

Minangkabau in Film

Integrative Learning Media for *Alam Minangkabau*

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ABSTRACT

Minangkabau culture, traditions, and social structure seem to be unlimited sources of art, especially movies. However, the use of this Minangkabau film is not used maximally. This paper describes Minangkabau-contained film's possibility as the learning media for the subject matter *Alam Minangkabau*. The density of the continuity content in the film can be used as integrative teaching material. In this case, Minangkabau content is identified, discovered, and explored through storytelling elements that build the film's story. In developing teaching materials, the Minangkabau content in the film is then developed by connecting it to everything related. The results are then sorted, selected, and compiled into teaching materials *Alam Minangkabau*. The results, various aspects and elements of continuity can be explored, interpreted, and criticized. Besides enriching students' knowledge about Minangkabau, film as a teaching material can inspire students' critical thinking skills, especially about the Minangkabau culture and traditions.

Keywords: *Minangkabau, film, media, learning.*

1. INTRODUCTION

The learning process in the classroom refers to the mass communication process. This process marks the number of actors in the communication act. Mass communication is a process by a person or group conveying messages and transmitting them through a medium to numerous audiences [1]. In this case, the media is an essential factor in the learning process. Media selection and facilitating material delivery can arouse students' interest and enthusiasm in participating in the learning process. Also, both educators and students can sharpen critical and creative thinking skills. The learning process is not merely measured by mastering the material but the implications of the learning material for the students' lives.

On the other hand, the development of technology and information today requires educators' creativity to sort and choose the right learning media for students. Students' mastery of technology and information seems to be a concern for many educators to determine the right learning media. This burden increases for educators with local content material that students consider old, outdated, undeveloped, boring, and unattractive.

The choice of media is essential because the learning process tends to be carried out using the Teacher-Centered Learning (TCL) method, which is verbal. Students' creativity and critical thinking will not be maximally explored because students are more likely to memorize teaching material than to understand it. With audio-visual learning media selection, students can further develop their knowledge, be creative and critical.

This paper describes the selection of films as learning media for the local content of *Alam Minangkabau*. According to Gayatri & Hidayat [2], one of the reasons for students' lack of interest in natural Minangkabau learning materials is the lack of variety and innovation in this learning process. In the end, students' understanding of the material was also significantly reduced.

It should be stated here that currently, the *Budaya Alam Minangkabau (BAM)* curriculum has been integrated into the Seni dan Budaya teaching material. The quantity of learning hours, which impacts the quality of mastery of the Minangkabau material, is very lacking. However, that does not mean that the Minangkabau material does not need to be taught in students' learning process, especially at the primary education level. By selecting the right media, not only *Alam Minangkabau* learning materials can be integrated with other teaching

subjects, but also Alam Minangkabau teaching materials may contain other teaching materials.

The choice of film as a medium of learning, of course, must consider several things. Besides educators' knowledge about films, media affordability is crucial when choosing films as learning media, namely supporting facilities and infrastructure, such as tools and rooms.

As one of the major tribes in Indonesia, not once or twice Minangkabau is shown in the film. Apart from presenting the nature, tradition and folklore are the subjects that appear in films. According to the author's notes, to date (1926 - 2018), there are more than twenty Indonesian film titles that raise Minangkabau content. This record does not count independent films made by institutions or communities.

On the other hand, there have been many studies of Minangkabau-contented films. Saputranur [3] looks at the representation of female characters in Indonesia's religious films in the old era and the modern era, namely by comparing the film *Titian Serambut Dibelah Tujuh* with the film *Ayat-Ayat Cinta 2*. Trisnawati & Yesicha [4] examined the film *Tenggelamnya Kapal van der Wijck* and found in this film, the Minangkabau people consider the descendants of Minangkabau women. The *mamak* (uncle) has a position and role that exceeds the father.

Using Bathes' semiotic theory, Fitri [5] found the content of Islam's characteristics in the film *Surau dan Silek*. Also, the surau in this film represents the traditional Minangkabau educational culture which is rarely found in everyday life. Meanwhile, the film *Surau dan Silek*, according to Arief [6], is a fictional film that presents the spirit of *surau* life as a religious institution and *silek* (*silat*) as a cultural institution in Minangkabau. In his thesis and article, Woodrich [7] states that *Melati van Agam* and *Siti Noerbaja* are two of the several film titles that are adapted from the novel. *Melati van Agam* is based on the Parada Harahap novel. At the same time, *Siti Noerbaja* is called a film adaptation of the last novel in the Indonesian film period during the Dutch colonial period.

