

Examining Body Moves in the Rhymes of Cancang Song:

A Study of Indonesian Traditional Art

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Abstract—Salawaik Dulang is an Islamic Minangkabau traditional vocal music that functions as a medium of ritual and entertainment. Cancang song is one part of the song's structure of Salawaik Dulang. Cancang song as the text is formed by poetry and melody. The essence of Salawaik Dulang's performance is in the rhyme of Cancang song. This article aims to analyse the meaning of Cancang song in Salawaik Dulang's performance. The method used was Narrative Inquiry. Data collection used observation, interviews, and document study. The results showed that Cancang song which is contained in Salawaik Dulang described the examining body. It has meaning in the form of an appeal and advice to the humans to conduct the Shari'a, the Tariqa (path), the Haqiqa (reality), and Ma'rifa (gnosis) in life.

Keywords: *Cancang song, examining body, meaning, Salawaik Dulang*

I. INTRODUCTION

Salawaik Dulang was born and developed in the middle of the Minangkabau community in which the main function is as an Islamic propaganda media. *Salawaik Dulang* is the result of Sufism's creativity, especially the followers of Syathariyah tariqa. Initially, this art belonged to Minangkabau Muslims who came from Syattariyah tariqa circle. Recently, *Salawaik Dulang* art has existed in whole levels of society in Minangkabau. In Syathariyah tariqa, the community studied Sufism. Amin confirmed that Sufism is defined as a science which teaches how to achieve degrees to God as close as possible [1]. The sufism's teaching is the characteristic of Salawat Dulang.

Santi confirmed that *Salawaik Dulang* is a form of traditional performance art of Minangkabau in the form of vocal music accompanied by Dulang as its musical instrument [2]. The rhyme of *Salawaik Dulang* contains the praise to Allah SWT, praise to the prophet Muhammad SAW, and da'wah. *Salawaik Dulang* art has developed through time. Firdaus said that the initial formation of *Salawaik Dulang* contained the praise to Allah SWT and the prophet Muhammad SAW. Afterward, the performance of *Salawaik Dulang* began to adopt regional rhythmic songs such as *Singkarak Manangih* song, *Sisawah* song, and *Magek Marisau* song. In 1974, the artist of *Salawaik Dulang* adopted the rhythm of popular

Minang songs such as *Dikijoknyo Den* song. In the 1970s to 1980s, *Salawaik Dulang* only adopted the rhythms of songs.

In the 1990s to 2000, *Salawaik Dulang* adopted the entire text in a song. *Salawaik Dulang* had used theatricals such as dialogue and storytelling in the 2000s. The changes in *Salawaik Dulang* song is to maintain its existence in the middle of society as well as fulfilling people's tastes. (Interview with Firdaus, August 8th, 2019).

Furthermore, Syafniati asserted that the developments and the changes in *Salawaik Dulang* are influenced by internal and external factors without changing the existing tradition's values [3]. The changes are available in vocal's presentation by adopting modern and popular songs and adjusting to the tastes of supporting community. *Salawaik Dulang* changed its function from ritual to performance art. It is a form of the endeavour from *Salawaik Dulang*'s artists who adjusted *Salawaik Dulang* to the era.

Salawaik Dulang performance consists of several supporting elements. They include artists, music instruments, percussion (tabuhan) pattern, songs or verses, costumes, stages settings, and artists' style. The elements possess meaning following the way of life of Minangkabau people. Culture values in Minangkabau people are based on the customary philosophy of Minangkabau that is "*Adat Basandi Syarak, Syarak Basandi Kitabullah*" [4]. Customs in Minangkabau is derived from religion, and religion is derived from Al-Quran. Customs in Minangkabau are rules which are derived from Islamic Sharia from Allah through Al-Quran. All life aspects including cultural aspects are oriented to philosophy.

Sriwulan explained that the structure of *Salawaik Dulang* performance consisted of 1) appeal of sermon, 2) sermon, 3) appeal of *batang* song, 4) *batang* song, 5) *yamolai* song "praising Allah and Prophet Muhammad", 6) *Cancang* song. The core of *Salawaik Dulang* performance is in *Cancang* song [5].

In line with the statement, Firdaus mentioned the parts of *Cancang* song [6]. Those are Transition, Conveying the essence, answering questions, and entertainment. Conveying the essence of *Cancang* song has the standard meaning that it has a theme and topic of the lecture. In conveying the essence

of *Cancang* song, there are various themes such as the examining body, life, kalimah, dhikr, wahdatul wujud, martabat tujuh (7 echelons), insan kamil, tawhid, faith and Islam as well as ma'rifa.

