



## *Siriah Gadang* Cultural Values in Galombang Dance in Pariangan, West Sumatra

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### Abstract

This article aims to expose the revitalization of *Siriah Gadang* cultural values in *Galombang* dance performed in Guguak village, Pariangan, Tanah Datar Regency, West Sumatra. *Siriah Gadang* is almost extinct because it is very rarely used. It is a cultural object with the same function as *Carano*, which is currently used for *Galombang* dance performances. To achieve this goal, qualitative research was used through observation, documentation, in-depth interviews, and Focus Group Discussion (FGD) techniques. The data obtained were analyzed using the Miles and Haberman model. It was found that the cultural values in *Siriah Gadang* are customary values, ethical values, social values, religious values, and leadership values reflected in the philosophy of the Minangkabau people "*adaik basandi syarak, syarak basandi Kitabullah*."

**Keywords:** cultural values; *siriah gadang*; Minangkabau; *galombang* dance

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### INTRODUCTION

*Galombang* dance in Minangkabau is a dance performed to welcome guests (Utama, 2017) and has never been performed for other purposes. Traditionally, it was only men who performed the dance while women were not involved as dancers (Nerosti, 2013) ; (Indrayuda & Ardipal, 2017) ; (Asriati & Desfiarni, 2019). Based on observations and sources that researchers read in general, guests will be given betel leaves at the end of the dance as a welcome greeting. The container for betel leaves is called *Carano*. This *Carano* is covered with rectangular embroidery called *Dalamak*, which con-

tains *siriah langkok* (completed betel leaves), The term for putting together betel leaves according to custom beliefs (Khairat et al., 2018).

*Carano* is a special container that serves as a traditional ceremonial object used by the Minangkabau people. It was made from a mixture of gold metal that resembles real gold both in color and material. *Carano*, completed betel leaves, and *dulamak* are a unity that cannot be separated (Zubaidah, 2001). The same object called *Cerano* is used to welcome guests in Riau and Jambi (Na, 2014), or *Tepak Sirih* (Siska Putri et al., 2014). It was made of Pulai wood in the shape of a trapezoidal rectangle (Purwati, 2020).

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Meanwhile, in West Sumba, East Nusa Tenggara, the object to put the betel leaves in is called Kuolaka, which is made of woven pandanus or palm leaves (Dwinanto et al., 2019).

Unlike the case in Guguak village, Pariangan, there was an interesting and unique thing in this place where *carano* was not used as a betel leaf holder to serve guests. They used *Siriah Gadang* instead (Asriati, Desfiarni, & Darma Putra, 2021). This term is unique and interesting because it only exists in this place out of four villages in Pariangan. In addition, *Siriah Gadang* is used only for *alek nagari* (village ceremony) called *Batagak Pangulu* (the appointment of their leader) and *panutuik pacu jawi* (closing ceremony of the Bull Race). Therefore, it is rarely used because *Batagak Pangulu* ceremony is held when a leader of this village dies. Dt. Simarajo et al., traditional leaders of Nagari Pariangan, state that it was used at the *Batagak Pangulu* event in the 1960s. Likewise, it is also used for *Alek Pacu Jawi*, if the event is held in Guguak village only. Meanwhile, this event is regularly held in several villages in Tanah Datar Regency (Dt. Simarajo et al., 2021).

The *Pacu Jawi* event is one of the traditional games that is very popular in Tanah Datar, West Sumatra Province. This event can only be found in Tanah Datar regency, which includes four sub-districts: Pariangan, Rambatan, Limo Kaum, and Sungai Tarab (Pratama & Nasution, 2020; Vernando (2019). Based on the phenomenon, it is predicted that *Galombang* dance using *Siriah Gadang* will become extinct in the community if it is not reconstructed and revitalized soon. In fact, it is the identity of this village, and the person who is able to make this *Siriah Gadang* is very old now. He is currently 79 years old (Sani, 2021).