Thalib [8] called the film *Tenggelamnya Kapal van der Wijck* as a love film with multicultural issues. *Di Bawah Lindungan Ka'bah* by Aisya et al. [9] contains the incompatibility of Minangkabau culture with its reality. The visual appearance that appears in the film, according to the researcher, is not the real Minangkabau culture. In his study of films from the Dutch colonial period until early independence, Anggraini [10] mentioned *Harimau Tjampa* as one of the most influential films. According to her, *Harimau Tjampa* contains an expression of nationalism while still carrying traditional values. Arief [11] analyzes the Minangkabau cultural context in the film *Titian Serambut Dibelah Tujuh* and states that many

things are contrary to the life philosophy of the Minangkabau people in the film *Titian Serambut Dibelah Tujuh*.

Pamusuk Eneste, in his book *Novels dan Film* [12], mentions the differences between the novel and film *Salah Asuhan* as a form of ekranization that includes various changes. Meanwhile, in his research, Heider [13] said that *Salah Asuhan* was a form of criticism of racism and social discrimination during the Dutch colonial period. In responding to the *Para Perintis Kemerdekaan* based on Hamka's novel *Di Bawah Lindungan Ka'bah*, Junus [14] said that Asrul Sani treats the novel into films according to his reassessment of the past based on current thinking when he was working on films. Meanwhile, it should be underlined that the Minangkabau film's first criticism was the criticism of the film *Melati van Agam*. Kwee Tek Hoay [15], [16] wrote his critique in *Panorama* magazine in the section on *Pemandangan Fitem*, divided into two articles. In his writing, Hoay not only criticizes the story but also criticizes the cinematographic elements.

It can be seen that the studies have not touched pedagogical aspects, both in terms of methods and content contained in the film. These studies are only limited to finding and describing the Minangkabau culture's content, traditions, behavior, and habits of the Minangkabau people.

2. METHOD

This research is content analysis. In this case, Minangkabau content is identified, discovered, and explored through storytelling elements that build the film's story. The material for this research is several films that are considered to contain Minangkabau elements, namely *Harimau Tjampa* (1953), *Di Bawah Lindungan Ka'bah* (2011), *Tenggelamnya Kapal Van Der Wijck* (2013), *Tabula Rasa* (2014), *Me vs Mami* (2016), *Surau dan Silek* (2017), and *Liam dan Laila* (2018). In developing teaching materials, the Minangkabau content in the film is then developed by connecting it to everything related. The results are then sorted, selected, and compiled into teaching materials *Alam Minangkabau*.

3. LEARNING ALAM MINANGKABAU TROUGH FILM

The selection of learning media with film can at least fulfill the learning process's objectives and benefits. Some of the benefits that can be obtained are (i) it can foster student motivation because teaching material will attract their attention more; (ii) the learning material will become clearer so that it can be understood by students and allows for mastery and achievement of teaching objectives; (iii) teaching methods will be more varied, not based solely on verbal communication; and (iv) students

do more activities during learning activities, not only listening but also observing, demonstrating, doing hands-on, and acting [17], [18].

It has been stated above that not all Minangkabau-contained films can be used as learning media for *Alam Minangkabau* subjects. Several titles, show the appearance of prowess in them only as part of an intrinsic element, namely supporting the building of the story

setting. However, some films contain complex and integrative progress as learning media.

Before discussing the Minangkabau content in these films as a medium of learning, it is also necessary to convey a learning technique alternative using this film media. These methods and techniques consider that the facilities and infrastructure for using films in the learning process (tools and space) have been fulfilled. The alternative sequence is as follows.

