reflects the modest reality of its audience life. Its modesty can be found everywhere, from setting decoration, properties and costumes to the lighting of the stage.

Keywords: *dramaturgy; oral theatre; Tupai Jenjang; Siulak Kerinci*

Introduction

The TupaiJenjang speech theater is a subgenre of folk theater in the Siulak area, Kerinci Regency, Jambi Province. The TupaiJenjang speech theater performance comes from an oral tradition, categorized as a one man show because it is performed by only one actor. In addition to being able to sing well, the speaker is required to be able to play the characters from the play to the form of behavior or acting well as well (Poespowardojo, 1993). According Banks & Banks (2010) cultural diversity is also a source of wealth change in society.

The form of the TupaiJenjang speech theater performance is different from the presentation of other traditional spoken genres in Kerinci. Generally speaking, the tradition of speaking in Kerinci is presented in a sitting position and sung to the accompaniment of drums or other music. The theatrical performances of TupaiJenjang, apart from singing, the characters in the play are demonstrated through movement and acting (Esten, 1993).

The whole character is brought to life by the speaker himself. He moves characters from one character to another according to the shape and character of the characters in the story (Akhmad, 1993). There are times when the speaker plays the role of a wife, immediately turns into a husband, and so on. In changing the roles and characters of the characters, the speaker uses all stage elements, such as costumes and props, so that the changes can be understood by the audience (Aston and George, 1991). Currently, the TupaiJenjang theater is rarely performed. The pounding of the tambourine and the shrill sound of a spoon hitting a kanso dish are rarely heard, accompanying the sweetness of the song and the agility of the speaker's acting (Anwar, 1996; Esten, 1988).

In this regard, this short article attempts to describe the theatrical performances said by TupaiJenjang, starting with the background of the appearance, structure, texture of the performance and the instinct of its existence in the Siulak Kerinci community. It is hoped that this brief explanation can be taken into consideration for artists and observers of the TupaiJenjang theater who

want to develop this performance in other forms, besides that it is hoped that it can be an alternative record of its existence in the SiulakKerinci area if one day it experiences extinction(Gayatri, 2005).

Literature Review

History the Emergence of the TupaiJanjang Speech Theater in SiulakKerinci

The TupaiJenjang speech theater performance developed in Siulak in the 50s and was brought in by a bridge-builder from Minangkabau. At that time he worked to build a giant prawn bridge in LubukNagodangSiulak. The late SutanAris was interested, thanks to his talent and diligent practice, he was finally able to master the theatrical performance of TupaiJenjang and then adapt it to the version and culture of Kerinci. SutanAris was the first to describe the TupaiJenjang speech theater in SiulakKerinci(Kahar, 1985).

This opinion can be accepted as true because it is supported by the following reasons. First, listen to Ibrahim's explanation, the 65 year old TupaiJenjang theater speaker. He got to know the theatrical performances said by TupaiJenjang when he was single (young) and watched them from SutanAris. The second is based on the explanation of Japril, a fifty year old speaker. Japril's first known theatrical performance of TupaiJenjang was at his neighbor's baralekin wedding party. At that time he was still a teenager and the speaker came from the village of LubukNagodang (Agung and Indra, 2001).

In LubukNagodang, only SutanAris is able to perform the TupaiJenjangtheater, so the person Japril refers to is the same person as Herwan and Ibrahim intended. Thus, it can be concluded that the theatrical performance of TupaiJenjang was present in SiulakKerinci when Ibrahim and Japril had grown up and was not a show that had existed since they were born. Anxiety over the power or outbreaks of crop failure caused by squirrels caused Minangkabau people to try to establish good relationships with squirrels. In order for the relationship between the two (humans and squirrels) to be in harmony, the myth of the squirrel was created(Bouvier, 2002).

The belief to make harmony with the world outside of itself gave birth to the myth that the squirrel must be respected and should not be hunted in a haphazard way. If the squirrel gets angry, then there is an assumption that the squirrel will vent its anger by consuming coconuts that have been planted by farmers. Unwittingly, the squirrel story is used to control human behavior towards squirrels (Brandon, 2003).

