

The Myth of Alu Katentong's Art in a Wedding Ceremony in Tanah Datar Regency, West Sumatra: A Study of Meaning and Educational Values

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ABSTRACT

The writing of this journal aims to analyze the *Alu Katentong* Art Myth at the Marriage Ceremony in Tanah Datar Regency, West Sumatra, with a focus on studying the meaning and educational value of the myth. In presenting the research results in this paper, using ethnographic methods and Levi-Strauss myth analysis. The object of research is the art of *Alu Katentong* at a wedding ceremony in Padang Laweh Village, Sungai Tarab, Tanah Datar, West Sumatra. The results showed that *Alu Katentong* is a manifestation of the strong position of Minangkabau women who are adherents of matrilinealism. And as a medium of entertainment and communication to the community, it contains the meaning of the philosophy of Alam Takambang Jadi Guru, the philosophy of *Adat Basandi Syarak, Syarak Basandi Kitabullah* as the basic values of the Minangkabau community. The results of the study, firstly, the myth of rice in the mortar is so that those who will get married quickly get offspring, with the meaning that humans learn from the science of rice, as a symbol of happiness, offspring, and sustenance. The meaning of rice is also of educational value for religious values. Second, the myth of *Sipakak Pambao lasuang*, the myth that if *Alu Katentong* is not present in his marriage, his son will be deaf, which means an allegory, satire and strategy so that this art is preserved and still loves one's own culture. The meaning of the myth is also worth the love for the homeland.

Keywords: *Myth, Alu Katentong, Meaning, Educational Value.*

1. INTRODUCTION

The issue of preservation has always been an interesting and actual topic to be discussed in traditional arts. The problem of preserving traditional arts is often associated and confronted with the progress of an increasingly modern era. Advances and developments in technology are believed to be able to shift the existence of traditional arts, because the rapid flow of communication in this day and age has brought a huge influence on people's mindsets. This is as conveyed by Mr. Muasri (written by h/ows) as the head of the West Sumatra Cultural Park [1] that modernization is a separate threat to traditional arts. So there is a concern that gradually people are starting to leave traditional arts.

Inheritance patterns in traditional societies are generally inherited orally. Likewise, traditional arts are passed down orally from one generation to the next. As Danandjaja [2] says generally every nation in the world has folk games which are acquired through oral

heritage, and are almost purely spread through oral traditions. So in this case folk games, including traditional arts. Likewise, things that are larger in scope such as popular ceremonies are also inherited orally. The preservation of the existence of these traditions cannot be separated from the sense of ownership and love of the community for the traditions that have been passed down by their ancestors. However, it also does not rule out the presence of other roles in maintaining the existence of traditions, such as the existence of mythical elements that become beliefs for the community.

Myths in people's lives are part of culture. Myth is a condition that is believed by people who are spiritual in nature, so that the myth itself is sometimes difficult to understand logically. However, there are still people who believe in the existence of myths in their lives. Ratna [3] explains that the notion of myth, although it comes from the Greek term, myth, has a different meaning. Myth in contemporary theory is a fictional

discourse, so it is contrasted with logic which is a rational discourse. Meanwhile, Van Peursen [4] explains that myth is a story that provides certain guidelines and directions to a group of people that can be told and can also be expressed through the media of dances, puppets and so on. Myth has a function to make people aware that there are other forces, thus helping humans to be able to live up to these forces as a force that affects nature and the lives of its people. It also provides assurance in the present that can be told by fairy tales and demonstrations through the performing arts. For example, the story of how in ancient times the gods worked their fields and the harvest was abundant. Thus, it is natural that myths are often the basis for people to preserve their culture.

On the other hand, Levi Strauss (in Putra) [5] says that myth does not have to be contradicted by history and reality. Everything that is considered by the community or group as a story or history that really happened does not have to be believed to be true by other people. So that the myth in Strauss' view is a mere fairy tale. So, seeing the diverse ways of thinking of people, there will be groups of people who believe in the existence of myths that really happen in life, on the other hand there are also people who don't believe in them. As well as the possibility of groups that do not believe in the existence of myths, but these myths are still present in their lives with certain aims and objectives. Barthes [6] also explains that myth is a collective representation that is determined by social discourse. In the contemporary sense, myth is discontinuous in the form of discourse. So that in understanding the message of meaning in it can be through a connotative semantic system, myths that are ideological in nature, namely something that is cynical, ridicule/satire and is direct.

