



UNRAVELING THE NUANCE OF BAKABA: CULTURAL DIFFUSION AND THE DEVELOPMENT OF RABAB PASISIA IN THE PESISIR SELATAN DISTRICT OF WEST SUMATRA

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Abstract

The Bakaba tradition of Pesisir Selatan Regency, West Sumatra, is embodied in Rabab Pasisia, intricately linked with Islamic values introduced during the initial spread of Islam along the West Sumatran coast. Rabab Pasisia, originally brought by Muslim traders from Aceh, transformed the local Bakaba tradition, formerly known as Basikambang. This study aims to analyze the religious and socio-cultural aspects of the Pesisir Selatan community, trace the historical development of its Bakaba tradition, and explore Rabab Pasisia as a pivotal performing art form. Employing a field research approach with a descriptive-analytical historical perspective, the study utilizes both written records and oral sources for data collection. Findings highlight Rabab Pasisia's role in the Islamization process of Pesisir Selatan, serving as a musical tool for Islamic propagation. The introduction of Rabab initiated shifts in community traditions, fostering the evolution of Bakaba practices into the vibrant Rabab Pasisia performances seen today. This evolution is marked by the incorporation of religious values such as creed, Shariah, and ethics into the art form, reflecting its deep cultural significance.

Keywords: Cultural diffusion; Rabab pasisia; Traditional music development.

Abstrak

Tradisi Bakaba di Kabupaten Pesisir Selatan, Sumatera Barat, diwujudkan dalam *Rabab Pasisia*, yang terkait erat dengan nilai-nilai Islam yang diperkenalkan selama penyebaran awal Islam di sepanjang pantai Sumatera Barat. *Rabab Pasisia*, yang awalnya dibawa oleh pedagang Muslim dari Aceh, mengubah tradisi Bakaba lokal, yang sebelumnya dikenal sebagai Basikambang. Penelitian ini bertujuan untuk menganalisis aspek-aspek keagamaan dan sosial-budaya masyarakat Pesisir Selatan, melacak perkembangan historis Tradisi Bakaba, dan mengeksplorasi *Rabab Pasisia* sebagai bentuk seni pertunjukan yang penting. Dengan menggunakan pendekatan penelitian lapangan dengan perspektif sejarah deskriptif-analitis, penelitian ini memanfaatkan catatan tertulis dan sumber lisan untuk pengumpulan data. Temuan menyoroti peran *Rabab Pasisia* dalam proses Islamisasi Pesisir Selatan, yang berfungsi sebagai alat musik untuk penyebaran Islam. Pengenalan Rabab memulai pergeseran dalam tradisi masyarakat, yang mendorong evolusi praktik Bakaba menjadi pertunjukan *Rabab Pasisia* yang semarak yang terlihat saat ini. Evolusi ini ditandai dengan penggabungan nilai-nilai keagamaan seperti akidah, Syariah, dan etika ke dalam bentuk seni, yang mencerminkan makna budaya yang mendalam.

Kata Kunci: Difusi budaya, Rabab pasisia, Pengembangan musik tradisional.

INTRODUCTION

Pesisir Selatan is an area that is included in the administrative area of West Sumatra Province. Most of its territory consists of mountains and hills with an altitude ranging from 0-1000 m above sea level, has 57 islands through which 18 rivers flow. Its territory is located on the coast of West Sumatra so that this area is known for its beach and sea tourism destinations. In addition, many relics from the Hindu-Buddhist, Islamic, to colonial times have been found in this area. This makes it easier for people to rub against cultures and causes easy acculturation and assimilation in the community. One tradition that is evidence of the contact of local culture with foreign culture can

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be seen in the Bakaba tradition of the community known as *Rabab Pasisia*¹. *Rabab Pasisia* is the local wisdom of the Pesisir Selatan community and is used as a symbol by establishing the Babiola Monument (*Rabab Pasisia*) in the capital of Pesisir Selatan, Painan.

Rabab is a priceless cultural asset of Minangkabau. *Rabab* is one of the oral traditions spread across several regions with regions and communities that have certain types and specifications, for example *Rabab Darek*, *Rabab Piaman* and *Rabab Pasisia*². *Rabab* performing arts are more developed in the Pesisir Selatan region of Minangkabau. For Minang migrants, hearing or seeing the *Rabab Pasisia* performance is a cure for longing for their hometown. This tradition has been designated as an intangible cultural heritage of Indonesia in 2019 by the Ministry of Education and Culture³.

Rabab is usually identical with traditional activities such as *baralek* (wedding party), kenagarian party, penghulu inauguration party, and so on. As one type of traditional oral art, *rabab* is the prima donna of the Minangkabau people, according to the expression: "*Bapupuik jo batalempong, basaluang jo barabab, sarato bagandang basaliguri*" (with *puput* and *talimpong*, with *saluang* and *rebab*, and drumming with *saliguri*). It is very rare and almost never performed in activities with religious nuances. As time goes by, *Rabab* performances are rarely found in various activities. This is due to the decreasing interest from the younger generation due to the influence of Western music such as the single organ so that people slowly abandon their own unique arts. Even many of the younger generation from Minangkabau no longer know the oral tradition. In fact, *Rabab* as a traditional art is a local cultural treasure that must be maintained and developed.

