

NAN 7 CULTURE IN CONCEPT AND MANAGEMENT *INDANG* PARIAMAN PERFORMING ARTS: PERSPECTIVE LEVI-STRAUSS STRUCTURALISM

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Abstract

This study intends to reveal social structures and cultural occurrences in the Rantau Pariaman community. The quantity of performers and performance management are two characteristics that define nan 7 (seven) culture in indang performances. The performing art of indang is ingrained in the Pariaman community's social structure. With the idea of nan 7 (seven) culture, indang art depicts the surau education system, which is influenced by sufi beliefs. On the other hand, various narratives can be utilized to decipher the elite structure—social groups—of Pariaman community. In accordance with Minangkabau culture, the community practices matrilineal ideology, which is the concept of descended from the mother, but from an Islamic perspective, they also create social stratification inherited from the father's line. Sidi, Bagindo, Sutan, and Marah are the names of the four social classes of the Pariaman community. An anthropological paradigm known as Levi-Strauss structuralism enables scholars to identify various cultural phenomena that happen to and are exhibited by diverse ethnic groups that have their own cultures, such as the nan 7 culture as represented in the indang performance arts in the Rantau Pariaman community. Based on qualitative research principles, the primary means of gathering research data is the researcher. The research presented in this article demonstrates how syntactic and paralinguistic linkages can be used to explain nan 7 (seven) different cultures that are represented in the concept and management of the indang Pariaman performing arts.

Keywords: Nan 7 culture, concept and management, performing arts, Indang Pariaman, Levi-Strauss structuralism

INTRODUCTION

The Nan 7 (seven) culture is an intriguing phenomena that permeates several areas of the archipelago, especially Minangkabau. It's interesting how many different people, groups, and others in the community use it depending on their interests. It is typically a prerequisite or required item in a shamanic setting, such as threads of 7 (seven) types, water from 7 (seven) mosques, sand from 7 (seven) estuaries, and others. The custom of commemorating the deceased has also evolved into a normative part of common knowledge and culture in many Minangkabau communities. The paradigm associated with the number 7 (seven) is a part of the religious teachings that the Syattariyah congregation in Minangkabau studies, such as learning about the nature of ma'ani, or the 7 (seven) attributes of God that exist within people. Additionally, it is employed in the names of Nagari (regions), including Nagari Situjuh, Nagari 7 (seven) Koto, Nagari Padang 7

(seven), Nagari Pincuran 7 (seven), and others. This phenomenon can be seen in the planning and execution of the Pariaman *indang* performance in the world of art.

The concept of the *indang* was played by seven (seven) players, according to field data. Each position was referred to as a tukang (a player), with one tukang dikia (dikia) and two players (left and right) for *tukang apik (tukang apit)*, *tukang panggah (tukang penggal)*, and *tukang kalang (tukang palang)*. They called it *anak indang*. The show is presented over 14 nights, which is the same as 2 x 7, and the participants are divided into 21 *indang* groups, which is equal to 3 x 7. From a management perspective, the show begins with 7 (seven) *anak indang* as participants from three *guguih indang (indang groups)*. Seven *indang* groups comprise each *guguih (gugus)*.

Through the lens of the anthropological paradigm of structuralism-Levi Strauss, it is interesting to investigate the seven (seven) cultures that exist in the hierarchy of social life. Levi-Strauss's structuralism is a paradigm in anthropology that makes it simpler for us to capture various cultural phenomena that happen and are expressed by different tribes who own their respective cultures, including art inside; in this case, it is the nan 7 (seven) culture in the concept and administration of *indang* performing arts in Pariaman community. Levi-Strauss Structuralism uses analysis and internal logic more than language, and linguistics has an impact on the way he thinks about analyzing culture. According to Kaplan & Manners, the Levi-Strauss Structuralism paradigm in anthropology facilitates the discovery of a variety of cultural phenomena that happen and are expressed by different ethnic groups that own culture, including art in culture. In essence, culture—including art—is a symbolic system. Culture has meaning, function, and relationships between its elements if it is considered to be a symbolic system (Kaplan and Manners 2002).

