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Jl Untungsuropati Kav. 69-70 Bambankerep Ngaliyan

Semarang

Central Java, Indonesia

Email: analisajurnal@gmail.com

Website: <http://blasemarang.kemenag.go.id/journal/index.php/analisa>

INTRODUCTION FROM THE EDITORIAL BOARDS

Analisa Journal of Social Science and Religion is successfully launched for the volume 1 number 2, July - December, 2016. This is the second volume published in English, since it is started in 2016. Many people have involved in this publication including advisory editorial, International editorial boards, editors, language advisors and assistant to editors. These people made this work run well in the midst of various challenges. The Analisa Journal has been accredited by the Indonesian Institute of Science since 2012 as an academic journal, and this year (2016) the Analisa Journal received a new extension accreditation for the next five years.

The articles published in this volume address the phenomenon of social and religious life, culture, and Islam either in Indonesia or in the global world denoted by an article that pictures Islamic religiosity in Austria. The issue of radicalism still becomes the focus of study, which is considerably actual and interesting for Indonesian scholars. Various cases of violence in Indonesia and other countries depict that the act of terrorism is a common enemy for humans. In Indonesia, since the fall of President Soeharto's leadership, radicalism has increased significantly; this can be seen from a series of bombing happened in various locations in the country and some violent-conflicts in the name of religion in some part of Indonesia.

In this edition, there are at least three articles inter-related on the same topic. An article written by Asfa Widiyanto researched the counter attack of radicalism in Indonesia and Austria. He mentioned and discussed in detail that Indonesia and Austria in this issue experience a same situation that entails commonalities among civil society and state law jointly supporting the eradication of radical movements. Then, Taufiqur Rahman wrote extensively on the discourse of Jihad in Indonesia. He found that Jihadist movement in the Indonesian context was originally demonstrated to fight the colonization that recently turns to be the act of terrorism in the name of religion. Meanwhile, Yusa 'Farchan in his article explained that Islamic thought in Indonesia has evolved over time. According to him, the Liberal Islam Network (LIN) in Indonesia has at least five main definitions. Regarding the topic, he revealed how LIN stands on gender equality, contextualizes religious doctrines, and promotes pluralism in Indonesia.

The presence of pluralism in Indonesia cannot be denied since the facts show that Indonesia has been recognizing six religions that are followed by most Indonesian citizens. The religious diversity, on the one hand reflects harmonization in the religious lives of Indonesian people. However, on the other hand, the diversity of language, ethnicity, culture, and religion can be a great threat if not managed systematically by the government. For instance, there are various religious schools of Islam, each of which is successfully able to establish harmony with others. The article collaboratively composed by Retnowati and Yedi Efriadi describes the religious life of Shia group that can harmoniously live with other communities in Salatiga. Their findings might constitute a social capital to build harmony among religious believers in Indonesia.

The diversity of ethnicity and religious beliefs in Indonesia in its broader practice allows the interreligious/interfaith marriage. The article transcribed by Muhammad Ansori and Yasser Amri elucidates, at great length, about religious conversions in Aceh. They assert that a religious conversion enables a religiosity of individuals. Despite being diverse in religious beliefs, Indonesia also possesses a variety of traditions that symbolizes harmony in

building a society. Mahmudah Nur through her study gives detail on the value of religion in the rituals of Pasambahan in Minangkabau.

Religious texts written by local scholars such as Musdah Dahrizal contain a lot of issues on character education for humans. The content of the texts imparts the importance of education and harmony in society. Similarly, the article penned by Abu Muslim exposes the Masamper art in North Sulawesi. The author pictures in more detail on how the people of North Sulawesi build harmony through a traditional yet also pseudo religious art. Furthermore, Abu Muslim explains that Masamper tradition, besides being functioned as a means of propaganda, has become one of the tools to cement harmony and build the character of the local community.

In nowadays context, the character education is built by the Indonesian Government, through implementing the concept of 2013 curriculum-based education. The concept is applied in elementary to secondary education. An article written by Nur Laili Noviani basically outlines the process of 2013 curriculum learning in SMA Negeri 1 Salatiga which particularly focused on the implementation of Islamic education.

We hope you all enjoy a nice reading!

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Analisa Journal of Social Science and Religion would like to thank you to all international editorial boards for their support and their willingness to review articles for this volume. Analisa also expresses many thanks to language advisor and parties involved in the process of this publication. Furthermore, Analisa would also like to thank you to all authors who have submitted their articles to Analisa, so that this volume is successfully published. Special thanks go out to Prof. Koeswinarno, the director of the Office of Religious Research and Development Ministry of Religious Affairs, who has provided encouragement and paid attention to the team management of the journal so that the journal can be published right on schedule

The Analisa Journal do hope that we would continue our cooperation for the next editions.

Semarang, December 2016

Editor in Chief

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RELIGIOUS AND HARMONIOUS VALUES IN THE *PASAMBAHAN* TRADITION AND CEREMONIAL ORATION OF *BATAGAK GALA PENGHULU (BGP)* IN MINANGKABAU

MAHMUDAH NUR

Office of Religious
Research and Development
Ministry of Religious Affairs,
Jakarta Indonesia
Address: Jl. Rawa
Kuning No.6 Pulo Gebang
Cakung Jakarta, Indonesia
mahmudahnur84@gmail
.com

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ABSTRACT

The Pasambahan Tradition Ceremonial Oration of Batagak Gala Penghulu (BGP) in Minangkabau reflects the communal identity of the Minangkabau society, particularly in communicating, making dialogs and being in dynamics based on the demand of democratic values as understood by the people of the Minangkabau. Thus, through pasambahan tradition, the process of education in good characters and manners is created, which can explicitly be seen through negotiation activity (bapasambahan). To identify the religious and harmonious values, the author examined pasambahan text and ceremonial oration of BGP which were written for learning purposes by Musdah Dahrizal (Mak Katik) by taking some stanza/lines in the text that show religious and harmonious values. The folklore and semiotics approaches are used in analyzing the religious and harmonious values based on reasoning of the people of Minang in accordance with the customs which are used on daily basis. This research reveals that the tradition of pasambahan and ceremonial oration in BGP have essential positions in the custom of the Minangkabau, where the tradition is a depiction of the identity of the Minang clan. The traditions reflect religious and harmonious values which can be seen in the form and content of the pasambahan tradition and ceremonial oration in BGP in Minangkabau, such as inferiority, fairness, politeness, inclusion of religious symbols, mutual cooperation, deliberation, and mutual respect among clans.

Keywords: Pasambahan Tradition, Ceremonial Oration, Batagak Gala Penghulu, Religious and Harmonious Values

INTRODUCTION

West Sumatra especially Minangkabau is one of the regions and clans that is rich in variety of oral traditions. As stated by Suryadi (1998: 1) that oral tradition has been deeply rooted in the Minangkabau culture. The Minangkabau people are used to passing on stories from mouth to mouth so that the cultural transformation of the Minangkabau culture from one generation to generation is succeeded orally. This is proven by the absence of proofs or notes from abroad, especially from people of the West on the history of Minangkabau, making it difficult

for researchers in compiling the history of Minangkabau. Besides, Minangkabau is one of the ethnic groups that have the same name for its language, culture, region and clan, namely Minangkabau (Fadli, 2012: 2). It is the only ethnical group in Indonesia that adopts the matrilineal system and the ethnic group that holds Islam as a group identity; if one does not adopt Islam then such person is not a Minangkabau (Amir, 2006: 7).

Geographically, De Jong, 1980 as cited in Nur, (2013: 3) mentioned that West Sumatra is still linked to the traditional conditions, and it is divided into two regions

which influence the different cultures and traditions, namely: First, the indigenous place of Minangkabau called *darek*. The region of the *darek* is believed and agreed upon as the place of origin of the Minangkabau clan, the root and center of the Minangkabau customs. Thus, there is an assumption that the original art tradition of the Minangkabau came from and developed in the *darek region* (Meigalia, 2013: 2). This region is commonly called as the region of *Luhak Nan Tigo* (*Luhak Tanah Datar, Luhak Agam, and Luhak Lima Puluh Koto*). Secondly, the expansion of Minangkabau which was carried out in the form of colonies of each *luhak* is called *rantau region*. This region encompasses three areas, namely *Rantau Luhak Agam* which covers the west coastal area (Pariaman up to Air Bangis, Lubuk Sikaping and Pasaman), *Rantau Luhak Tanah Datar* which encompasses Kubung Tigo Baleh, West Coast and South from Padang up to Indrapura, Kerinci, and Muara Labuh, while *Luhak Lima Puluh Koto* consists of the regions of Bangkinang, Lembah Kampar Kiri and Kampar Kanan and Rokan. The art tradition which is developed in the *rantau* region seemed to be much influenced by regions outside Minangkabau, for instance the art traditions that are found in Pasaman such as Ronggeng Pasaman which was influenced by the Javanese culture (Meigalia, 2013: 2). In terms of the division of the regions, we can categorize the oral tradition of Minangkabau into two traditions; firstly, the traditions which have existed and developed in the whole region of Minangkabau. Secondly, traditions that has grown and developed only in one cultural region of Minangkabau.