Rabab Pasisia or known by the people of Pesisir Selatan as *Babiola* is closely related to the art of *tutur kaba*⁴ known as *Basikambang* (the art of storytelling). However, after the entry of the *rabab* musical instrument brought by Arab and Acehnese Islamic traders, *basikambang* was presented using a *rabab* or violin⁵. If seen from its history, *Rabab* in the Archipelago is generally closely related to the history of the development of Islam. Pariaman as a trading city center on the West Coast of Sumatra plays an important role in the economic and political fields. So, it is not surprising that local people will come into direct contact with the culture brought by traders from outside such as Arabia, Persia, India, Aceh, and others. AA Navis said that the culture including the arts that developed in the Pesisir region looks diverse because it is influenced by Islamic and Western cultures⁶.

¹ Penelitian dan Pengembangan Kabupaten Pesisir Selatan Badan Perencanaan Daerah, *Rencana Kerja Pemerintah Daerah Kabupaten Pesisir Selatan Tahun 2021* (Pesisir Selatan: Badan Perencanaan Daerah, Penelitian dan Pengembangan Kabupaten Pesisir Selatan, 2020).

² The Darek Rabab developed in the Tanah Datar, 50 Kota and Agam areas, the Piaman Rabab is found in the Pariaman area and the Pasisie Rabab is found in the South Coast and Painan areas. Yesi Anita, Nurman Nurman, and Aldri Frinaldi, "Nilai-Nilai Moral Yang Terdapat Dalam Kaba Pada Kesenian Rabab (Studi Pada Sebuah Pertunjukan Kesenian Rabab Di Nagari Duku Kecamatan Koto XI Tarusan Kabupaten Pesisir Selatan Sumatera Barat)," *Humanus* 11, no. 1 (December 18, 2012): 52, <https://doi.org/10.24036/jh.v11i1.623>.

³ Dinas Kebudayaan Sumatera Barat, "Dinas Kebudayaan Provinsi Sumatera Barat. 2019. 13 Warisan Budaya Tak Benda (WBTB) Nasional 2019 Dari Sumatera Barat Ditetapkan," Barat, Dinas Kebudayaan Sumatera, 2014, <https://disbud.sumbarprov.go.id/details/news/185/13-warisan-budaya-tak-benda-wbtb-nasional-2019-dari-sumatera-barat-ditetapkan>. diakses pada 7 Mei 2023

⁴ *Kaba* or *Bakaba* is the most popular literary work in Minangkabau literature. *Kaba* is a rhythmic prose story, forming a narrative (story) consisting of a long story, similar to Sundanese pantun. *Kaba* is also the same as a hikayat in old Indonesian literature or a novel in modern Indonesian literature. *Kaba* is classified as oral literature, a work that is conveyed orally by being sung or sung which is sometimes accompanied by *saluang* or *rebab* musical instruments. *Kaba* is classified as a folk tale so it is called traditional literature. Usually the author is unknown or anonymous. Dian Julinda, "Rabab Pesisir Dalam Grup Rabab Al Kawi: Analisis Struktur Dan Fungsi" (Universitas Negeri Jakarta, 2017), 16–17.

⁵ Budaya Kita, "Babiola," Budaya Kita, n.d., <https://referensi.data.kemdikbud.go.id/budayakita/wbtb/objek/AA000860>. diakses pada 4 Mei 2023

⁶ A.A Navis, *Alam Terkembang Jadi Guru Adat Dan Kebudayaan Minangkabau* (Jakarta: Grafitipers, 1986).

Some interesting things to study related to the theme of this discussion are: 1) *Rabab* as a tool for conveying messages, feelings, and views on life conveyed by its musicians so that we can see a picture of the situation of society at that time, 2) *Rabab* is an Islamic traditional art that acculturated with the local culture of society at that time, so that there were changes in society as evidenced by the development of the *Rabab Pasisia* performance. Judging from its history, *Rabab* itself was brought by Islamic traders with the aim of spreading Islamic teachings to the local community. From the explanation above, the researcher invites readers to get to know *Rabab Pasisia* in Minangkabau from the historical aspect and the Islamic values contained therein.

RESEARCH METHOD

This research is a field research with a descriptive-analytical historical approach⁷. The subject of this research is the *Bakaba* Tradition (oral tradition) known as *Rabab Pasisia* (*Babiola*) by the people of Pesisir Selatan Regency, West Sumatra. The researcher collected sources and research data through written data sources and oral data sources. Written data sources are in the form of books, articles, archives and the internet. In addition, oral data sources were obtained from interviews obtained from artists, audiences and traditional and religious community leaders who understand the *Bakaba* Tradition in Pesisir Selatan. All of these data were analyzed according to the needs and objectives of the research. Data analysis was carried out using the theory of socio-cultural development and change in accordance with the objectives of the research. The phenomenon of development and change in the *Bakaba* tradition which initially did not use music (*Basikambang*), became kaba accompanied by *rebab* instruments since the entry of Islam into the Minangkabau Coastal region (*Rabab Pasisia*). Since then, the *Bakaba* tradition of the Pesisir Selatan community has begun to show Islamic characteristics in it. The data that has been analyzed is then presented in the form of an article.