The perspective in this research may benefit from the interaction between language and culture, particularly art. It is not sufficient to simply report the history or original analysis of the performance when analyzing performing arts; rather, it is crucial for researchers to demonstrate the paradigmatic connection between the cultural significance of *indang* performances and the 7 (seven) cultural concepts. The meaning expressed can be more than just what is immediately apparent, such as paradigmatic meaning, or it can be meaning that is hidden behind the performance or artwork.

The structuralism theory of Levi-Strauss can be used to better understand the phenomenon of art produced by the tribe or community that owns the culture. When studying art, it is not sufficient to merely record the performance's timeline; rather, it is crucial that we also disclose the performance's cultural significance. The meaning conveyed may be more than just what is immediately apparent, such as a connection to or synchronization with extraneous phenomena.

STUDY OF LITERATURE

The literature review in this article can be divided into three categories: literature related to anthropological paradigms, literature related to material objects, and literature in contact with the nan 7 (seven) cultural phenomena as a concept. In his book *Awaludin The Awaludin Sifat Duapuluh* (Attribute of Twenty), written in 1996, Habibusman Bin Yahya discusses various Sufi recitation practices, such as memorizing Allah's twenty attributes. The attribute of *ma'ani*, which is about the 7 (seven) characteristics of God that humans have, is one of the materials related to the 7 (seven) cultural phenomena. These are (1) *sami'un* (hearing); (2) *basyirun* (seeing); (3) *qudrat* (powerful); (4) *iradat* (willing); (5) *'alimun* (knowing); (6) *Hayat* (life); and (7) *kalam* (talking) (Yahya 1996). In terms of concepts, (Ihalauw 2004) described a concept as a symbol that is given a specific meaning (concept) for a particular event (object). Concepts, according to (Deleuze and Guattari 2010), have an existence in relation to other concepts that are situated at the same level. (Merriam 1964) discusses concepts (the ideas) that make up the framework for producing music that is

controlled by society from the perspective of musical anthropology. (Dasilva 1984) discusses the existence of music in society and the paradigmatic relationship that exists between music and society. Through music, we can observe phenomena or synchrony with societal conditions. (Nettl 1964), drawing on the relationship between music and society, believes that in order to understand music, one must first understand culture and cultural values.

Using the terms *alek ketek* (small helat) and *alek gadang* (big helat), (Sriwulan and Sastra 2019) discuss two concepts of *indang* performances in various forms of *alek nagari* (*helat nagari*). According to (Ediwar 1999), the idea of *sipangka* (host group; event organizer) is connected to three *indang* schools in Pariaman. These schools are known as *guguih* and go by the names *Tankarin's guguih*, *Amir Ungguh's guguih*, and *guguih Maruik*. In (Suherni, Sastra, and Desmawardi 2018) discussion of the management concept for *indang* performances, it is determined that there will be up to 7 (seven) *sipangka* groups and 14 groups of invited guests.

Structuralism is the belief that everything is based on the structure of its fundamental elements. The structuralism theory of Levi-Strauss is used in this research since the theory's major goal is to disclose the structure of the phenomenon being examined (Ahimsa-putra 2001). Structure, according to Levi-Strauss, is a model developed by anthropologists to comprehend or explain cultural phenomena that have nothing to do with the empirical phenomena of culture itself (Ahimsa-putra 2001). (Chaer 2007) discusses the syntagmatic-paradigmatic link in simple terms.

RESEARCH METHODS

The focus of the study necessitates the use of qualitative/ethnographic methodologies. The basic data for this study came from *indang* performances at several sites around Padang Pariaman Regency. Participant observers and interviews were used to collect primary data, which served as the foundation for analysis. Participants were observed while witnessing live *indang* performances in Padang Pariaman Regency. As extra information, articles, and other literature linked to material objects and performance events were provided, which was subsequently utilized as a guide for interviewing informants.

