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Andalas International Journal of Socio-Humanities

| ISSN (Online) 2715-601X |



Article

Saputangan Sirah Baragi : New Hegemony of Minangkabau Modern Literature

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ARTICLE INFORMATION

Received: April 12, 2019

Revised: Mei 03, 2019

Available online: June 27, 2019

KEYWORDS

Minangkabau, short stories, hegemony, epigon

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A B S T R A C T

This paper seeks to reveal the existence of the modern literary genre of Minangkabau, in the repertoire of modern Indonesian literature. Modern Minangkabau literature was detected existed since the 1930s through the printed media of the time. But the *genre* only showed its entity in the 1960s through Nasrul Siddik's short stories recorded in *Saputangan Sirah Baragi* (1966). The anthology of this short story gives a firm limit to the existence of the Minangkabau modern literary genre, and the kaba genre by strengthening its epigons in local print media, such as writers in the *Aman Makmur* newspaper, *Singgalang*, *Semangat*, and so on in the modern Indonesian literary horizon. So that it becomes a new hegemony in the modern Minangkabau literature repertoire in particular.

INTRODUCTION

Early Indonesian literature was inseparable from various polemics. The earliest literary polemic arose in what is referred to as the "Literary Crisis" (Eneste, 1982).. Apart from that, the dominance of Lekra writers who were affiliated with the PKI to other writers with different idealism. Lekra seeks to dominate their ideological opponents, such as universal humanism which also seeks to strengthen its new hegemony as the voice of the proletariat (Damon, 1999). The peak was the PRRI event, even after the PRRI the PKI people were still the perpetrators of domination.

1950s-1960s literary works which were produced in Indonesian gave birth to ideological challenges from writers who wrote in their regional languages in various local media (Simon, 2004). According to Mustamar, mass media in Indonesia, such as newspapers, magazines and tabloids (regional and national) that have literary rubrics, tend to publish modern literature, thus local literature tends to be marginalized (Mustamar and Macaryus, 2012).

While the birth of the world of modern Indonesian literature at the beginning of the 20th century in the womb of the Minangkabau realm and its author through the author of "foster children " Balai Pustaka , or "Roman Picisan" Penjiaran Ilmoe, not only gave birth to a new spirit and new genres. But more than that, the new genre helped the process of negotiating traditional values with modernity which formed a new form of old Minangkabau literature. This form follows the flow of "new " Indonesian literary modernity , such as short stories, poems, and even novels. *Matoe Saijo*, one magazine published in the late 1930s in Matur, Kab. Agam, made a rubric of "Kesusasteraan Baru" which contained an essay entitled *Si Bisoe Barasijan*. This essay is a children's story in the Minangkabau language, as well as the originator of the birth of modern Minangkabau literature.

METHOD

In his writings in the Padang Ekspres newspaper, Suryadi (2017) said that the existence of modern Minangkabau literature is between existent and non-existent. He further viewed the existence of what is called modern Minangkabau literature that was not (read: not yet) formulated explicitly and scientifically. No critic or researcher has dared to state when, who and what works are referred to as modern Minangkabau literature or writers. What is the concept that composes modern Minangkabau literature? Where are the limits? And what is the object of modern Minangkabau literature? Just speculation. Although Suryadi acknowledged that modern Minangkabau literary embryos had emerged in the last quarter of the 20th century.

Likewise with the definition of Minangkabau modern literature. So far there is no exact definition that can be a reference regarding modern Minangkabau literature. Literally, modern Minangkabau literature can be defined, based on three words. Literature, modern, and Minangkabau. Literature can be said as a work of art that has language as media. Modern refers to a time that surpasses traditional, especially in the use of technology to facilitate human interests. Whereas Minangkabau is an entity owned by a tribe. Thus, modern Minangkabau literature can be understood simply as a literary work originating from the Minangkabau ethnic group and has been packaged with a set of media and technology such as mass media.

In the 1960s and 1970s, the literature that came from the Minangkabau literary space was different from the traditional literature that was delivered by word of mouth, like the *kaba* which was sung (Djamaris, 2002). The literature was then packaged in book form. The recorded work shows a new literary expression that is different from before. Different in terms of themes, characterizations, characters, and so on. These expressions can appear through any media, such as *Pujangga Baru* generation that appears from a magazine of the same name. *Pujangga Baru* appears as the antithesis of *Balai Pustaka* , as the result of Dutch colonialism, through freedom of expression in the country's children's literature. *Pujangga Baru* invited new poets, writers and intellectuals to reform modern Indonesian literature with two lines; art for art, and art for people's consciousness (Yulia, 2018).