Levi Strauss (in Rosa) [7] Explains that, The existence of myths in a society occurs in order to overcome or solve various empirical contradictions that are not understood by human reason. In order to be understood by reason, humans transfer these contradictions on a symbolic level in such a way that the elements can then be tampered with. Then created a symbol system that is well-organized and neat. It is through this symbol system that humans see, interpret, and understand everyday empirical reality, so that the reality that looks irregular, messy and incomprehensible, seems to be neat and good, and does not contain contradictions or things that don't make sense. Furthermore, Levi-Staruss (in Kaplan and Manners) [8], explains that the analysis of a myth must be like analyzing a language. The elements of myth, like the elements of language, in themselves do not contain a meaning. The meaning will appear when combined to form a structure, so that a myth contains a kind of encoded message. The structure of the myth itself is

dialectical, meaning that certain oppositions and contradictions emerge from it.

Generally, every traditional ceremony is always equipped with local traditional arts. As with traditional arts whose existence is maintained, there is often an element of myth in it. Heriyawati [9] explained that in the context of traditional arts in Indonesia, performing arts as a form of a ritual ceremony occupy a very important role. It can also be seen that the performing arts are also a ritual. So in the context of art, it is a performing art. Meanwhile, in the context of culture, it is a ritual. The hallmark of a ritual is the presence of symbolic objects. Even though it only appears as an object, in it there is a community goal to realize the symbol. This includes art as a cultural object. Jazuli [10] explains that art as a symbolic medium is closely related to a specific cultural context. This includes the mythical culture in their society.

This paper discusses a traditional art that exists in West Sumatra, namely the *Alu Katentong* art. *Alu Katentong* as one of the traditional arts of the Minangkabau community can only be found and is the only one in West Sumatra, precisely located in the village of Padang Laweh, Sungai Tarab District, Tanah Datar Regency. Based on direct observations that the author made in the field, this art uses a mortar from a river stone which is usually used for pounding rice, and flat stones around it which are pegged with wood, which are then played by beating with a pestle. The pestle is made of wood which has a length of approximately four meters. This art is played together in an odd number of 7, 9, up to 11 women. Each plays different strokes so as to produce different rhythms but complement each other. The game technique is called interlocking. Kadir (in Darsono) [11] explained that interlocking is a combination of the parts of each instrument that are interlocked. This art depicts how the joy of women when pounding rice and a form of gratitude for the abundant harvest.

Through the data that the author obtained in conducting the research, it is known that this art is not only a single art, but also a very important part of the traditional ceremonies of the local community. From what was obtained from sources in the field, they said that this art was used in ceremonies such as batagak panghulu, establishing a gadang house (*rumah gadang*), *alek* or wedding ceremonies, and welcoming guests of honor. The author in this case focuses more on research on *Alu Katentong* art in the context of a wedding ceremony. Marriage ceremonies are easier and more frequent than other forms of ceremonies, so that it can make it easier for researchers to conduct research and observe the object of research directly.

This paper is part of the findings of the author's research on the thesis entitled, "Meanings, Functions and Educational Values of *Alu Katentong* Art in

Marriage Ceremonies in Tanah Datar Regency, West Sumatra." In this study, the author found a finding that the *Alu Katentong* art, which is part of the wedding ceremony, has an element of myth in it. So in this paper, the author focuses on discussing the myths contained in the object that has been studied, and is focused on exploring the meaning of myths and the educational value contained in the myths in the *Alu katentong* art.

This is important as a writing, because as stated by the Curriculum Center Research and Development Agency, Ministry of Education [12] that cultural values have an important position in people's lives, culture must be a source for educational values and the values of the nation's character. Meanwhile Ratna [13] explained that as the core of education, both culture in general and art in particular, it contains various examples, examples, advice, wisdom, and various virtues related to the formation of character values. So, through this paper, it is hoped that it can provide an understanding for anyone, especially observers of traditional arts, as well as educators and students. In order to love traditional culture more, understand its meaning, and take values in it that can be used as an education in life.