RESULT AND DISCUSSION

Religious and Socio-Cultural Conditions of the Pesisir Selatan Community

Before entering the 16th century, the Pesisir Selatan was an area along the coast of West Sumatra whose population was still very small. According to *Tambo*⁸, before the 16th century there was an expansion and migration of the Darek community (*Luhak Nan Tigo*), to various areas called rantau, one of which was the Pesisir Selatan area. Di Minangkabau, wilayah Darek maksudnya untuk menunjukkan sumber dan pusat adat Minangkabau yang biasanya terletak di dataran tinggi. Wilayah Darek bisa juga disebut sebagai Luhak Nan Tigo (Luhak yang Tiga), yang meliputi Luhak Tanah Datar, Luhak Agam, dan Luhak Limo Puluah Koto. It is strongly suspected that part of the Pesisir Selatan area was already inhabited by the Inderapura community under the Teluk Air Pura Kingdom which at that time had been established since the 9th century AD.

In fact, Islam first entered Minangkabau in the 7th century AD, in which century there was trade between local residents and Muslim sailors from Arabia, Persia, and Gujarat. The development of Islam became very rapid in the 13th century after the Aceh Sultanate under Sultan Alauddin Riayat Syah al-Kahar succeeded in expanding its territory to almost the entire West Coast of Sumatra to the interior. In the 14th century in the darek area which was then under the rule of the Pagaruyung Kingdom, the influence of Islam began to develop in society. In coastal areas, Islam

⁷ Dudung Abdurrahman, *Metodologi Penelitian Sejarah Islam* (Yogyakarta: Ombak, 2011).

⁸ *Tambo* is a tale in Minangkabau that explains the origins of the ancestors of the Minangkabau people until the formation of provisions and norms in Minangkabau customs and culture that apply to this day. M.D Mansur, *Sedjarah Minangkabau* (Djakarta: Bhratara, 1970).

was spread by Sheikh Burhanuddin, a murshid of the Syatariyah Order, together with his students by establishing suraus as places for religious education.

Entering the early 16th century, in Painan stood a Surau which became an icon of religious educational institutions in Minangkabau. Cingkuk Island in Painan became an international ship port known as the gold port of Salido. In 1660, the Dutch wanted to move their representative office in Aceh to Padang City for reasons of better location and air. This desire was rejected by the ruler of Padang City so that the location of their representative office was finally established in *Salido, Painan*. So it can be concluded that Islamic teachings began to show their existence in the Pesisir Selatan area.

The Development of the *Bakaba* Tradition of the Pesisir Selatan Community

Judging from its history, the first arrival of Islam in Minangkabau came from two coastal areas, namely the West Coast and East Coast of Sumatra Island. According to Taufik Abdullah, the Kuntu Kingdom on the East Coast of Minangkabau is called the center of the spread of Islam. While on the West Coast of Minangkabau, *Ulaikan Tapakis* was the center of Islamic civilization in the coastal areas of Sumatra. One of the supporting media in the spread of Islam on the Minangkabau Coast is through the traditions that developed in the local community. The tradition that is used as a tool to spread Islam in Minangkabau is the *Bakaba* tradition.

Muslim traders who came to spread Islam influenced the literary traditions of the local community which at that time was called *Basikambang*. These Muslim traders came from Persia and surrounding nations such as Morocco, Turkey, and Gujarat India. They brought the musical instrument 'rebab', which is similar to the one in Aceh, Pariaman, Banten, and Deli. According to Amir Hosein, this musical instrument comes from Morocco and consists of various forms and names⁹. Al-Farabi actually mentioned in his work entitled *Al-Musiqa al-Kabir* about the *rebab*. This makes him the inventor of the *rebab* musical instrument. The modern violin *rebab* that has developed in the Western world until now originated from the Islamic world which was brought by Middle Easterners to European society during the heyday of the Islamic Caliphate. The *rebab* first developed in Europe, precisely in Cordoba which was the center of the Islamic Caliphate in the 8th century AD. The development of the *Rabab* in Europe developed into the cello and violin¹⁰. The *rebab* is made of coconut shell with strings that have three strings. This musical instrument then developed and spread to areas such as Agam Regency, Tanah Datar, and Limapuluh Kota.