The egoism for Gramsci is used in seeing social class interactions with other social classes in a society, which depart from the viewpoint of Marx's domination. But if domination is carried out with violence, Gramsci considers violence in domination as not going to last long. So that power and dominance are able to survive, what is needed is negotiation, agreement, approval, and awareness (Ahyar, 2015).

For Gramsci, hegemony refers to the notion of a sociopolitical situation, in its terminology the 'moment ' in where philosophy and social society practice fused in a state of balance (Patria, Nezar, and Arief Andi, 2015). According to Gramsci, political action, rather than simple introducing, that politics is an autonomous activity in the context of the historical development of material forces. For him, politics is the center of human activity, with a single consciousness

coming into contact with the world and social life with all its forms ((Patria, Nezar, and Arief Andi, 2015).

In West Sumatra the literature itself is at least presented in three themes. Literary works born in West Sumatra at that time were present as what was called by Faruk as a product of sentimentalism (Faruk, 1997). Literary works of writers, such as AA Navis, Soewardi Idris, Rusli Marzuki Saria (RMS), and so on were born from the incompatibility of the ideal world with the real world. Their works tell a gap that gave birth to irony and sarcastic stories. Wisran Hadi noted that the works of modern Indonesian literature who was born in West Sumatra during the period - 1950s until early 1960 - late more themed tragic, irony, grim and romantic (Hadi, 2008).

Besides those various events that took place in Indonesia, such as the PRRI incident in West Sumatra in particular inspired many writers to express their experiences through literary works published through regional newspapers, such as *Respublika*. Leon Agusta stated that "a lot of young poets have sprung up to fill the *Respublika* poetry room in Padang. As if the civil war was the cause of the birth of young people who chose poetry to express the content of their heart (Agusta, 2016). The condition of upheaval or civil war is full of gloom, this irony also underlies the birth of some popular works at that time such as AA Navis with *Robohnya Surau Kami*, Suwardi Idris with works from *Dari Puncak Gunung Talang*, Rusli Marzuki Saria with *Monumen Safari*, and several authors with his works other.

In the context of the presence of the modern Minangkabau literary genre there are at least two books that should be referred to as the monument to its presence, *Saputangan Sirah Baragi* (1966) by Nasrul Siddik, and *Carito Tek Siar; Indak Tau Diatah Takunyah* (2015) by Adriyetti Amir. In addition, other references are various sections of "Sastra Minangkabau" in various local media, such as *Canang*, *Haluan*, *Singgalang*, *Semangat*, and so on. The later writings were proof of the success of Nasrul Siddik's short stories, becoming a new dominance. Many epigons, followers, or traditional intellectuals emerged after the *Saputangan Sirah Baragi*.

Saputangan Sirah Baragi written by Nasrul Siddik is the cornerstone of the existence of modern Minangkabau literature. The work of Nasrul Siddik *Saputangan Sirah Baragi* in his journey seeks to become a common sense because of his ideas that are outside the ideological context of his time (Agusta, 2016). The anthology of this short story consists of two pages of folio photos. The photo code starts from the front page with numbering IMG_0170, then the book description page with numbering IMG_0173, then the table of contents with the code IMG_0174, and then enters the short story with the code IMG_0175 to 0227. On the last sheet there is a book promotion and comments against the *Saputangan Sirah Baragi* book by Nazif Basir.

Nasrul Siddik in this book included fourteen short stories. The short stories are titled, "Saputangan Sirah Baragi", "Dalam Daerah Tudjuah Kampuang Adiak Surang Tambatan Ati", "Iko.....Nan Ondeh Diak Ha!", "Kabaa Pulo, Nasi Lah Djadi Bubua", "Kok Gala Sah Diawak", "Anak Gadihnjo Kanai Semba", "Namo Uda... Martimin", "Rabab Djo Saluang Tolong Sampaikan", "Namuah Barangkek Djo Uda?", "Bukannjo Bapak Indak Kasiah Nak", "Indak Talok Djo Galak Manih Lai Piek", "Tiok Kamari... Tiok Baurai Aia Mato", "Agiah Den Pitih Bia...Si Rahima Sakik", "Aia Matonjo djatuah Dtiek Djatuah Duo". These short stories were originally published by Nasrul Siddik in the *Respublika* newspaper from the end of 1961 to 1965.