2. RELATED WORKS

As far as the author's knowledge and research, there is not much scientific literature that discusses the art of *Alu Katentong*. The authors found a study by Nelga et. al [14] which in this study stated the results of the study that the *Alu Katentong* game has various rhythm patterns. The research only focuses on examining the form of the rhythm pattern. Through the similarity of the objects studied, research is carried out on different and more in-depth studies. So that it can complement previous research.

To support this research, the researcher is also guided by the research by Sriwulan et. al [15] through a research journal entitled *Struktur, Fungsi, dan Makna Talempong Bundo dalam Upacara Maanta Padi Saratuhih..* The results of this study explain that *Talempong Bundo* is a symbol of communication media in society that aims to notify the existence of marriage. *Talempong bundo* is also a symbol of the existence of the *bako* parent party in the context of the legitimacy of its banana chicks. *Talempong bundo* in the *Maanta Padi Saratuhih* ceremony is a representation of the matrilineal system in the Minangkabau community in the village of Singkarak. The existence of relevant previous studies can help research so that the research is expected to run smoothly.

3. RESEARCH METHOD

This research is a descriptive qualitative research analysis, with the researcher himself as the research

instrument. Data were obtained through 1) participant observation, 2) interviews, and 3) documentation. Observations were carried out with researchers directly involved in the field. Interviews are limited to sources who are considered competent in answering research questions, so that the research results obtained are truly accurate and in accordance with the expected results. The main subjects who were used as resource persons were the Chairperson of the Nagari Adat Density of Padang Laweh, then Mr. Yulius Meri as the staff of the Village Head, and the *Alu Katentong* Arts Trustees. Documentation in the form of writing historical texts at the village head's office, photos, and video recordings during the research.

The data obtained were then analyzed using circular analysis. Pradoko [16] explained that the data analysis of the cyclical model is an analysis of data that is circular in nature, repeating and comparing data so that they can find valid or valid answers to what is studied through various field evidences. Circular analysis is a form of development of triangulation data analysis, and is known as crystal angulation. The advantage of angulation crystals is that it frees researchers to search for as much data as possible until it is as saturated as possible, so that it can be ascertained that the data collected can be very large, thus providing benefits for researchers in developing science on the object of research.

Qualitative research is carried out by going directly to the research field. Since the object of research is a cultural object, the field research approach is carried out using an ethnographic method. Creswell [17] explains that in ethnography, researchers investigate directly the culture of the people in nature. So in this case, the researcher is directly involved in participating in researching the research object. Furthermore, the research is sharpened by an analysis of Levi Strauss's thinking [5] on myths which in his view, myths are no longer just bedtime stories, but have messages in them, even though the sender of the message is not known, but the recipient is clear. In analyzing so that the meaning is known, it is necessary to show something else about the views of society, history and something related that is more or less known by the community.

4. RESULTS AND DISCUSSION

4.1 *Alu Katentong* Art History

Based on the origins of *Alu Katentong* art obtained from sources and historical art documents in the field, the fact is that it is not known for certain since when this art has existed, and who created it. According to the informant, the history that is known by the people today is received from generation to mouth. Existing historical texts are also the result of customary deliberations by indigenous stakeholders living in the present. The

meeting was to unite their respective perceptions about the history of the *Alu Katentong* art. With the results of the meeting, it was agreed on the history of the art so that only one version of history would be recognized.

The speaker told his history, that in the old days there was no art at all in the village. There are no musical instruments like today. The condition of the community which was not crowded at that time was lonely, and the absence of entertainment at all increasingly made the atmosphere lonely to become thick. Then the desire arises to hold an art so that the atmosphere of the village becomes crowded. Finally, the *niniak* *mamak*, *datuk-datuk* and traditional leaders at that time conducted consultations in the *gadang* house to create something that could be used as art.

Throughout the deliberations, there was no agreement on what would be used as entertainment. Until the atmosphere of silence was created, there was the voice of a mother pounding rice in the yard using a mortar and a short pestle. There are one to two blows, the resulting sound is still slow and not rhythmic. The sound still faintly heard. But from there came the idea to make the pestle and mortar into an art. To make the sound harder, the idea arises from using a short pestle using a longer pestle. And tried again, it did not cause many changes, so the idea came back so that the mortar was surrounded with flat stones that were fitted with wood. After trying again, the resulting sound is very loud. Then tried to play with some mothers, with different beating rhythms. The different sounds in each pestle sound as if they produce sounds of *tang*, *teng* and *tong*. So the ancestors of that era agreed on the name of the art by the name of *Alu Katentong*. After getting the name of the art, then another idea emerged that this art was only used for communication and entertainment media. And it was agreed to be used only to welcome the guest of honor, to appoint new leaders, to establish a *rumah gadang*, and for the marriage ceremony of the child of the nephew.