Amir (1995) as cited in Amir (2006: 25) in his article entitled “*Women Performance in Minangkabau Oral Tradition*” stated that the oral tradition which is developed in the Minangkabau society is divided into three traditions, namely; traditional speech (*tuturan adat*), which is referred as ceremonial oration

(*pidato adat*) and *pasambahan*, *mantra* and oral literature. The Minangkabau society or known as *Urang Minang* is a group of society who tends to indirectly convey their intentions by using phrases, parables and figurative languages (*kieh*) (Yusriwal, 2005: 1). This can be seen in the oral traditions which exist in the Minangkabau culture, such as; *Pasambahan/Ceremonial oration, Mantra, Badendang, Rabab, Randai*. The respective tradition has different functions in each custom ceremony. In addition, the interesting phenomenon in the oral tradition of the Minangkabau is that the traditional speech is similiar in each region. Furthermore, the *mood of expression* which is used in each purpose is the same in every region, for example *pasambahan kamakan* (invitation for a meal), *pasambahan manjapuik marapulai* (negotiations when fetching the groom) and many others. Nevertheless, there is a clear limitation on this matter, one of the examples is that the people of Bukit Tinggi will not negotiate (*manyambah*) by the name of the people of Solok, or the people of Batu Sangkar will not negotiate (*manyambah*) by the name of the people of Pariaman (Amir, 2006: 25).

Pasambahan tradition and ceremonial oration is an oral tradition in the form of custom dialogs between *si alek* (the guest) and *si pangka* (the host) by using text in Minangkabau language in the form of pepatah-petitih (proverbs), *mamangan*,¹ *pantun, gurindam* (couplet), and others (Fadli, 2012: 2). Contextually, this oral tradition reflected the communal identity of the Minangkabau society, especially in communicating, making dialogs and being in dynamics based on the demand of democratic values as understood by the people of the Minangkabau. Thus, through

¹The sentence which means life guidance, suggestion, or prohibition, such as; *gadang jan malendo, cadiak jan manjua (besar jangan melanda, cerdik jangan menjual)*. It means that a leader should not crush the poor and smart people should not trick those who are stupid.

pasambahan tradition, the process of educating people to have good characters and manners is created, which explicitly can be seen through negotiation activity (*bapasambahan*). The logical consequence in the social and cultural life is that the Minangkabau people get used to the different dynamic thoughts. So, if there is any polemic which arises among the people, it is regarded as something that is required for the changes and betterment of coexistence.

The phenomenon of oral tradition especially traditional speech is an ideal concept, but in reality, it is now not ideal anymore. Nowadays, the wise people who perform *pasambah* (*manyambah*) have become rare, thus there is an expression that has been developed on this which is commonly named as “*Mak Rental*”². In the past, people who performed *pasambah* (*manyambah*) - custom orators (*penutur adat*) - represented their people, the *ninik mamak*, the *paruik*³ group (matrilineal relatives), clans, or *nagari*. But nowadays, only a person who is skillful in performing *pasambah* is requested to perform the *sambah* or respond to the *sambah*, although the person is not from the same region, *nagari*, and clan. This was stated by Nurmatias⁴ (interview, 29 January 2016), who argued that the existence of the oral tradition *pasambahan* and ceremonial oration has seemed increasingly alien from

the supporting community, especially from the lives of the young generation. The young generation of Minangkabau, nowadays are unable to recognize and to understand it; they do not have the ability to perform the *bapasambahan*. On the other hand, schools do not introduce the various aspects related with *bapasambahan* to students, which in turn create hesitance for the students when they have to play an active role in community activities that have to do with custom and culture of Minangkabau.

Taking the problem exploring in the background into account, the research on the Pasambahan tradition and ceremonial oration in *Batagak Gala Penghulu* in West Sumatra is significantly an interesting topic of study. To be systematic, the problems are formulated in the form of research questions, namely: (1) How are the religious values reflected in the Pasambahan tradition and ceremonial oration in *Batagak Gala Penghulu* in West Sumatra?; and (2) How are harmonious values reflected in the Pasambahan Tradition and ceremonial oration in *Batagak Gala Penghulu* in West Sumatra?

The main purpose of this oral tradition research is more to understand or comprehend an oral tradition rather than to build up a theory (Pudentia, 2015: 3). Likewise, the purpose of this research is to understand the meaning contained in the oral tradition that exists in the local communities especially Pasambahan tradition and ceremonial oration in *Batagak Gala Penghulu* in West Sumatra. Based on these thoughts and the formulation of problems aforementioned, then the purposes of this research are to: (1) reveal and understand religious values incorporated in the Pasambahan Tradition and ceremonial oration in *Batagak Gala Penghulu* in West Sumatra; (2) reveal and understand the values of harmony involved in the Pasambahan tradition and ceremonial oration in *Batagak Gala Penghulu* in West Sumatra. In addition to the above two main

²This term is quoted from the words said by Pramono – a lecturer in the University of Andalas West Sumatra- in responding to the decrease in the number of people who are good at performing the *sambahan* (*bapasambahan*), especially the *pasambahan* and ceremonial oration in BGP on 28 January 2016.

³“*Paruik*” is the smallest form of Minangkabau community consisting of some Samande families, who usually reside in a house commonly called as *Rumah Gadang*. The word “*Paruik*” originated from the Minang language.

⁴He was the former chief of the Preservation of Value and Culture of Padang. He is currently the Head of the office of the Preservation of Cultural Heritage, Batusangkar.

purposes, this research also aims to show the relevance of the values in the context of a society where the oral tradition specifically exists and in the Indonesian community at large.

CONCEPTUAL FRAMEWORK

One of the forms or cultural expressions is the oral tradition, or in another term used by Danandjadja (1997: 22) as oral or partially oral folklore. According to Danandjadja (1997) the oral traditions include: vernacular language traditional expressions, folk poetry, folk prose story, folk songs, people's trust and etc. While Pudentia (2014: 2) argues that oral tradition do not only encompasses legend, myth, spells, and other stories as interpreted by many people. The oral tradition also includes a variety of things such as traditional wisdom, value systems, traditional knowledge, belief and religious systems, rules and social structure, system of medicine, history, law, customs, ceremonies/rituals, traditional games, and a varied form of art. Thus, in this research the word tradition is understood as a tradition passed down from one generation to the other through the speech.

The *pasambahan* tradition is a unique Minangkabau oral tradition in the form of dialogs. *Pasambahan* derives from the word *sambah* and is given affixes *pa - an*. *Sambah* in bahasa Indonesia means "Sembah" which connotes a statement of respect and humility, a word which is addressed to a person who is glorified (KBBI, 2008: 1301), then *pasambahan* is defined as a respectful notification (Djamaris, 2002: 44). In some regions such as Bukit Tinggi, *pasambahan* is also known as *panitahan*. Amir (2006: 40) reveals that what is meant by *pasambahan* is not translated as "persembahan", but has to be translated with "negotiation", because the fact is *pasambahan* is a negotiation to reach an agreement.

Ceremonial oration is a speech which is conveyed in the language of the custom, namely a special variety of Minangkabau language (Rosa, 2014: 2). According to Navis (2015: 276) the exclusivity of the ceremonial oration language is shown by the fact that the language style and the expressions that are used is the result of literature which has the same quality as *kaba* and *pantun*. According to Rosa (2014: 3) ceremonial oration is also named as "*penghulu's clothes*" because the ceremonial oration is essential part in customary ceremonies. Ceremonial oration (*pidato adat*) is interpreted with the language of customary ceremonies and through ceremonial oration, customary decisions are decided to be valid or not. A ceremonial oration is delivered by a person who is chosen as the orator has the position as a traditional leader.

The *Pasambahan* tradition is usually performed in every ceremony such as the ones aforementioned, whereas Ceremonial Oration Batagak Gala is a tradition which is carried out by the people of Minangkabau to *malewakan* (officiate) the bequeathing of a custom title to a male who is chosen to be the leader of the clan (*penghulu*) in the Minangkabau community (Rosa et al., 2011: 118). This tradition is commonly called as *Malewakan Gala*, a tradition which is performed when a male is bequeathed a custom title by the kinsman from the mother's lineage (matrilineage). The bequeathing of the title occurs in two conditions; firstly, when a man enters the age of marriage, secondly, when a man is chosen as the head of the clan (*penghulu*).

