

A Reconstruction of Oral Literature Rabab Pasisia Kaba Gadih Basanai in Efforts to Establish the Moral Value of Children

Hasri Fendi¹, M. Aries Taufiq², Rahmi Eka Putri³, Agustina⁴ & Haris Efendi Tahar⁵
¹ Universitas Islam Negeri Imam Bonjol, ^{1,2,3,4,5} Universitas Negeri Padang

ARTICLE INFO

Article history:

Received Aug 13, 2020

Revised Sept 3, 2020

Accepted Sept 20, 2020

Keywords:

Oral Literature,
Kaba,
Moral Value,

Conflict of Interest:

None

Funding:

None

Corresponding Author: M. Aries Taufiq, Universitas Negeri Padang E-mail: ariesperta@gmail.com

Copyright © UCYP Press, University College of Yayasan Pahang.
All rights reserved

1. Introduction

The culture of Minangkabau is one of the cultures in Indonesia which has various cultures. The form of Minangkabau culture is Minangkabau literature, which is in the form of oral literature, such as pepatah-petitih (proverbs), pantun, spells, pasambahan, and kaba. Oral literature is the literature that is orally composed at the time of the performance. This implies that oral literature does not have a standard text when performed by speakers (Udin, 1987: 33). After that, (Teeuw, 2017) states that oral literature is a performing art. The above opinion clarifies that oral literature does not have a standard text like modern literature today. One example of Minangkabau oral literature is Rabab Pasisia. It is a performing art consisting of kaba and pantun, which is accompanied by violin and adok. The main elements of Rabab Pasisia are kaba (a story) and pantun, meaning that Rabab Pasisia cannot be performed without story and pantun.

Based on the results of previous studies, it is revealed that Minangkabau people live in a region full of kaba, which is drawn from traditional life values, but still blooms in the midst of non-traditional community life. Kaba survives because it is indeed needed by its people while the community also supports kaba. It is because kaba is a part of the Minangkabau community's life (Bakar, 1979). Those studies explain that kaba is related to not only traditional Minangkabau society but also the modern society. In modern society, kaba is known and enjoyed as a literary work that is considered relevant to the values of modern life today.

Unfortunately, this kind of oral literature has been displaced by modern entertainment media such as television, radio, and film. Considering all the phenomena above, this research same as an effort to save the ancestral cultural treasures in the form of Minangkabau oral literature, at least an attempt to explore the culture of the area.

Minangkabau oral literature which is dominantly performed in the form of kaba is certainly an interesting study to investigate as many moral values are relevant to be reconstructed as an effort to shape the character of children of the nation in oral literature.

2. Literature Review

2.1 *Kaba as Minangkabau Oral Literature*

Kaba is one form of Minangkabau oral literature. Several examples of kaba are Cindua Mato, Malin Deman, Siti Kalsum, Si Gandih Ranti, Gadih Basanai, and others. Kaba, as an oral literary in Minangkabau, has an essential role in exploring the moral values contained in kaba.

Kaba is one type of oral literature in Minangkabau. Literature is a form of creative art and is full of intelligent imagination in which its objects are humans in all aspects of their lives by using language as their medium (M. Atar Semi, 1993). As a creative work, literature should produce a magnificent creation so that it can distribute the aesthetic needs of humans. Besides, literature must be able to be a medium to accommodate ideas about humans thought by litterateurs.

Every literary work is fictitious. Generally the notion of fiction is given to literary works which use fictitious elements. This fiction tends to be found in modern literary works, however, we can use the broader sense of fiction by assuming that everything narrative is fiction. Related to this, kaba must be considered fiction because there is the nature of fiction in kaba. In accordance with its nature as fiction, kaba also reveals human problems with specific delivery techniques; the delivery that is intertwined to describe the life of a complex Minangkabau community and can convey the best message to the listener (Udin, 1982)

There are various techniques and methods used to deliver kaba, depending on the musical instruments used to accompany kaba. Bakaba can be called: 1) Barabab, which refers to singing the kaba accompanied by violin; this is found in the South Coastal area, 2) basaluang, defining the technique of singing a kaba accompanied by the rhythm of saluang, which is found in Padang Pariaman and Agam districts, 3) Basijombang, the technique of singing kaba which is accompanied by lute and even with the rhythm of flickering a match. This is found in Lima Puluh Kota district (Syamsuddin Udin, 1987). The above opinions explain that kaba can be conveyed through a variety of musical instruments.