The creation of this art cannot be separated from the life of the people of Padang Laweh which is close to nature. And as part of the Minangkabau community that has been embedded in his life the philosophy of *Alam Takambang Jadi Guru*. A. A. Navis [18] says that nature is no longer just a physical realm where humans live, develop and die, but also gives birth to many philosophies of life which are mostly contained in the form of Minangkabau literature. Also added by the resource person that philosophy means learning from nature, everything that is good from nature is taken a lesson. Likewise, the art of *Alu Katentong*, is the embodiment of ideas from the natural surroundings that were found from a mother who was pounding rice. *Alam Takambang Jadi Guru*, can be understood as learning to imitate nature outwardly and inwardly, or everything from nature can become a philosophy in life that guides

humans to be better. Judging from the concept of creating *Alu Katentong* art, it can be concluded that the level of learning from nature is still innate, namely imitating physical natural phenomena into art.

4.2 *Alu Katentong* in the Wedding Ceremony

As part of the wedding ceremony in Padang Laweh, *Alu Katentong* art serves as an entertainment. Besides that it also functions as a medium of communication to the public. The resource person explained that usually the *Alu Katentong* art was played on Friday. In this case, Friday itself is considered a good day for the community and also a good day in Islam. In addition to this because Friday is the day to rest the majority of the community as farmers. *Alu Katentong* is played in front of the *rumah gadang* (Big house) where the prospective bride lives. On that day *Alu Katentong* is played with the aim to inform the public that a wedding will be held at the bride's residence the following day. For example, if the marriage ceremony is Sunday, then the previous Friday *Alu Katentong* was played. By playing the *Alu Katentong*, the community knows that there will be a niece child who will make a marriage. And being wondering who will hold the wedding. By following the direction of the sound source, the public can find out.



Figure 1: The *Alu Katentong* Art

This art is basically only done on Friday before the day of the wedding ceremony which falls a few days later as agreed. And only played in the residence of the house of the bride. This is because it aims to strengthen the strong position of women in Minangkabau who embrace the maternal lineage relationship. This happens because the core of this art is a symbol of the message and meaning for the bride. So basically this art in a wedding ceremony will not be found in the bridegroom's residence. But in different cases, this does not mean that in the man's residence this art was not found. This can happen if the prospective wife comes from a different area. So *Alu Katentong*, besides on Friday to inform the community, was also played at the wedding party, to welcome his wife's family as guests of honor and to show the art as the wealth of the local community. And also if the wife is a Padang Laweh community, and her husband is an outsider, it is also played during the wedding party with the same function and purpose in the previous case. *Alu Katentong* is

played to lift guests at a wedding, and is witnessed by the bride and groom before going up to the gadang house.

4.3 The Myth of *Alu Katentong* and its Meaning at the Wedding Ceremony

4.3.1 The Myth of Rice on Dimples

Alu Katentong is a tool used in traditional ceremonial rituals as a medium of communication and information for the community. *Alu Katentong* is a cultural relic from the ancestors of the Padang Laweh people who can convey messages. As a means of entertainment, *Alu Katentong* is able to entertain the burden of the mind in carrying out activities, creating a quiet atmosphere to be lively and peaceful. Art which in the past was used as a medium of entertainment, developed into a means of traditional ceremonies such as weddings. And because of its uniqueness, nowadays it is often invited by the local cultural service at art festivals and welcoming guests from outside the region to foreign countries.

In every appearance, the mortar used in *Alu Katentong* art performances is always filled with a handful of rice as a sign. The mortar, pestle and rice can reflect the daily activities of the people who generally work as farmers. Rice is one of the main commodities in agriculture in the area. Besides this, the rice in the mortar also contains the philosophy of *Alam Takambang Jadi Guru*, we can take lessons from rice. As the saying goes "learn from the science of rice, the more it contains the more you duck". Which means that we as humans, the more knowledge we have, we must be humble, and not boast about what we have achieved without us having to keep the knowledge to ourselves. Because if we share knowledge with others, it will not run out, it will only increase. Like rice, which is our staple food, it never runs out, the seeds always grow.