A tradition which develops in certain society surely has its own value either for an individual or his or her group. A value is something that enhances human in line with the essence. In relation to religion, a value is a concept on the highest appreciation by people on some key issues in religious life that is sacred thus becoming the guidance in religious behaviors of the people concerned (KBBI, 2008: 1004), while religion is

something that is related to the subject of religion, faith, piety, and obedience (Endarmoko, 2006: 519). Besides religious values, the values of harmony become the focus of this research, where harmony is a social condition characterized by the presence of harmony, suitability, or non-confrontational condition.

In the literatures on social science, harmony is interpreted with the term integration, which means the condition and process in the creation and maintenance of various interaction patterns among autonomous units. Harmony reflects mutual respect and mutual understanding (Lubis, 2005: 8). Living harmoniously means living with mutual respect, tolerance, and accepting differences just as any other matters. Living harmoniously also means "friendship" or mutually beneficial grouping. In the context of inter-religious harmony, the formulation of inter religious harmony contains three elements: (1) willingness to accept differences of faith with other people or groups; (2) allowing other people to carry out the teachings which they believe in, and (3) ability in accepting then enjoying the atmosphere of solemnity felt by other people when they perform their religion's teachings (Puslitbang Kehidupan Keagamaan, 2011: 5).

LITERATURE REVIEW

The Association of Oral Tradition (Amir et al., 2006: 2) in 1998 had mapped Minangkabau oral literature of West Sumatra. The focus of the research is the mapping of the different kinds of genres of the Minangkabau oral literature which have limited spreading like Ronggeng Pasaman, Ratok Bagindo Suman and others as well as oral literature which has extensively spread in Minangkabau, such as *baguran*, *randai* and *shalawat dulang*. Furthermore, the Center for Research and Development of Religious Literature and Heritage (Puslitbang Lektur dan Khazanah Keagamaan) in 2014 also carried out the mapping of religious art and culture in

various regions focusing on the mapping of religious art and culture facts. One of the focuses of the research was West Sumatra in which the research was conducted by Bustaman and Huriyudin. The mapping illustrates various musical art performances similar or influenced by the origin of Islam (Middle East) such as *shalawat dulang*, *dikia rabano*, *indang*, and *barzanji*.

The results of the above mapping research has provides sufficient information on the existence of oral tradition in West Sumatra. Due to its nature of only providing a map, the comprehensive picture of one of the oral tradition has not been seen. The mapping helps the researcher to take advantages from the data that has been collected from the previous research. In addition to that, this research also complementarily shows the aspects that have not been identified by the Center for Research and Development of Religious Literature and Heritage as well as Amir et al., namely the effort in providing information on the potentials of the cultural values as a source of raising religious harmony.

The research on *pasambahan* tradition and ceremonial oration in *Batagak Gala Penghulu* in West Sumatra has been carried out quite frequently. Some studies are generally related each other; thus, they can support the conclusions in this research. Some of them are the examinations which were completed by Rosa (2014), Kasih (1993), Medan (1976), Rahmadani (2013), Fadli (2012). These studies define *pasambahan* as one of the oral tradition in the form of a dialogue between *si alek* (*guest*) and *si pangka* (*host*) in Minangkabau dialect using rhymes, phrases, and parables (Fadli, 2012: 2). Also, *Pasambahan* is interpreted as one of the element in the *batagak gala* Penghulu ceremony which is performed to convey the intention and purpose in a respectful way (Rahmadani, 2013: 3).

The studies also impart knowledge on the structure of meaning, structure and value in *Pasambahan* Tradition and Ceremonial

Oration of *Batagak Gala Penghulu* as was carried out by Rosa (2014: xiii). The study showed that *firstly*, based on physical structure, the text of ceremonial oration comprises of introduction, *sirih pinang*, *malewakan gala* speech and closing. Based on the content of the structure, it comprises of two parts, those are *bungo* ceremonial oration part and body of *pidato adat*. In the content structure, it is found that there are twelve basic patterns, the occurrence of which is varied in each text, and even can still be enriched with additional formula. The use of the content formula is very influenced by the style of the orator and the custom principle “*salingka nagari*”⁵ which prevails in Minangkabau. *Secondly*, based on the denotative meaning, a ceremonial oration is a cultural necessity to support the idea of the inheritance of custom title to men in the cultural view of the Minangkabau community. Whereas, based on connotative meaning, a ceremonial oration carries an important idea that men acquire the right for high heirloom inheritance right, especially in the bequeathing of the title *sako adat*. *Thirdly*, based on the function, this ceremonial oration serves as the one who legitimize cultural institutions, enforcer and overseer of the enactment of the community norms, and media for the inheritance of the Minangkabau culture.

Rahmadani (2013: 11-12) in her study on cultural structure and values of Minangkabau in the script *pasambahan batagak penghulu* di Kurai, a *nagari* in Bukit Tinggi, concluded that; *firstly*, the structure of *pasambahan* in the *si pangka* side and *si alek* side are found, the elements which build it are opening, statement of *sembah*, statement of intent, ending of *sembah*, answering to *persembahan* and ending of *sembah*, assertion, temporary suspension, and adjustments. *Secondly*, Minangkabau cultural values which are

found in the script are; the value of humility, and respect towards other people, the value of deal and discussion, the value of precision and accuracy, the value of obedience and conformity towards customs, the nature of human life, the nature of work to human, the nature of human towards time, the nature of human towards nature, the nature of human relationships with others. Whereas, the dominant cultural values found in *Pasambahan Batagak Penghulu* script are the value of culture, the value of precision and accuracy and the value of deals and discussion.

Thus, the result of the study present the picture of how the tradition is performed, the variations of *pasambahan adat* speech tradition, when *pasambahan* is performed and what actions that should be done to preserve the tradition. One of the examples is through the activity of exchange of indigenous knowledge as one of the ways which can be done to preserve a tradition in the local community, so that the existing knowledge which has become an important element in a culture will not simply fade away (Fadli, 2012: 13). As for the oral tradition research which attempted to acquire the values of harmony contained therein just like what The Office of Religious Research and Development, Semarang had completed in 2015. The research examined the values of harmony in the oral tradition in West Java, Nusa Tenggara Barat, South Kalimantan and Special Region of Yogyakarta. One of the examples is what had been done by Samidi—researcher at The Office of Religious Research and Development, Semarang—who examined the Values of Harmony in the Lengger tradition in Wonosobo regency. This research result in findings that the Lengger mask has profound meaning on the lives of the people around Wonosobo.

The values of harmony can be found in the historical aspect or their origin, the staging aspect, and movement aspect. Besides that, there is a change in the Lengger

⁵ Salingka Nagari is a custom in a *nagari*. Although it is performed for different purposes, basically it is the same.

Dance, where the dancers of Lengger who were previously performed by men are changed by women dancers. This occurs because there is a shift in the culture of the people. Based on history, the staging and movements of dancers, the art of lengger mask has experienced adaption with the development of age for the sake of maintaining its existence. The art of lengger mask of Giyanti village, Kadipaten, Selomerto Sub district, Wonosobo district becomes an adhesive of harmony of religious community. People have mutual purpose of preserving art and culture which was inherited by their ancestors. Without looking at status, occupation and even religious, the people preserve the art of *topeng Lengger* dance together (Samidi, 2015: 45).

Many researches on oral tradition in the form of final paper, thesis, dissertations or research reports in universities have been conducted, but what is rarely done is the research on the religious and harmony values. Of course, all the results cannot be delivered, but what is clear is that this research is in the position of carrying out reassessment and complementing existing researches in the form of final paper, thesis, dissertation, or research reports. Besides that, the position of this research is as one of the studies which is conducted by the research institution under the Ministry of Religious Affairs in order to give information to policy makers in the Ministry of Religious Affairs on the potential of cultural values as a source in increasing religious harmony.

RESEARCH METHOD

The main source of the data in this research is the text of Pasambahan *Batagak Gala Penghulu* Musdah Dahrizal (PBGPM) which is used for the purpose of learning. The data comes in the form of explanation by taking in some verses or sentences in the text which contain religious values and harmony that refer to the thought of the Minang people according to the daily customary use.

The acquisition of data for this research applies the approach which is suggested by Danandjaja (2015: 63). He stated that researchers can use the 'folklore approach' when they are researching for materials on oral tradition. As it had been previously mentioned briefly that the word 'folklore' derives from the English word '*folklore*', which comprises of two words, namely '*folk*' (community collectivity) and '*lore*' (tradition; some of the cultures which have been inherited from generation to generation). Thus, folklore consists of two elements: community and tradition in the community. So, in a research of the resources of oral tradition, there are two elements that need to be studied, namely community and its culture in one hand and its traditions which have been passed on orally on the other hand.