In general, the themes raised in the above work cover the issue of urban youth romance, the role of new social status, a very materialistic life, strong urban lifestyles, and untraditional values. In this work Nasrul Siddik is strong in the use of direct or straightforward, satirical, critical language styles . Even Mursal Esten (1993) and Sudarmoko (2015) state the style of

Nasrul Sidik's written language is very strong with kato malereang , full of satire in the metaphor of the story.

Therefore Nasrul Siddik was present as an organic intellectual, as Gramsci intended "All men are intellectuals, one could therefore say, but not all have a society of functions of intellectuals" (Gramsci, 2001). Intellectuals or scholars are those who are involved in developing and disseminating knowledge, and those who articulate the values that apply in society. In this sense, every society has intellectuals, including also in civil society, such as chiefs, religious leaders and writers (Adam and Jesica, 2000).

Nasrul Siddik actively articulates the common sense of Minangkabau people, especially those packaged in short stories in literary works. The values packaged by Nasrul Siddik were then socialized without stopping by the *Respublika* newspaper. The theme of Nasrul Siddik's work is no longer the same as the themes of the local canon literature of the time, such as the works of A. A. Navis, Motinggo Busye, RMS, Suwardi Idris, which were gloomy, irony and full of grief. Nasrul Siddik even packed the grief with laughter. For Nasrul Siddik the problem of life will be even more severe if carried too long, so laughing at the problem is one way to make it easier to find answers. The narration of character life issues in Nasrul Siddik's short stories punctuated joke, joke word selection or lapau words strengthen the Minangkabau character.

Themes like this turned out to be able to influence the Minang community so that their followers were born, what Gramsci called traditional intellectuals as mentioned above. The way to speak the work of Nasrul Siddik is relaxed, not patronizing, slowly negotiating the local literary canon culture. With the presence of literary works with different themes and followed by many subsequent writers, proving that slowly Nasrul Siddik managed to get a position and gave birth to modern Minangkabau literature as a new hegemony in the local literary space.

The works of Nasrul Siddik, no longer having the theme of fear, the gloom after the upheaval that had become popular became the theme of the literature at that time. For Nasrul Siddik the losing mentality is time to leave. That there is no advantage in remembering the wound. This understanding was also obtained by Nasrul Siddik when there was a refusal by PRRI actors on Soewardi Idris's short stories with the theme of the PRRI upheaval. Nasrul Siddik came out of the local literary theme with the theme of bitterness, then raised contemporary themes and modernity, through *Saputangan Sirah Baragi*. The writings of Minangkabau-speaking Nasrul Siddik and discussing the issue of modern Minangkabau, followed by many writers such as Intan Sinaro, *Enggak Bahaoeddin*, Tan Mahmud, N. St. Diateh . They wrote serials, short stories, rhymes, and others in the " *Lagak Langgam Minang* " rubric (*Semangat* , 1970), " *Gajeboh Padang* ", " *Pantun Basauik* ", and " *Lagak Padang* " (*Aneka Minang* , 1970), which then continued *Wisran Hadi* , *Adriyetti Amir* and many more .

The epigon of Nasrul Siddik's work in the *Aman Makmur* newspaper was packaged in the column *Carito Caro Awak*, with the authors: Intan Sinaro with his works entitled: " *Nan Dimakan Pelo Nan Ditjangkua Batu* ", " *Urang Manggaja Awak Batanggka* ", " *Pabanjak Sadjo Karupuak Djangek* ", " *Nan Palasu Tibo-tibo Maluntjua* ", " *Dek Bapak Urang Bapangkaik, Ibuk pun Dapek... Pangkaik...* ", " *Bapak Kandung Den Tumah Tuty... Oi* ", " *Kamanga Awak Lai...* ", " *Ampun Den Djan Datang Dulu Djuuuuiih..!* ", " *Bunduang, Skuter Pulo Nan Dimintaknjo* ". " *Tolong Tjarikan Djodoh Ananda* ".

Sutan Mudo: " *Bisuak Uda Kamari Baliak* ", (6 Juli 1969), " *Manga Tjapek Bana Pulang Bagaluik Lah Dulu* " (17 Agus 1969), " *Eh..Djan Takantuak, Alun Salasai Lai* " (24 Agus 1969), " *Laki-laki Karapai, Awak Nan Dikapepenjo* " (7 September 1969), " *Aia Ka Aia Se Nandiagiahnjo* " (21 September 1969), " *Urang Mudo Se Nan Tampak Nan Gaek Baa!* " (28 September 1969), " *Roda Padati Nan Dilakekkannjo* " (14 September 1969), SHM Muluk with his work: " *Nan Di Awak Bana Nan Dilego Urang* ".