Further, not everyone knows the existence of *Siriah Gadang* in *Galombang* dance performances because it is rarely used. They also do not know the cultural values of this dance. To sum up, *Siriah Gadang* is a legacy of the oldest generation

that needs to be cared for and preserved as the cultural identity of the people of Guguak village.

The problem mentioned above is the reason behind the need to reconstruct and revitalize the values of *Siriah Gadang* in *Galombang* dance. Supanggih (2008) explains that there are seven steps to revitalize traditional art: (1) Reconstruction, (2) Refunctionalization, (3) Representation, (4) Reformation, (5) Reformation-interpretation, (6) Reorientation, and (7) Recreation (Anggraeni, 2015, Ruslan & Sukriyadi (2023). Reconstruction is an activity carried out for arts that have been lost but they still have the opportunity to be revived. This is considered important because it has a useful value for the community. Revitalization can be done because there are still sources of information that support it, such as the existence of sources or performers who are still alive and can perform the art. Reconstruction can be interpreted as rebuilding to the original condition that is known and distinguished by using new or old materials (Rachman, 2012). On the other hand, cultural revitalization is an effort to realign local cultural values that may have weakened or deviated because they no longer fit the community's needs (Sedyawati, 2014). The revitalization of *Siriah Gadang* values is intended to interpret the reconstruction results so that they can be understood in the context of Minangkabau culture. Thus, the cultural values of the current conservation object are more concrete.

Furthermore, the preservation of cultural values includes various kinds of activities: 1) cultural studies, especially about cultural values, various ethnic groups, or values formed at the national level that develop over time; 2) training for the younger generation in group activities within a certain period of time which aims to teach values about defending the truth, honesty, sincerity in giving, togetherness, and compassion; 3) collecting printed information related to cultural values with examples of real

settings or situations (Sedyawati, 2014). Therefore, one of the benefits of revitalizing the cultural values of *Siriah Gadang* in this *Galombang* dance performance is to keep its existence, considering that Pariangan is the first village in Minangkabau. It is known as *nagari tuo* (old village) and is appreciated as one of the most beautiful villages in the world by the influential United States tourism media, Travel Budget (Dini Masly, 2017), which many domestic and foreign tourists now visit. In short, this research is only related to or focused on one point: cultural values in *Siriah Gadang*.

In this case, Minangkabau cultural values are found in the philosophy of Minangkabau customs. They are mentioned in *fatwa*, *petatah*, *petitih*, *mamang*, and *pan-tun*. This cultural value is tied and will remain the same, and the realization is adjusted to the circumstances and changes in times (Nasroen, 1971). These cultural values can be found in all community life, including Pasambahan in the Batagak Pangulu event (Rahmadhani et al., 2013); the proposal process in the marriage procedure (Rukmana et al., 2013); Randai (Bahardur, 2018), Silat (Sarbaitinil, 2021); Piring Dance (Asriati, 2013). *Siriah Gadang* Traditional Decorative Ornament (Syafwandi & Zubaidah, 2018); *Siriah Gadang* motif on Rumah Gadang decorative ornaments (Shalika et al., 2020); *Galombang* dance (Nerosti, 2019); Carano in *Galombang* dance (Darmawati & Mansyur, 2020); and *Siriah Gadang* in this article.

The cultural value system consists of conceptions that exist in the minds of the majority of people. It is about the things that they should consider very valuable in life. Therefore, cultural values are usually the highest guideline for human behavior. Other systems of human behavior at a more concrete level, such as specific rules, laws, and norms, are all also guided by cultural values. Cultural values have also influenced individuals in society since birth, so this conception has long been rooted in their souls. In short, cultural values are difficult to replace in a short time (Ko-

entjaraningrat, 1985).