This research suggests that the religious values and oral tradition that are being researched cannot be found directly. Instead, the values can be interpreted by using semiotics method, using the study of connotative meaning (Zaimar, 2015: 398). In the semiotics study model, there is what is termed as semantic aspect, one of which is theorized by Roland Barthes through the theory of signification. With this theory, Barthes shows the expansion of meaning (connotation). This theory is based on signifier (form) and signified (concept) which is told by Ferdinand de Saussure. With this theory, reading can reach the second stage of understanding. Signification is the arrangement of denotation and connotation (Sunardi, 2004: 73). Thus, to be able to find both values, researchers have to check both arrangements, namely denotation and connotation.

RESULT AND DISCUSSION

Pasambahan Tradition and Ceremonial Orator (Pidato Adat) in Batagak Gala Penghulu

The Minangkabau people are a unique community, who believe that their

philosophy of life is the mixture between culture and Islamic values which is in accordance with the saying “*Adat Basandi Syarak, Syarak Basandi Kitabullah, Syarak Mangato Adat Memakai, Alam Takambang Jadi Guru*.” Alfian (2005: 84). It reveals that the above saying is the manifestation of the Minang community in living the life where the upbringing and the instilment of culture is done through written and oral tradition in the form of analogy. Nature with all that contain therein becomes learning discourse on life, whereas customs are the guidelines or the rules in life. The Minangkabau custom is an ideal custom, which was designed and prepared by the ancestors to reach happiness in the world and hereafter. The teachings are usually written and told in the form of *pepatah-petitih* (proverbs) and rhymes which are delivered by the *pemangku adat* (traditional authority) in the custom speech, in *tambo-tambo* or studies on customs.

Traditional speech, namely *pasambahan* and ceremonial oration, is the core of a ceremony, this ceremony is in the appointment of a *penghulu* (BGP) (head of clan) or negotiation between two parties, which Amir (2013: 58) mentioned as *pasambahan*, for instance *pasambahan kamakan* (speech before eating; this is to invite people to eat before the main negotiation starts), *pasambahan manjapuik marapulai*, *pasambahan mintak diri*, and *pasambahan manjapui maik*. Custom orator (*penutur adat*) in the *pasambahan* tradition and ceremonial oration are people who are fluent in speaking according to custom and are intellectuals, namely *ninik mamak*, one of the elements from *tali tigo sapilin* (*tungku tigo sajarangan*).⁶ Their roles in this case is as negotiators for their people, therefore the orator of the *pasambahan* and ceremonial oration become the representation of their people in the negotiations process with other groups. In

⁶*Tali tigo sapilin*, also referred to as *tungku tigo sajarangan*, namely 1) *ninik mamak*, 2) religious scholars and 3) *cadiak pandai* (intellectuals)

other words, they become the savior of their people from shame and from being degraded and they build up their honor as well. In the custom of the Minangkabau, procedures of *pasambahan* is the first institution on the ways in being courteous, ways in making small talks by everyone who meets in a *musyawarah* (forum or colloquy) (Tandiko and Rajo Batuah, 2015: 185).

According to Medan (1976 as cited in Djamaris, 2002: 51) *pasambahan* and ceremonial oration have similarities and differences; on the other hand there are some who stated that there are no differences, one of whom is Mak Katik (interview, 25 February 2016). He stated that there were no differences between *pasambahan* and ceremonial oration in terms of text and content, but if *pasambahan* or ceremonial oration is recited using *langgam Piliang* it would be called *pasambahan*, and if *pasambahan* or ceremonial oration is recited using *langgam Caniago* then it is called ceremonial oration. Different with what Zulkifli⁷ disclosed on *pasambahan* and ceremonial oration. He shared the same opinion with Medan that *pasambahan* and *pidato* are different. In terms of age, ceremonial oration is younger than *pasambahan*. This can be seen from the beginning of the existing ceremonial oration which appears after the development of new life, in other words bureaucracy had existed. In terms of performance, ceremonial oration is performed by standing up and when it is performed by sitting cross legged then it is called *pasambahan*. *Pasambahan* is consultative negotiation, mutual respect or to have democracy in the manners of the custom of the Minangkabau. Besides, in the ceremonial oration one mentions oneself with the word *sayo*, whereas in *pasambahan* it is done by saying *ambo*.

Djamaris (2002: 64-67) stated that there are four values in *pasambahan*,

⁷Interview on 16 February 2016 in Institut Seni Indonesia Padang Panjang (Indonesian Institute of Art of Padang Panjang).

namely the cultural value of modesty and respect for others, value of consultation which encompasses the values of togetherness and democracy, values of thoroughness, austerity and values of obedient and submissive towards customs. *Pasambahan* tradition and ceremonial oration in BGP occurred when the former *penghulu* has passed away. According to Aresno⁸, basically *penghulu* in Minangkabau does not work or carry out the wheel of leadership individually or unilaterally in the *nigari*. He is aided by other components of leadership, namely *Alim Ulama* and *Cadiak Pandai*, or it is well-known as “*Tungku Tigo Sajarangan, Tali Tigo Sapilin*”. The appointment of *penghulu* has some stages, among others are, *firstly*, consultation to replace the *penghulu* in the smallest circle namely the deal among a family to replace the former *penghulu*. *Secondly*, consultation of siblings of four mothers, or it is commonly called as *anak ujuang ameh*. *Thirdly*, it is consultation of clans in the same *orong*. *Fourthly*, *Malewakan Gala* in one *nagari*.⁹

Generally, in the Minangkabau custom there is what is called as *adat sabatang panjang*, which is the entire of Minangkabau custom have the same core. In addition to that, there is also *adat salingkar Nagari*, a custom that exists in *nagari*. Although it has different stages, they have the same core.¹⁰ That is the reason why there are some differences in *pasambahan* tradition and ceremonial oration in the regions of *darek* and *rantau*. One of the differences is seen

from the procession and spoken language (dialect) that is used, for example, the appointment of *penghulu* in the Minangkabau tradition requires the slaughter of a buffalo, where in the *sabatang panjang* custom means one *penghulu* one buffalo. But if there are four appointments of *penghulu* in a *nagari*, the number of buffalos that needs to be slaughtered is only one, this is what is called as the custom *salingkar nagari*. As for the BGP procession in *rantau* region especially in Pariaman region is very much different from what is carried out in Pariangan Tanah Datar area. One interesting example of BGP in Pariaman, like in *nagari* Dagur there is a head of a buffalo which is put up on a living tree and headed to the procession. Whereas in the BGP in Pariangan Tanah Datar, the head of the buffalo is not put on a high place but it is put in the location of the procession as one of the requirements of the appointment of the *penghulu*.

It is presumable that the BGP tradition has existed prior to the arrival of Islam in Minangkabau region. As for the origin of BGP, it can be seen from *Kaba Cindua Mato* which is known as the myth of Bunda Kandung and Cindur Mata (Yusuf, 1994: 1). *Kaba Cindua Mato* is a folklore which has a very important position in the Minangkabau traditional treasures. According to Manan (1967: 81) the essence of *Kaba Cindua Mato* is the teachings in custom and religion as the viewpoint and attitude towards life of the Minangkabau society in the past. Although in general this story is considered as common wealth, the content or the messages therein are not the collective perspectives of the people. According to Mansoer (1970) and Dt. Radjo Panghoeloe (1982) as cited in Yusuf (1994: 2) every *tukang kaba* is free to insert personal viewpoints or the general viewpoint which is occurring at the time, whether in front of the public, copy or the book that is written by a person. Thus, some of the religious teaching contained in *kaba* is the viewpoint of the author. Abdullah (cited in

⁸Interview on February 25, 2016, with a Datuk and head of *Lembaga Kerapatan Adat Alam* Minangkabau, Pariangan Tanah Datar Regency. He is also a government employee in the Ministry of Religious Affairs, Batu Sangkar with the position of Head of the Section of Administrator of Sharia. He has written a book on the basic of leadership of a “*penghulu*” in Minangkabau. This book is not officially published but it is disseminated by way of copying.

⁹Interview with the head of KAN Nagari District of Agam, on February 20, 2016.

¹⁰Interview with Ismet Gustian, Datuk Paduko Sinaro, Nagari Pauh Kamba, on February 12, 2016.

Yusuf, 1994: viii) suspects that the mystical elements mentioned in the *kaba* are written and formulated by mystical teachers when there existed many Islamic centers in Minangkabau in the 17th century.