Sutan Mangkuto: Mangkuto. His works entitle : Bantuak Kamek, Uatak Namuah, Tapi... (11 Juli 1971), Si Tati Djo Honda Si Nina Djo Pespa (18 Juli 1971), Malu..Malu..Malu..Den (25 Djuli 1971), Injo Harus Batanggung Djawab, and Aia Mato Manitiak (1 Agustus 1971), Aden Tau Bana Sia Laki-Laki Tu (15 Agus 1971), Ado Nan Musti Kau Minum Dalam Sapakanko (12 Djumadil Akhir 1391 H), Makin Tjapek, Makin Elok (22 Agustus 1971), Lai Tahu Kau, Baa Kok Kami Datang? (29 Agustus 1971), Aden Indak Gadih Lai Mak Oooooiii (5 September 1971), Apo Kau Djadi Parawan Tuo? (19 September 1971), Pulang Atau-Kalunau Palimbahan Busuak? (26 September 1971), Si Tati, Mungkin Injo Lah Djkt, and Singapur (10 Okteober 1971), Nan Pokok M'buek Elok (17 Oktober 1971), Ja...utk Saja Lupokan ke Djakarta (2 Oktober 1971), Minggu Mungko Kito Truihkan (31 Oktober 1971), Bamimpi Raso Basandiang di Palaminan (7 November 1971),

“Sarantjak Ko Hari Limbubu Ketjeknjo” (13 Juli 1969), Nusjirwan: “Tuan Pundjin Katangah Galanggang” (2 Nonemver 1969), “Namuah Bana Awak Mambajia, Djamban Tu Bana Nan Indak Ado” (30 Nopember 1969), “Bantuak Kamek, Utak Namuah, Tapi...” (11 Juli 1971), “Si Tati Djo Honda Si Nina Djo Pespa” (18 Juli 1971), “Malu..Malu..Malu..Deeen” (25 Djuli 1971), “Injo Harus Batanggung Djawab, dan Aia Mato Manitiak” (1 Agustus 1971), “Aden Tau Bana Sia Laki-Laki Tu” (15 Agus 1971), “Makin Tjapek, Makin Elok” (22 Agustus 1971), “Lai Tahu Kau, Baa Kok Kami Datang?” (29 Agustus 1971), , “Apo Kau Djadi Parawan Tuo?” (19 September 1971), “Pulang Atau-Kalunau Palimbahan Busuak?” (26 September 1971), “Si Tati, Mungkin Injo Lah Djkt. Dan Singapur” (10 Okteober 1971), “Nan Pokok M'buek Elok” (17 Oktober 1971), “Ja...utk Saja Lupokan ke Djakarta” (2 Oktober 1971), “Minnggu Mungko Kito Truihkan” (31 Oktober 1971), “Bamimpi Raso Basandiang Dipalaminan” (7 November 1971), “Aden Indak Gadih Lai Mak Oooooiii” (5 September 1971).

Epigon of Nasrul Siddik's work on the rubric "Logat Minang" in Haluan newspaper with writer, B. Tan Gindo by the headline: "Saroman Urang Rabun"(21 September 1975), “Aponjo Nan Balepoh...” (28 September 1975), “Nan Tadorong” (5 Oktober 1975), “Lah Bapetai Petai...” (12 Oktober 1975), “Anto Manggigiknyo Pak?” (19 Oktober 1975), “Ditambah Ciek Lai” (26 Oktober 1975), “Manggata Uda Yo?” (5 Januari 1975), “Lah Dipantaknjo” (19 Januari 1975), “Lah Tagijau Pulo” (26 Januari 1975), “Sabana Tapurangah” (2 Februari 1975), “Tasorong Dipunyo Uran”g (23 Februari 1975),

Additionally, in *Haluan* newspaper, there is rubric "Minangkabau Klasik". This rubric contains writings about classical kaba or Minangkabau writings such as myths and folklore that have not been written basically. One of Rivai Marlaut's writings was titled Talago Sunyi Ado Pahuni which was published on September 21, 1975. This article was published in three editions.