Figure 2: Rice in a mortar

In the context of the marriage ceremony, the rice in the mortar contains a myth. The informant said that with the presence of rice in the mortar, it is believed that women who are about to marry will quickly have children after marriage. However, the religious life of the people does not depend on the rice in the mortar.

The meaning of the myth is in a symbolic context, which after being traced, the rice in the mortar of *Alu Katentong* art is a symbolic form of every performer of the ceremony who is present in the *Alu Katentong* art, both mothers who are players, as well as people who are present praying for them to get offspring quickly and abundant fortune and happiness. That's why the rice is suitable as a myth which means it represents a happy life with offspring, and fortune. Without offspring, usually a marriage will be less than happy, like pounding an empty mortar without rice in it.

When viewed from the physical form of the art, the pattern of the game that forms a circle and the pestle that leads to the sky illustrates the relationship between humans and Allah SWT. Apart from the Minang traditional philosophy which must be based on Islam, *Alu Katentong* art which depicts gratitude when pounding rice is also presented in various traditional ceremonies such as wedding ceremonies as well as a form of gratitude for the ongoing ceremony. Then it also describes the relationship between humans and humans, namely between fellow *Alu Katentong* players and the people who were present at the ceremony. And also describes the relationship between humans and nature, as a representation of the philosophy of *Alam Takambang Jadi Guru*.

4.3.2 Myth of "Sipakak Pambaok Lasuang" *Alu Katentong* at the Marriage Ceremony.

In addition to the rice myth, based on the results of interviews with sources in the field, the interviewees said that there is another myth from this *Alu Katentong* art in the marriage ceremony for women who are about to get married. It is said that if in the process of the series of marriage ceremonies from the beginning to the end of the overall event, especially before the wedding ceremony is held, the *Alu Katentong* is not played to inform the public, then it is believed that later when the woman who is getting married gives birth to a child, her child will surely have ears that are full of ears. deaf, can not hear. This gave rise to the term for the child "Sipakak Pambaok Lasuang" (the deaf person who carries the mortar). And the child will be called by that title. The myth itself has long existed in the Padang Laweh village community.

It is not known since when the myth existed. However, when viewed from the historical text that has been agreed upon previously, the author concludes that the presence of the myth existed after the birth of the art. The myth itself is also accepted by the community orally from generation to generation. It is not known whether this myth actually happened or not. Seeing the Minangkabau people who adhere to the *Alam Takambang Jadi Guru* philosophy, the Minangkabau people's mindset itself is actually open to new things without having to lose their identity as Minang people. So that people tend to follow things that are logical rather than things that are mythical. As well as being

strengthened by the teachings of Islam which are the basis for Minangkabau customs, *Adat Basandi Syarak, Syaek Basandi Kitabullah* (Tradition Based on Religion, Religion Based on the Book of Allah), making people's lives strong in religious values. So, even though it is taught in Islam itself that in order to believe in the existence of other forces and the supernatural like the jinn, the people still don't really believe in anything that is a myth.

On the other hand, looking at the life of the Minangkabau community which has given birth to many proverbs which are a manifestation of the philosophy of *Alam Takambang Jadi Guru*, there are many proverbs that give birth to meaningful life messages and become provisions for life in living a better life in addition to teachings. Islam as the foundation. For example, one of the Minang proverbs says, *tatungkuik samo makan tanah, tatilantang samo minum aia* (face down together eat soil, supine both drink water) where this philosophy means a teaching so that we always uphold the values of solidarity and high loyalty.

Regardless of whether or not a child was born with deaf ears, this myth is still maintained and exists until now. However, the presence of the *Sipakak Pambao Lasuang* myth is not something that people should fear and believe in. The myth over time becomes a figurative meaning and a social sanction in the life of the people of Padang Laweh. So that if a marriage ceremony is held without the presence of *Alu Katentong* art, then if the married person gives birth to a child, later the child will be dubbed *Sipakak Pambao Lasuang*.