Table 1. Learning method and technique using film [19]

Stage	Activities
1. Planning	<ol style="list-style-type: none"> 1. Create and develop learning objectives. 2. Mastering the material, namely films that will be used as learning media. 3. Develop a plan of activities in the learning room.
2. Preparing	<ol style="list-style-type: none"> 1. Introduce and discuss with students the film that will be used as a medium. 2. Discuss a general description of the film. 3. Explain the purpose of using the film. In this case, it can be linked to the knowledge that students already have. Can show selected scenes to attract the attention of students. 4. Introduce the terminology of film.
3. Watching film	Watching film
4. Confirmation	<ol style="list-style-type: none"> 1. Confirm the results of students after watching the film. Create discussion related to learning objectives. 2. Open discussions between students. 3. Measure the achievement of students' teaching materials. 4. Give written assignments to students. For example, reports, responses, essays, or reports.

As a learning medium for *Alam Minangkabau*, the films above can adequately fulfill particular material about Minangkabau. The selection of film content can also consider the level of educational grade.

In general, Minangkabau films are characterized and dominated by the visual image of the *gonjong* roof, both as part of the *rumah gadang* and *rangkiang*. The *rumah gadang* building is a moral space and a symbol of Minangkabau customs. Although the forms of houses in West Sumatra were always changing, the traditional *rumah gadang* was conceptualized and crystallized, especially during the forced coffee cultivation system (1847-1908) [20]. *Rumah gadang* has a unique shape. The roof is tapered in the shape of a buffalo horn. The shape of the buffalo horn is often associated with the Minangkabau victory's folklore during the Javanese invasion of Sumatra [21], [22].

In film, *rumah gadang* appears as the setting of the place, namely the character's residence and part of the place setting's design. *Rumah gadang*, shown in the film, indirectly shows the owner's social status, namely the ethnic group and not personal. For the Minangkabau community, *rumah gadang* is not merely a family residence. *Rumah gadang* is a symbol of one person's presence in one village and the center of life and

harmony, such as a place for consensus among the families of the people and carrying out ceremonies [23]–[25]. Films that feature quite many visualizations of the *rumah gadang* are *Harimau Tjampa*, *Di Bawah Lindungan Ka'bah*, and *Tenggelamnya Kapal van der Wijck*.



Figure 1. *Rumah gadang* (*Tenggelamnya Kapal van der Wijck*).

The variety of *rumah gadang* can also be conveyed through the films *Harimau Tjampa*, *Di Bawah Lindungan Ka'bah*, and *Tenggelamnya Kapal van der Wijck*. The *rumah gadang* featured in this film is the Luhak Tanah Datar house. This *rumah gadang* is known as the *gajah maharam* 'sitting elephant' because of its large volume [26] and has the characteristics of six or more *gonjong* [24]. In addition, the visualization of the

rumah gadang in the film shows *anjuang*. *Anjuang* is a small room on the right and left of the *rumah gadang* with a higher floor. *Anjuang* which is located on the two sides of the *rumah gadang* is characteristic in *Kelurahan Koto Piliang* [22] and is known as the *garudo tabang* 'flying garuda' [27]. Nakamura [26] calls this *anjuang* the hips of the pointed roof of the house.

Meanwhile, the shape of Luhak Agam's *rumah gadang* is called *surambi papek* which looks like it is pressed together at both ends. *Rumah gadang* Luhak Limopuluah Koto is called *rajo babandiang* which is similar in shape to the *rumah gadang* in Luhak Tanah Datar but is not flat [44]. Nakamura [46] adds that there are eleven variations of the *rumah gadang* architectural form of the three Minangkabau luhak from its six basic forms, namely *pariangan*, *balimbiang*, *balai cancang*, *payobasung*, *kudo batagak*, and *koto gadang*.

There are various kinds of information about the basic form of this traditional house. One suggests that this basic form is taken from a boat as a figurative sailing through the oceans of life. The body is similar to the shape of a boat, while the *gonjong* is the crown on the boat's bow and stern. The heading's center is the boat 'bridge.' This opinion is corroborated by the nickname given to traditional housebuilders called *nankodoh rajo* 'ship captain king.' Another opinion suggests that the basic motive for the roof of the *rumah gadang* is related to the Minangkabau history. With the word *kabau* 'buffalo,' the *gonjong rumah gadang* is said to be taken from the basic form of a buffalo horn [48]. It can be said that through films, students can get to know the various *rumah gadang* to the transformation of the shape and function of the *gonjong* roofs in the Minangkabau social system.



