

The Profile of *Kaba Si Tungga* Manuscript and the Play Script of *Anggun Nan Tongga* by Wisran Hadi: An Overview of the Transcription and Transformation of Minangkabau Oral Literary Texts

Nurizzati^{1,*} M. Ismail Nasution²

¹Faculty of Languages and Arts, Universitas Negeri Padang

²Faculty of Languages and Arts, Universitas Negeri Padang
Corresponding author. Email: Nurizzati2662@yahoo.com

ABSTRACT

Minang Classical texts are stored in various media such as people's memories, in manuscripts, classic *Kaba* books, and local Minangkabau color drama scripts. The *Kaba* text remains in the memory of most of the older generation, on certain occasions delivered in traditional performances, such as *bakaba* performances (*barabab*, *badendang*, *barandai*), and other traditional performances. The text stored in the manuscript is written in Arabic-Malay script. The process of repeated copying causes the manuscript to come in various forms and many versions. Another form of written *Kaba* text is a revitalization work, written in Latin script based on the memory of the author. The *Kaba* tells about oral *Kaba* and contemporary works in the form of transformations of stories and values that try to stimulate the reader's rationality to digest them. This form on the one hand weakens the image of the text and old cultural values in the public's view. However, on the other hand, this form motivates the community, especially the younger generation to pay attention and learn again about the ancestral culture that has become the norm in the old society and make judgments about which values need to be passed on to the next generation.

Keywords: *manuscript, transcription and transformation, Minangkabau culture*

1. INTRODUCTION

Literary works always carry myths, values, and teachings that are believed to stimulate people's thinking to become better and can be used to shape the noble character of the younger generation [1]; [2]; [3]. The self-esteem of Minang men, for example, is unyielding, and always moving forward. Minangkabau men who go wandering are not allowed to bring possessions, gold-silver; instead, they migrated to collect treasures, gold, and silver with the spirit of steel and strong determination [4]; [5]. In several stages, the existence of these mythical values is always conveyed in Minangkabau literary texts [6]. The presentation of this article applies the descriptive-qualitative method. According to Richie's concept [7], the descriptive-qualitative method is an attempt to present the social world and its perspective in terms of the concepts, behaviors, perceptions, and issues concerning the human being studied. The form of the Minangkabau classic text discussed in this paper is

limited to manuscripts (*naskah*) and the play script *Anggun Nan Tongga*. It is a piece of work of Indonesian literature in local Minangkabau colors written by Wisran Hadi as a form of transformation from the same text, namely the *Kaba Si Tungga* script which was transformed into the *Anggun Nan Tongga* drama script [8]. The second discussion regarding the form of Minangkabau literary content is expected to add insight and become material for internalization and anticipating the influence of foreign cultures that harm the attitudes, behavior, and character of the younger generation [9].

2. DISCUSSION

The text of the Minangkabau *Kaba* story which is present in oral form, manuscripts, revitalization of *Kaba*, and the recent period of transforming into drama scripts has contributed to enriching the repertoire of Indonesian literature throughout its history [10]. The spoken *Kaba* text is

delivered live in front of an audience, the general public who watch the oral performance: bakaba, badandang, or barandai spoken in the spoken Minangkabau language. Oral *Kaba* texts that are spoken repeatedly in cultural activities are then transcribed in the form of manuscripts (handwritten) in Arabic-Malay script at the request of the Dutch government who wanted to study the culture and social system of the Minangkabau people [11].

Oral Kaba stories were also written in Latin script in Minangkabau language or Indonesian language after the Minangkabau people became familiar with Latin spelling in the early 20th century [12]. In the 1980s, Wisran Hadi was productive in writing some local color drama scripts in the form of revitalization-transformation of oral Kaba texts and try to rationalize the myths contained in the story. The following describes in more detail the Nan Tongga Magek Jabang script and its transformation into the Anggun Nan Tongga drama script.

2.1 Transcription of Anggun Nan Tongga into the Manuscript of Kaba Si Tungga

Anggun Nan Tongga's oral text transcription gave birth to a manuscript which is thought to be the oldest entitled Kaba Si Tungga, which was studied by Muhardi [11] in the form of a thesis with the title "Criticism and Text Edition of Kaba Si Tungga". He undertook this research to earn his Master's degree at the Postgraduate Program at Padjadjaran University in Bandung. The Kaba Si Tungga manuscript is the collective work of the Minangkabau community more than 150 years ago. The manuscripts chosen to be used as the basis for the edition are manuscripts from the collections of the Jakarta National Museum, namely VDW 210, VDW 211, and ML 32 [11].