It has been explained before that *pasambahan* and ceremonial oration in BGP is spoken custom between the host (*si pangka*) and guest (*si alek*). The used language is different from the language in the family life. This is marked by many words as figurative expressions, *petatah-petitih*, *pantun*, and *talibun*¹¹ and the organized sentence arrangements which are to produce a rhythmic and melodious voice when it is read. Based on the language feature, *pasambahan* is categorized as rhymed prose or poem (Djamaris, 2002: 44). According to Minangkabau people, there are two definitions of a language; firstly, language is a means of communication among society, which is commonly known as *kato* (word). Secondly, language is a set of manners which is called *baso* (*baso = budi bahasa*), which are standard of manners in communication and interaction with other people (Navis, 2015: 254). Therefore, the people of Minangkabau are inevitably required to understand and to be able to use figure of speech and proverbs. If one does not understand what a person says, then he or she will be considered as *bebal*, uncivilized or impolite if speaking frankly. In the context of *pasambahan* and ceremonial oration in BGP, many of the young generation of the Minangkabau do not understand the meaning of *pasambahan* and ceremonial oration. This is caused by the lack of human resources who are able or fluent in *pasambahan* and ceremonial oration. The young generation think that the used language in this ceremony is not interesting. Furthermore, people who teach it do not really understand the literature properly.

¹¹*Pantun* which consists of 6-12 lines.

Referring to the research by Rosa (2014: 496), the physical structure of *pasambahan* and ceremonial oration text comprises of opening speech, *sirih pinang*, *malewakan gala speech*, and closing speech. But in the text *pasambahan batagak gala penghulu* Musdah Dahrizal (PBGPM) ¹² which is the *corpus* in this research. Verse 309 – 311¹³ mentions that the sequence of the theme of *pasambahan* consists of *sambah*, *basa-basi*, and *sirih pinang*. The next is the theme in delivery of the object and purpose and lastly closing. Based on the content structure in PBGPM, many myths appear by retelling *tambo* as the historical source of origin. This is implicitly stated in verse 761 – 1092, which reviews the history of the name of the place of origin (*luhak Tanah Datar, Agam, and Lima Puluh Koto*) also the spread of the the Minangkabau region (*rantau*). The *pantun* also shows the characteristics of Tuan Mangkudum in Sumanik, Tuan Titah in River Tarab, Tuan Indomo di Saruaso, Tuan Kadhi di Padang Ganting, tuan Gadang di Batipuh. Besides that, the *pantun* also tells about the custom tradition Bodi Caniago, Koto Piliang, the description of *rumah gadang* when there is a meeting, the meaning of the equipment of *penghulu* which are used when the BGP procession is undertaken, such as the meaning of *destar penghulu*, meaning of the black dress of the *penghulu*, meaning of the large legged trouser which is used by the *penghulu*, and the depiction of the *keris* (dagger) of the *penghulu*.

*Tuan mangkudum di sumaniak*¹⁴
*Mamacik*¹⁵ *gantiang*¹⁶ *ka putuih*

¹²Further shortened into PBGPM

¹³Partamo sambah manyambah

Kaduo baso jo basi

Katigo siriah jo pinang

¹⁴Characteristic of tuan Mangkudum in Sumanik

¹⁵*Mamaciak* and *mangganggam* literally means to hold.

¹⁶*Gantiang* means the remaining part of a rope or thread before snapping, whereas *biang* means part of a

*Mangganggam biang ka cabiak
Kok tagak indak talenggang
Kok duduak indak ta pampeh
Mamakai salempang kuniang
Manaruah payuang kabasaran*

*Tuan Mangkudum in Sumaniak
Makes a decision
Makes a decision
Standing firmly
Sitting down undefeatable
Wearing a yellow scarf
Owner of the umbrella of greatness*

*Tuan titah di sungai tarab¹⁷
Asah baliu nan mangecek
Katonyo sangaek baandga
Imbau nyo paralu basahuti
Kok putuih siandg dek tuan khadi
Tuan titah nan manyampaian*

*Tuan Titah in Sungai Tarab
When he talks
Everyone listens
His call needs to be responded
The decision of siding by Tuan Kadhi
Tuan Titah is the one who announces*

*Tuan indomo di saruaso¹⁸
Kapalo sagalo pakaraja an
Duduak katangah kok bamegu
Tagak katapi kok managun
Itu nan pantang dek baliu
Kok ado pasan Tuan Titah
Indomo utang bakarajo*

*Tuan Indomo in Saruaso
Leader of every work
Sits in the middle afraid to be seen
Standing in the edge afraid to obstruct
Something taboo for him
Should there be a message from Tuan Titah
Indomois indebted to carry out*

*Tuan khadi di padang gantiang¹⁹
Pandai manimbang samo barek
Bijak mahukum samo adia
Tibo dimato indak bapiciangan²⁰*

*Tibo diparuik indak bakampihan
Nan hala nyo halakan nyo
Nan haram nyo haramkan nyo
Bakato bana salalu
Suluah benandg di dalam alam*

*Tuan Kadhi in Padang Ganting
Able to act fairly
Wise in punishing fairly
Eyes not closed
Stomach not flattened
To accept the lawful
Not to accept the unlawful
Always saying the truth
The light in nature*

*Tuan gadang di batipuah²¹
Urang barajo di hati nyo
Urang basutan di mato nyo
Urang bakuaek di tulang nyo*

*Tuan Gadang in Batipuh
Being a king relying on the heart
Being a sultan relying on the eyes
Being powerful relying on bones*

Based on the *pasambahan* tradition and ceremonial oration, these days the tradition is taught by way of face to face and by utilizing texts that had been written beforehand by the orator. In the past, this tradition is taught in *surau* (a small mosque which is not used for Friday prayer), but nowadays the *surau* have lost their functions, making the children of Minang no longer use *surau* as a place for learning tradition and religion. In Pariaman, this tradition is called *wirid pasambahan*, where the socialization of the learning is done in public space, but nowadays the activity is no longer existed and only few people are interested in learning about it. There is no age limitation for those who want to learn *pasambahan* and ceremonial oration for BGP. It is also not easy to become *juru sambah* and ceremonial oration in BGP. Musdah Dahrizal for instance has learned this tradition since he

cloth holder before being torn. So, the interpretation is a penghulu as the last decision maker.

¹⁷Characteristic of tuan Titah di Sungai Tarab

¹⁸Characteristic of tuan Indomo di Saruaso

¹⁹Characteristic of tuan Kadhi di Padang Ganting

²⁰Figurative impartiality of tuan Kadhi in establishing the law, although it was to a close relative or relatives.

²¹Characteristic of tuan Gadang in Batipuh

was 6-year-old. The orator *pasambahan* and ceremonial oration for BGP are highly respected and have a special place in the society. They are paid with 1 gold (2,5 gram), which is equal to around 1,5 million Indonesian Rupiah. This is due to the fact that the work of the orator of *sambah* is not easy, so they are paid well. The orator really needs to be able to memorize and to understand the content and meaning of *pasambahan* and ceremonial oration for BGP.

The orator *pasambahan* and ceremonial oration in BGP is a lecturer at The University of Andalas. Her name is Musdah Dahrizal who is prominently known as *Mak Katik*. Another one is H. Aresno Dt. Andomo. He is the Head of Section on Implementation of Sharia Law in the Ministry of Religious Affairs of Batu Sangkar and Head of Custom Institution Kerapatan Nagari in Pariangan. In terms of age, they are of different ages where one is elder and the other one is middle aged. *Mak Katik* was born in 1949, which means he is 67-year-old, while *Datuk Andomo* was born in 1960, although due to certain matters it was written 1962 in his birth certificate. He is now 56-year-old. According to both of them, nowadays there are many young generation who are reluctant to learn the *Pasambahan* tradition. Whenever there is a young Minang person who wants to learn the Minang tradition, especially the *Pasambahan* tradition and ceremonial oration for the BGP, *Mak Katik* expects the person to bring a mirror and a knife. These two tools represent certain meanings. When the young person brings a mirror, it is meant as a symbol that the person has to see and to understand himself or to reflect on himself before seeing, understanding and correcting other people. Whereas, the knife brings the meaning that if a knife is continuously sharpened, it will certainly become sharp. Thus, if one continuously learns the custom of Minangkabau on a regular basis, then the custom will attach to the person learning it.

If a knife is not sharpened, then it will become blunt. So does our mind. If we do not utilize our mind, it will be damage and we cannot think creatively.