In the TupaiJenjang story, the animal is legitimized as a sacred animal that does not work with a gun when it is shot by TuankuRajoTuo and the squirrel turns into a human at the end of the story. Through the appreciation of the TupaiJenjang story, without realizing it, the mythical world of traditional human thought has been applied to the lives of its people(Gayatri, 2005). People are reluctant to kill squirrels because they believe that if squirrels are hunted they will also harm human plants. So it can be said that the squirrel story was created with the reason of maintaining harmony between humans and squirrels or big universe(Agung et al, 1993 and 2001).

Culture Affects Squirrel Ladder

The formation of the TupaiJenjang speech theater in the SiulakKerinci community was based on local culture that had come into contact with foreign cultures that came in waves(Bandem and Murgiyanto, 2000). The influence of outside culture has formed cultural layers which are reflected in the TupaiJenjang speech theater performance in the SiulakKerinci area. The layers of culture. In theatrical performances, TupaiJenjang says that the stage world and the off stage world are sometimes not in harmony (in a different sense) but can coexist in one event. This is because the people of SiulakKerinci already have the same understanding or convention in enjoying theatrical performances said TupaiJenjang(Bahar, 1993; Gayatri, 2005).

The animistic cultural practices in the theatrical performances of TupaiJenjang are reflected in the actors' belief in the magical powers that surround their artistic activities, and the presence of shaman characters in the story. The influence of Islam is very strong in Kerinci because the majority of the population of Kerinci embraces Islam. The influence of Islam is very large, both related to story elements or other stage supporting elements. For example, in the story element, every time he wants to do an activity or action in the story, the character always starts with the word Bismillah(Azra, 1989).

The supporting elements of the stage can be seen in the use of props and costumes. For example, the headgear used by Ibrahim is the hajj cap. Hajj cap is a symbol for Muslims, the wearer has performed the pilgrimage. The influence of Western culture can be seen in the way Ibrahim describes the beauty of Puti'lindungbulan', like a dutch woman or a european woman(Dahana, 2000). Another influence appears on the use of sunglasses worn by Japril. The sunglasses in the show only serve as a sweetener and have no other meaning. As is known, the use of sunglasses is the influence of fashion styles that come from Western culture(Ahimsa and Heddy, 2000; Probonegoro, 1996).

Research Methods

The type of research used is ethnographic qualitative research, namely research conducted to determine a cultural phenomenon of a particular region (Spradley, 1997). This ethnographic research includes methods to explore and understand the meaning of a number of individuals or groups of people who come from social or humanitarian problems (Creswell, 2010). The research approach used is a descriptive case study by studying and describing the squirrel theater in the SiulakKerinci community. This study describes or describes the phenomenon that is the problem, then analyzes and interprets the existing data. Content analysis method is used to examine the contents of a document.

This is confirmed by Sugiyono (2015) that the qualitative research method is to examine the condition of natural objects (as opposed to experiments) where the researcher is the key instrument, the data collection technique is done by triangulation (combined), the data analysis is inductive, and the research results emphasize more meaning rather than generalization. The data criteria in qualitative research are definite data. Definite data is data that actually happens as it is, not just data that is seen, spoken, but data that contains meaning behind what is seen and said (Rhee, 2008).

The process of collecting and extracting data in this study, researchers used several complementary methods, namely qualitative observation, qualitative interviews, and documents. The data collected is mainly in the form of words, sentences or pictures, meaning that is more real than just the presentation of numbers or frequencies. This study emphasizes notes with detailed, complete, and in-depth sentence descriptions, which describe the actual situation to support the presentation of the data. Qualitative methods pay attention to natural data, namely data in relation to the context of their existence. This method involves a large number of relevant social phenomena. In relation to literary studies, the description method is carried out by describing the facts which are then followed by analysis (Orong, 2017).

The data analysis technique used in this research is data flow model analysis. This process starts from data collection, data reduction, data presentation, and ends with drawing conclusions. Data analysis in qualitative research is basically carried out continuously, namely before entering the field, while in the field, and after finishing from the field (Sugiyono, 2015). The analysis has started since formulating and explaining the problem, before going into the field, and continuing until the writing of research results. Data analysis is more focused during the field process along with data collection. Data analysis used an interactive analysis model, namely data analysis carried out interactively.