Rebab in Minangkabau first developed in Pariaman so it was called *Rabab Piaman*. *Rebab* art then began to spread to several areas in Minangkabau, one of which was the Pesisir Selatan area. The community called this art *Rabab Pasisia (Babiola)*. Several sources say that the *rebab* musical instrument was introduced when Islam entered the Sumatran Coastal region when it was under the rule of Aceh. The Islamization of the Pesisir Selatan influenced the *Bakaba* tradition of the community known as *Basikambang*. *Basikambang* was originally presented by kaba vendors without musical instrument accompaniment. The presence of the *rebab* musical instrument gave a new

⁹ The word '*rebab*' is a term commonly used in Malay. In some sub-ethnic groups in Indonesia, the words *rebab* (Malay, Betawi, Sundanese, Javanese, Balinese), *Rabba* or *Dodo Rabba* (Southeast Sulawesi), *Gesok-gesok* (South Sulawesi), *Arababu* (Minahasa, North Sulawesi, and Maluku, Heo in East Nusa Tenggara, *Murbab* (Batak Karo), *Hereubab* (Aceh), and *Rabab* (Minangkabau) are used. H. Hajizar, "Tradisi Musik Rabab Di Daerah Pesisir Minangkabau: Rabab Piaman Dan Rabab Pasisia," *Jurnal Laga-Laga* 5, no. 2 (2019): 185, <https://doi.org/http://dx.doi.org/10.26887/lg.v5i2.921>.

¹⁰ Ro Hani Suryo Ediyono, "Terapi Musik Menurut Al-Farabi Pada Masa Dinasti Abbasiyah," *Jurnal CMES* 12, no. 1 (October 9, 2019): 66, <https://doi.org/10.20961/cmcs.12.1.34872>.

color to the tradition. *Basikambang* in the later period was presented using a rabab or violin so that the community began to call this oral art *Babiola (Rabab Pasisia)*¹¹.

Rabab then experienced changes and developments in its form when the Portuguese came to the Pesisir Selatan in the 16th century AD. The nation introduced a musical instrument called the violin to the community. Since then, there has been a fusion between the Portuguese violin and the culture in *Rabab* in the Pesisir Selatan known as *Rabab Pasisia* or *Babiola*¹². This is because the Pesisir Selatan Minangkabau area was colonized by the Portuguese and Dutch for quite a long time. As a result of this colonization, the characteristics of the songs in *Rabab Pasisia* are sad rhythms about the miserable and depressed fate of both nobles and ordinary people and servants (*sikambang*). The melody of *Rabab Pasisia* songs does not have to have a sad rhythm, but varies, such as a happy theme with humorous or young rhymes and has a wider melodic range than rabab from other areas. Therefore, *Rabab Pasisia* has become a type of oral tradition that is very popular in the Minangkabau cultural area¹³.

According to Cinda, the *Datuak* (leader) of the Malay tribe in Nagari Kambang Pesisir Selatan said that in the past, rabab was often played by fishermen when they went to sea to fill their free time and boredom. They played a musical instrument made of coconut shells with strings and became an accompaniment to chants or songs. Over time, *rabab* was used as a musical instrument for performing oral arts in front of a crowd accompanied by drums or flutes. Therefore, this art is known as *Rabab Pasisia*.

The *kaba-kaba* (stories) told in *Rabab* have developed over time. Initially, the *kaba* that was told was classical, for example the story of a royal family who had magical abilities (*kaba Gombang Patuanan*). When Islam entered, *kaba* was conveyed with the aim of Islamic preaching, for example by telling stories of the prophet and prayers to the Prophet. During the colonial era, *kaba* often told stories about the misery of life under colonialism. Today, the *kaba-kaba* that is told is modern with several new aspects in the story¹⁴.

Components in the *Rabab Pasisia* Performance

Some components in the *Rabab Pasisia* performance include: musical instruments, artists, audience, place and time of the performance. Rabab is a musical instrument made of wood called surian, jati, jariang, and lansano. The choice of hardness and softness of the wood also affects the *rabab* musical instrument. The better the wood used, the higher the quality and artistic value of the rabab made. The back of the *rabab* is made of hardwood and the front of the rabab is made of softer wood than the wood on the back of the rabab. The goal is so that the resulting tone is not too loud and sounds damp and buzzing. The texture of the wood surface must also be considered in making a *rabab*. If the front of the *rabab* is made slightly convex, then the back must be made flat and straight. Therefore, the process of making a rabab must be considered more carefully in order to get the right and ideal sound.

The front of the *rabab* and the back of the *rabab* body are connected by a piece of wood called siriang which is made of si cerek wood (flexible wood that is not easily broken). *Siriang* must be

¹¹ Barat, "Dinas Kebudayaan Provinsi Sumatera Barat. 2019. 13 Warisan Budaya Tak Benda (WBTB) Nasional 2019 Dari Sumatera Barat Ditetapkan."

¹² Anita, Nurman, and Frinaldi, "Nilai-Nilai Moral Yang Terdapat Dalam Kaba Pada Kesenian Rabab (Studi Pada Sebuah Pertunjukan Kesenian Rabab Di Nagari Duku Kecamatan Koto XI Tarusan Kabupaten Pesisir Selatan Sumatera Barat)," 52–53.

¹³ Hajizar, "Tradisi Musik Rabab Di Daerah Pesisir Minangkabau: Rabab Piaman Dan Rabab Pasisia," 193–94.