The *pasambahan* tradition and ceremonial oration in BGP are done at the *rumah gadang*, but if the *rumah gadang* is not big enough the ceremony took place outside the *rumah gadang* by setting up a venue which is built from natural materials like bamboos. Only respected invited people can attend the BGP procession. These people include *ninik mamak*, *khatib*, *imam*, *labai*, the leader of the clan, and representatives of the government. Those who are not invited cannot be present and sit to have discussion in this procession. The attire which is worn in the BGP procession depends on the position in the community. The *penghulu* who is going to be appointed wears traditional attire like the other *penghulu* but the *destar* without a ring. The *Penghulu* who attend BGP also wear *penghulu* attire with the *destar* with a ring. The women wear black attire which is called *basiba* dress with a sarong cloth (Rosa, 2011: 120). The implementation of this BGP relies heavily on mutual cooperation among the people in a clan because there are many stages of the ceremony that has to be adjusted with the custom and religion. It is uncommon for a clan not to have a *penghulu* (head of a clan) that has not been inaugurated; therefore the clan carries out the inauguration ceremony so that all the people will know who their leader is. A *penghulu* plays an important role in the community to deal with the problems, whether internal or external, involve a *penghulu*.

Religious and Harmonious Values in *Pasambahan* Tradition and Ceremonial Oration *Batagak Gala Penghulu*

Referring to the PBGPMD text, there are some words or sentences which show religious and harmonious values. But, it

needs to be understood that explicating a *pasambahan* text and ceremonial oration cannot be interpreted textually because there are many interpretations contained in the PBGPMD text. According to Navis (2015: 255), the Minangkabau literature has a lot of terms which have double meanings and it is common to change the meaning of a term to differentiate the meaning of a noun which has similar meaning. As an example the way of saying the word *istana*, which is pronounced in Minangkabau language as *istano*, means the king's residence. Meanwhile, *ustano* means the king's tomb. Rosa (2014: 501) said that the coming of the Islam as religion and civilization tainted the sanctity of custom. But then through assimilation process, the custom is welcomed and its strength was supported by religion. The old struggle between religious and custom caused a consensus among religion and custom through what is called as *Adat Basandi Syarak, Syarak Basandi Kitabullah* (custom is based on sharia and sharia is based on Kitabullah). Kitabullah in this case is the holy Qur'an as the guidance of life.

In this regard, the religious and harmonious values which are going to be discussed in this study are based on the foundation of thoughts of the people of Minang according to their daily customs, namely: *first*, logic which is called *alue patuik*. *Secondly*, obedience to the law which is called *anggo tango*. *Third*, *ijtihad* (individual interpretation)/researches which is referred as *raso pareso*. *Fourth*, consultation or consensus (Amir, 2011: 78). The first foundation is logic (*alue patuik*), where people of Minang are required to be able to put the right things in the right place or the right man in the right place. The purpose of this principle is to create justice in the society and at the same time to avoid disputes among the members of the society which rely on the truth that is originated from the holy Qur'an. Thus, the application

of this system leads to a prosperous and harmonious life based on justice.

This is reflected in the opening part of the PBGPMD text namely *sambah*, where every unit who was present in the BGP procession, namely *urang ampek jinih* (*penghulu*, religious scholars (*imam katik*), *manti* (*cadiak pandai*), *dubalang* (*urang mudo*) associated as people who are responsible to create justice in the society, namely: the first *sambah*, a simile to a *penghulu*:

Sungguhpun ka angku...
Di tiboan sambah jo panitahan
Mako sarapek nyo pulolah
Angku pangulu ambo
Nan gadang basa batuah
Nan cadiak nan tau pandai

Although to me ...
Sent sambah and orders
Then as much as one can get also
You are my (leader) *penghulu*
Big Gadang gives luck
Astute with much knowledge and cleverness

Cadiak lai buliah ka baguru
Tau lai buliah ka batanyo
Tiang adaek sandi aluan
Pauang panji marawa basa
Nyawa nagari adaek kato

Astute can be a place to learn from
Knowledge can be a place to ask
The pole of basic custom guidance
The flag of ensign the emblem of greatness
The life of *nagari* the words of custom

If we take a look at the figurative text above, we can formulate that the position and the role of a *penghulu* is truly essential, where the *penghulu* is a person who is inaugurated by the people as a protector, the judge who can make a decision on disputes in the society become the beacon of hope in overcoming the problems of the society. The second *Sambah*, is for the religious scholars, muezzin (*bilal*) and preacher (*khatib*):

Salam nan kaduo ambo
unjuak an Kapado alim jo ulama
Sarato bila dengan khatib
Nan saisi siandg juma'at
Nan ampek jurai musajik
Tau bahadiah jo badalia
Pandai ba mantiak ba ma'ani
Nan tau hala jo haram
Mambesokan sunaek jo paralu

The second I convey
To the religious scholars
Also to *bilal* and *khatib*
The whole congregation
The fourth the mosque attendants
To know with hadith and law
Good at oration and understanding intention
Knowing what are allowed and prohibited
To get accustomed with sunnah and necessary

Kok syarak usah di etoang
Kok nahu usah di bilang
Hukum pekah mahia sakali
Caramin nan tiado kabua
Palito nan tiado padam
Umpamo bulan jo matohari
Elang gumelang cahayonyo
Manarangi sakalian alam

Don't count sharia
Don't tell about Nahwu
The law on Fiqh is too expensive
Mirror which never gets dull
The lamp that doesn't get extinguished
Like the moon and the sun
Glorious are the lights
Illuminating the whole universe

The figurative language above states that an Islamic scholar is an expert and practitioner of religion, and whose function is as a role model for a group of people who hold *dalil 'aqli* and *naqli* for solving religious and community problems. The third is *Sambah* for intellectuals. The figurative meaning explained in the sentence below shows that an intellectual uses his or her intellectualism and intelligence to help society to solve various problems carefully. He has to be knowledgeable and be able to place things where they should be, intelligent

and be wise with all the conditions around him or her both physically and spiritually. Besides, just as depicted in the phrase "*tau di raso jo pareso*", it has a similar value with the Qur'an and in Luqman: 18, it illustrates that the intellectual people of Minangkabau need to be humble and to keep being a low profile as symbolized in the phrase the science of paddy the more filled the more it is tilted down. Allah also reminds us not to walk on earth arrogantly.

Salam nan katigo ambo unjuak an
Kapado nan cadiah tau pandai
Nan arih lai bijak sano
Bukan nyo tau tau sajo
Indak nyo pandai pandau sajo

The third regards I convey
To the astute and clever
Who are astute and wise
Not only knowing
Not only smart

Tau di ereang dengan gendeang
Tau di cakah dengan kaik
Tau di tinggi ka ma impok
Tau di gadang ka malendo
Tau di rantiang ka manyangkuik
Tau di duri ka mancucuak
Tau di hala dengan haram
Tau di bayang kato sampai
Tau di angin nan basiru
Tau di ombak nan basabuang
Tau di awa dengan akia
Tau di Koroang dengan kampuang
Tau mularat jo manfa'at
Tau di raso jo pareso
Tau di anak kamanakan

Knowing with ereang and gendeang
Knowing with lempeng and kait
Knowing with the tall which will befall
Knowing with the large will crush
Knowing the branches will entangle
Knowing the thorn will pierce
Knowing halal and haram
Knowing word mark showing the end
Knowing the wind which can make storm
Knowing the waves getting larger
Knowing the beginning and the ending

Knowing the hamlet and village
Knowing harm and benefits
Knowing *raso* and *pareso*
Knowing nephew or niece

The second Foundation is law and order (*anggo tango*), regulations or anything that is determined and has to be obeyed according to the custom which is the legal basis of the custom of Minangkabau is named *limbago nan sapuluah*. In other words *anggo tanggo* performing something has to be in line with the main regulation and rules of the household custom. The purpose of this second foundation is to create discipline and order in the kinship, the surroundings and in managing the *nagari*. *Limbago nan sapuluah* comprises of: *firstly*, *Cupak*²² *nan Dua*, namely (1) *cupak usali* (original), (2) *cupak buatan* (complementary), *Secondly*, the law (*Undang*) *Nan Ampek*, namely (1) the laws of *Luhak Rantau*, (2) the laws of the formation of *Nagari*, (3) the law of inside *Nagari*, (4) the laws of *nan 20* (Custom law dealing with crimest). *Thirdly*, *Kato nan Ampek*, namely, 1) *Kato Pusako*, 2) *Kato Dahulu*, 3) *Kato Buatan (Kato Mufakat)*, 4) *Kato Kamudian (Kato Bacari)*. The Laws *nan ampek* and *kato nan ampek* are classified into two, namely The Main Laws (*Cupak Usali*)²³ and Complementary Laws (*Cupak Buatan*)²⁴. As explained in the PBGPMD text, the classification of the region of the *Caniago* clan and *Piliang* is a metaphor on Laws (UU) on the formation of *Nagari*, namely a new residential area which can be referred as “*nagari*”, there are four different clans. In the past consisting of two clans, *Bodi* and *Caniago* clans from the *keselarasan* of *Datuk Perpatih Nan Sabatang* and the clan of *Koto* and *Piliang* from the *keselarasan* of *Datuk Katumenggungan*:

²²*Cupak* means measure or weight or law.