Yunus (1984: 19) states that kaba is divided into two groups, namely classic and non-classic kaba. Classic kaba has the characteristics; they are: 1) the story tells about the power struggle between two groups, one of which is outside the family members, 2) the story is considered valid in the distant past which also tells about the power struggle and tells the characters that have supernatural power. Meanwhile, non-classic kaba tells about present times. Kaba which is delivered and recorded through the traditional art of Rabab Pasisia experiences an evolution following the conditions underlying its creation. As stated by Suryadi, kaba in Rabab Pasisia is now modern; it is even known as Rabab Pasisia Gaya Baru (new style Rabab Pasisia) because the story no longer tells figures from the aristocratic circles, the king and the king's children, but it tells figures from ordinary circles with a background of the past that is still close. The story characters are told as in the novel; there are farmers, traders, employees, engineers, and so on.

In line with Suryadi's opinion, Yunus also asserts that kaba is currently experiencing evolution. Nowadays, kaba tells about all aspects of human life. One of them tells the story of a poor young man, because of his children's efforts in trading he turned into a rich man. He donated his wealth to his matrilineal family. It made him different from his mamak (mother's brothers). This story is considered valid in the past close to the 19th century or the beginning of the 20th century. The story no longer told about the royal family with supernatural powers but ordinary people with no supernatural powers, (Yunus, 1984: 19).

Considering the current shifts in the contents of kaba, it can be understood that the culture of a community tends to develop forward since sooner or later, the supporting community will also attain an advanced evolution due to various supports from within or from outside the community concerned. To see the meaning contained in a literary work, it needed to conduct a more comprehensive study, rather than just reading or hearing the literary work. Literary works are not derived from emptiness without purpose. A litterateur, in this case, the man delivering kaba, who lives in a certain environment, will be influenced by his human experiences in creating kaba. Literary works were created before people think about the nature, meaning, and

values of literary works. As a reader or listener, we need to do a deeper study so that the meaning and values contained in it reach us.

In researching a literary work, the initial step required is to determine the approach to examine the work (in this case the approach to the existing literary work). The approach is one of the frameworks of research activities to establish a relationship with the object under study or a kind of method to reach an understanding of the research problem, (Muhardi and Hasanuddin WS., 2006).

2.2 Moral Values in the Concept

The word moral originates from Latin, *mores*. *Mores* comes from the word *mos*, which means morality, character, behavior, (Salam. H. Burhanuddin., 2000). According to KBBI, moral means good and bad teachings that are accepted by society about actions, attitudes, obligations, morals, character and morality (KBBI, 2016). Furthermore, Esten (1990) proposes the definition of moral values that are mostly similar to the definition asserted in KBBI. He views moral values not just as a kind of compensation or mere etiquette. It is the values that originate from values about humanity, universal good and bad values.

Moral norms will regulate living behavior about good and bad (Tarigan, 1987: 16). This indicates that moral awareness is based on fundamental essential values in which human behavior will always be realized to whomever and wherever it should be even though no one is aware of it. Moral is a reference for every human behavior.

The basis of moral values becomes the basis of life to determine and act of human conscience to do in achieving goals. It includes beliefs, trusts, and religion (Tarigan, 1967: 16). Furthermore, basic moral norms will initiate good and bad actions. In this case, *kaba* as one of the literary works will reflect the morals of a society (Maudi, 1967).

Similarly, as stated by Jabrohim (Pradopo, 1989), one of the social functions of literature is that it must teach in an entertaining way. Literature is expected to not only be a means of entertainment, but also contain a mission that is more important than just entertainment. It is one way of conveying didactic teaching.

Moral in society is a trait originated from human beings and for centuries has been a measure of the moral behavior of ordinary people, justifying certain traits and denouncing others.