Results and Discussion

Description of Research Results

In understanding how important the meaning and existence of a work of art in the midst of society, it is necessary to first observe its uses and functions. Function, if the TupaiJenang speech theater performance is grouped according to "who" the audience is, it can be classified as having a function as an aesthetic presentation medium. One of the characteristics of art as an aesthetic presentation is that the audience is charged a fee for its implementation. In the theatrical performance of TupaiJenang, the speaker gets money in return from the alek group who invites him. It is true that in the show, tickets are not sold, such as modern theater performances or modern folk theaters held in cities, but the principle is the same, namely, every time you want to hold a speech theater performance, you need funds to bring in a speech artist. Because this performance is driven by economic principles, each speaker automatically tries to present his performance with the aesthetic principles he understands.

Apart from the above, the function of the TupaiJenang speech theater in the life of the SiulakKerinci community can also be described as follows (1) as a means of moral learning; (2) a means of communication and social criticism; (3) as a means of togetherness (solidarity making); and (4) a means of learning and cultural continuity (Ahimsa and Heddy, 2000). Use; the main point of the TupaiJenang speech theater is to enliven traditional ceremonies, such as; wedding feasts, bathing, boarding a new house, and circumcision of the apostle. The use of the TupaiJenang speech theater as an entertainer in the series of traditional ceremonies above is usually carried out at night after the traditional party is held in the afternoon. Currently, the TupaiJenang speech theater performance has also been used as a tourism event. Since 1999 the Kerinci level II Government has begun to actively introduce tourism and regional arts and culture, one of which is the "Kerinci Lake Care Community Festival" which has become the National Tourism Calendar of Events through Decree of the Minister of Tourism and Arts dated May 4, 2000.

In general, TupaiJenang's speech theater performances were not opposed by certain groups. The existence of this speech theater in the midst of the people of SiulakKerinci is not a profane performance that is close to the aura of eroticism, therefore it can be accepted by all levels of society in the SiulakKerinci area. This condition also has a positive impact on the position of the speaker in the SiulakKerinci community. Indeed, there is no special treatment given by the community to the speaker, but there is also no treatment or slanted status that he bears. The narrators live their lives like other people in Kerinci. When there is no demand for a show, usually Ibrahim and Japril work in the fields or in the fields.

Discussion

In theatrical performance, tupaijenjang is formed along with the song. Dendang uses the SiulakKerinci language according to the lingua franca of the people and reflects the style of language used by the SiulakKerinci people with the characteristics of figurative language, figurative language, and in the form of rhymes. The language style of the TupaiJenang speech theater performance is classified in the type of oral literature in the form of lyrical prose or rhythmic prose, reflected in the composition of the words containing the power of rhythm so that they can be sung.

Parables are taken from the nature and state of nature. Submission using a parable language style has greater energy and charisma than direct delivery. In everyday life, parables are usually used when everyday language is no longer able to express what someone wants to say, the most appropriate way to explain this meaning is by using parables. Figurative language style is a consideration of something with comparisons or similarities, the meaning of the word does not refer to the literal meaning but is intended for other things, such as praising, insinuating, and so on.

It can be said that a figure of speech is a way to express something indirectly. This style of language is intended to convey meaning that is difficult to pronounce directly because of certain considerations. The style of language in the form of pantun is a form of Malay poetry, each stanza (couplet) which usually consists of four lines and rhymes a-b-a-b and each line usually consists of four words, the first line and the second line are usually for pedestal (sampiran) only and the third and fourth lines are contents.

Stages setting decoration usually what is transformed into a performance arena or stage is a corner of the room in a three-dimensional view and can be seen from all sides. There are no special decoration settings. The stage layout is flexible and imaginative. Although the story mentions events in many places, such as in AnjungTinggi, and so on, it is enough for the speaker to convey it through a song, then the imagination of the audience who presents the decoration setting in their imagination is based on familiar places in their daily life.