¹⁴ Pudentia MPPS et al., "Lisan 12 Seminar Internasional Dan Festival Tradisi Lisan Nusantara," in *Seminar Internasional Dan Festival Tradisi Lisan Nusantara* (Jakarta: Asosiasi Tradisi Lisan, 2023).

supported by wood that is clamped in the cavity of the rabab body. Another way is to tie the two sides of the *rabab* body with the help of rubber or by gluing. Another aspect that must be considered is the position of the gluing of the horse-horse parts, tongue parts, squirrel-squirrel parts, and nose parts of the *rabab* musical instrument¹⁵.

As a type of stringed instrument, it is a musical instrument that will produce a tone if a stick (*pangwisata*) is rubbed against the strings or rope attached to the front of the *rabab*'s body. In the past, rabab strings were made using nylon thread and a rope taken from a twisted bicycle brake line. Nylon thread is used as a thread or rope which functions to make the manggitiak (make a regular sound), and the bicycle brake rope functions as a generator of the buzzing sound of the *rabab*. The rope used to tie the *rabab* is made from several strands of straightened horsetail. As time goes by and tastes demand variations in rhythm, *rabab* strings are made from guitar strings¹⁶.

Usually, the people who perform the Rabab Pasisia song are at least two people. In the introduction part of the song (*raun sabalik*) both of them sing, but in the main story/*kaba* part only one artist will sing, namely the artist who holds the rabab musical instrument (*tukang rabab*)¹⁷.

The way to play the *rabab* is by rubbing it. Although people call the *rabab Babiola* (playing the violin), basically the rabab is different from the violin. This can be seen from the number of strings and how to play it. If the violin has four strings consisting of GDAE, then the *rabab* only has 3 strings consisting of two strings that function as regular sound producers and one string that produces a buzzing sound. The violin is generally played by placing the violin on the shoulder, while the *Rabab Pasisia* is played by placing the instrument on the tip of the foot with the legs crossed¹⁸. The convex part of the *rabab* body is pressed against the floor, while the left hand of the rabab player holds the neck of the violin while plucking the notes. The *panggosok* will be rubbed on the strings and will produce a beautiful sound.

Gifrin said the attraction of *Rabab Pasisia* compared to other regions is that the singers are able to tell a story without having to prepare a written text to be told. The singers are able to improvise in telling the story without any prior preparation.

In the past, *rabab* audiences were usually only men. However, as time went by, there were some women who watched the show. The audience also came from various age groups, both young and old.

The place and time used as a performance venue are usually in houses that hold events such as *baralek* (wedding parties), the inauguration of *penghulu*, *aqiqah*, *alek nagari*, and places where *Rabab Pasisia* is performed. *Rabab Pasisia* performances are generally performed at night. When a rabab performance is held, *sirih jo langkuai* (*carano nan delapan sagi*) must be prepared. If the equipment is not available, the *rabab* performance cannot be carried out. Only a few *Rabab Pasisia* are performed for activities with religious nuances. This is because rabab is identified by the community as a variety that is only worldly.

Function of Rabab Pasisia

Rabab Pasisia as an oral literature that developed in the community of Pesisir Selatan has several functions, namely as a medium of entertainment, a medium for children's education, a means of connecting the ties of friendship between the community, and preserving the tradition of

¹⁵ Silvia Rosa, "Rabab Pasisia Selatan Di Minangkabau Di Ambang Kepunahannya," *LOKABASA* 8, no. 1 (March 15, 2019): 9–10, <https://doi.org/10.17509/jlb.v8i1.15969>.

¹⁶ Rosa, 16.

¹⁷ Julinda, "Rabab Pesisir Dalam Grup Rabab Al Kawi: Analisis Struktur Dan Fungsi," 22.

¹⁸ Rosa, "Rabab Pasisia Selatan Di Minangkabau Di Ambang Kepunahannya," 6.

Rabab Pasisia. According to Jempolni, a resident of Nagari Aur Duri Surantih Pesisir Selatan, the *Babiola* performance can entertain the community.

"If there is a Babiola person at any event, I definitely come to see it. Because I think listening to a Babiola person can lighten my burden that has piled up. Sometimes I also listen to violin music on my phone," he explained.

Sri, who now lives in Batam, agrees with Jempolni's opinion that the *Rabab Pasisia* performing arts are a medium of entertainment.

"Because I am a migrant, it is very rare to find anything related to our village, be it food or music. When I miss my village, I will listen to Rabab Pasisia. Listening to Rabab entertains me and cures a little longing for our village," he said.

Gifrin, as the *Rabab Pasisia* singer, stated that the songs in the *Rabab* do not only contain *ratok parasaian hiduik* (laments of life's feelings), but also about personal stories or funny stories that can make the audience laugh.

"Sometimes improvisation in rabab also presents funny life experiences, whether about ourselves, family, relatives, or other funny stories," he said.

For Gifrin himself, *badendang* can also entertain himself because he can express his complaints in his heart that have been pent up. In addition, he also feels that through *Rabab Pasisia*, he feels happy to make people who watch his performances also happy and laugh.