Latiff explained that meaning is used to convey the message [7]. Transmitting the meaning and the message is manifested in the form of language or deed. In the *Salawaik Dulang* performance, the message conveyed to the audience is in the verses of *Cancang* song. Analysing the meaning of the verses of *Cancang* song in *Salawaik Dulang* has become the author's interest. This research surfaces as a result of a phenomenon that many people especially the youths in Minangkabau do not understand the meaning of *Cancang* song in *Salawaik Dulang* performance, while *Cancang* song is the core of *Salawaik Dulang* performance. The ignorance of people especially youths about the meaning of the verses in *Cancang* song impacts to lack of interest to watch or inherit *Salawaik Dulang*. In this case, the author attempts to attract the youths to appreciate *Salawaik Dulang* performance by analysing the meaning of verses of *Cancang* song which is the core of the *Salawaik Dulang* performance. In this research, the author will analyse the examining body in the verses of *Cancang* song in *Salawaik Dulang* performance.

II. METHOD

To find out the meaning of *Cancang* song's verses in *Salawaik Dulang* performance, the author collects the data from written and spoken data sources. The written data sources are documents about verses in the examining body. The spoken sources are interviews with the interviewee. The author obtained the information from the interviewee. He is Firdaus S. Kar, M.A (*Salawaik Dulang* artist from Arjuna Minang group and also a lecturer on the Karawitan Study Program at ISI Padang Panjang). The author chose Mr. Firdaus as the interviewee because he is a skilled *Salawaik Dulang* artist and lecturer in ISI Padang Panjang. The location of the research was conducted in Padang Panjang city on the 8th of August 2019. The examining body in *Cancang* song in *Salawaik Dulang* performance was conducted as narrative inquiry. The data were collected through observation, interview, and document analysis. The observation was conducted to find out how the verses of *Cancang* song are interpreted through the expression of the *Salawaik Dulang* artist. The interview was conducted to find out the structure of the song in *Salawaik Dulang* performance and how *Cancang* song is performed. Document analysis is analysing the examining body in verses of *Cancang* song. The documents of the examining body were obtained from the interviewee.

III. RESULT AND DISCUSSION

This chapter discusses the results of the research obtained from the field. This study aims to analyse and describe the meaning of the examining body in verses of *Cancang* song in *Salawaik Dulang* performance.

A. The Meaning of the Examining Body in Verses of *Cancang* song in *Salawaik Dulang* Performance

Verses of the examining body in *Cancang* song are advice expressed in AAAA and irregular rhyme. Verses of the examining body consist of 13 stanzas. Each stanza to another may have a different number of sentences. Verses of the examining body use the local language, Minangkabau language that mostly uses phoneme 'o'. The examining body is still strongly related to Sufism. There are four aspects of value discussed in Sufism, such as:

- Sharia (Islamic laws and rules)
- Tariqa (a path to study Sufism) Riyadi stated that tariqa is a path taken by a Sufi toward the highest spiritual attainment as well as self and soul purification by intensifying dhikr to Allah SWT [8].
- Haqiqa (human) Khobir stated that the nature of human is studying human in terms of its constituent elements consisting of physical and spiritual elements [9].
- Ma'rifa (knowing Allah closer) Munir stated that knowing Allah is called ma'rifa [10].

The following is the explanation about the values in the stanzas of the song with the theme of the examining body. Below is the elaboration of the values contained in the song verses with the theme of examining body.

“Examining body”

Verse 1 and 2 contain the sharia values as follows:

*Wahai sudaro arif budiman
Elok taguhi amal jo iman
Lieklah pulo kudaraik Tuhan
Dijadikan tubuah banyak salapan
Ampek dilua ampek didalam
Ampek dilua sudahlah bayang
Kulik jo dagiang duo sajalan
Urek jo tulang pun demikian
Sungguah dilua tampeknyo diam
Apo bilo inyo akan bajalan
Mananti suruah garak didalam*

*Ampek didalam handak ingati
Bahati bajantuang duo sajali
Paru-paru buah pungguang demikian lagi
Kaampek itu samo sapai
Samo mangikuik kapado hati
Mufahun Tuhan handak ingati*

*Janganlah kito duduak tamanuang
Duduak barapok bakampuang-kampuang
Dimisalkan pulo hati jo jantuang
Samisal sangka barisi buruang
Makrifak ka Tuhan jangan tagantuang*

Verse 3 until 7 contain the essential values as follows:

*Mano sagalo balil Baraka
Hati jo jantuang sukar mangana
Sukar manyusun jangan talanga*