In accordance with the focus of this research, that is a review of morality contained in *kaba Gadih Basanai*, the meaning of the word "morality" is needed to be explained. The word "morality" is often used for terms in literary research. The meaning contained in the word "morality" is "everything related to etiquette" or "the system of values about how we should live well as humans ". (KBBI, 2016)

Furthermore, (Durkheimm, et.al, 1991) comments that the authority of morality is the source and foundation of all intellectual benefits that build civilization. This implies that every aspect of life ideally always refers to moral norms. The same thing is also stated by (Poespoprodjo, 1999) in his book entitled "Moral Philosophy; Decency in Theory and Practice ".

Based on the notions of moral proposed by some experts, it can be concluded that morality is a system of values about how humans should live well in life. This means that moral must always be a reference that underlies every human action in order not to lose control in acting and behaving. In this case, as a literary work, *kaba* should invite the reader to uphold moral values so that it can function as a means of moral education. (Danamo, 1984: 47)

2.3 Moral Dimension

Moral relativity shows the fact that moral norms applied in various cultures and societies are different from one another. The rationale is that because cultural values (which are one of the moral sources) differ from one community to another, thus, the moral norms also vary. This is called cultural relativity and descriptive relativity. (Greetings, 1996: 9).

The principle of moral and cultural relativity says that all beliefs and moral principles are relative to each culture and person. This is based on the merits and demerits of actions which differ from one place to another, and that there are no standardized, absolute and universal benchmarks for anyone, anytime, and anywhere. The quality of an action depends on certain personal and cultural beliefs.

In such a mindset, moral benchmarks are perceived only as historical products preserved through customary customs. This means that moral standards can vary according to historical and cultural developments. Thus, it cannot be denied that there is a universal structure of human nature or at least there is a set of universal human needs that leads to the acceptance of similar basic moral principles, even for all cultures. This implies

that a person is judged good or bad with the harmony of his actions according to the rules of morality that are universal, not limited by a certain period of time or a certain localization.

(Salam. H. B. 2000) mentions two benchmarks in assessing the merits of an action: Ideontological theories that seek to measure the merits of an action on its actions and its own rules, and teleological theories that govern the merits of an action from the consequences it causes. To reveal the moral values contained in kaba Gadih Basanai, the researcher applied these two benchmarks. Besides, the researcher also implemented moral benchmarks based on the location or culture where the event took place. The researcher selected Minangkabau as the location of research since it was where kaba was created. In other words, the researcher did not specialize in Pesisir Selatan as a place for rabab music as a means to deliver kaba.

In this study, an objective approach was implemented to reconstruct the moral values of kaba Gadih Basanai. (M. Atar Semi, 1993) argues that objective approach limits to the review of literary works, apart from the matter of the author and readers. In this case, critics view literary works as a completeness of meaning due to the combination of content by using language as a tool. This approach views and examines literature from the intrinsic point of view that builds the creation of the literary work, without relating it to factors outside the literary work. The relation to data outside the work is only in the relation of determining the value of its contents. Intrinsic factors of literary work are themes, mandates, characters and characterizations, plots, settings, centers of narrations, and language styles.

Based on these opinions, it is illustrated that utilizing the approach will facilitate researchers to examine literary works. As a result, the research will be directed and focused in order to get good results.

3. Method

This research was a descriptive qualitative study which used an objective approach. This type of research was chosen because this study was a text study explaining the structure and moral values of kaba Gadih Basanai descriptively while the objective approach was chosen because this approach emphasized its investigation of the work itself.

Levi-Strauss (Burhan Bungin, 2008) said that the structure of a story can be analyzed by the following steps: (1) reading the whole story, (2) grouping by chapter, (3) focusing attention on the description of actions or events, (4) observing the relationships between elements, (5) arranging events and actions, (6) drawing relations hips between elements of the story as a whole, and (7) drawing conclusions and interpreting the story. Muhandi and Hasanuddin (2006) said, "The detailed stages of analysis include the activities of reading, inventorying, identifying, interpreting, substantiating, concluding, and reporting". Hence, the data in this study were analyzed based on the theories of structure and moral values. Theories of structure are referred to primarily as Teuw (2017) stated that moral values are associated with community culture.