Then, the Minangkabau people's perception of nature is about meaning. It is not only a place to be born, live, and die, but it also contains deep philosophical values. This philosophy of life is contained in the Alam Takambang Jadi Guru principle, which means that the open universe is a source of knowledge (Navis, 1984). It is then reinforced by Islamic values called ABS-SBK (*Adaik Basandi Syarak, Syarak Basandi Kitabullah*). Thus, adat is strengthened by Islamic teachings (Amir M.S, 1999). The basics of traditional philosophy are hidden in *mamang* and *pantun*, *petatah*, and *petitih* (Nasroen, 1971). Similarly, *Siriah Gadang*, as a cultural object, has this philosophical value.

This research aims to revitalize the Minangkabau cultural values in the *Siriah Gadang* cultural object used as a *Galombang* dance performance equipment used as a measure that must be considered in new developments. The cultural value of *Siriah Gadang* is important to revitalize because the younger generations in this village do not know many of the values contained in *Siriah Gadang*. It will possibly become extinct in the community if the younger generation no longer uses it. This *Siriah Gadang* has cultural values that the community must know. Revitalizing the cultural values contained in *Siriah Gadang* can be a reference material for future generations if they want to develop it without eliminating the values because *Siriah Gadang* is the identity of the Guguak village. In addition, Pariangan village is the oldest village in Minangkabau, which has a lot of undisclosed ancestral heritage, one of which is *Siriah Gadang*.

Local wisdom can be defined as a local cultural wealth that contains life policies, a way of life that accommodates wisdom of life. It is a legacy of the past originating from ancestors that is not only found in traditional literature (oral and written literature) as a reflection of the speaking community but lives in various fields of real life, such as philosophy and outlook on life, health, and architecture. In

the dialectic of life and death (something that lives will die), local wisdom will one day die without preservation and revitalization. Perhaps the fate of local wisdom is similar to the heirlooms of ancestral heritage, which may be rotted by termites after many generations (Suyatno et al., 2011).

The concept of revitalization in this study is revitalization through reconstruction. By reconstructing the old *Siriah Gadang* form into a new form made by the artists of Guguak village, they would revitalize the cultural values of *Siriah Gadang*. As stated by Supanggah (2008) (Anggraeni, 2015), "Some forms of art revitalization efforts include reconstruction, re-function, representation, reformation, reinterpretation, reorientation, and recreation."

Nagari Pariangan, as a tourist area, is a very appropriate place to revitalize *Siriah Gadang* as a cultural object, as (Syifa Ayyada Jannati, 2020) did before. "To revitalize the existing noble culture, one of the right ways is to use a tourist village as a forum to revitalize the wisdom that is starting to fade in society." In addition, *Siriah Gadang* is a cultural identity for the people of Guguak village Nagari Pariangan. Yudarta (2015) conducted revitalization in the context of his research, reviving and activating Sasak traditional music as one of Sasak's cultural identities.

## METHOD

A qualitative approach was used in this study. It is a research procedure that produces descriptive data in the form of written or spoken words from the people and actors observed (Bogdan & Taylor in Moleong, 2017). This approach is applied to obtain data on reconstructing and revitalizing *Siriah Gadang* cultural values in *Galombang* dance performances. The main focus of this research is *Siriah Gadang* in *Galombang* dance in Guguak village, Pariangan. The informants in this study were artists as people who make *Siriah Gadang* cultural objects, academics and observers of Pariangan cultural va-

lues, the chairman of KAN (Kerapatan Adat Nagari), several traditional leaders, scholars, art activists, *bundo kanduang*, and youth. Then, the data were collected using documentation techniques, video recordings of observations in the first year of research, in-depth interviews to explore the meaning contained in *Siriah Gadang* cultural objects, and Focus Group Discussions.

The source triangulation and method triangulation techniques were combined to obtain data credibility. Finally, the Miles and Haberman model was applied in conducting data analysis, such as reducing data that produces categories by selecting important ones and discarding those that were not used, then constructing relationships between categories and finally drawing conclusions that have been verified through data credibility tests. The revitalization process was carried out through the reconstruction of *Siriah Gadang* cultural objects, which starts from interviews with artists in Guguak nagari Pariangan, providing the necessary materials, the way or making process, the procedures for using it in *Galombang* dance performances, and finally exploring the cultural values contained in *Siriah Gadang* as a cultural object.