²³Meaning as the Original Law

²⁴Meaning Complementary Law

Papatah dari baliu
Ada pun adaek duo bagi nyo
Partamo adaek caniago
Kaduo adaek koto pili

A proverb from him
There are two customs for him
The first one the custom of caniago
The second the custom of Koto Piliang

Kalau nan adaek caniago²⁵
Limo kaum duo baleh koto
Tibo ka bungo nan satangkai
Sampai ka tabek sawah tengah
Lalu ka solok ka salayo
Malimpah ka limopuluah
anggaman parpatiah nan sabatang
For the custom of caniago
Five groups twelve words
Arrive at a cluster of flowers
Arrive at Tabek, Sawah tengah
Then to Solok to Salayo
Spreads into fifty
The region parpatiah nan sabatang

Jikok nyo adaek koto pili²⁶
Lareh nyo balanggam tujuh
Suatu bapasak kungkuang
Ka duo pakai cumati
Ka tigo ba camin taruih
Ka ampek bapadamaian
Ka limo bagajah bagadiang
Ka anam ba basa ampek balai
Ka tujuh ba tuan gadang di batipuah

It is the custom of Koto Pili
The area of seven regions
One Stake of kungkung
Two use cumati
Three always look at the mirror
The fourth peace
The fifth elephants with ivory
The fourth four powerful rulers
Seventh tuan gadang in batipuh

The third foundation, individual interpretation (*ijtihad*)/research (*raso pareso*) which means to get used to sharpen

²⁵Custom region of Bodi Caniago

²⁶Region of Koto Pili

the sense of humanity or noble conscience in their daily lives. Thus, people of Minang required to get oneself used to carry out careful research in seeking for the ultimate truth and not to rush in doing something. This is in line with the verse of the Qur'an in Al-Mulk: 3, which mean: [And] who created seven heavens in layers. You do not see in the creation of the Most Merciful any inconsistency. So return [your] vision [to the sky]; do you see any breaks? People of Minangkabau have to always prioritize the balance of feeling and thought, because Allah creates everything in balance.

Rajo kok lai badaulaek
Aia janiah sayak nyo landai
Hukum adia kato nyo bana
Jikok mambunuah ma hiduik i
Kalau ma ampang malapehan
Kok raso nyo bao naiak
Pareso di bao turun
Alua patuik jalan batampuah

If a king truly has sovereignty
Clear water has flat container
A Just law is said to be true
If to kill is to live
If to obstruct is to release
Rasonyo is carried up
Paresonyo is carried down
Allur Patuik the road is taken

Bungkuak nan tengah tigo patah
Luruhi nyo Manahan tiliak
Bantuak di makan siku siku
Raso nan di bao naiak
Pareso nan di bao turun
Alua patuik jalan ba tampuah

To bend in the middle three broken
Righteous in holding one's look
Forming right angle
Raso carried up
Pareso carried down
Aluir Patuik the road is taken

The fourth is foundation, consultation or consensus. This foundation means that it is ordinary for the people of Minang in facing a dissenting opinion in a problem, but if it continues for a very long time, it will surely

give adverse impact. Thus, the people of Minang always carry out deliberation and consensus. The proverb in the text PBGPMD portrays the process of decision making as follows:

Pandai baretoang sampai sudah
Mufakaek laleh nan duo
Sarato luak nan tigo
Rajo mufakaek jo rang gadang
Basa mufakaek jo pangulu
Manti mufakaek jo pandito
Mancari kato kabulatan

Good at calculation until finish
Consensus on the second laras
Also luhak nan tigo
The king makes consensus with the people of
gadang
Manti makes consensus with pandito
Seeking for unanimous consensus

Balai nyo putuik di tengah
Tando nyo balai caniago
Pancari kato kabulatan
Bulek nak buliah di goloangan
Picak nak buliah di layangan

The hall breaks in the middle
means balai caniago
Seeking for consensus
Round can be rolled
Flat can be floated

Based on the elaboration of Djamaris (2002: 64-67) on the values of *pasambahan* and custom speech, it is clearly also seen in its form, among others namely, (1) value of humility and appreciation towards other people. These values are seen in the *pasambahan* event and in the ceremonial oration, where before starting the BGP event, *sambah* orator greets all the guests one by one by stating the customary title, like in the PBGPMD text which has been previously described on *sambah menyambah*. In addition, *sambah* orator always claps both hands when performing *manyambah* as a form of respect towards the traditional leaders who attended the BGP event. (2) The value of *musyawarah*, where everything that is done and decided is done through deliberation beforehand. This value has

already been seen from the stage in the process of election of a *penghulu* aforementioned. Besides, it can be seen the principle of democracy has been carried out in *pasambahan* event and custom speech BGP where everyone is respected, treated equally by being greeted one by one, (3) the value of precision and accuracy that in the event, the *sambah* orator who has been appointed to represent the host and the guests has to listen attentively to what is stated by the interlocutor of *sambah orator*. Thus, when responding to the *sambah* from the opposite side, he usually repeats the words stated by the opposite side, and then he checks if there was a mistake in the words he repeated. After the interlocutor responds and confirms the correctness then he starts to answer the questions from the opposing *sambah*.

(4) Obedient and submissive to custom. Customs are rules in daily lives, it bounds individuals and the society to submit and obey. Otherwise, it will only become a lip service which is meaningless and has no function whatsoever. But according to Amir (2011: 73), although the custom of Minang becomes a pride and something that is revered to, it will not mean anything if the “people of Minang” themselves feel that they are not bounded to obey the custom. There is a saying that goes “*adat babuhue²⁷ sintak²⁸, syarak babuhue mati*”, which means that the bond in custom can be opened to receive new developments which are in line with the consideration of *alue* and *patuik* according to the logic of the people of Minang. On the contrary the bond can also be tightened strained towards a rule of custom which has started to get loosened. It is like what occurred at *pasambahan* tradition and custom speech in BGP, an example of which is about the duration of *pasambahan* and ceremonial oration which nowadays can be adjusted to the wish of the host, whether it is

going to be extended or shortened. Moreover, whenever *pasambahan* tradition and ceremonial oration BGP are held, the committee should check whether the implementation already in line with the prevailing custom or not.

CONCLUSION

The tradition of *pasambahan* and ceremonial oration are oral traditions which reflect the custom of Minangkabau. Therein reflects the values of religion and harmony which can be seen from the form and content of the *pasambahan* tradition and ceremonial oration in Batagak Gala Penghulu (BGP) in Minangkabau. The religious values which are seen in the *Pasambahan Batagak Gala Penghulu* Musdah Dahrizal (PBGPM) text are the values of morality and monotheism of which directed towards piety as the core of Islamic religious values. The values of morals can be seen in mutual respect, politeness, inferiority and fairness. The value of monotheism can be seen from the citation of religious symbols in the PBGPM text, namely words of tribute to Allah, and the prophet Muhammad. The values are also in line with thoughts of the people of Minang and in accord with the custom which is used on the daily basis. As for the value of harmony, it can be seen from the form of *pasambahan* tradition and custom speech BGP, where there is element of mutual cooperation, deliberation, and mutual respect among clans.

The *pasambahan* tradition and custom speech in BGP have important position in the custom of Minangkabau, where the tradition is a portrayal of the identity of the Minang clan. This tradition is almost extinct, if we see it from the age of the speakers and the young generation of the people of Minang who inherit it. Thus, there needs to be socialization and popularization of the *pasambahan* tradition and custom speech especially in BGP to the young generation of the people of Minang in every part of West Sumatera (Minangkabau). To fulfill the

²⁷*Buhue* means a knot or bond

²⁸*Sintak* or *Sentak* meaning easily loosen or tightened

purpose, there needs to be cooperation among all the parties involved, such as the Ministry of Religious Affairs, in the region and central part of the country, the local Cultural offices, *Lembaga Kerapatan Adat Nagari* in every region in West Sumatra and *Balai Pelestarian Nilai Budaya Sumatera Barat*.