The above last opinion was used as a data analysis technique in this research. This technique was used because the stages were clearer and more decomposed. This obviously made it easier for researchers to follow the recommended work patterns.

Furthermore, the relevance of the moral values inherited in the story structure was also examined in the analysis process. Then, the positive implications for the development of ideal values, practical values, and human values were explained.

4. Results and Discussion

Moral Values Reconstruction of Minangkabau Oral Literature in Kaba Gadih Basanai

There are numerous moral teachings that can be learned from kaba Gadih Basanai. The moral values can be observed from the actions of each character. The level of researcher's accuracy was essential to obtain the moral values in kaba. The moral values could be obtained not only from the attitude of fine characters, but also from the evil characters. It was illustrated in the following statements, along with evidence quoted from the fragments of kaba.

4.1.1 Friendly

It can be observed implicitly from the attitude of the family of the main character that is Gadih Basanai. Gadih Basanai was left by her mamak, who was a rich person. The friendliness of Gadih Basanai family was described by the way the welcomed the guests coming to rumah gadang. It is illustrated in the quote below:

Bakato di sinan rang panggaleh, siapa namo paja tu, dan siapa mamaknyo, danga di buyuang sabananyo, Mandenyo baduo dulu badusanak, nan tuo sutan sabirulak, Itulah kini nan mamak inyo, Adiak di Sutan Sabirulak, banamo Puti Ambun Sari, Itu nan mande gadih basanai, Tadanga kecek cuitu, Nan maratok tu banamo gadih basanai, Kamanakan sutan sabirulak, Tasabuik dietek nan manumbuak, Takana dirang panggaleh, Oi etek dangakan bana, Kalau nan sutan sabirulak, Banamo sutan sabirulak, Bagala tek sutan rajo

ongek, Jadi rajo dikampuang kami,Oi ... etek ... oi ..., Mandangalah kato nan coitu, Kalau baitu dinak kanduang, Bapasan etek karang mudo, Sabalun pasan ang sampaikan, Banyak-banyak etek batarimo kasih, Sampaikan kabakeh mamak nan gadih, Nan banamo sutan sabirulak, Nan bagala sutan rajo angek, Kok iyo rajo dinagari buyuang, Tolong kabaan kabakehnyo, Kamanakannyo lah tingga jo, O... o nyo... rang o nak e ... I, Mandanga kato malah macam itu, Lah sanang hatinyo pareman nan baduo, Tarimo kasih tek aia nan kami minum, Kami sampaikan pasan ... iiii ... tu, Mandanga kato malah nan supo itu, Lah sanang urang lah nan manumbuak.

This quote illustrates that there was a trader coming from far away who heard that Gadih Basanai was stricken by disaster. The trader asked Gadih Basanai's neighbor why she couldn't stop crying. The friendly neighbor answered that her mamak was rich but did not care about his kemanakan (niece). The neighbor asked the trader to say that the mamak.

Based on the quote above, the family's hospitality of the main character, Gadih Basanai, was illustrated in the story of this kaba. Although Gadih Basanai were abandoned by her mamak, the people there were not angry, they even begged people to find out where Gadih Basanai's mamak was.

4.1.2 Humble

The second moral value on Kaba Gadih Basanai is that she was very humble. It turned out that Gadih Basanai was very humble, even though her mamak abandoned her and her mamak became very rich overseas. This can be proven in the text below:

Dek kawan nan baduo tunggu, Tapaso kini ka dinanti, Dinanti nasi talatak, nak masak nan alah juo, Taidang nasi di hadapan, Makan basamo badan inyo, Batarimo kasih nyo banyak-banyak, Iyo usaho macam iko, Sampai baturuik badan ambo, Baitu bana kecek liau, Nan ambo rajo baitu pulo, Batarimo kasih pado rajo, Tapi kok dapek mintak kami, Rajo jaan balalai-lalai, Mandapati tanah tasiranh..., Mandapati malah rumah lah batutuik, Baitu kecek nyo kini, Sato tasabuik macam itu, O buyuang nan elok hati, kini juo ambo barangkek, Dek tadanga kamakan samacam itu, Tabiek pangana di mamak nyo, Urang tak salah ta niayo, Lakek pakaian mamak kanduang, Lakek pakaian angkatannyo, Ma alun liau jadi rajo, Lakek malah baju angkatan, Lakek sarawa panjang panjuik, Lakek baju nan guntiang kaling, Tanteling sanduk di kapalo, Tasisiek karih sabilah, Di ambik malah tangkek nan sabuah. Awak ka pai malah ka bajalan, Tateling saluik koto gadang, Bakato sinan nyo kabini nyo, Oik kandung puti ambun suri, Kini co iko lah sabananyo, Adiek tinggalah dirumah gadang, Ambo pai manjapuik kamanakan pai.

This is illustrate that: the trader came to Gadih Basanai's mamak's house. The trader was served food and drinks there, and the trader enjoyed the food. Then, he told the mamak that his niece, Gadih Basanai, was miserable in the village. Hearing the story, the mamak immediately wanted to go to the village, he thanked the trader for information. Mamak immediately departed after asking permission to his beloved wife.

Humility is revealed in the excerpt above. In the first moral value, it was conveyed that the mamak did not care about Gadih Basanai, but it was not true. In fact, the mamak was very friendly to the guest that was the trader who conveyed information about Gadih Basanai.

4.1.3 Patient

A patient personality was also possessed by Gadih Basanai. She was also a character who was very versatile and able to place herself, wherever and whomever she dealt with, even with mamak and mintuo (parents in law) as well as Ali Amat.

Oi, buyuang si Ali Amat, jan ang tangisi inyo barasih lua dalam dak buliah ang cacek – cacek ang kumuhi, dak bulih Gadih Basanai kanai di mato, kok sayang waang ka Inyo, pai waang kamudik tuju anak ai gi o, basobok mato kuciang di situ nampak rumah, di situ ang tuju rumah tu nyo ado aie hubungan bakato Ali Amat, tapaso Gadih Basanai di tinggaan, manangih nyo dalam hati tinggalah diak samo surang, den dak ka bapisah, den jo kau lai, ibo atinyo, kok tau kamode iko satapak dak kaden tinggaan do.

Nyo tinggaan gadih basanai ditiduan ditampek tadi Ali barangkek maninggaan gadih basanai basobok bukik nyo daki lurah nyo turuni, aie nyo subarangi, tetap den cari nan kaparalu diak indak lo lamo, sutan ali amatlah tibo di mudiak mato kuciang, dihulu aie gilo, mamandang suok jo kida, pandangannyo jauh nyo tukikan pandangan, mancalik ilie mudik tabayang gadih basanai tampak di inyo rumah tapi aie nyo tuju rumah tu, satonyo tibo dirumah putih matonyo maimbau. Lai ado urang ateh rumha, salah bana urang mudo, apo makasuik datang kamari, bukan kamari dak sangajo, gadang makasuik kamari koma.

The point is that Ali Amat left Gadih Basanai for such a long time that Ali Amat's parents were worried because it took him a long time to leave Gadih Basanai. Gadih Basanai was the future wife of Ali Amat, however, Gadih Basanai allowed Ali Amat to leave.

Gadih Basanai, who was long left by Ali Amat, remained patiently waiting for Ali Amat to return. While waiting for Ali Amat, Gadih Basanai waited by using mysticism, so that Ali Amat returned from overseas. When he wanted to meet Gadih Basanai, Gadih Basanai's patience was full of mystery.