## RESULT AND DISCUSSION

The people of Guguak village, Pariangan in particular, are art lovers. The habit of living that cultivates art has become a tradition that continues in the lives of its people. Until now, various types of arts, such as *Randai*, *Salawaik Dulang*, *Saluang*, *Piriang* Dance, and *Galombang* Dance, still exist there (Maizar, 2021).

In addition, based on last year's research, it was found that *Siriah Gadang* existed for a long time (Asriati, Desfiarni, & Darma Putra, 2021) when *Carano* did not exist as it is used today. That is how the creativity of the ancients to make something, *Siriah Gadang*, for example, has been used by people for generations. According to informants, they discussed how and

where to place betel leaves. So, the idea of making this *Siriah Gadang* emerged.

*Siriah Gadang* is only used for certain events. *Ninik mamak* agreed that it could only be used for Alek nagari or village ceremony. It is usually carried out by the community to celebrate events related to traditional, religious, and state life (Erlinda, 2012). They are *panutuik pacu jawi* (the closing ceremony of the cattle race) and *Baralek Pangulu* (the ceremony of appointing a new tribal leader) (Asriati, Desfiarni, & Darma Putra, 2021). In conclusion, it can be said that *Siriah Gadang* belongs to the *ninik mamak* (Dt. Simarajo et al., 2021).

### The Reconstruction of *Siriah Gadang*

The reconstruction is the result of the artist's work as he remembers using the materials available today. The first stage in reconstructing and revitalizing *Siriah Gadang* is to make *Siriah Gadang* into houses where betel leaves and other equipment can be placed together. The second stage was making 5 *Sariak* bamboo poles by forming a square and one in the center. This arrangement is the same as the arrangement of poles in ancient mosques. The five pillars are joined using small pieces of wood and tied together. Since the center pillar is the tallest, the other small pillars connect the wood like the roof of a house. Then, the top and sides are covered with cardboard (formerly using *upiah* skin or areca nut petals). After that, it is decorated with carvings.

In addition, three *limau gadang* (Balinese oranges) are arranged in a row in the center of the towering pillar. After that, betel leaves are arranged on top of the *limau gadang*. Furthermore, seven bunches of betel leaves are placed at the lowest level, five bunches of betel leaves are placed in the middle, and three bunches of betel leaves at the top. Finally, the national flag is raised over the oranges, followed by the *marawa* or *ninik mamak* flag (Figure 1)



Figure 1. *Siriah Gadang* frame and betel, lime, and *marawa* flags (Documentation: Afifah Asriati, 2020)



Figure 2. The reconstruction of *Siriah Gadang* and its development by adding carvings to the houses (Documentation: Afifah Asriati, 2020)

### The Cultural Values of *Siriah Gadang*

Based on the reconstruction results above, the revitalization of cultural values in *Siriah Gadang* cultural objects is carried out (Figure 2). The cultural values contained in the four pillars are interpreted as four kinds of tribes in Guguak village, which they call *angku ampek* (four *angku*). The *angku ampek* are; 1) *angku ampek Dalimo*, 2) *angku ampek Piliang*, 3) *angku ampek Paliang Laweh*, and 4) *angku ampek Pisang*. These four people are also called people who know religion. They call them *urang nan ampek ko nan mamacik agama* (four

people who understand religion) or *urang musajik* (people of the mosque), or *angku*. The highest pillar is symbolized as God Almighty (Sani, 2021). In contrast, the our FGD had a different statement that the four pillars, the right one symbolizes *angku ampek*; 1) *angku ampek Malayu*, 2) *angku ampek Dalimo Panjang*, 3) *angku ampek Koto*, 4) *angku ampek Paliang Laweh*; the front left pillar symbolizes *pakiah*; the back right pillar symbolizes *malim*; the back left pillar symbolizes *du-balang*, and the middle pillar symbolizes *niniak mamak* as the highest leader in the community (Dt. Simarajo et al., 2021).