Based on the results of an interview with Risna, who is a mother and teacher at Aisyah Kindergarten, Lubuk Batu, Pesisir Selatan, she said:

"From the stories in Rabab Pasisia, it can actually help children's education, because some of the stories contain moral messages and ways of living side by side in society, especially for us Minang people. Now, Minangkabau Natural Culture is no longer studied in schools. The problem now is that many children are not interested in Rabab," he said.

According to Risna, there is an education that is no longer obtained in schools, namely lessons on Minangkabau Natural Culture. This lesson usually studies customs, religion, politics, and social practices that apply in the Minangkabau realm. According to Risna, listening to *Rabab Pasisia* can solve these problems. In addition to gaining knowledge related to daily life problems, it also introduces traditions to the next generation so that they can continue in the future.

"Not only for children, but also applies to all groups," added Cinda as Datuak.

Cinda believes that the most important function of the *Rabab Pasisia* tradition is as a connecting link between the community.

"If there is a rabab performance, usually almost all residents watch the performance. Sometimes in the kadai (stall) there is also a singer who brings his violin and plays it while exchanging with fellow coffee lovers in the stall. The singer is usually intelligent, they are able to improvise with the situation and have good speaking skills. Because many people like it, indirectly it has connected the ties of friendship between fellow residents," explained Cinda.

In line with Cinda's opinion, Jempolni said:

"Yes, obviously as a means of connecting relationships. Because later many will gather at the venue where the performance takes place. Especially if many migrants return to their hometowns, the performance will definitely be very lively. Many delicious foods are made by mothers in the village as well as welcoming their families who return from traveling.

As a singer in *Rabab Pasisia*, Gifrin believes that Rabab Pasisia must continue to be preserved so that it remains the local wisdom of the Pesisir Selatan community.

"Babiola is included in the popular oral tradition in Minangkabau, therefore babiola is a tradition that must remain part of the culture in society," he said.

Agreeing with Gifrin's opinion, Cinda argued:

"Rabab Pasisia is our icon, the people of Pesisir Selatan. If this tradition is no longer preserved, then we can be called 'people who don't know their customs'. That's why the Pesisir Selatan government built the Babiola Monument in Painan. What is the purpose? So that we, the people of Pesisir Selatan, remember our own traditions," said Cinda.

Religious Values in *Rabab Pasisia*

There is no source that says who first brought the *Rabab* to the Pesisir Selatan of Minangkabau. But what is certain is that the Islamic tradition has acculturated with the local culture of the Pesisir Selatan Minangkabau community. When Islam first entered, the oral tradition was very influential in the Minangkabau community, one of which was the *kaba basikambang* tradition. It was through this *rabab* that the values of Islamic teachings began to be introduced to the community under the name of the *Rabab Pasisia* oral performance. So it can be said that the *Rabab* is one of the elements of Islamic culture, where the function of the *rabab* at that time was used as a tool for Islamic preaching. Al Frishkopf said that many Sufis in preaching Islam to various regions used music as their tool¹⁹.

On the Pesisir Barat of Sumatra, *Rabab* was brought by traders and Sufis from Aceh who carried out Islamic preaching accompanied by the *rabab* musical instrument. So it can be said that the *Rabab Pasisia* art is one of the types of traditional Minangkabau art that developed after the entry of Islam. Through the *rabab*, the audience will be given teachings about what once existed such as religion, kingdom, laws, morals, and exemplary examples depicted in the characteristics of the prophet. As a medium for Islamic preaching, indirectly through the messages contained in the *rabab* there are Islamic religious values such as the values of faith, sharia, and morals.

Along with the development of the times, the tradition of *Rabab Pasisia* art in the religious field began to be forgotten and some even thought it did not exist. This is due to a shift in function in this tradition, which was initially used as a means of preaching in spreading the teachings of Islam, then turned into entertainment and spectacle as a traditional performing art alone.

Rabab Pasisia as a tradition with Islamic characteristics includes several religious values, namely the values of faith, sharia, and morals. The values of faith that are usually contained in *Rabab Pasisia*, for example, are related to everything that must be believed, believed, and must be believed by a Muslim. Junaidi Hidayat is of the opinion that Islamic faith is a teaching about firm belief in the teachings of Islam which include the oneness of Allah Swt and all of its teachings. Through *Rabab Pasisia*, the values of Islamic faith are broadcast by showing what must be believed and believed in in the heart of every Muslim without any doubt in his heart. A Muslim will be called a true Muslim if he is able to bind himself to the Islamic belief system.

The art of *Rabab Pasisia* in religious activities is often performed for entertainment, enlivening community activities in order to commemorate the Prophet Muhammad's Birthday, *Isra' Mi'raj*, *Eid al-Fitr*, *Eid al-Adha*, the *Hijri* new year, *Khataman al-Qur'an*, and so on. Therefore, a singer, in addition to being able to do oral improvisation, must also master the religious field well.