4.1.4 Respectful

The figure of Gadih Basanai was very respectful to her mamak. Even though her mamak has abandoned her, Gadih Basanai still respects her mamak. Gadih Basanai kept communicating with her mamak with full of respects, not appearing angry, disappointed, and so forth. The respect of Gadih Basanai can be read in the quote below:

Ma imbau di sinan malah rajo angek, Ma imbau sajak dari janjang, O nak kandungan malah Gadieh Basanai, Iko mamak ko nan pulang, Singkok an lah pintu nan gadi ...eh, Ruponyo nan inyo malah gadieh basanai, Batumpak tadanga urang nan ma imbau, Batambah jadi inyo manangih, Mamak nyo juo ... nan nyo imbau ... u mamak ei, O namano bana oi mak ei...i...i ka..., O kampung ba uni...i...i... yo mamak ei, Mangko indak o taragak pulang, Saelok-elok mak, mak di rantau urang, Namun o kampung di kana juo, Antah kok indak mamak iduik, Tapi kik lai adoh juo, Lah patuik kampung oi mamak, O.... mamak li .. ek oi mamak ei ...,

Oi kapulang lai, laai mamak eiiii, Rumah gadang awak do limpapeh, Di mabik urang sanjo-sanjo, Ondeh mamak pulang lah lakeh, Kamanakan mamak oi macam.....mm, Iko dek mamak oi ondeh mak eii, Patuik mamak kandungan, O.... mamak liek oi mamak eiii, Nan sinangi mak namonyo ikan, Manyemba bui di muaro, Kamano ambo ka bapasan, Badan ci iko dek sansa....., Dek sansa a...a ro ...dek, Mamak oi yo mamak eii, O nan dedawan o mak eiii mak, O dado pulang ei mak oi, Batung indak o tatabang lai, Kok tatawan mak di rantau urang, Tantu indak yo mak, Oi kapulang lai ... la oi mamak eiii, Rumah gadang awak do limpapaeh, Di ambik urang sanjo-sanjo, Ondeh mamak pulang lah lakeh, Kamanakan mamak m .. macam iko, Oi mamak dek mak eii, anga tangih dari jauh, Tadanga di mamak sadang di janjang, Ati batambah paneh juo, O hati batambah berang juo, Dek indak jo pintu yo bukana, Tabih lah sirok raman-raman, Nyo dongkak lah pintu dek mamak eiii, Yo dik eiiii, Lah nyo dongkak pintu di mamak nyo, Sajak liau tagak di barando, Suaro lai ka tadanga, Tapi nan inyo rang nan gadieh, Antah ndak mamak do kecek inyo, Mangko nyo ragu kamanuruik

It means that when her mamak came, Gadih Basanai was welcomed him politely. Although she cried, Gadih Basanai still respected her mamak by telling her mamak to come home soon because mamak was a role model.

4.1.5 Grateful

In this story, Gadih Basanai knew how to be thankful. It is described in the quote below:

Ma imbau di sinan malah rajo angek, Ma imbau sajak dari janjang, O nak kandungan malah gadieh basanai, Iko mamak ko nan pulang, Singkok an lah pintu nan gadi ...eh, Ruponyo nan inyo malah gadieh basanai, Batumpak tadanga urang nan ma imbau, Batambah jadi inyo manangih. Bakoto lah mamak, eee Gadih tinggalah samo mamak. Jan diratokan juo laii.

The point is that when she heard her mamak's call, Gadih Basanai cried continuously. As a result, it was difficult for mamak to calm Gadih Basanai. However, Gadih Basanai still accepted her mamak's offer.

4.1.6 Brotherly

The family of Gadih Basanai's mamak was very brotherly. It was stated in the quote below:

Kok lewat hari tuma 7 hari biso nan indak di taw alai ajollah bilangan sampai yo diak eiiii adangkan inyo nan gadiah tu indak tahan di hati lainyo paminyak minyak cinduang para mayu sikek nan alah nyo pasikek kok budak nyo alah pabudak kok camin nyo lah pacamin satu budak nyo tapa budak satu sikeknyo pasikek nan minyak laluno paminyak kok camin lah nyo pacaminny. Hati nan indak do sanang lai baramong urang di taratak kundu bagolek tapi jalan di sangko rindu lai kini ka cegak kironyo manyakik ka badan mintuuii. Mamakik lah inyo dalam bilik mintak tolong molah ka minyuo indak katalo – talo kini lobak manalo pinggal karah indak mungkin mintuo ka nanti lai. Indak tantu hari balikkk pulang – opulang nan mintuuiii. Dangakan bana dek mintuo sarato mamak kandungan ambo abeh – abeh iko lah kasanang di hati daliko bapa joa nanyo o kandaan di cubo bajalan lamo – lamo buliah awak do mintuo.

