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LUAMBEK: A DIALECTIC BETWEEN LOCAL CULTURE AND SYATTARIANISM**Darmawati**Universitas Negeri Padang, Indonesia
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Abstract: *Luambek* is a traditional art that exist in the Pariaman Minangkabauan community of West Sumatra Indonesia. This art is found in several villages in the region of Pariaman. Until now, the public now Pariaman still recognize this Luambek art as their own. The Luambek art performed by two male dancers with elements of martial arts movements that have impressions of the fight. Atmosphere of fight in the performance raised a reflection of the concept Luambek, which means "attack" and "racket." The Pariamanese, regard Luambek as a symbol of the 'inner and outer battles' between the people concerned with people who become his opponent. Typically, in *silek tuo* each *pandeka* 'fill up' their body with the 'kebatinan' that manifested into 'mantra.' The *kebatinan* that manifested into *mantra* is an essential element in *silek tuo*. The influx tenet of *tarikatsyattariah* brought Sheikh Burhanuddin replacing 'mysticism' *silek tuo* into *luambek*, is a dialectical process. The 'tenet of *tarikatsyattariah* i.e the "subtle body is a soul in human beings to unite with the substance of God" bring us to the *luambek* what are known as " *suntiag niniak Mumak pamenan dek nan Mudo*."

Keywords: *Luambek; Kabatinan; Mantra; Silek Tuo; Ssyattariannism*

A. INTRODUCTION

Luambek as traditional art still exist amid his supporter community, namely Pariaman community. Pariaman area as place grow, life, and the growth of Luambek art (area called by Pariaman) is Minangkabau culture area scope located in Kota Pariaman government area and Regency Padang Pariaman. Geographically, Pariaman area most at alongside western coast West Sumatera province. Pariaman beach during previously is entrance for all immigrants, either comer from archipelago area, as well as from internationals (nation foreign). Sekitaran Pariaman beach recognized during previously as place for entrance for all immigrants, either comer from archipelago area, as well as from internationals (nation foreign). The inclusion of stranger to West Sumatera (Minangkabau) area with various necessities or various purpose and mean, like: to trade, there is also as colonialist and there is also to run religion mission, namely all scholars that spread Islamic religion.

Pariaman beach as seaport not only function as exit enter for comer, but also exploited by local people to travel out Pariaman area. One of local people of Pariaman that travel out Pariaman area led Aceh to learn Islamic religion science is Syeikh Burhanuddin. Syeikh Burhanudin recognized as first Minangkabau ulama that spread Islam teaching at Minangkabau. Having completed Islamic religion study with Syeikh Abdurrauf in Aceh, Syeikh Burhanuddin returns to Pariaman and live settle in Ulakan area in Pariaman area. Syeikh Burhanudin teaches Islam teaching and Islam values to community amicably. In his teaching, Syeikh Burhanudin not by sternly break off understand understand that entrenched that adopted by community before incoming him Islam teaching.

Syeikh Burhanuddin smart smuggle Islam values into local culture in Islam teaching delivery to community. This thing can be traced through existence a few local culture that are organized as art that could still found and also still exerted by community until now Syeikh Burhanuddin it is said with smart smuggle Islam values into local culture to convey teaching to community. This thing can be traced through existence a few local culture that are organized as art that could still found and also still exerted by community until now. According to Faturahman, the 'salawat dulang (Invocation Tray)' as art existing at Pariaman, is meeting of local (Minangkabau) culture with Islam. I state, Luambek art that have author search about it existence from previously until now that there is only in Pariaman area his vicinity is local culture synthesis form with Islam values. What happens actually when Syeikh Burhanuddin broadcasts

Islam teaching amicably in his home, which makes Islam values infiltrate into local culture, as that happen in Luambek art.