¹⁹ Hartitom Hartitom, "Rabab Pasisia Sebagai Pertunjukan Seni Tutar Di Kabupaten Pesisir Selatan," *Resital: Jurnal Seni Pertunjukan* 20, no. 1 (April 8, 2019): 3, <https://doi.org/10.24821/resital.v20i1.2588>.

The scope of *aqidah* in Islamic law is grouped into four, namely as follows:

1. *Ilahiyyat*, which talks about the essence of Allah Swt which cannot be explained and reached by the human mind due to the limitations of the mind, in *Rabab Pasisia* it is usually conveyed by giving the listener knowledge related to the names, forms, and attributes of Allah Swt.
2. *Nubuwwat*, talks about prophethood related to faith in the messengers and prophets, the needs of humanity for the messengers, the duties of the messengers, things that are obligatory, impossible, and permissible for the Messengers, and their miracles. Usually in the *Rabab Pasisia* song, it will tell about the stories of the prophets or messengers of Allah Swt. For example, it tells about the calamities that came to their disobedient people or about the miraculous events that the messengers obtained to show proof of the power and oneness of Allah Swt. It is usually also accompanied by prayers to the prophet.
3. *Ruhaniyyat*, related to the non-metaphysical realm such as angels, jinn, and spirits. Angels are subtle bodies (bodies), created from light, and can appear in good form. Jinn are subtle bodies created from fire, and manifest themselves in good and bad forms. Meanwhile, the soul is a secret that only Allah Swt understands its knowledge. Therefore, they argue that humans are not allowed to discuss it beyond just the soul exists.
4. *Sam'iyat*, is a belief in unseen things whose existence we know from the explanation of the Qur'an and hadith. For example, telling about our life after death, life in the afterlife, signs of the resurrection, resurrection from the grave, and so on²⁰. In *Rabab Pasisia* It is usually also exemplified by human actions during the world. If good deeds in the world are many, he will get heaven, but if his bad deeds are more, he will get the reward of hell.

Sharia is the provisions set by Allah Swt to regulate all actions carried out or not carried out by a person based on the purpose of the action. Both in the form of special worship and general worship. Sharia science itself discusses the laws relating to the relationship between humans and other humans and creatures, as well as the relationship between humans and their God. According to Nasrul et al., these laws consist of the following:

1. Sharia of worship, is a law that regulates all aspects of human life and worship to Allah Swt by carrying out His commands through guidance exemplified by His prophets and messengers. Sharia of worship includes *thaharah*, prayer, fasting, *zakat*, and *haji*.
2. Sharia *jinayat*, is a regulation concerning criminal acts such as murder, adultery, apostasy, drinking alcohol, treason, and others²¹.

The sharia values conveyed in *Rabab Pasisia*, for example, are about the daily attitude of a Muslim regarding the relationship between humans and their relationship with Allah Swt. The relationship between humans and their God can be seen from the acts of worship or the reprehensible acts of humans themselves. The singer also exemplifies the retribution of these human actions in his song. Sometimes he also exemplifies the behavior of people who rarely worship their God. The tone produced by the *rabab* musical instrument is also conveyed in a sadder and more soulful tone.

Fuadi argues that morality is behavior, temperament, nature, or customs. Morality is a basic component of Islam that contains behavior and manners, which in other words morality is referred

²⁰ Yunahar Ilyas, *Kuliah Aqidah Islam* (Yogyakarta: LPPI UMY, 1992), 6.

²¹ Fuadi Anwar, *Pendidikan Agama Islam Di Perguruan Tinggi Umum; Untuk Pengembangan Kepribadian* (Padang: UNP Press, 2008).

to as an aspect of Islamic teachings that regulates human behavior. In *Rabab Pasisia*, stories are often found that relate to human moral values. The moral values contained in *Rabab Pasisia*, for example, are about how a Muslim should behave in their daily lives. The following are the morals that must be applied in the nature and behavior of each individual as follows:

1. Morals related to Allah, meaning that there are several traits and behaviors that a Muslim must have towards Allah Swt. These traits in Rabab will be expressed in forms such as gratitude, tasbih, istighfar, takbir, and prayer.
2. Morals towards oneself, namely attitudes related to personal self-maintenance and openness such as patience, gratitude, humility, truthfulness, and trustworthiness.
3. Morals towards family, are attitudes related to harmony and goodness of oneself personally, for example being devoted to both parents, being fair to siblings, and in educating children.
4. Morals among society and humans, for example morals towards older people, peers, younger people, and tolerance towards people of different religions. In Minangkabau it is known as *Kato Nan Ampek*²². Usually in the *Babiola* tradition, *Kato Nan Ampek* is often mentioned.
5. Morals towards the nation and state, namely to support the creation of welfare and prosperity by carrying out the rights and obligations that have been regulated by the State and do not conflict with Islamic teachings²³.

From the explanation of the religious values above, it can be proven that the philosophy adopted by the Minang people is "*Adat Basandi Syarak, Syarak Basandi Kitabullah*". From this philosophy, it can be seen that the life and traditions of the Minang people must be based on Islamic teachings as a guideline for behavioral patterns in daily life in society. If he leaves or abandons the teachings of Islam, then he is considered a person who is no longer Minang according to tradition.