*Jikalau kito mamakai pituah
Diketahui jugo tubuah nan kasa
Salapan ganok bilangan sudah
Ampek didalam ampek dilua*

*Wahai sahabat tolan sudaro
Tubuah salapan sukar mambaco
Nak kami tarangkan handaklah jago
Handak pahami basamo-samo
Hati itu saumpamo rajo
Batujuh ganok mairiangkannyo
Batigo didalam jadi dubalangnyo
Bagarak hati bagarak samonyo
Demikian lagi anggota nan ampek
Apobilo rajo akan barangkek
Samonyo pai lambek jo capek
Samo bajalan jauh jo dakek
Hati samisal rajo diangkek
Lain dari hati umpamo rakyat
Apo-apo karajo hati mandapek
Fikiri bana wahai sahabat*

*Jikalau tidak kito fikiri
Tubuah salapan kok indak tabagi
Dimano bana hati nurani
Dimano diamnyo hati sanubari
Rahasio nan batin kok indak diketahui*

*Wahai sudaro andai dan tolan
Uju'an, ujumu'at handak bezokan
Saumpamo banang dengan kulindam
Jikalau kusuik handak salasaikan
Demikian lagi anasir anak adam
Ampek asalnyo cukuik bilangan
Api jo aia duo sajalan
Angin jo tanah pun demikian
Api itu darah pado kito
Angin itu urek pado kito
Tanah itu dagiang pado kito*

Verse 8 contains tariqa values as follows:

*Wahai sudaro hatiku susah
Hibo hatiku bukanlah ulah
Nasib anak adam begitulah sudah
Api jo aia angin jo tanah
Apobilo sampai alemu ajallah*

Pandang makrifat janganlah batuka

*Tiadonyo tuhan melainkan allah
Matinyo kamu didalam kulimah
Didalam kulimah laiilahailallah*

Verse 9 until 13 contain the values of ma'rifa:

*Suatu lagi dengar amanat
Sariat kok indak ado batarikat
Tarikat kok indak ado bahakikat
Hakikat kok indak ado ba makrifat
Saumpamo padi indak baurek
Batangnyo mati buah tak dapek
Jadi musikin salamo di lahat
Jadilah lapa dikampuang akhirat*

*Satu lagi danga dek tuan
Syariat jalan tarekat jalan
Hakikat itu kasudahan jalan
Makrifat itu samparano simpan*

*Wahai sudaro hatiku sansei
Hibo hatiku bukan sabagai
Alakok tarang hiduik ka dipakai
Mati kaditompang alah kok salasai
Basukek kok panuah babilang kok sampai
Tumbuhan lah sasa aia mato badiri
Datanglah rupo babagai-bagai*

*Mangatokan rupo takuiklah aku
Didalam pangajian liek oleh mu
Didalam maut disitu tentu
Terang-terang bana surahnyo itu*

*Surahnyo itu kok tidak tarang
Hiduik kadipakai mati kaditompang
Indak takana aka lah hilang
Alamat ka narako badan tapanggung
Disoal pangajian sakan kami kambang*

Translated by Lastri Elita

“Examining body”

Verse 1 and 2 contain the sharia values as follows:

Dear my brothers and sisters who are wise and kind
Let's improve our deed and faith
Look at the fate from Allah
He made our body in eight parts
Four inside and four outsides
The outer four have been seen
Skin and flesh go along
As well as nerves and bones
Even though they are outside
When they are about to be used
They wait for the command from the inside
Please remember the four inside
Liver and heart are related

As well as lungs and kidneys
Four of them are parallel
They all follow the orders of Qalb
We should always remember the guidance of Allah

Don't just sit still
Sit together with the people of the village
As if Liver and heart
like a cage with a bird inside it
Don't suspend the Ma'rifa to Allah

Verse 3 until 7 contain the essential values as follows:

Dear all who possess mind
Liver and heart are difficult to remember
It is hard to assemble and please don't let your guard
down

If we are about to use advices
Please do notice the rough body
Only with number 8
Four inside four outsides

Dear my friends, brothers, and sisters
The eight bodies are difficult to read
We will explain about them so please wake up
Let's understand them together
Heart is like a king
The other seven complement it
The four outsides are the follower
The three inside are the leaders
The Qalb moves along with the others
As well as the other four
If the king is about to move
All of them move slowly and quickly
Together they walk far and near
Qalb is like a king
Besides it is like the people
Any work is related with the heart
Please think about it dear my friends

If we don't think about it
And the eight bodies are not divided
Where is our conscience
Where is our Qalb
It will be a mental secret if it is unknown