Following the performance, a series of interviews with dignitaries and musicians were done; the interviews focused on the empirical knowledge of the 7 (seven) Nan cultures in the concept and management of *indang* performing arts. The facts from the interviews include how they use and allocate the number 7 (seven) to *indang* players, as well as how they organize multiples of 7 (seven) in the management of *indang* performances. In addition to conducting interviews, audio-visual and visual media are used for documentation. This was done to round out the facts and bolster the claim that this event had occurred and was relevant to the context; for analysis purposes. In accordance with the nature of qualitative research, data analysis was carried out inductively; researchers developed emic modes of thinking to provide explanations. In order to raise the scientific level of the issues presented, the explanation is supplemented by the notion of

theoretical thinking - ethics - Claude Levi-Strauss' anthropological approach. To gain impartiality in the study of the topic under study, all personal assumptions and opinions should be placed in brackets.

DISCUSSION

Syntagmatic and Paradigmatic Relations of Nan Culture 7 (Seven)

In Concept and Management of Performing Arts *indang* Pariaman

Anthropological perspectives place a premium on syntagmatic and paradigmatic linkages. Claude Levi-Strauss identified a syntagmatic and paradigmatic relationship between the order of words in language that make sentences. According to Abdul Chaer's interpretation, syntagmatics is a relationship that exists in a speech that has been ordered either sequentially or linearly. Paradigmatic relationships are those that exist between elements in one type of speech and elements that do not exist in the speech in question (Chaer 2007:350). In concrete sentences, syntagmatic linkages exist between language units, whereas paradigmatic relationships exist in language but are not observable in the structure of another sentence. This link is visible when one sentence is compared to another (Chaer 2007:351).

These syntagmatic and paradigmatic linkages can be used as a foundation for theoretical thought in order to uncover the 7 (seven) cultural relations in the concept and management of the *indang* Pariaman performing arts. Syntagmatic links exist between words that might come before or after each other in a phrase. According to Levi-Strauss, "synchrony" is more significant than "diachrony." Synchrony is highlighted because the meaning of one symptom is determined by its link to all other symptoms that are concurrent and concomitant with it. Levi-Strauss (Strauss 2005:31-32). In the performing arts, the syntagmatic and paradigmatic relationship begins with an idea.

The production of a form of art - dance or music - in society cannot be isolated from numerous concepts, which are a source of knowledge originating from the realm of ideas. Understanding a kind of art in people's life entails dealing with notions that are dense with meaning. A discourse concerning the scientific paradigm that comes from material objects - 7 (seven) cultures in the concept and management of the *indang* Pariaman performing arts, both as culture and in a cultural context - will develop from this meaning. According to JOI Ihalaw, an idea is a symbol that is given a specific meaning (conception) for a certain event (object) (Ihalaw 2004). As a result, the 7 (seven) *anak indang*, as well as the administration of *indang* performing arts, which employs the 7 (seven) culture and its multiples, are a notion generated by symbols that are given significance for particular objects.

This indicates that the elements in the nan 7 (seven) cultural idea in the position of *anak indang* and in the management of *indang* performances have philosophical worth and work together to build a symbol system in the formation of the *indang* performing arts in Pariaman community. According to Gilles Deleuze and Fellex Guattari, all notions are linked to many issues, without which the

concept would be worthless. A concept has existence that includes relationships with other concepts on the same level (Deleuze and Guattari 2010:18-20). In Pariaman community, the concept of nan 7 (seven) culture in the number of *indang* performers and performance management exist in structuring *indang* performances.

Cultural idea of Nan 7 (seven); syntagmatics and paradigmatics of *indang* performances of course, this cannot be separated from the concepts that combine to form a single unit as the foundation for generating a type of *indang* performance. Overall, conceptions, according to Alan P. Meriam, are a framework for music that is organized in society, as well as a framework for people who think about what music is and what music should be like (Merriam 1964:32). As a concept, *tukang dikia* (*dikia*) is performed by one person, while *tukang apik* (*tukang apit*), *tukang pangg* (*tukang penggal*), and *tukang palang* are performed by two players (left and right). The total number of people is 7 (seven). From a management standpoint, the community produced the mystification of the number 7 symbol and its multiples with all of its individuality.