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AUTHOR GUIDELINES

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1. The article has not been previously published in other journals or other places
2. The article should be written in English (United State of America English) with a formal style and structure. This is because it is a fully peer-reviewed academic journal, so that an oral and informal language would not be accepted
3. The article should be written in word document (MS word), 1 space (single space), 12pt Georgia,
4. The article should be written between approximately 10,000 – 12,000 words including body text, all tables, figures, notes, and the reference list.
5. The article has to be an original work of the author/s
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6. Hypothesis (optional)
7. Methodology of the research (it consist of data collecting method, data analysis, time and place of the research if the article based on the field research).
8. Research findings and discussion
9. Conclusion
10. Acknowledgement (optional)
11. References
12. Index (optional)

WRITING SYSTEM

1. Title

- a. Title should be clear, short and concise that depicts the main concern of the article
- b. Title should contain the main variable of the research
- c. Title should be typed in bold and capital letter

2. Name of the author/s

- a. The author/s name should be typed below the title of the article without academic title
- b. The author/s address (affiliation address) should be typed below the name of the author/s
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- d. If the author is more than one writer, it should be used a connecting word “and” not a symbol “&”

3. Abstract and key words

- a. Abstract is the summary of article that consists of background of the study, data collecting method, data analysis method, research findings.
- b. Abstract should be written in one paragraph, single space and in italic
- c. Abstract should be no more than 250 words
- d. The word “abstract” should be typed in bold, capital letter and italic
- e. Key words should consist of 3-5 words or phrases.
- f. Key words should be typed in italic

4. How to Present Table

- a. Title of the table should be typed above the table and align text to the left, 12pt font Georgia
- b. The word “table” and “number of the table” should be typed in bold, while title of the table should not be typed in bold (normal).
- c. Numbering for the title of table should use an Arabic word (1, 2, 3, and so forth)
- d. Table should be appeared align text to the left.
- e. To write the content of the table, it might use 8-11pt font Georgia, 1.0 space.
- f. Source of the table should be typed below the table, align text to the left, 10pt font Georgia.

Example:

Table 4. Number of Rice, Corn and Sweet potato Production

product	2010	2011	2012	2013
Rice	1.500 Ton	1.800 Ton	1.950 Ton	2.100 Ton
Corn	950 Ton	1.100 Ton	1.250 Ton	1.750 Ton
Sweet potato	350 Ton	460 Ton	575 Ton	780 Ton

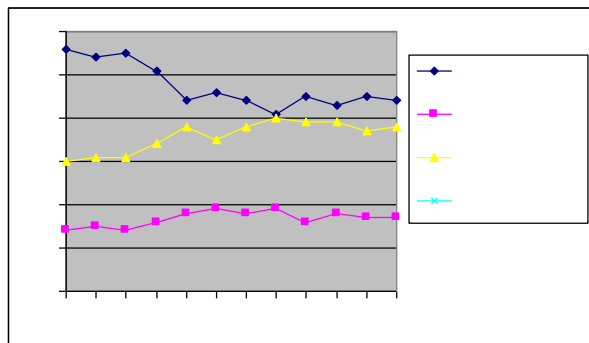
Source: Balai Pertanian Jateng, 2013.

5. How to present picture, graph, photo, and diagram

- a. Picture, graph, figure, photo and diagram should be placed at the center
- b. Number and title should be typed above the picture, graph, figure, photo and diagram.
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- d. Number of the picture, graph, figure, photo and diagram should use an Arabic word (1, 2, 3 and so forth).
- e. Source of the picture, graph, figure, photo and diagram should be typed below the table, align text to the left, 10pt font Georgia.
- f. Picture, graph, figure, photo, and diagram should not be in colorful type (should be in white and black, or gray).

Example:

Figure 1
Indonesian employment in agriculture compared to others sectors (% of the total employment)



Source: World Development Indicator, 2005

6. Research findings

This part consists of the research findings, including description of the collected data, analysis of the data, and interpretation of the data using the relevant theory

7. Referencing system

Analisa uses the British Standard Harvard Style for referencing system.

a. Citations (In-text)

Analisa uses in note system (in-text citation) referring to the British Standard Harvard Style referencing system; format (last name of the author/s, year of publication: page number).

- Citing someone else's ideas.

Example:

Culture is not only associated with the description of certain label of the people or community, certain behavior and definite characteristics of the people but also it includes norm and tradition (Afruch and Black, 2001: 7)

Afruch and Black (2001) explains that culture is not only associated with the description of certain label of the people or community, certain

behaviour and definite characteristics of the people but also it includes norm and tradition.

- Citations; quotation from a book, or journal article

Quotations are the actual words of an author and should be in speech marks. You should include a page number.

Example:

Tibi (2012: 15) argues that "Islamism is not about violence but as the order of the world."

It has been suggested that "Islamism is not about violence but as the order of the world" (Tibi, 2012: 15)

- Citations - Paraphrasing a book or journal article

Paraphrasing is when we use someone else ideas/works and write them in our own words. This can be done two ways, either is correct.

Example:

Batley (2013) argues that some of the detainees in the bombing cases were members of JI.

It has been suggested that some of the detainees in the bombing cases were members of JI (Batley, 2013: 45).

- Citing a source within a source (secondary citation)

Citing the source within a source, it should be mentioned both sources in the text. But, in the reference list, you should only mention the source you actually read.

Example:

Tibi (2012, cited in Benneth, 2014: 15) argues that Islamism is not about violence but as the order of the world.

It has been suggested that Islamism is not about violence but as the order of the world (Tibi, 2012 as cited in Benneth, 2014: 15).

- Citing several authors who have made similar points in different texts

In text citations with more than one source, use a semi colon to separate the authors.

Example:

Understanding the cultural differences is an important element for mediation process (John, 2006: 248-289; Kevin and George, 2006: 153-154; Kriesberg, 2001: 375; Alaeda, 2001: 7).

- Citations - Government bodies or organizations

If you reference an organization or government body such as WHO, the Departments for Education or Health, the first time you mention the organization give their name in full with the abbreviation in brackets, from then on you can abbreviate the name.

Example :

The World Health Organization (WHO) (1999) suggests that.....

WHO (1999) explains that

b. Reference list

- Book

Last name of author/s, first name of the author/s year of publication. *Title of the book*. Place of publication: name of the publisher.

Example:

Aly, Anne. 2011. *Terrorism and global security, historical and contemporary perspectives*. South Yara Australia: Palgrave Macmillan.

Effendy, Bahtiar. 2003. *Islam and the state in Indonesia*. Singapore: Institute of Southeast Asian Studies.

- Chapter of the book

Last name of the *author/s*, first name of the author/s. "Title of the chapter". In title of the book. Editor name, place of publication: name of publisher.

Example:

Dolnik, Adam. 2007. "Suicide terrorism and Southeast Asia." In *A handbook of terrorism and insurgency in Southeast Asia*. Tan, Andrew.T.H (ed). Cheltenham, UK and Northampton, USA: Edward Elgar.

- Journal article

Last name of the author/s, first name of the author/s. Year of publication. "Title of the article". *Name of the journal*. Volume. (Number): Page number.

Example:

Du Bois, Cora. 1961. "The Religion of Java by Clifford Geertz." *American Anthropologist, New Series*. 63. (3): 602-604

Sirry, Mun'im. 2013. "Fatwas and their controversy: The case of the Council of Indonesian Ulama." *Journal of Southeast Asian Studies*, 44(1): 100-117.

- News paper

Last name of the author/s, first name of the author/s. Year of publication. "Title of the article". *Name of the newspaper*. Date of publication.

Example:

Eryanto, Hadi. 2010. "Menyiapkan Jihad di Aceh." *Kompas*. 18 March 2010.

- Internet

Last name of the author/s, first name of the author/s. Year of publication. "Title of the article or writing". Date of access. Web address
Example:

Suhendi, Adi. 2012. "Dana Osama bin Laden dipakai untuk bom Bali 1" (Osama bin Laden's fund was used for Bali Bomb 1). Accessed August, 20, 2014 from: <http://nasional.kompas.com/read/2012/03/26/14001755/Dana.Osama.bin.Laden.Dipakai.untuk.Bom.Bali.I>

- Unpublished thesis/dissertation

Last name of the author/s, first name of the author/s. Year of publication. *Title of the thesis/dissertation*. Name of the university.
Example:

Muhtada, D. 2005. *Zakat and Peasant Empowerment: Case Study on Zakat Organizations in Yogyakarta*. Yogyakarta: Unpublished Master thesis for graduate school of social work at

State Islamic University Sunan Kalijaga, Yogyakarta Indonesia.

- Article/paper presented at seminar/conference

Last name of the author/s, first name of the author/s. Year of publication. "Title of the *paper*." Article presented at seminar/conference, host of the seminar, place of the seminar, date of the seminar.

Example:

Anwar, K. 2007. "Mengungkap Sisi Akidah dalam Naskah Syair Kiyamat." Paper presented at a seminar on text of religions, hosted by Office of Religious Research and Development Ministry of Religious Affairs Republic Indonesia. Jakarta, 30 November 2007-03 December 2007.

8. Transliteration system

Transliteration Arab-Latin system refers to SKB Ministry of Religious Affairs and Ministry of Education and Culture Republic of Indonesia Number 158 year 1987 and 0543/b/u/1987

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