Makeup and clothing no special make up even without make up is used in the theatrical performance, said TupaiJenang. The speaker uses make up only as a property not for make up. Makeup tools in the form of powder and lipstick are used symbolically when playing the character PutiLindungBulan. The clothes used in the theatrical performances of TupaiJenang are daily costumes that function more to distinguish the characters being played. When playing the character PutiLindungBulan, he wears a kebaya or negligee, and when he plays TuankuRajoTuo, he uses clothes that have been used by the speaker. To distinguish the form of a character, either PutiLindungBulan or TuankuRajoTuo are used other properties that can support the visualization of the character being played.

Light system, commonly used in this show is a form of general lighting. The function of light in TupaiJenang's theatrical performances is only as a light, not as an atmosphere-former, as in modern theater performances or modern folk theater. Musical arrangement, the musical instrument used is the tambourine and sometimes a kanso plate is added. The main function of music in the TupaiJenang speech theater performance is to accompany the speech artist when he speaks. He was present dominantly, from the beginning to the end of the show.

Mood or atmosphere, the show is built based on the unity between the rhythm of the game built by the actor and the rhythm that emerges from other supporting elements outside the actor. According Gayatri(2005) the atmosphere of the TupaiJenang speech theater performance was built by two main elements, namely (1) the universe on the stage, an event that was built on the unity of actors and spectacle, and (2) the universe outside the stage, is an event that occurs in the entire spectacle arena which is closely related to the situation that occurs in the audience.

The atmosphere of the stage world in the TupaiJenang theatrical performance is built by story content and accompaniment music. The speaker builds the atmosphere through movement, acting and singing. There are three main moods that are always presented by the speaker in the stage world of TupaiJenang's theatrical performances, namely a happy atmosphere, a sad atmosphere, and a combination of a sad and happy atmosphere. The atmosphere outside the stage universe is a picture of the atmosphere that occurs in the audience area. When watching the Jenjangtheater, the audience is actually making activities that can also be watched.

In line with opinion Agung and Indra(2001)that the theater audience said TupaiJenang followed the show in a relaxed and friendly manner. While still enjoying the spectacle, the audience can do other activities and not be a significant distraction for other viewers. While still watching, a mother may try to put her child to sleep on her lap while the father smokes while making coffee which has been provided by Sepangkalan Alek or there are even spectators who come and go.

Conclusion

The theatrical performance, said TupaiJenang, was unable to adapt to the aesthetic demands of its supporting community. The well established form of TupaiJenang's theatrical performance which lacks creativity (according to contemporary artistic tastes) has made it left behind by other popular arts that have begun to develop in the SiulakKerinci community. The lack of creativity and aesthetic touch is revealed by observing the structure and texture of the performance. The squirrel story is not varied, since its appearance until now it has not changed and developed much. The elements of the texture of the show, concerning the elements that are seen, heard, and felt, have also experienced less significant development. The lack of creativity, especially in setting decoration, lighting, costumes and props (the form of the stage) makes this show less interesting to watch.

The opening of access to communication technology has led to many alternative shows for the people of SiulakKerinci. The opening of access to television media, VCD, DVD, and so on has shifted the behavior and viewing tastes of the people of SiulakKerinci (especially young people). The media above are very familiar in their lives. Every house on average has been able to access all national television broadcasts and even television broadcasts from abroad. Most residents in the SiulakKerinci area already have a satellite dish, if not, usually in parallel from the neighbors who have it. The media mentioned above are very influential in shaping the behavior and tastes of spectacle as well as the lifestyle of young people in SiulakKerinci.

The cause of the decline in the theatrical performances said by TupaiJenang in the SiulakKerinci community can be attributed to the development of these media. This must be addressed wisely by all observers and theater workers, said TupaiJenang in SiulakKerinci. One effort that can be made by art observers in Kerinci to attract people's interest in the TupaiJenang speech theater is to revitalize it, both in terms of structure and texture of the performance. By showing more types and variations of stories or developing into other forms (renewing their physical form) it can be used as a solution to attract people's interest, especially the younger generation of SiulakKerinci to this theatrical performance, said TupaiJenang. The simplicity of the TupaiJenang speech theater performance in SiulakKerinci is a reflection of the simplicity of the people. Finally, this short article and the narrow writing space are expected to give the reader a little idea about the folk theater subgenre called TupaiJenangspeech theater that lives in the people of SiulakKerinci.

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