The Anggun Nan Tongga Manuscript comes with a variety of titles and stories. Based on the data in several catalogs of Malay manuscripts, the total number of manuscripts is 9 versions. The language used in the texts is a mixture of Malay and Minangkabau. Therefore, before the text edition is presented, it is necessary to describe the manuscript one by one, comparing the contents of the text, then considering the language of the text edition, the transliteration system, the edition method, and the basis for the preparation of the text.

Based on the manuscript data contained in Muhardi's thesis [11], the Anggun Nan Tongga Kaba manuscripts found were named with capital letters. Manuscript A is a manuscript entitled Kaba Si Tungga and is estimated to be the oldest manuscript. This manuscript is a collection of the National Library

(formerly the Jakarta National Museum) with the collection number VDW210. This manuscript is listed in the Van Ronkel catalog under the number DCCCLXXV. The manuscript is still in good condition, written in Arabic-Malay script handwriting. The manuscript size is 20 x 15.5 cm, 104 pages, and an average of 17 lines per page.

Manuscript B entitled Kaba Si Tungga is a collection of the National Library (formerly the Jakarta National Museum) with collection number VDW 211. This manuscript is listed in the Van Ronkel catalog under the number DCCCLXXVI. This manuscript is still in good condition, written in Arabic-Malay script handwriting. The manuscript size is 19 x 15.5 cm, 127 pages, and an average of 17 lines per page, except the last page is only 12 lines [11].

Manuscript C entitled Caritera Sitong Magat Jabang is also a collection of the National Library (formerly the Jakarta National Museum) with collection number ML 32. This manuscript is listed in the Van Ronkel catalog under the number DCCCLXXVII. This manuscript is initially and finally damaged, but still readable from pages 39 to 112. This manuscript is written with Arabic-Malay letters and Latin letters as the transliteration side by side on each page. The manuscript size is 34 x 21 cm, 165 pages, and an average of 19 lines per page for Arabic-Malay scripts and 38 lines in Latin letters [11].

Manuscript D is a script written in Latin as a form of the revitalization of the oral kaba text, entitled Anggun Nan Tungga. The manuscript, which has been in the form of a book in the Minangkabau language, was compiled by Amba Mahkota and published by the Indonesian Book Center Publisher in Bukittinggi in 1982. This manuscript is a collection of the Regional Library of Education and Culture of West Sumatra Province. The size is 23 x 14 cm, 135 pages, 40 lines per page, except the first and last pages of each episode [11].

Manuscript E is entitled Syair Anggun Cik Tunggal, written in Latin letters, and Indonesian language. This manuscript was written by Djamin and Tasat and published by the Indonesian and Regional Ministry of Education and Culture Books and Literature Publishing Project, Jakarta in 1978. The size is 23 x 15 cm, 207 pages, 28 lines per page, except for the introduction and last pages. This manuscript is a copy of the edition published by PN Balai Pustaka with code BP No. 1163 [11].

Manuscript F entitled Hikayat Anggun Che' Tunggal, is a transcription by R. O. Winstedt and A. J. Sturrock based on the oral speech of Pawang Ana and Raja Haji Yahya from Perak, Malaysia. In an issue of the Oxford University Press version, J.J. Ras

commented that this saga is a *Kaba* in the form of a heroic epic spoken in the Minangkabau language. However, this saga is published in standard Malay with Malaysian spelling. The size is 24 x 14 cm, 197 pages [11].

Manuscript G entitled *Hikayat Anggun Cik Tunggal*, is a direct copy of manuscript F, and published by Fajar Bakti Publisher, Petaling Jaya Selangor in 1985. This manuscript was written in the new Malaysian spelling and was introduced by Mohd. Yusof MD Nor. In the introduction, it is stated that the story contained in this manuscript comes from Minangkabau and is very well known in Malaysia and Sumatra. The size of the manuscript is 28 x 15 cm, 173 pages [11].

Manuscript H entitled *Kaba Anggun Nan Tongga Magek Jabang*, is a direct transcription from a speaker named Nurman Dt. Bagindo Malano. The transcription was done by Syamsuddin Udin and made as an attachment to his research report [11]. This manuscript is typed on quarto paper as many as 256 pages, each page consists of 25-27 lines.

The manuscript I, entitled *Anggun Nan Tongga*, is also a direct transcription from Munir. The transcription was carried out by Nigel Philips in 1974-1975, a Dutch philologist [11].

The text edition of *Kaba Si Tongga* was written by Muhardi in the Minangkabau language which is following the language used when spoken as an oral text, although the text may also be edited into Malay because Minangkabau texts written in Arabic-Malay letters can be read in Malay or Minangkabau [13]. This is done based on the consideration that this text is closer to Minangkabau socio-cultural than Malay, and also based on a qualitative comparison of the text language state data. Furthermore, the text was translated into Indonesian or more accurately called Malay about a hundred years ago following the socio-cultural atmosphere of the community when the text was written.

