

DECONSTRUCTION OF MINANG PHILOSOPHY AS ETHNOESTHETIC IN INDONESIAN FOLKLORE

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Abstrak

Dekonstruksi adalah cara membaca teks untuk sebagai strategi. Dalam hal ini strategi yang dimaksud adalah pengabdian kearifan lokal Minangkabau menjadi etnoestetik sebagai background knowledge yang dikaji dari alamiah ke ilmiah melalui pendekatan etik dan emik. Filosofi Minang *alua patuik raso pareso* dalam konteks penelitian ini mengacu pada kearifan lokal dalam konteks transendental (logika, etika, dan estetika). Kebenaran perilaku yang berdasarkan pada konsep nilai-nilai budaya merupakan suatu kebaikan yang akan menghasilkan keindahan dalam tatanan keselarasan, rahayu dan harmoni. Dekonstruksi tidak semata-mata ditunjukkan terhadap tulisan saja, tetapi juga semua pernyataan kultural, sebab dalam keseluruhan pernyataan tersebut adalah teks yang sudah mengandung nilai-nilai, norma, ideologi, dan kebenaran. Dengan demikian, tidak terbatas hanya melibatkan diri dalam kajian wacana, baik secara lisan maupun tulisan, melainkan juga kekuatan-kekuatan lain yang secara efektif mentransformasikan filosofi Minang menjadi etnoestetik Nusantara. Dekonstruksi sebagai metode pembacaan teks yang akan menghadirkan berbagai tanggapan yang bersifat sebagai konstruksi sosial yang mengalami perjalanan sejarah yang cukup panjang. Dekonstruksi akan menghasilkan sebuah novelty (temuan), sehingga membutuhkan eksplorasi nalar dan penjelajahan intelektual tanpa harus terikat dengan aturan yang telah baku secara universal. Dengan demikian akan mengarah pada kontradiksi di balik konsep-konsep yang selama ini sudah menjadi keyakinan dan pemahaman yang melekat pada diri kita untuk memperkaya khasanah pengetahuan tentang etnoestetika.

Kata kunci: dekonstruksi, filosofi, etnoestetik, folklore Indonesia.

Abstract

Deconstruction is a way of reading text for strategy. In this case, the strategy in question is the dedication of Minangkabau local wisdom to ethnic aesthetics as a background of knowledge that is studied from nature to science through ethical and emic approaches. The Minang philosophy of *alua patuik raso pareso* in the context of this research refers to local wisdom in a transcendental context (logic, ethics, and aesthetics). The truthfulness of behavior based on the concept of cultural values is a kindness that will produce beauty in an order of harmony, grace, and harmony. Deconstruction is not only displayed in writing but also in all cultural statements because the statement is a text that already containing values, norms, ideology, and truth. Thus, it is not only limited to discourse studies, both oral and written, but also other forces that have effectively transformed the Minang philosophy into an archipelago ethnoesthetic. Deconstruction is a method of reading texts that will present various responses which are social constructs that have undergone a long historical journey. Deconstruction will produce newness (discovery), so it requires rational exploration and intellectual exploration without being bound by universally standardized rules. Therefore, it will create contradictions behind the concepts that have been attached to our beliefs and understandings to enrich our knowledge of ethnoesthetics.

Keywords: deconstruction, philosophy, ethnoesthetic, Indonesian folklore

INTRODUCTION

However, in various forms of expression, the presence of dance works cannot be separated from the dancer's role as a dance presenter. Through the dancers, the dance form is displayed both physically and in dynamic form. Dancers can be called interpretive artists or interpreting artists. A dancer in presenting the dance interprets or interprets the dance work of a choreographer [6] (Soedarsono, 2002: 3). Furthermore, a dancer is someone who objectifies the subjectivity of a choreographer's work.

Therefore, a dancer must be able to perform the dance well, must be soulful, precise, and beautiful in all his attitudes, master the musical rhythm (music), have a posture (shape, size, and body line) that is appropriate as a dancer [5] (Sedyawati, 2000: 28). In addition, a dancer must have physical and total health, not limited to physical fitness but also emotional, mental, and social. The condition of the dancer is quite energetic and relaxed and has a good system of expression and evaluation such as balance, flexibility, skill, accuracy, exploratory movements, and mastery of rhythm. With that capital, a dancer can easily move in expressing dance based on its beauty and inner and outer appreciation. In addition, there are also forms of support for the quality of motion, which refer to the rules regarding body position and posture, in the position of the legs, head by moving parts of the body which are limited and their width/volume [4] (Sastrakartika, 1979).