The myth is part of the philosophy of *Alam Takambang Jadi Guru*. *Sipakak Pambao Lasuang* is a figurative meaning as well as a social sanction for anyone who does not present the *Alu Katentong* art at the wedding ceremony. So that the myth can become a political strategy in preserving the culture of the local community. The presence of the term as a social sanction which is of course undesirable for the community, thus giving a role in preserving the *Alu Katentong* art in order to be maintained. Because no mother who loves her child is given a name or title that connotes ridicule. So it will be a must for the local community to present the *Alu Katentong* art in every traditional ceremony, such as marriage. The myth is here to give a message so that the people of Padang Laweh continue to love the art of *Alu Katentong*, maintain its sustainability and instill meaningful messages conveyed by the art in everyday life.

4.3 Educational Value in the Myth of *Alu Katentong*

According to the analysis of the meaning of myth according to Levi Strauss's point of view, which in analyzing a myth cannot stand alone but is collided with the life and mindset of the people, philosophy of life, culture and history related to the myth that will be analyzed. In this case, *Alu Katentong* is related to the

myth in it in the wedding ceremony, by colliding with the history of *Alu Katentong*, the philosophy of life of the Minangkabau community, mindset, culture and the very strong influence of Islamic teachings in culture. It can be understood that with the strong influence of Islam and the rationality of the people's mindset, people do not believe in things that are mythical. However, with the creative imagination of the Minangkabau community who gave birth to many figurative sentences in their lives, then this myth is the embodiment of allegories and social sanctions for those who do not carry out *Alu Katentong* in the wedding ceremony. This teaches us to always love what we have.

First, the educational value of the rice myth. We have previously known that with rice in a mortar, married women are believed to have children quickly. But it is not the rice that determines one's fate. After knowing the meaning, that the rice is a symbol of everyone present praying for happiness, offspring, and sufficient fortune, which of course is said to God as the Creator. This gives us the message that we must always surrender everything to God, after all the efforts we have made. So the educational value obtained in the rice myth is a religious value.

Second, the educational value of the *Sipakak Pambao Lasuang* myth. Society knows that one's bad luck is not caused by art as an inanimate object. A person born with normal or disabled conditions is a form of destiny from the Creator. Of course, a physical disability such as deafness is not something that humans want. But it is not the inanimate object that determines his destiny. The meaning is known that the *Sipakak Pambao Lasuang* myth used to be a satire and ridicule for every community who did not present *Alu Katentong* at the wedding ceremony. This is intended so that the arts are always played and preserved. So basically, the myth wants to teach us to keep art as a cultural heritage left by the previous generation. The educational value obtained by the *Sipakak Pambao Lasuang* myth is that we love our own culture. Or it can be said as the value of Love for the Motherland.

5. CONCLUSION

Based on the results of the discussion, it was found that the *Alu Katentong* art was played by Minangkabau women which symbolized the matrilineism system adopted by the Minangkabau community. The rice in it is a philosophy about the teaching of learning in the science of rice which is getting more and more down, teaching us to always be not arrogant about everything that is in us as humans. In terms of its physical form, it symbolizes religious values, *Alu Katentong* symbolizes the relationship between humans and God, human beings, and humans and nature. This is a symbolic form of the philosophy of *Alam Takambang Jadi Guru* and *Adat Bersendi Syarak, Syarak Bersendi Kitabullah*.

Alu Katentong in a wedding ceremony is a communication medium that describes the integration or close relationship between the family having a celebration and the community. Also as a form of respect for the guests present. The Rice Myth which symbolizes fertility is a symbol of prayer so that the bride can get offspring quickly, happiness and fortune. This is a form of religious educational value. Meanwhile, the *Sipakak Pambao Lasuang* myth is not something that people believe in through a mindset that tends to be rational. However, it is still maintained as a policy in terms of preserving the existence of *Alu Katentong* art. So, the myth that says that if a child is going to get married without *Alu Katentong* art, his child will be deaf, it is just a figure of speech that gives birth to the *Sipakak Pambao Lasuang* simile. It aims to educate the community while maintaining and preserving the existence of *Alu Katentong* as a symbol of the identity of the Minangkabau community, especially for the people of Padang Laweh, Sungai Tarab, Tanah Datar.

Of course, this research still has many shortcomings, so that in the future it can be an experience and self-correction. However, it is hoped that the results of this research can have a place in the realm of education and culture in Indonesia, especially for the local area. And can be a guideline and reference for other research in the future. And become a lesson for art and culture lovers. It is hoped that this research can enrich the repertoire of cultural arts and is expected to be part of local arts and culture education.

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