B. DISCUSSION

Luambek is a show that concrete fight like silat martial art conducted by two perpetrators (dancers) that respectively from — area — Minangkabau community that differ. Luambek show conducted by face as form from conflict or all the world like silat martial art show. However in Luambek show, form opposition motion abstract conflict attack in persilatan, like hit, kick, and stab, however form movements attack only represent 'shadow motion', namely represent symbols, like step toward defense area opponent, show of fairly high hand as symbol will grab something in head opponent, direct or stretch chest parallel hand toward opponent as symbol will disrobing opponent, and stretch waist parallel hand toward opponent as symbol want to open plate sheaf cloth opponent. Instead, actor / dancer that position as repellent also create movement step towards toward opponent with hand elbow second position always bent in front of body that is organized as cover body as symbol from rebuttal for defensiveness from attack. For do movements from the beginning until the end of show, all dancers never touched by physical. However, it is said since previously until now Luambek art supporter community trust that Luambek show certain times can hurt respective opponent by not visible eye and this trusted as opposition by inwardness

Until now, do not have found by data written definitively mention on numbers that are detailed on origin from Luambek art which shows date, month and year created by him as well as when time start shown. The clear only Luambek art that right up to now there are still shown in the event alek Minangkabau community in Pariaman community environment. Luambek art recognized as cultural heritage from ancestor that have hereditary long since, iaitu since early Islam teaching expansion at Minangkabau. Luambek presence at Pariaman, recognized own close-contact with a large ulama the first disseminate Islam teaching at Minangkabau, iaitu Syeikh Burhanuddin.

Historically, many version that mention date start enter and take root him Islamic religion teaching at Minangkabau (along with discuss islamisation process in Southeast Asia that mention about Shia class arrival wave), iaitu exists class admit and there is also class refuse. Like picked by Abdul Rahman Abdullah (2003:256-257), that class that admit Islam influence already exists since XII century (year of 1128 Masehi) with Panglima Nazimuddin al-Kamil grave discovery evidence at Bangkinang Sungai Kampar Kanan Minangkabau Eastern. Nazimuddin al Kamil is person recognized from Arabia Karbala Iraq as leader in sultanate Daya / Pasai and have religion relationship and political economy as well as recognized as one who also perperanan sets up Kampar Kuntu kingdom. For class that refuse — Hamid for example — says that there is no his reality in Dinasti al-Kamil Islam history and al-Kamil term use in terms of language never been carried out. However, right up to now Shia influence presence at Minangkabau could still proven with the existence of every Tabut celebration practice year at Pariaman in honour of death from Muahmmad SAW — Hasan's prophet grandchild and Husin — that only is practice from Shia class. And recognized by Pasai kingdom that influential in century to 12 that lean to Shia ideology had close-contact with Pariaman / Minangkabau. In time range that is long enough, namely 13 century to 15 resurfaces — Islam history Sunni (sect) Syafii flow influence in Pariaman start evolve from Melaka and Aceh. During next (1511 M 1530 M) Sultan Ali Mughayat Syah's revival in Aceh that in power expansion movement bring Minangkabau includes under Acehnese colony

As have been mentioned previously, that Islam da 'wah figure recognized play a role in dissemination — Shia — Islam teaching at Minangkabau is Syeikh Burhanuddin. He slings this name on his teacher giving Abdul Rauf after learning religion in Aceh for 13 years. Previously he named Pono from Pariaman Padang Panjang. After converting — Islamic religion previously equal his father Pampak, Buddhist Pono — do migrate to Sintuk Pariaman and next to Ulakan. From Ulakan his departure towards Aceh in Turbulence Minangkabau Community (including in Pariaman area) education central place and first and largest Islamic religion development at Minangkabau built and built by Syeikh Burhanuddin as Shia flow leader. History also also inform, that Shia Islam is a flow embossed and developing in Persia North (Syria) that many contain ancient Persian mystic elements. Islam laws conducted adjusted with custom law at Minangkabau. Likewise Islam large celebration days harmonized with custom occasions. Shia flow

Islam teaching that contain this mystic element cast for mind nature and world view Minangkabau person, because previously profess understand animism and dynamism along with Hindu and Buddhist teaching

In half century to 17, Syeikh Burhanuddin returns from Aceh and start develop Shia Islam teaching Syattariah congregation flow. Syattariah congregation taught by Syeikh Burhanuddin recognized as congregation that earliest evolve in West Sumatera. Although there are still other congregation teaching that stepped into West Sumatera, like Naqshbandiyyah congregation and Sammaniyyah congregation however that really take root in part community until now is Syattariah congregation teaching. Syattariah congregation teaching in West Sumatera, recognized the most powerful tangibility contained in Padang area Pariaman.