External structure in *anak* (player) *indang* performances include: (1) *anak indang* (*indang* players); (2) *tukang dikia* or *kulipah* (*dhikr* player or *caliph*); and (3) performance governance. *Anak indang* with at least 7 (seven) players; one person is the primary figure and is known as *tukang aliah*. There are 6 (six) people functioning as *tukang apik*, *tukang pangg*, and *tukang palang* on the left and right of the *tukang aliah* position. Each position outside of *tukang aliah*, is represented by two players, for a total of seven (seven) persons; with the exception of *tukang palang*, more players can be added, up to about twenty-one (see chart below).

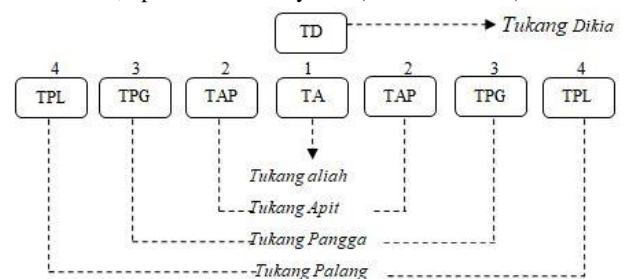


Chart 1 .
The structure of the cast of *anak indang* and *tukang dikia* (Sastra 2017)

According to the chart above, the *anak indang* comprises of 7 (seven) players, with 1 (one) person serving as *tukang aliah*. These are the relationships in parallel structures; in anthropological terms, this is known as a syntagmatic - diachrony relationship. In the concept of *indang* players, the nan 7 (seven) culture is found in the relationship they have with the position of the *anak indang* who is on the left or right side in one unit. According to Ediwar (1999) in Wilma Sriulan et al, the *tukang aliah*, also known as *tukang karang* (author; writer), is the major aid of the *tukang dikia* in composing narrations [tales]. Aside from that, he is in charge of beginning and completing the performance, selecting the beat pattern [rhythm] of *rapa'i*, dance movement, and switching from one song to another.

Tukang aliah is seated in the middle of a row of *anak indang* (Sriwulan and Sastra 2019:23)

Paradigmatically analogous, In the *indang* performance, the *aliah tukang* has the same role as the " imam " or teacher who serves as a role model in the recitation of ta sauf. The seven *anak indang* are in sync with the *ma'ani* attribute, which is the synthesis of the seven divine attributes with the seven human traits. In his work, Habibusman Bin Yahya (1996) proposes Sufi-related modes of study, such as examining the nature of twenty. One of the materials related to the 7 (seven) cultural phenomena is the nature of *ma'ani*, namely about the 7 (seven) characteristics of God that humans possess, namely: (1) *sami'un* (hearing); (2) *basyirun* (see); (3) *qudrat* (powerful); (4) *iradat* (willing); (5) *'alimun* (knowing); (6) *hayat* (life); and (7) *kalam* (talking) (Yahya 1996:12–22). In the concept of *indang* performance, the paradigmatic relationship of nan 7 (seven) cultures is consistent with the concept of *ma. ani* attribute in the study of 20 attribute.

Hajizar (2017) emphasizes in Andar et al that art in many forms must be in sync - representation - with the community's daily values (Sastra, Sriwulan, and Hendri 2018:52). Music, according to Fabio Dasilva, is linked to the mindset of the community in which it is located... The existence of music in society fundamentally indicates the phenomenon or sociological conditions of the community (Dasilva 1984:3–4). This demonstrates that the nan 7 (seven) culture in the concept of *indang* performances represents (paradigmatically - in sync) with the Pariaman community's social-religious conditions..

Tukang apik consists of two people who flank the *tukang aliah's* position in *indang* performance. One of them is in charge of *meningkah* or changing the sound of the *rapa'i* beat by the *tukang aliah*. Meanwhile, the other one is in responsibility of hitting the *rapa'i* in a pattern different from the first *tukang apik*. *Tukang pangga* is composed of two people, one on either side of the *tukang apik*. Tasked with following the *rapa'i* of *tukang apik's* rhythmic pattern. *Tukang pangga*, who sits at the very end or to the left and right of the grill maker, is likewise two persons. The rhythm pattern is same to that of the second *tukang apik*.