Figure 2. *Gonjong* roof at Minangkabau International Airport (*Me vs Mami*).



Figure 3. *Rangkiang* as logo (*Tabula Rasa*).

The films *Tabula Rasa*, *Me vs Mami*, and *Liam dan Laila* also show changes or transformations in the use of *gonjong* roofs. In the three films, apart from being part of the *rumah gadang*, *gonjong* roofs appear in various ways. The *gonjong* roof transformation appears as the roof of office buildings, restaurant roofs, logos, and signboard ornaments. This visualization of the transformation of the *gonjong* roof can hone students' critical mindset, especially the reasons for the emergence of these forms of transformation.

Navis [24] stated that Minangkabau people tend to use plastic and figurative language (*kiah*). People commonly use expressions, *pepatah*, *petitih*, *mamangan*, and others in everyday conversation. This figurative usage is generally in the form of *pantun* and *syair* (rhymes and poetry). It can be said that the differences in terms that arise tend to be more figurative intent, purpose, and content. *Pepatah* is a figurative speech containing advice; *pituah* 'advice' contains teachings of ethics, wisdom, or aphorism; *mamangan* contains guidelines for life, rules, or prohibitions [24], [28], [29].

The use of language in this sense is found in the films *Harimau Tjampa*, *Tenggelamnya Kapal van der Wijck*, *Tabula Rasa*, *Surau and Silek*, and *Liam dan Laila*. However, the Minangkabau language in the context of vocabulary or terms also appears in other films.

In *Tenggelamnya Kapal van der Wijck* and *Liam dan Laila*, there is a scene of a wedding event in which the customary speech of the *pasambahan* 'offering'. *Pasambahan* is a traditional speech with a metaphorical and idiomatic style used in traditional ceremonies in Minangkabau [30]–[32]. *Pasambahan* is dominated by figurative language, which uses the "old-fashioned" language that the speaker has known, remembered, and even memorized. The choice of words in *pasambahan* shows an artistic style through playing sounds like rhymes that contain politeness and high norm values [33]. *Pasambahan* is a medium of communication and demonstrates language proficiency [24], [32], [34].

Figurative speech on the conversation also appears in *Tenggelamnya Kapal van der Wijck* and *Liam dan Laila*. Zainuddin is forced to stay overnight in a shop while helping Hayati lend her umbrella. At that time, the seller said that staying at his shop was not free, but he had to help wash the dishes. Dirty dishes are piled up a lot compared to the height of Mount Marapi. The allusion in *Liam dan Laila* appears when Ros describes the events that will occur when he hears Laila's family arguing about Laila's wedding plans. Ros described the debate's enormity and thus compared it to a household quarrel.

As a figurative form, the Minangkabau expression is a figurative language comparing with something else. By the Minangkabau people, this form of comparison is always related to the natural philosophy of *alam takambang jadi guru*, 'developing nature becomes a

teacher.' All figures of speech will always be in touch with nature, people, and life.

Table 2. Pasambahan

Pasambahan	Translation
<p>A: <i>Sumego tumpuan puntiang syariat adat nan bapakai nasar kapado nan basamo.</i> B: <i>Ka bakeh Angku juo.</i> <i>Tantangan sambah jo panitahan taratiknyo mujilih lelo jo sopan lai bapintak jo bana Angku dijalang.</i> <i>Artinyo sapanjang buah kabanaran Angku nan ka tangah di lingkuang bari jo balabeh dikanduung adaik jo pusako</i> ... <i>(Tenggelamnya Kapal van der Wijck)</i></p>	<p>A: Hopefully, the foundation of shari'a and custom is used based on the common interest. B: Back to You too. Regarding the orderly worship and greetings of the assembly, good intentions and politeness are shown. With humility, You are welcomed. It means that as long as the truth that You propose is following heirloom customs ...</p>
<p><i>Pandang jauh alah malayang</i> <i>Pandang dakek manukik mato</i> <i>Nan dinanti kini lah datang</i> <i>Nan dicinto lah samo tibo</i> <i>Sanang rasonyo di dalam hati</i> <i>Sajuak di dalam kiro-kiro</i> <i>Cubadak tumbuh di laman</i> <i>Ambiak ka gulai urang di dapua</i> <i>Jan lah lamo tagak di jalan</i> <i>Tingkek lah janjang tampiak lah bandua</i> <i>Ka rumah lah Sanak</i> <i>Kami mananti jo sanang ati</i> <i>(Liam dan Laila)</i></p>	<p>The distant view has drifted. Look closely eye-dipping The long-awaited has come. The beloved has arrived. Happy feeling in the heart It is cool inside Jackfruit grows on the lawn. Taken to make curry in the kitchen Do not stand in the street for long. Go up the ladder, open the door. Come inside. We look forward to it with pleasure.</p>