The text of the *Anggun Nan Tongga* script contains the story of the patriotism of a character named *Anggun Nan Tongga*, a young boy who was raised by his mother's siblings, because his mother died when he was born, while his mother's brothers were held captive by enemies across the sea. As the only son in a matrilineal family, family responsibilities rest on his shoulders. The family shame he got at the youth gathering arena for his *Mamak* (uncle) who were held captive by the enemy in the seas he had to redeem. Therefore he had to sail across the ocean and was forced to leave his fiancé. He must find and free his *Mamak* from enemy hands and must fulfill his fiancé's request. The miracle that

has been present since he was born helps him complete the task that is on his shoulders. The following is an excerpt from the text presented by Muhardi in his thesis.

Bakato Mande Suto Sori, mano Nan Tongga janonyo den, lai dipacik pitaruah mande di rumah, apokoh sabab karanonyo, mako den himbau tak barbuni, apo nan salah dalam hati, mako den himbau tak barbuni, katokan juo pado mande, nak tantu mande mairaukan [11].

The quote above is a description of Nan Tongga's mental situation after receiving insults from opponents who competed in various games in the youth arena. Because Nan Tongga is undefeated and always wins, his opponent corners him by demeaning his dignity due to his *mamak*'s situation. He felt very ashamed, humiliated, and devastated.

2.2 The Transformation of an Anggun Nan Tongga Text into an Anggun Nan Tongga Drama Script

The playscript of *Anggun Nan Tongga* is a representation and revitalization of oral texts written by Wisran Hadi in the form of drama, one of the modern literary genres influenced by Western literature. This manuscript is entitled "*Anggun Nan Tongga: Three Acts Play*". This drama script was first published in 1976 by Balai Pustaka Publisher. Subsequent prints were published in 1982 and 2000 by the same publisher. The script for this drama was written by Wisran Hadi in Indonesian based on the rules of Enhanced Indonesian Spelling (EYD). The style of language used by Wisran Hadi in the drama script is no longer reciprocal rhymes between characters, but a charismatic-formal tone of the dialogue. The scene depicts a kingdom with characters that are common in a kingdom; there is the Queen, the Crown Prince, the Admiral, and the guardian. What is missing is the figure of the king, which in Minangkabau custom is called "Datuk Penghulu Kaum".

The transformation of *Anggun Nan Tongga*'s text into drama has received attention from many parties. The drama genre is a new Indonesian literary genre that is influenced by Western literary concepts. Rosidi [14] mentions that literary works that bring back the problems that exist in the life order of traditional societies as modern Indonesian literature of

local (regional) color are not the same as classical literature.

By following the standards of the western version of the drama script, the play script of Anggun Nan Tongga comes in a much different form from the text in the script (manuscript); The features such as the appearance of text on paper, names and names of characters, patterns of conversation between characters, and social background images have been much different. This can be seen in the following quote.

Suasana berganti. Pukulan-pukulan indang mulai bertingkah dan gelisah. Mankin lama makin lemah dan menghilang. Ibunda Ratu dan rombongan berdiri.

Ratu : Anggun! Anggun Nan Tongga!

R. 1,2,3... : (Berguman) Anggun. Anggun Nan Tongga!

Ratu : (Lebih keras) Anggun! Anggun Nan Tongga!

R. 1,2,3... : (Berguman) Kami dengar berat langkah di pintu gerbang. Kami dengar erang napas sepanjang petang

Ratu : Telah kembalilah kau, putra mahkota? Kelompok ibuda ratu memukul gendang [8].

As stated in the quote above, the text display is in the form of a conversation pattern. The names of the characters, other than Anggun Nan Tongga, are listed as roles and are distinguished by numbers for the same group. This can also be seen in the following quote.

L.1. : Itulah pemuda yang tak bermalu! Anggun Nan Tongga! dengan gelar kehormatannya, Magek Jabang Abdurrahman. Ditinggalkan ibunya Puti Ganto Pomai. Dia punya banyak! Enam orang saudara ibunya! Tapi tak seorang pun lagi menaiki Tangga istana
.....

L.1. : Seorang pemuda punya mahkota warisan, tapi sampai kini belum dapat dipakainya datang ke arena lelaki. Tapi dia tidak akan jadi perkasa dengan menghina semua orang yang ada.

L.2. : Mestinya dia harus pergi. Belajar tatacara lelaki dewasa.

L.3. : Mestinya dia harus pergi. Mencari perbandingan apakah memang

Gondan Gandorih saja wanita tercantik di bumi ini [8].

The dialogue of several male characters initialed with L in the quote above shows rational thinking and is right at the heart of the problem being discussed. Minangkabau male figures who do not know the dignity of the family will not be rewarded in the youth arena. No matter how great he is in martial arts skills, agility competitions, intelligence contests, he will not get respect even though he is the crown prince.