The principal character in the *indang* performance is the *tukang dikia*. He sat behind the *tukang aliah* as the lone singer who delivered the text (negotiating); the *tukang dikia* is followed by the *anak indang* in the second verse of the song. Formerly, *tukang dikia* delivered texts related to study of the 20 (twenty) attributes, as well as the history of the prophet Muhammad SAW. These twenty traits or attribute are typically recited in surau or langgar belonging to the Syattariyah community.. There are 7 (seven) attributes of God that are the same as 7 (seven) human characteristics in these 20 characteristics; they call this nature *ma'ani*. This fact demonstrates that the paradigmatic relationship of God's seven (seven) qualities corresponds to the cultural concept of the seven (seven) in the number of *indang* players.

The concept of *indang* exhibition management can be differentiated into two categories: *alek ketek* (small helat) and *alek gadang* (large helat). According to Asril (2017) in Wilma Sriwulan et al, *indang* performance activities in Pariaman take the form of

alek nagari (helat nagari) - they call them *alek ketek* (little helat) and *alek gadang* (large helat). *Alek ketek* happens 3 (three) times performance *panaiak indang*. Three *panaiak indang* performances equal to 6 (six) performances attended by 9 (nine) *indang* groups (Sriwulan and Sastra 2019:19). *Alek gadang* is performed for two weeks utilizing 14 days or 7 (seven) *naiak indang* times. As a result, the total number of *indang* groups that will occur is 21 (7x3 groups = 21 groups). The 21 *indang* groups will be divided into 7 (seven) *sapangka* (host) groups - [the group holding the event], 7 (seven) *alek duo* (second helat) groups - [near visitors], and 7 (seven) *alek satu* (first helat) groups - (far attendees) (Sriwulan and Sastra 2019:19).

This form of performance is based on Sufi teachings in the ontological dimension; Asril, an observer of *indang* arts, confirmed that there were 7 (seven) *indang* players, with 21 *indang* groups - the same as a count of 7 x 3, and performed in a count of 2 x 7 or for 14 nights, originating from tassauf recitation (Asril, interviews, 2020). According to Ediwar and Asril, the concept and management of *indang* performances represent the cultural values of the Pariaman people. According to Bruno Netell, "music is something that must be understood through culture and cultural values; music is an aid to understanding culture and cultural values" (Nettl 1964:770).

Arranging an *indang* performance event necessitates careful planning for *indang sapangka*, *alek duo*, and *alek satu*. *Sapangka* is an *indang* group that originated in nagari, or communities where *indang* performances take place. *Sapangka* is only one group of *indang* in the context of the *indang - alek ketek* performance. Meanwhile, 7 (seven) groups of *indang* are required to become *sapangka* in *alek gadang*. Six more *sapangka* groups are required to carry out the *alek gadang* performance.

The six more groups came from neighboring villages and shared inner ties with the *sapangka* group (host), which they referred to as *sa guguih* (one cluster). *Sa guguih* in the sense that the *indang* group is from the same sect, although being distributed over multiple villages. Administratively, *nagari* - known as a village outside West Sumatra - is the lowest government unit in West Sumatra. Presently, the Pariaman community has three (three) *guguih indang*: (1) *guguih Tankarin*, (2) *guguih Amir Unggun*, and (3) *guguih Maruik*. The additional word following the word *guguih* indicates the name of the role model (teacher). Thus, even if the *indang* groups are dispersed throughout multiple nagari, they might still behave as *sapangka* if they are still *sa guguih* (cluster). Ediwar explained the situation as follows.

sapangka can be *indang* groups from other villages. This group cannot simply be chosen; instead, it must have an inner link with the *sapangka* group. (host), who are known as *guguih*... Even though they are located in remote areas, *indang* tribes that are members of the *sa guguih* have very strong emotional links (Ediwar 1999:182).

Guguih, as a type of inner bond - brotherhood - as mentioned above, exemplifies the fraternal bonds of each *indang* group in the same way that the concept of spiritual lineage - *ranji* - in the

Syatariyah tarekat organization. When the sheikh (teacher of the tarekat) builds a surau or study center away from the main center, the spiritual lineage of this tarekat is constantly connected.