Next is "Tjarito Tjaro Awak ": With author: Mangkuto. His writings are titled: “Bantuak Kamek, Utak Namuah, Tapi...” (11 Juli 1971), “Si Tati Djo Honda Si Nina Djo Pespa” (18 Juli 1971), “Malu..Malu..Malu..Den” (25 Djuli 1971), “Injo Harus Batanggung Djawab, dan Aia Mato Manitiak” (1 Agustus 1971), “Aden Tau Bana Sia Laki-Laki Tu” (15 Agus 1971), “Ado Nan Musti Kau Minum Dalam Sapakanko” (12 Djumadil Akhir 1391 H), “Makin Tjapek, Makin Elok” (22 Agustus 1971), “Lai Tahu Kau, Baa Kok Kami Datang?” (29 Agustus 1971), “Aden Indak Gadih Lai Mak Oooooiii” (5 September 1971), “Apo Kau Djadi Parawan Tuo?” (19 September 1971), “Pulang Atau-Kalunau Palimbahan Busuak?” (26 September 1971), “Si Tati, Mungkin Injo Lah Djkt. Dan Singapur” (10 Okteober 1971), “Nan Pokok M'buek Elok” (17 Oktober 1971), “Ja...utk Saja Lupokan ke Djakarta” (2 Oktober 1971), “Minggu Mungko Kito Truihkan” (31 Oktober 1971), “Bamimpi Raso Basandiang Dipalaminan” (7 November 1971).

The epigons of Nasrul Siddik in Semangat newspaper , There are in the rubric of Lagak Langgam Minangkabau , with the writers, Tan Mahmud with the story: “Kecewa Den Deknyo”

(20 Oktober 1974), “Ambo Kamancari Minantu” (20 Oktober 1974), Inyiak Leman with story: “Lai Pandai Ber Ago go?” (8 Juni 1975), “Aden Pai Ngibing!” (29 Juni 1975), N Sutan Diateh, with works entitled: “Bapikia Bana Lah Dulu Bujung oiii” (5 Agustus 1973), “Indak Unggeh Nan Tabang-Tabang Tudoh” (12 Agustus 1973). Inyiak Leman with works: “Aden Kanai Tjatjak” (13 Juli 1975). Mak Bogah with work: “Makan Rujak Di Pantai Padang” (20 Juli 1975), Garah Tu Bakutiko (27 Juli 1975). Sutan Nan Marajo with work; “Pangangguran Tingkek Tinggi” (3 Agustus 1975). St. Bandaro, his works entitled “Bia Den Ubek” (1 Juli 1973). Angku Minjo, the title of his work: “Paruiknjo Nan Gilo”. Ada Sutan Diateh, karyanya berjudul: “Batambah Gadang Lubang Iduangnjo”, “Si Marlina Mandjadi Tapana”. Tan Machmud dengan judul karya: “Jan Disangko Molomok!!!!”, “Iko Sabana Santiang”, “Tarompa Den Hilang”, “Bataratiklah saketek”, “Iduik Kalian Sanang” (10 Agustus 1975).

Some examples of epigon presented here prove that *Saputangan Sirah Baragi* short stories became references by writers in their work. These writers do not only imitate themes, languages, and language styles. Even the way the writing of the epigons by Nasrul Siddik followed him.

CONCLUSIONS

Saputangan Sirah Baragi is a literary work of Nasrul Siddik that shook local popular literature. *Saputangan Sirah Baragi* is present in contradiction with the popular feature of local literary works in West Sumatra. This difference made *Saputangan Sirah Baragi* get a lot of attention, not only from writers or writers by adopting, intertext, repetition from various sides, such as languages and themes. *Saputangan Sirah Baragi* also received attention from researchers such as Nigel Phillips, Mursal Esten, Suryadi and Sodarmoko.

The presence of Nasrul Siddik with his *Saputangan Sirah Baragi* for about five years has brought new hegemony in the written tradition of modern Minangkabau literature, especially the writers of local literary literature in newspapers published in West Sumatra, such as Lagak Langgam Minang , Carito Caro Awak , and the like to this day. "Epigonism " towards Nasrul Siddik and *Saputangan Sirah Baragi* was enough for the writer to state the existence of modern Minangkabau literature.

Therefore, through *Saputangan Sirah Baragi*, Nasrul Siddik has succeeded in occupying a position as what is called organic intellectual Gramsci born from civil society, offering new themes and styles in literature so that he is able to become popular while building new hegemony.

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