Dear my brothers, sisters, and kins
Please differentiate Uju'an and Ujumu'at
Just like thread and kulindam
If it is tangled, please loosen it
As well as anasir, dear the children of Adam
The four comes from number
Fire and water are parallel
As well as wind and soil
Fire is like our blood

Wind is like our nerves
Soil is like our flesh

Verse 8 contains tariqa values as follows:

Dear my brothers and sisters who are sad
My Qalb becomes sad
That is the fate of the children of Adam
Fire and water, wind and soil
Once we learn about death
Please don't get Ma'rifa mixed
There is no God but Allah
You will die in the sentence
In the sentence of *laiilahailallah*

- Verse 9 until 13 contain the values of ma'rifa:

Listen to one more guidance
Sharia without tariqa
Tariqa without truth
Truth without ma'rifa
It is like rice without veins
The stem dies without its seeds
It becomes poor in the graveyard
It starves in the hereafter village

Oh, dear please listen once more
If you obey sharia and tariqa
To the path of the hereafter
Ma'rifa is what completes it

Dear my brothers and sisters, I am sad
I feel blue
Has the life path used to be illuminated?
Are we ready to die?
If measured has it been full? and if counted has it been
enough?
Then come regrets and tears
They come in various forms

I am really afraid to describe them
Seen by you in the study
Upon death will you see them
How clearly does the surah explain?

If the surah is unclear
Life will go on and death will be met
We will not realize that we have lost our mind
Certainly, our body will be burned in hell
That is all the study we explain

In verse 1 up to verse 3, it was explained that human is suggested to improve good deed and faith to Allah SWT. One of the ways to improve faith is by knowing the source of faith. All of the human limbs are moved by the qalb. The outside limbs such as skin, flesh, tendon, and bone are commanded by the qalb in doing its function. The three inner limbs such as the

heart, lungs, and main back are also commanded by the qalb. Hence, all of them follow the command of qalb. In this verse, there is a rule for doing the command of religion (sharia) and for always improving the good deed and the faith.

In verse 3 up to verse 7, it is explained that flame and liquid are in a line. Wind and ground are also in a line. The flame is like our blood, the wind is like our tendon, and the ground is like our flesh. In this verse, there is an explanation about the haqiqa of each human limb. The heart is the king in our body. Each activity is related to the heart.

In verse 8, it is explained that there is no God but Allah SWT. Human is expected to die in a sentence of *Lailahaillallah*. Human is suggested to always look for the way to be closer to Allah SWT. In this verse, there is an appeal for a human to get ma'rifa from Allah SWT.

In verse 9 up to verse 13, it is explained that the existence of interrelatedness between sharia, haqiqa, ma'rifa, and tariqa. Sharia without tariqa, tariqa without haqiqa, haqiqa without ma'rifa are like grain without tendon meaning that it is useless. If one of sharia, haqiqa, ma'rifa, and tariqa is not done, the human will suffer losses in the hereafter. If sharia and tariqa are conducted to go the way of haqiqa, its improvement is by ma'rifa. In this verse, the human is warned whether they are ready to face death or not. If the good deed is measured, has it been full, and if it is counted, is it sufficient? Because life is lived and death will be faced. Human is suggested to prepare their death.

IV. RESULTS AND DISCUSSION

The research results show that poem in examining the body in *Cancang* song has meaning in the form of suggestion in order human improve the deed worship and the faith. The purpose of recitation body is to observe the function of organs playing an important role in organizing human life. The heart is the king in our body. Every attitude and behaviour are from inner heart. If the conscience is good, it will reflect the good attitude and behaviour. In examining the body, the human is commanded to perform sharia, tariqa, haqiqa, and ma'rifa. In this poem, it is emphasized that there is no God but Allah, and we are expected to die in a sentence of *Lailahaillallah*.

A message which wants to be delivered to the reader or listener is to always do self-correction in doing worship to Allah. We are warned to always improve worship and purify the heart. The heart is determinant whether we are passed the worship to Allah or not because life is lived, and death also will be faced. Based on the confirmation with the artist of *Salawaik Dulang* (Rahmadius, 11 September 2019), it was stated that the purpose of examining body is to observe the outer and inner body which have a close relation it was stated that the purpose of *examining body* is to observe the outer and inner body which have a close relation to sharia, tariqa, truth, and ma'rifa. The finding of the author is in line with the artist's perspective (Rahmadius, 11 September 2019) about the meaning of *examining the body* in *Cancang* song in the show of *Salawaik Dulang*.

V. CONCLUSION

We need to realize that culture is the implementation of creativity of its proponent society. Culture is motivated by belief. However, if culture is not interested, its proponent society slowly will lose their identities. We should always strive to maintain and preserve our culture.

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