The interpretation of the Minangkabau cultural value about betel leaves symbolizes that the Minangkabau people like to receive guests and are willing to learn new things (this open universe is a source of knowledge). Betel leaves are served in *Carano*, along with areca nuts and accessories, to welcome and honor guests (Marthala, 2013). While the arrangement of betel leaves symbolizes "*bajanjang naiak, batanggo turun.*" This can be interpreted as the fact that all problem-solving will start at the *bottom-up* level. Furthermore, the 15 bunches of betel leaves are divided into three parts. Each consists of 7 bunches, five bunches, and three bunches. The first seven bunches are at the lowest level, symbolizing seven descendants of same-sex offspring who are not allowed to have conjugal relations, meaning that inbreeding is not allowed. The second 5 bunches symbolize the five pillars of Islam. Finally, the last three bundles are symbolized as *tali tigo sapilin*. *Tali tigo sapilin* is "*partamo tali pamarintah, kaduo tali adaik, katigo tali agama* (first for the government, second for adat, and third for religious rope)" (Dt. Simarajo et al., 2021).

The final stage is raising the *Marawa* flag. It is the flag of the *niniak mamak* and is considered the traditional flag. The colors of this flag are yellow and black, which symbolizes the greatness of the *niniak mamak*. It is used in the *Batagak Pangulu* event, the death of the *pengulu*, *pangulu's* son, and *pangulu's* wife; and the closing cere-

mony of *Pacu Jawi*. So, it is interpreted as a symbol of *niniak mamak* because they are called "*urang baradaik*" (people who know adat) (Dt. Simarajo et al., 2021). Apart from traditional flags, national flags are also installed to unify the values of the Republic of Indonesia.

The results showed that the reconstruction and revitalization of *Siriah Gadang* were not exactly the same as the original because the materials and tools were difficult to find. *Siriah Gadang* revitalization activities are also added with carving motifs made from *mamar* paper and then attached to the walls of *Siriah Gadang* houses. Thus, reconstruction and revitalization are among the efforts to preserve *Siriah Gadang*. Minangkabau custom shows that every guest who comes is welcomed with the *Galombang* dance, which uses *Siriah Gadang* as the closing of this dance (Asriati, Desfiarni, & Putra, 2021). Then, the guests are welcomed to the venue. *Siriah Gadang* has now been modified into a *Carano* made of gold-colored metal as a place to put complete betel leaves.

*Carano* is used as a symbol to show sincere feelings when welcoming guests (Darmawati & Mansyur, 2020). However, the object to put the betel leaf is not *Carano*. They use *Siriah Gadang* but in the form of houses on which are *limau gadang*, betel leaves and accessories, *marawa* flags, and state flags (Placeholder1) (Asriati, Desfiarni, & Darma Putra, 2021). Although the objects are different, their meaning and function are the same as that of a symbol to honor guests who come (Sani, 2021). The term *Siriah Gadang* is also found in some Minangkabau ornaments. It is used to honor and welcome guests by giving betel leaves. In addition, betel nut is an expression of gratitude for the host's welcome (Syafwandi & Zubaidah, 2018).

Furthermore, the guest welcoming ceremony can also be found in the Riau area as well because the Malay people highly uphold the value of honoring guests. It is called *Tepak Sirih*, which symbolizes respect for guests in Malay society.