Islamic religion development history generally in Southeast Asia (also included Minangkabau area in Sumatera) explain . that one of way conducted on developing Islam teaching is amicably by all teaching bringer. Among that recognized by teaching bringer is merchantmen, all sufi, and own local leaders. Beside do peng-Islam-an process, all Islam spreader also follow large influential to Shafii sect spread. This thing suspected because the existence of a equation between world view local mystic with sufi flow form that stepped into Archipelago.

Meanwhile, Syafii sect recognized as the only fad sect all Syattariah congregation believer. Part of nature and tendency from Shafii iaitu sect the flexible response in reveal various religiosity dynamics municipality, and tradition and local culture. As prevailed in West Sumatera, all Syattariah congregation believer had religiosity identity with an amount of 'teachings' and 'ritual' that peremptory defined as 'twenty-one mandates'. For the thing, all Syattariah congregation teacher really play a part in socializing to all students in recitation times. All teachings and ritual covered in 'twenty-one mandates' this becomes practice religious and ritual expression for most Pariaman community until now. Among teaching and ritual these so-called as 'twenty-one mandates' the, there is that clearer seen his difference in practice and pengekspresian ritual or that not become practice by Muhammadiyah Islam teaching believer's group, iaitu as decomposed hereunder.

- (1) Doing ritual or go bersafar to Ulakan — pilgrimage to Syeikh Burhanuddin's grave in Shafar month
- (2) Fasting month Ramadan determined early and finally (early Idul Fitri) in a way see month (ru'yat al-ihlal)
- (3) Tarawih pray should be conducted a total of 20 rak 'ah and added with witr 3 rak 'ah
- (4) If have member of society that die should pray (tahlil) in each — death starting from corpse day buried, until certain count days, like: 'menjuh day', 'twice seven', 'meempat tens digit' (40 days), dan ended with 'menyeratus' (after a hundred days)
- (5) Ditalkinkan corpse
- (6) Only used Arab-language in sermon Friday
- (7) In dawn pray time read qunut prayer
- (8) Very suggested for sepulcher pilgrimage to tomb of all scholars and virtuous person in certain times — towards fast Ramadan or Syafar month
- (9) Doing bai 'at to congregation teacher

Until now, all members of society dominantly still obey this teaching and do it in daily life because generally Pariaman community is Syattariah congregation teaching believer and or fraction that profess flow Islam teaching / Muhammadiyah group (that called by renewal Islam at Minangkabau).

Syeikh Burhanuddin preaches Islam that have an ideology congregation by wisely infiltrate into local culture until become local Islam. Unconsciously by society have happened by dialect between Islam values with local culture that make blend or harmonize and sometimes move up to his turn happened by change. Local culture that experience synthesis with teaching values Islam also included that concrete art. As explained by Fathurahman , that Selawat Dulang art is one of him performing arts used as media in preaching Islam according to Syattariah congregation teachings by Syeikh Burhanuddin. Furthermore Fathurahman says , that:

"...Salawat Dulang and also ritual basapa as well as other ritual various forms local that not stated his working through here, can be considered as quintessence for local Islam seedbed, and as form Islam meeting with local cultures that are become culture wealth separated" (2008: 140).