Indang performance management refers to the organization of participants who are members of *indang* groups scattered throughout numerous villages in Pariaman. According to Asril (2017) in Surherni et al, once *sapangka* has determined 7 (seven) groups, the number of aleks (helat) that will be picked is 14, with each group consisting of 7 (seven) groups for *alek duo* (helat dua) - as *supadan*, and 7 (seven) groups for *alek satu* (helat far) (Suherni et al. 2018:14). The phenomenon of the number 7 (seven) is the basis for arranging and determining the *indang* groups that will be included in Alek Nagari, based on the process of determining the *indang* groups that will compete for *alek gadang*. Naturally, with the caveat that each group is in a distinct *guguih* (cluster). According to Asril (2017) in Wilma Sriwulan et al, the preparation of the *indang* groups that will compete in the *alek gadang* can be divided into four stages: (1) *indang jolong* (first); (2) *indang lambuang* (second); (3) *indang pangalang* (last two); and (4) *indang panutuik* (cover).

Indang jolong (begin) is the first *sapanaiak* performance (one package) of 7 (seven) times *naiak* (perform). The performance in *alek gadang* begins with the *indang sapangka* group, namely the host *indang* group - the organizer, rather than the *sapangka indang* group. Then followed *alek duo* and *alek satu*. After the *indang jolong* performance, the *indang lambuang* performance begins. The number of performances on the *indang lambuang* is four times of *naiak indang*, namely from the second to the fifth performance of the seven performances on the *alek gadang*. *Indang pangalang* is an *indang* performance that perform before the *indang panutuik* - at *alek gadang*. The last presentation of *sapanaiak indang*, *indang Panutuik*, is the ultimate of all *indang* performances on *alek gadang* (Ediwar 1999:183-87).

Sapanaiak indang performs on two nights. This means that each of the *indang sapangka*, *alek duo* and *alek satu* group performed twice. Seven *sapanaiak indang* equals 14 nights of performances. In regard to the management of the Pariaman *indang* performance on *alek gadang*, the number 7 (seven) is the basis for identifying the *sapangka*, *alek duo* and *alek satu* group - a total of 21 groups. Similarly, the performance arrangements are carried out for 14 nights, for a total of 2 (two) times 7 (seven).

The *indang* performance competition format is governed using the concepts of *indang naiak* and *indang lambuang* - for each performance night. Based on the concepts of *indang naiak* and *indang lambuang*, it is further subdivided into four (four) categories: *indang jolong*, *indang lambuang*, *indang pangalang*, and *indang panutuik*. Based on these circumstances, it is possible to assert that the governance of *indang* Pariaman performance has a synchronous paradigmatic link with the notion of wujudyah tasau. This Sufistic thinking is evident when performance management uses the number 7 (seven) to determine the *sapangka*, *alek duo*, and *alek satu* groups. Not only that, but the implementation is completed in 2 x 7 (seven), the same as 14 nights.

CONCLUSION

The concept of nan 7 (seven) culture is used in the syntagmatic and paradigm relationship, both in the number of performers and in the regulation of *indang* performances in Pariaman community. In the notion of *anak indang*, the syntagmatic interactions constitute a single unit as a system, consisting of one player manufacturing *dikia* (*tukang dikia*); *tukang apik*, *tukang pangga*, and *tukang palang* on the left and right of the *tukang aliah* position. Each position outside of *tukang aliah*, is represented by two players, for a total of seven (seven) persons. From a management standpoint, the community produced the mystification of the number 7 symbol and its multiples with all of its individuality.

The position of the *tukang aliah* in the *indang* performance corresponds to the position of the "imam" or as a teacher who serves as a role model in the recitation of the tarekat. The concept of ma'ani nature is found in the study of 20 attribute, namely the equation of the 7 (seven) characteristics of God with the 7 (seven) characteristics of humans - as well as the concept of seven dignities. This means that art in its different forms must be in sync - a representation - with the community's life values. This synchronization is a fundamental principle in anthropological research; in this article, it is referred to as a paradigmatic relationship.

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