An example of a proverb with a natural comparison is found in the *Harimau Tjampa*. The expressions *mandi di bawah-bawah manyauak di ilia-ilia* 'bathe below, choke downstream' are used when the character Saleh warns Lukman to carry himself and be modest when talking to parents and teachers. This expression illustrates the intention that in social life, one must place oneself proportionally as it should. The proverb *aie di tempayan dibuang ka kali, sedang hujan antah masih dima*, 'water in jar thrown to the river, while the rain still far' also uses comparison with nature. This expression intends to hope for something that is not clear, but the owned benefits are released.

The phrases *lambaian gunuang Marapi, limpapeh rumah nan gadang* 'wave of Mount Marapi, ornate rumah gadang' and *gunuang Marapi masih tagak kokoh manjulung, adaik masih badiri kuaik, indak lapuak dek hujan, indak lakang dek paneh* 'Mount Marapi is still towering, customs still stand firm, not weathered by rain, not cracked by heat' in *Tenggelamnya Kapal Van der Wijck* also shows a metaphor for natural comparisons.

The use of figurative language by the Minangkabau also appears with the content of satire. The use of this satire is found in the film *Tabula Rasa*. When Mak and Natsir helped Hans for the first time, Hans refused harshly. With an annoyed tone, Natsir said, "*Ondeh mak oi. Sabana elok bana anak mudo kini*" 'Oh my God. Outstanding attitude.'

Besides that, expressions with a comparison of life also appear in this *Tabula Rasa*. The sentence *kok iyo ka manolong inyo, agiah panciang, jan ikannyo* 'if you are going to help him, give him a fishing rod, not the fish' is a phrase that was uttered by Mak when he wanted to help Hans's life by accepting him to work helping out at Mak's restaurant. Likewise, when Parmanto was asked to return to "Takana Juo" by Hans, Parmanto refused with the expression *kapa tu nahkodonyo hanyo ciek*, 'ship has only one captain.' Harun [35] emphasized that something that is compared does not need to be explained in terms of its nature and circumstances in the Minangkabau language. The interlocutor is considered to have known the meaning.

The brief exposition of the Minangkabau content in the films above proves that Minangkabau is worthy of being used as the subject matter for *Alam Minangkabau* learning. Apart from *gonjong* roofs, *rumah gadang*, *rangkiang*, and language, other Minangkabau content that can be found and used as teaching material is Minangkabau matrilineal kinship which includes marriage, the role, and position of *mamak* and *kamanakan*, inheritance (*harato pusako*); merantau (migrating); *silek* (*silat*); traditional clothing; art; traditional musical instruments; *surau*; *lapau* (tavern); and *marawa* (traditional flag), all of which are part of the Minangkabau universe. Determining the suitability of teaching materials with the educational grade level is also

a crucial consideration. Content on politeness, morals, and *rumah gadang*, for example, is very appropriate to be given for the elementary education level. Meanwhile, the secondary and upper education levels can be given material with a broader context of social aspects, including *surau*, *merantau*, and the Minangkabau matrilineal kinship system.

4. CONCLUSION

The mastery of local content teaching materials, especially the *Alam Minangkabau*, by students should not merely be measured through values that tend to memorize the material's content. Understanding and its application in everyday life are fundamental because besides this material, it is sustainable, integrative, and locality, which is one of the characteristics of regional identity.

Selection of the right learning media will ultimately affect students' mastery and understanding of the material provided. The interest of students in learning media should be taken into account to achieve the desired learning objectives. Film as a complex form of art can be considered an alternative medium of learning which is quite useful. However, the selection must also pay attention to the content contained in the film, students' needs, and the learning objectives.

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