Likewise his thing with Luambek art also is a local Islam seedbed or local as well as as form Islam meeting with local culture at Minangkabau, namely Syattariyah congregation Islam teaching with silat martial art called 'Silek Tuo'. In Silek Tuo show during before incoming him Islam teaching at Minangkabau, all perpetrators use incantation as prayer reading considered useful for selfprotection or safety shield during show time. After Islam teaching start carried out by society at Minangkabau, so happened by dialect between defensiveness culture in persilatan area when facing opponent that considered by enemy that use readings represent the incantation with Syattariyah congregation teaching ideology about selfprotection through recitation called 'body recitation'. According to Syattariyah congregation study, that human's body consisting of rough body and subtle body (rough body is corporal and subtle body is spiritual. In — body recitation learning human's body which included subtle (spiritual) body called by 'soul' was as descent or a part of Nya soul (Allah). Of, after self training with recitation according to congregation teaching, namely in framework unite self with soul Allah so when human have until to mortal level believed that human's soul will in soul scope Allah that can blot out from any (7) attack form. This teaching that infiltrate into Silek Tuo and even also move incantation position become not terpakakan again for all silat martial art show actor. Pengekspresian from Islam teaching meeting result with local culture in Pariaman that form become a performing arts, namely called by community with 'Luambek'. Synthesis between Islam teaching with silat martial art / local culture at Minangkabau not thing that surprise and proper happened due to place learn silat in page around surau. It so happens learn theology also in surau, namely Islam spread place striped congregation and prone infiltrate into local culture. So of, can be said that Luambek art as performing arts in Nagari at Pariaman is is synthesis or the result of dialect between Islam (congregation Syattariyah) teaching with — local culture silat martial art.

Luambek that is a show objects, until now still recognized as one of the work result part thought from Syeikh Burhanuddin. As that also still recognized by Minangkabau community, that Syeikh Burhanuddin is a ulama from Aceh that bring silat to Padang Pariaman named with silat 'Paninjau Male and Female'. He uses silat science obtained from his (8) teacher — Syeikh Abdul Rauf — as facility to broadcast Islam by demonstrating his excess. For that, right up to now Pariaman community still admitted that Luambek art is a show that contain — content related to — Islam teaching embodied through movement elements silat and recognized as legacy from ulama / Syeikh Burhanuddin.

Luambek art representation can be said as a effort from the refined creator as Islamic religion missionaries, in expressing truth received by Pariaman community and understood through mysticism learning process / — congregation Syattariyah ideology Islam teaching. Based on his artist experience in propagating dogma in Minangkabau community generally, so Luambek — art in Pariaman community especially — expressed through motion language based on martial art elements silat in symbol form packed by structured and established into a system that form in show ceremony. Symbols that are overarch Luambek show owned norms that acceptable by Pariaman community, because norms packed into Luambek art is life values from Pariaman community himself — religion value and spiritual on Syattariyah congregation Islam teaching ideology, and social value and moral value on silat martial art lesson ideology that entrenched in Pariaman society life. With this can be said, that Luambek has significance separated by his supporter community — Pariaman — community namely contain trust value according to Islam teaching religion and social value as well as moral that bersatupadu becomes local community habit custom.

C. CONCLUSION

Luambek art also used as media in cultural pervasion and Islamic religion in Minangkabau area, especially at Pariaman. Coincide in berkembangnya time Islam teaching to Minangkabau — in Minangkabau abroad area called 'Pariaman'—, Luambek art got place and still survive until now in community community at Nagari Pariaman Minangkabau community.

Based on thing on, can be said that Luambek is a art and facility in communicate culture / Islamic religion between Islam preacher with Pariaman community expressed through motion medium from martial art elements silat. These communicative properties seen through spiritual learning that related to supranatural humanity, especially through congregation knowledge or mysticism. Beside the spiritual learning depicted through a 'inwardness power' with mystic spirit or magical power. Statement on confirm

that Luambek is: (1) as one of the learning facility know and understand detail about event, nature, purpose, human's hope in cosmology (Kosmologi Okultisme), (2) Luambek from inwardness power spirit concept connect spiritual (spiritual) and corporal in Minangkabau community community at Pariaman. This thing can be traced or observed when Luambek show took place that all — audience generally consisting of Pariaman — community watch very seriously. All audience there is no that talk, laugh laughter from the beginning until the end of show. This reality can be construed as understanding of all audience on Luambek as manifestation of a value that fill their mind, namely belief value on Sang Pencipta that master grand universe nature, including human. For that can be said, that Luambek in his development as Islam teaching understanding container in transfer time and change from culture / Hindu trust — Buddha to early Islam teaching understanding through congregation knowledge / mysticism.