This quote implies that with the arrival of her mamak and parents in-law, Gadih Basanai said that it was quite impossible to heal her illness because of the long wait for Ali, who went overseas.

4.1.7 Faithful

Gadiah Basanai was a figure loyal to Mamak and Mintuo although Gadiah Basanai was abandoned in her hometown by her mamak and Ali Amat who promised to return home.

Mamak jo mintuo molah nan dirumah lah diabehkan rumahnyo siupik gadiah basanai patuiknyo di mandian lah dimandian lah di sumbayangkan caronyo baitu kini mintuonyo. O tapi kabaalah mengakataan lai taraso ibo kabacarai tapi sakarang nak nak dapek kabatenggang mintuo tapaso saba ati baitu kini di pandangi tampak di mintuo jo mamaknyo. Umanat lah sudah tumah di kaliau tarimo apo umanat rang nan gadiah umanat gadiah basanai kok nyampang mati badan inyo. Kubuanyo di puncak gunuang lading itulah kini umanatnyo matinyo molah sudah nyato kubuan tak dapek di timbuni. Co itu bana malah badan kini, ruponyo nan sutan Ali Amat alah barangkeknyo dari pagi, nyo tuju ka tanah tapi co itu bana niat alun sampai marusak badan oi...ka badan diri ei...ei...ei... di tasasak 'i nan katapi dak katantu sauh nan di tinggakan, tingga'an sauh di sebe...ri ko seiberi haluan padang urang indak sansaro mode iko.

Gadiah Basanai was loyal to mamak and mintuo, while waiting for Ali Amat but Ali Amat never came. Gadiah Basanai's loyalties continued to deliver a message to Mintuo if Gadiah Basanai died so please bury the top of the mountain. So when Ali Amat arrived, it turned out that Gadiah Basanai had died on the top of the mountain. So that loyalty is waiting at the grave.

4.1.8 Treacherous

Gadiah Basanai was so loyal, but Ali didn't come, so Gadiah Basanai said if she dies, please bury her on the top of the mountain, because she was very hopeful of Sutan Ali Amat's arrival, but never came.

Gadang dek inyo Gadiah Basanai indak tahan di hati lai indak tangguang ibo hatinyo kamanonyo sayangnyo katokan, indak tabado do rindu hati ndak bisa lai dilengahkan. Ilang rupo parangai naaampak o tuanaiah o singalabuk di dalam padi tumbuahnyo di tengah ladang. Uda umbuak ambo jo janji sampai kiniiii.....oo alun jo puuulang ole auk oiii sadangkan inyo lai gadiah basanai dek indak tabado – bado indak tatahan do lai di hatinyo panjek babungo rumah gadangnyo ambiak oi molah nan tagantuang nan sarupo minyak cinduang paramayo nan inyo tarafan di sutan aliamat. Den indak picayo janji uda lieeeee.

Gadiah Basanai has been waiting for Sutan Ali Amat's promise but Sutan Ali Amat has not come, he has gone abroad to plan to return home quickly, but the promise he has made is denied by himself. The nature of Ali Amat who broke his promise is not very good to be imitated by the younger generation today, because his behavior is very despicable because of not fulfill his promises.

4.1.9 Careless

In kaba Gadiah Basanai, the figures of Sutan Sabirullah and Ali Amat really did not care to Gadiah Basanai, which Sutan Sabirullah should pay attention to because he is a Gadiah Basanai's mamak, while Ali Mamat is his son, it is evident in the quote below:

Tapakik inyo mintuo yo sarato mamak kanduang inyo bakato sininan mintuonyo bana sampai hati gadiah kini maningga kami di rumah iko ndak ibo doma di mintuo kanda bana asan. Yang kaali ibo ka mintuo jadi juo taga jek bana nyanat.

This means that mamak of Gadiah Basanai has allowed Ali Amat to commit a despicable act, namely breaking his promise. Gadiah Basanai had long appeared to Ali Amat, but Ali Amat never came. Ali Amat was careless because he did not see the conditions, so Gadiah Basanai committed suicide.