2.3 From Spoken Text to Transcription and Transformation of Anggun Nan Tongga Text

Minangkabau people are more accustomed to living with oral culture. Almost every area in Minangkabau has an oral tradition, oral literature with texts spoken in one traditional ceremony or another cultural ceremony. Oral texts with religious and constitutional nuances are popular in the *darek* (land) area. Oral story texts with the pattern of heart-breaking stories are profane and popular in coastal areas. The text of Anggun nan Tongga's Kaba with the pattern of consolation stories is profane and popular in coastal areas, especially the Pariaman region. The setting of the story mentions the Pariaman area, both in the manuscript and in the drama script by Wisran Hadi.

The Kaba Anggun nan Tongga text which was originally uttered repeatedly in cultural activities was recorded and has been transcribed and transformed, as well as some oral texts that are familiar to traditional people [6]. The transcription of the Anggun nan Tongga Kaba text has been repeated 9 times with a total of 9 manuscripts. Even so, the transcription of oral form into written form (manuscript) is not done seriously by the author. They wrote that at the request of the Dutch government, which tends to force it because the Dutch wanted to learn about the culture and social system of the Minangkabau people, which they could not completely defeat by force of arms.

The characteristics of oral text transcription manuscripts in Minangkabau include: (1) written in Malay-Arabic script because the Minang people did not have their letter—the Minangs failed to produce their letter; (2) the Arabic-Malay script used is only letters arranged without lines and very limited vowel markers; (3) the manuscripts written in Arabic-Malay script can be read in Minangkabau and Malay languages because these two dialects of the adjacent regional languages are used simultaneously; (4)

because the texts are written with limited vocal markers, readers or researchers of these manuscripts must be proactive in connecting readings with context, both the context of the story, language and culture; (5) between one manuscript and another tends to show variants, variations, even versions because transcriptions performed at different times or subsequent copies tended to be exposed. It means the imitators are allowed to add or subtract text, or change the plot [15]; [16].

The text of the oral Kaba story that is told over and over again, from generation to generation, then encourages Minangkabau cultural and literary figures to rewrite the stories based on their memory of the texts spoken by the speakers. They wrote the texts in Latin script after the Minangkabau people were familiar with Latin spelling, such as Tulis Sutan Sati, Amba Mahkota, Syamsudin Sutan Radjo Endah [12]. In the period of Modern Indonesian Literature, Wisran Hadi, who has been prolific in writing since the 1970s, wrote (many) drama scripts in the form of revitalization—the transformation of oral Kaba texts and tried to rationalize the myths contained in the story. As a result, the physical form and content of the drama script are very different from its transcription and revitalization.

The following are the characteristics of drama scripts written by Wisran Hadi, especially in the Anggun Nan Tongga drama script: (1) written in printed Latin letters according to the rules of Enhanced Indonesian Spelling (EYD); (2) using a stylistic-aristocratic conversational language (dialogue) in accordance with the usual language of the nobility; (3) the appearance of the text on paper is the typical appearance of a drama script that is equipped with instructions for the role, the names of the characters, and the dialogues they have to recite when the script is staged, because drama is a two-dimensional work that requires theatrical interpretation [17]; (4) the names of the characters in the Anggun Nan Tongga drama script—except Anggun Nan Tongga—are given according to their roles accompanied by initials (Ratu [R 1, 2, 3], Janang, L [1,2,3], A [1, 2,3], etc.); (5) speech patterns vary between: (a) compliance with the principle of participant cooperation as well as a violation of the principle of participant cooperation; (b) in the conversation pair fragment, the fragment asks for an explanation because between characters always demands an action that is reciprocated with a reaction; (c) from the nature of speech sequences, there is a continuous pattern of conversational sequences; (d) in terms of the pattern of speaking opportunities, in

addition to the arranged rotation pattern, there is an automatic turn pattern, and a turn is taken [18].

3. CONCLUSION

Manuscript texts are life transformation texts that coexist with oral story texts, and revitalization texts in Minangkabau society literature. The text of the manuscript is discussed by researchers who study philology at universities and the story text of the transformation of drama scripts is still alive among theater activists. Oral story texts are still spoken in cultural ceremonies, and the revitalization text is still in print and is sought after by readers who want to know Minangkabau classical literature.

The text of the manuscript (manuscript) of Anggun Nan Tongga is tangible because it is transcribed and copied repeatedly until it reaches 9 pieces. Written in Arabic-Malay script, the text cannot be read and understood easily by the current generation. Therefore, a philological study is needed. While the myths contained in oral texts are not simply followed, and instead tend to contradict the myths, the transformation text is produced creatively complete with instructions for the role. This form emphasizes the patriotic and rationalist aristocratic authority.

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