Luambek art can also said as Pariaman community identity, because Luambek only life and developing in Minangkabau community Minangkabau community in Pariaman area. This thing needless to say based on Islam arrival in Malay world Indonesia — includes Minangkabau, namely at Pariaman — that unify values and Islam culture with culture and local tradition. Such Syattariyah congregation ritual, always influenced by various elements and local tradition which makes ritual expression Syattariyah congregation somewhere often become differ with other (9) place. As happen to Luambek that is unity between local culture with Syattariah congregation teaching that became Pariaman community practice, until Luambek show in Pariaman has specificity and distinctive uniqueness and do not have contained in other Minangkabau community Minangkabau community outside Pariaman area until now.

Such until now, 'ownership origin' Luambek recognized by the all supporter as owned by Pariaman community that more especially Sintuk Minangkabau community community. This recognition happen based on to Syeikh Burhanuddin's existence that since his childhood residing at Sintuk with his parents — before he move to Ulakan to spread Islam teaching. Until padamasa now, there are still civil society at Sintuk recognized as descent (relatives family) from Syeikh Burhanuddin. Like expressed by Sudirman Kapalo Mudo — as Luambek art actor from Sintuk — on Luambek ownership, as following:

"Luambek asae adolah milik atou punyo awak urang Sintuak. Niniak awak Syiah Burhanuddinlah nan punyo, sabab ajaran atau kaji inyo nan ado dalam Luambek ko, nan dibaok-an barupo garik/garakan hayang nan marupo dari garakan silek. Dalam Luambek, di sampiang ajaran agamo—Islam— dan juo mamakai-an ajaran adaik sopan santun, sarupo nan taliek pado garakan sambah kadimulai Luambek, itu marupokan adaik maharomaik-i nan tuo-tuo (niniak mamak nan duduk di ateh laga-laga) dan maharomaik-i urang-urang nan manonton (10).

Meaning namely: "Luambek native is owned by or have crew / we Sintuk person. Our ancestor Syekh Burhanuddinlah that have, because teaching or Islam recitation from he existing in Luambek, portrayed or conducted by represent shadow movement that resemble from silat movement. In Luambek, beside — dogma — Islam and also wear / include breeding custom teaching, like seen in early obeisance movement when will started by Luambek offering, that is custom respect that old (Mother's brother grandma that sit in match match) and respect people that are watch

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- Fathurahman's Omani observation result to table made by Martin Bruinessen (1996: 133) van about Syattariyah congregation existence in West Sumatera area.

Fair Muhyiddin al-Alusi, *Sejarah Kedatangan Islam to India and Indonesia*, in Abdul Rahman Abdullah, op.cit, hlm.41.

See page 143, iaitu Fathurahman recognition to amount local culture expression like silat martial art, whistle, and sort of. Unfortunately not yet many conducted by research on various local culture expression — includes Luambek that became objects in this research — that clear will show Islam mosaic that such rich in Indonesia that is section from Southeast Asia.

Interview result with Sudirman at Simpang IV Sintuk Minangkabau community on 12th of June 2012.

See O'ong Maryono, 1998 in *Silat Martial Art Stretch thing Time* 49)

Fathurahman's Omani Reconciliation in '*Syattariyah Congregation at Minangkabau : Text and Context*' - hlm 130.

Interview result with Khatik Maran in Kampung new Nagari Sintuk on 7th of January 2013.



**FACULTY OF LANGUAGES AND ARTS
STATE UNIVERSITY OF PADANG**

CERTIFICATE

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This is to certify that,

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