Declining Interest in *Rabab Pasisia*

As time goes by and the era changes to a more modern era, the interest of the Minangkabau people in the *Babiola* tradition continues to decline. *Rabab Pasisia* has experienced a regeneration crisis or lack of successors in recent years due to several factors that have contributed to this crisis, including social and cultural changes, lack of educational attention, and challenges in maintaining and making.

In recent decades, there have been social and cultural changes that have affected people's musical interests and preferences. Young men and women are more interested in modern and popular music than traditional music such as *Rabab Pasisia*. This can be seen from the many uses of single organs in *alek* (party) events held by the community. The community *sepat* when compared to *Babiola*, single organ performances are more practical and easier to do. In addition, *Babiola* requires good improvisation skills while single organs do not need to and only memorize and follow the lyrics of previously existing songs.

The *rebab* musical instrument in the *Rabab Pasisia* art is a musical instrument that requires special skills in its manufacture and maintenance. If there is a decrease in the number of craftsmen

²² *Kato Nan Ampek* (four words) is included in *Langgam Kato* (manners) of language in Minangkabau society in communicating with each other. *Langgam Kato* explains and guides children and nephews in Minangkabau to speak well and correctly to older people (*kato mandaki*), to younger people (*kato manurun*), to people of the same age (*kato mandata*), and to people we know (*kato malereng*). People who do not practice *Kato Nan Ampek* will be considered as *urang yang indak tau di ampek* (people who do not know the four), or more specifically describe people who do not have manners in language. Febri Yulika, *Epistemologi Minangkabau: Makna Pengetahuan Dalam Filsafat Adat Minangkabau* (Yogyakarta: Gre Publishing, 2012).

²³ Anwar, *Pendidikan Agama Islam Di Perguruan Tinggi Umum; Untuk Pengembangan Kepribadian*, 272–73.

or coastal rabab maintenance experts, this can affect the availability of quality instruments and limit the access of the younger generation to learn it. To overcome the *Rabab Pasisia* regeneration crisis, several actions need to be taken. In fact, the Pesisir Selatan government has implemented a program to maintain and preserve this tradition in various ways. The government no longer allows single organ performances in alek events that take place at night. If you insist on using a single organ, it must be done during the day. This policy deserves to be appreciated because it opens up more free space for the development of *Babiola* performances in the Pesisir Selatan area²⁴.

The policy does not seem to be applied evenly in Pesisir Selatan. There are still several villages that still use single organs in alek events that take place at night, for example in Surantih village to Tapan village which directly borders Bengkulu and Kerinci.

"Is there a policy that prohibits the use of single organs in alek events? It seems there is not, what is happening now is that many people in coastal areas use single organs or karaoke in their events," said Risna.

Cinda believes that the lack of successors who are experts in playing the Coastal *Rabab* must be addressed immediately, considering that the Pasisia Rabab is an icon of the Pesisir Selatan of Minangkabau which is an oral tradition.

"The traditional art of Rabab Pasisia must and must be preserved because it is the pride of the people of Pesisir Selatan. Currently, people who are good at babiola are on average 40 years old and above. It is clear that this is a crisis of the next generation in the game of Rabab Pasisia," he explained.

To overcome this crisis, there are at least several steps that can be taken and implemented in society, such as the following.

1. Education and awareness Increasing formal education and public awareness about the importance of preserving traditional Minangkabau music, including *Rabab Pasisia*. With this step, it can influence the interest and participation of the younger generation in Rabab Pasisia.
2. Maintaining tradition. Encouraging local communities, educational institutions, and cultural organizations to maintain the *Rabab Pasisia* tradition by holding classes, workshops, and music performances involving the younger generation.
3. Collaboration with modern musicians. Combining elements of traditional music with modern music can increase the interest of the younger generation in coastal *rabab*.

Collaboration with modern musicians can create innovative and interesting works for the younger generation. Government support. The government can provide support in the form of subsidy programs, scholarships, and development funds to promote, preserve, and teach traditional music, including coastal *rabab*.

CONCLUSION

Rabab Pasisia is evidence of the friction between Islam and local culture in the past. This is because the *Bakaba* tradition of the Pesisir Selatan community of West Sumatra, which was originally known as Basikaba, experienced development and change into the oral tradition of Rabab Pasisia. The rebab musical instrument itself is a musical instrument originating from Morocco and brought to Minangkabau by Muslim traders from Persia and surrounding countries. After Islam developed in society, the messages conveyed contained religious values or messages that could be used as examples and guidelines in the religious life of Muslims in Minangkabau. In

²⁴ Rosa, "Rabab Pasisia Selatan Di Minangkabau Di Ambang Kepunahannya," 17.

terms of function, *Rabab Pasisia* is not only a medium of entertainment but can also be used as a medium for educating children, maintaining ties and also maintaining the sustainability of the *Babiola* tradition of the Pesisir Selatan community. However, over time, enthusiasts of this tradition continued to decline and experienced a crisis of the next generation in playing *Rabab Pasisia*.

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