Basically, a dancer must have movement skills, have a sensitivity to rhythm, be confident, and have a deep sense of the dance being played. Thus one can understand its role, be able to animate dance, and express dance with virtuosity, meaning full of enthusiasm in accordance with the dance character expressed. This can usually be

done by extraordinarily talented dancers and capable and established dancers. In fact, the beauty of art and the beauty of the physical forms cannot be separated, meaning that the virtuosity of art cannot separate dance from its performers. In essence, it cannot be separated between art (works of art) and people (creators and presenters). Cross character must be viewed from the essence of art or the basics of dance, which in this case is real, namely the accuracy of the form (form and content) as a whole [8] (Widyastutieningrum, 2007: 68).

RESULT AND DISCUSSION

Competence as an observable dancer's ability includes knowledge, skills, and attitudes in presenting dance with predetermined performance conditions. These three aspects must be integrated into the abilities of a dancer in a balanced way between cognitive, affective, and psychomotor aspects. Ideally, all three aspects should have the same weight. A dancer has knowledge and insight into the concepts of choreography and composition; then also has the ability to explore motion, select, and arrange motion into a complete motion unit; in addition, it also has the ability to respond or respond to phenomena that occur around it to become a source of inspiration or potential ideas that can be developed and realized in a dance work.

The criteria for dancers in the Minang dance appear in the detailed concept in the *raso-pare-so patuik*, a dancer is someone who can combine three elements, namely *wiraga*, *wirama*, and *wirasa* harmoniously. In this case, a close relationship is required between the dance movements of a dancer, dance accompaniment, and dancer psychology in accordance with the character of the dance presented.

| DANCER COMPETENCY LEVEL | | |
|---|---|--|
| <i>ALUA</i> | <i>PATUIK</i> | <i>RASO-PARESO</i> |
| <p>a. <i>Takana</i>: memorize the vocabular sequence of the movement/choreography arrangement.</p> <p>b. <i>Tappek</i>: correct and precise in performing movement techniques.</p> <p>c. <i>Kameh</i>: careful in moving.</p> | <p>a. <i>Rancak</i> : interpretation of the implementation of the movements of the dance characters.</p> <p>b. <i>Garik</i> : the ability to manage the sense of motion in dance music.</p> <p>c. <i>Tagun</i> : the harmony of the expression of the soul/expression that radiates through the face so it is interesting to see/enjoyed / watched.</p> | <p>a. <i>Picayo</i> : confidence moves / doesn't hesitate.</p> <p>b. <i>Panuah</i> : totality or concentration.</p> <p>c. <i>Takasima</i> : generates charm and dynamic energy.</p> <p>d. <i>Boneh</i> is able to improvise, namely making a momentary decision to arrange a variety of dance movements so that he can present a dance with its own distinctive and version.</p> |

Minangkabau customary philosophy places a combination of empirical experience, reason, intuition, and revelation as a source of knowledge. Experience empirical and reasoning sense in the philosophy of indigenous Minangkabau is a power man who called with *pareso* (check), while intuition in the sense of understanding of the heart is the power of man who is called by *Raso* (taste). The fourth source of knowledge in the philosophy of indigenous Minangkabau such, not be separated one each other despite having roles and functions of each. This combination is then referred to as the epistemology of the *raso pareso*.

The concept of *alua patuik raso-pareso* consists of three principles, namely *alua*, *patuik*, and *raso-pareso*. Based on the philosophy of the *alua patuik raso-pareso*, it becomes the basis for determining the rationale for determining the qualification level of dancers in presenting a dance. Based on the difficulty level of movement techniques and expressions of the Minang Dance, it can be classified into 3 qualification levels, namely: 1) *Alua* level, 2) *Patuik* level, 3) *Raso-Pareso* level. Each

of these qualification levels has a different difficulty level, the higher the difficulty level.

***Alua* first level dancer competencies:**

- a. The accuracy of doing the *pitunggua* motion technique.
- b. The accuracy of performing body, hand, foot, and head movement techniques in every variety of dance movements.
- c. The accuracy of performing transitional motion techniques and moving places.
- d. Memorize dance sequences including accuracy in dance movement techniques.
- e. The harmony between the movements of the dancers and the accompaniment of dance music.
- f. Mastery of the rhythm of the movement with the rhythm of the dance accompaniment as a whole.
- g. Mastery of space and floor patterns in dancing.
- h. *Corporal acrobatic* is the movement of great and that was awesome with regard to the agility of the body.