4.1.10 Materialistic

In kaba Gadiah Basanai, the figure of Sutan Sabirullah was too materialistic in daily life. It was proved that Mamak did not pay attention to Gadiah Basanai resulting that his niece was neglected in the village and committed suicide.

Nyo tinggaan gadiah basanai ditiduan ditampek tadi Ali barangkek maninggaan gadiah basanai basobok bukik nyo daki lurah nyo turuni, aie nyo subarangi, tetap den cari nan kaparalu diak indak lo lamo, sutan ali amatlah tibo di mudiak mato kuciang, dihulu aie gilo, mamandang suok jo kida, pandangannyo jauh nyo tukikan pandangan, mancalik ilie mudik tabayang gadiah basanai tampak di inyo rumah tapi aie nyo tuju rumah tu, satonyo tibo dirumah putih matonyo maimbau. Lai ado urang ateh rumha, salah bana urang mudo, apo makasuik datang kamari, bukan kamari dak sangajo, gadang makasuik kamari koma.

The point is that mamak of Gadiah Basana while wandering abroad does not pay attention to Gadiah Basanai, so that his niece is stranded in hometown, even though her mamak is wealthy overseas.

4.2 Moral Values Reconstruction in Character Building Efforts

After analyzing the moral values included in kaba Gadih Basanai, it is revealed that there are some moral values that are said to be positive; friendly, humble, patient, respectful, grateful, brotherly, faithful. This can be a positive example for the audience who could hear this kaba or the readers. In the other hand there are moral values that are said to be negative; careless, treacherous, and materialistic.

5. Conclusion

The measures of merits of the moral values above is universally a measure of moral values prevailed throughout Indonesia; it is recognized by any religions. This proves that moral values has two side positive and negative. In addition, theologically or as a result of these actions, the moral values above can be a learning for us.

References

- Bakar, J. D. (1979). Kaba-kaba Minangkabau. Jakarta: Pusat Pembinaan dan Pengembangan Bahasa.
- Burhan Bungin. (2008). Analisis Data Penelitian Kualitatif: Pemahaman Filosofis dan Metodologis ke Arah Penguasaan Model Aplikasi. Jakarta: Rajawali Pers.
- Durkheim, Emile, Mayo, samuel T., Schrader, W. B. (1991). Sosiologi dan filsafat. Jakarta: Erlangga.
- Esten, M. (1990). Kesusastraan: pengantar teori & sejarah. Retrieved from https://books.google.co.id/books?id=lu_kPgAACAAJ
- KBBI. (2016). Kamus Besar Bahasa Indonesia (KBBI). Kementerian Pendidikan Dan Budaya.
- M. Atar Semi. (1993). Metode penelitian sastra. Bandung: Angkasa.
- Maudi. (1967). Moralitas Masyarakat. Jakarta: Inti Idayu Pres.
- Muhardi dan Hasanuddin WS. (2006). Prosedur Analisis Fiksi: Kajian Strukturalisme. Padang: Yayasan Citra Budaya Indonesia.
- Poespoprodjo, W. (1999). Filsafat moral Kesusilaan dalam Teori dan Praktek. Bandung: Pustaka Grafika.
- Pradopo, R. D. (1989). Humaniora journal of culture, literature, and linguistics. In Jurnal Humaniora.
- Salam. H. Burhanuddin. (2000). Etika individual pola dasar filsafat moral (Cet. 1.). Jakarta: Rineka Cipta.
- Syamsuddin Udin. (1987). Struktur kaba Minangkabau. Jakarta: Pusat Pembinaan Pengembangan Bahasa Departemen Pendidikan Dan Kebudayaan.
- Teeuw, A. (2017). Sastra dan ilmu sastra : pengantar teori sastra. Bandung: Dunia Pustaka Jaya.
- Udin, S. (1982). Kaba Minangkabau karya Syamsuddin Sutan Rajo Endah [bentuk mikro] : tinjauan dari sudut sosial budaya. Jakarta: Universitas Pattimura. Pusat Studi Pengelolaan Sumber Alam dan Lingkungan Hidup.