Therefore, *Tepak Sirih* is only served to honored guests (Na, 2014) ; (Siska Putri et al., 2014). Similarly, in West Sumba (Dwinanto et al., 2019), the government uses the betel nut tradition to welcome guests to formal ceremonial events as one of Sumba's distinctive cultures. It symbolizes acceptance with open arms and respect for guests from the host. It is meant to show the hospitality of the local culture. Just like in North Central Timor, people do betel nut reflection to honor others. It is clear that betelleaves and areca nuts are indicated as a culture of courtesy and objects to honor others. Thus, they have the same position, both guests and natives. In summary, betel nut is a symbol that the presence of guests is welcomed with sincerity and an open heart by the host (Suminar, 2020).

Two cultural values are present in the *Galombang* dance performance using *Siriah Gadang* in Guguak village, Pariangan. They are traditional and religious values. In this case, there is an opinion that customs and religion in Minangkabau are contradictory. However, they are not. They reinforce each other, such as the use of numbers (Nasroen, 1971). Minangkabau custom uses even numbers to explain some values; "*kato nan ampek | Undang-Undang nan duo baleh | Undang-Undang nan duo puluh | urang nan ampek jinih | nagari nan ba kaampekk suku | tjupak nan duo: tjupak usali | tjupak buatan*" (Nasroen, 1971) means "four words, twelve laws, twenty laws, four types of people, four tribes of land, two rules: original *tjupak*, modified *tjupak*". is called "*indak tau di ampek*" (he does not know four words). In contrast, numbers in Islam are generally odd, such as God Almighty, the seven pillars of heaven, the five times of prayer, the five pillars of Islam, etc. In conclusion, Islam perfected the Minangkabau custom as a way of life for the Minangkabau people.

In addition, the four pillars found at the edge of *Siriah Gadang* are described as village elements: *pangulu*, *malin*, *manti*, and *dubalang*. It is stated as "*Panghulu ta-*

*guah di adat | Malim taguah di agamo | Manti taguah di buek | Dubalang taguah di nagari | Panghulu tagak di pintu adat | Malim di pintu agamo | Pagawai di pintu susahil Dubalang di pintu mati*. This statement translates to Panghulu being firm in adat, *Malim* being firm in religion, *Manti* being firm in action, and *Hulubalang* being firm in the village. *Penghulu* stands at the door of adat, *Malim* at the door of religion, *Pagawai* at the door of difficulty, *Hulubalang* at the door of death (Nasroen, 1971), the four elements of society as *angku nan ampek*, *pakiah*, *malim*, and *dubalang*. These four elements organize social life in this place. *Angku nan ampek* is a person who represents their respective tribe, *pakiah* is a person who knows religious law, *malim* is a person who is good at asking people about religious matters, and *dubalang* who keeps the place safe. Finally, the tallest pillar in the center defines the *niniak mamak* as the highest leader in the village and the highest leader based on customary values.

Then, the multilevel arrangement of betel leaves shows the traditional values of the community. Minangkabau society as an organization groups their societal values from low to high levels. It states, "*Luhak nan bapanggulu | Rantau nan barajo | Kampuang Nan batuo | Rumah nan batungganai*." This could mean *Luhak* has a head, *Rantau* has a king, the village has elders, and the house has a head (Nasroen, 1971; Masoed Abidin (2002). These levels determine rights and responsibilities in social life. Each right and responsibility must start from the lowest level to the highest by following up on each level. As the saying goes, "*Bajang niaiak, batanggo turun*" which can be translated as "tiered, stepped" (Nasroen, 1971); (Masoed Abidin, 2002). As a final point, everything that happens in the life of Minangkabau society must be discussed together as it is said, "*Kamanaan barajo ka mamak | Mamak barajo ka penghulu | Penghulu barajo ka mupakat | Mupakat barajo ka alua jo patuik*", which means "the younger is the mamak, the mamak is the penghulu, the penghulu

is the deliberation, the consensus is the rule" (Masoed Abidin, 2002).