***Patuik* second level dancer competencies :**

- a. The accuracy of doing the *pitunggua* motion technique.
- b. The accuracy of performing body, hand, foot, and head movement techniques in every variety of dance movements.
- c. The accuracy of performing transitional motion techniques and moving places.
- d. Memorize dance sequences including accuracy in dance movement techniques.
- e. The harmony between the movements of the dancers and the accompaniment of dance music.
- f. Mastery of the rhythm of the movement with the rhythm of the dance accompaniment as a whole.
- g. Mastery of space and floor patterns in dancing.
- h. *Corporal acrobatic* is the movement of great and that was awesome with regard to the agility of the body.
- i. Animates it thoroughly characters are presented .
- j. *Corporal Impulses* are movements of the heart .

***Raso-Pareso* third level dancer competencies:**

- a. The accuracy of doing the *pitunggua* motion technique.
- b. The accuracy of performing body, hand, foot, and head movement techniques in every variety of dance movements.
- c. The accuracy of performing transitional motion techniques and moving places.
- d. Memorize dance sequences including accuracy in dance movement techniques.
- e. The harmony between the movements of the

dancers and the accompaniment of dance music.

- f. Mastery of the rhythm of the movement with the rhythm of the dance accompaniment as a whole.
- g. Mastery of space and floor patterns in dancing.
- h. *Corporal acrobatic* is the movement of great and that was awesome with regard to the agility of the body.
- i. Animates it thoroughly characters are presented .
- j. *Corporal Impulses* are movements of the heart .
- k. *Improvisation* sensitivity re flektivitas spontanitan are trained and able to control space and time .
- l. *Virtuosity* maturity of technique movement that is beyond the ordinary.

According to Bakhtin, the body as something open and unfinished is constantly changing and renewing; the body is a dynamic image. The body of grotesque is “meat as a place to process”. The body is not understood as something individual but something universal [2] (Derks, t.t: 83). In the choreography process, the identity of work is often influenced by environmental factors and means. But no matter how big the influence of the environment, personal characteristics, especially the choreographer, will appear in the choreography. In this process, it is undeniable that creative behavior is often mysterious in nature, where creative activities are basically subjective and personal [7] (Hadi, 1996: 39). Even though they appear as individuals, they still have a family background and the environment that is involved

in determining what is happening now. This is in accordance with the psychological concept of continuous interaction between heredity and the environment put forward by Donald Heb, that heredity and environmental factors interact continuously in shaping a person's development and personality [1] (Davidoff, 1988: 81).

Meditation is the concentration on the silence of oneself, or on one's own soul, or on higher truths, namely the names and attributes of Allah [3] (Murthada, 1995: 127). Furthermore, in Rumi's book, *Staring at the Beloved*, Will Johnson observantly observes that: to be a true dancer, you must become aware of how close you are to your body, feeling every little part and all the ways it wants to move. When we want to hold a small part of our body, we are effectively dulling our awareness of bodily sensations. When we surrender to the flow of bodily sensations wanting to flow through us like water through a floodgate, the body may spontaneously start moving and dancing, because that is the natural way to express real pleasure. A dancer actually makes his body a friend, until every little part and plane, nothing is missed, not a muscle fiber, not a sensation, not a movement; this is true friendship.

CONCLUSION

The Minang dance style is generally 'stepping on the earth'. That is, the concept of the dance is patterned to be danced with strong footsteps of the pitunggue and knees that are low. It is rare to find prolonged leg lifts and if the movement is repeated, the repetitions are not of high intensity. If anything, the movement to raise the leg (left or right), usually only occurs within seconds. If the leg is lifted, the dancer always immediately puts

his foot back on 'earth'. For example in the leg force movement in Javanese dance or jangkung ilo in Sundanese dance. Footsteps, or in terms of motion are called pitunggue, adeg-adeg or horses, in Pencak Silat, are actually used as a measure of whether or not a dancer's criteria are good. This phenomenon is not only found in Minang, Javanese, and Sundanese dances but is also found in dances in other parts of the world, especially in Asia, more specifically in Southeast Asia. It is different from ballet whose movements (legs) are more like floating and always lighten their body as if they want to fly. The body of the dancer is resting on the tips of the toes. In Indonesian dance, the body weight rests on the soles of the feet, left or right, or both stepping on the earth.

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