Indeed, the arrangement of betel leaves is designed in the form of 7 (seven), 5 (five), and (3) three, which also illustrate customary and religious values. It can be noticed that the arrangement is an odd number. The first 7 (seven) are interpreted to mean that seven offspring of inbreeding are prohibited from marital status. The second 5 (five) indicate the five pillars of Islam: 1) saying the shahada, 2) praying five times *shalat*, 3) paying zakat, 4) fasting, 5) performing the hajj for those who are able (Pasha, 2003). In different ways, the last three have customary values. It shows *Tali tigo sapilin* (three ropes on one tie); *partamo tali pamarintah*, *kaduo tali adaik*, *katigo tali agamo* (government, adat, and religion). Also called *Tigo Tungku Sajarangan* (if we want to cook using pots, we need three stones or the like to put the pots in a stable and correct position). These three are also referred to as *ninik mamak*, *alim ulama*, and *cerdik pandai*. Similarly, to be a good person in life, one must be 1) religious, 2) civilized, and 3) knowledgeable (Nasroen, 1971). Last but not least, traditional leaders, religious leaders, and the government work hand in hand in Minangkabau to make the community live safely and peacefully.

Later, the *marawa* and the national flag had special and important values. *Marawa* is a Minangkabau traditional flag that is not only a banner but also has its own meaning and significance for the Minangkabau people. It symbolizes the greatness of Pangulu. M. Sayuti, Head of LKAAM (Lembaga Kepadatan Alam Minangkabau) West Sumatra, said that there are two types of *Marawa*; customary *marawa* and *luhak marawa*. Both have different color arrangements. For example, the correct order for the adat *marawa* is black at the bottom, yellow at the bottom, white at the back, and red at the top. Initially, black symbolizes the *penghulu*. Then, yellow refers to the *manti*. After that, white is reflected as *malin*. Finally, red means *dubalang*.

Meanwhile, the *Luhak marawa* sym-

bolizes the customary area called *Luhak Nan Tigo*. The yellow color symbolizes *Luhak Tanah Datar* which reflects the character of "*aianyo janiah, ikannyo jinak and buminyo dingin*" (the water is clear, the fish are tame, and the earth is cold). Then the red color symbolizes *Luhak Agam* which reflects the character of "*aianyo karuah, the fish are lia and the earth is warm*" (the water is dirty, the fish are wild, and the earth is warm). Finally, the black color represents *Luhak Limapuluh Kota*, reflecting the character of "*aianyo manih, ikannyo banyak dan buminyo tawar*" (sweet water, many fish, and fresh earth) (Administrator, 2016). Above all, each color of the *marawa* has its own meaning and value, more precisely, the pillar that symbolizes the earth. The black color symbolizes *tapo* resistance (resilience), ethics, and modesty. Yellow symbolizes majesty, rule, and law. Red symbolizes courage, *raso jo pareso* (feelings and thoughts). The white color symbolizes having *alua jo patuik* (referring to the rules). Plus, there are also natural provisions for a leader. It says "*Urang gadang digadangkan makonyo gadang, tumbuahnyo ditanam, gadangnyo dilambuak*". This can be interpreted as "leaders are appointed, become leaders, grow and are nurtured" (Nasroen, 1971); (Dt. Simarajo et al., 2021). Furthermore, "*Tumbuahnyo ditanam | Tingginyo dianjuang | Gadangnyo diamba*". This statement can be interpreted as "growth is planted, height is supported, size is maintained (Nasroen, 1971) ; (Dt. Simarajo et al., 2021). In conclusion, there is no dictatorial power in Minangkabau.

Therefore, Minangkabau custom is a view of life that exists in the real world through thoughts and feelings. With the advent of Islam, there was a change in worldview towards religious beliefs both in this world and the hereafter. It already existed before Islam came to Minangkabau. The assimilation of adat with religion made the principle of adat downward while religion became upward. Before Islam, adat did not recognize an afterlife system. The only



belief that existed before Islam was ancestor worship. Customs were accepted as heirlooms. Thus, the current generation is obliged to maintain adat (Nasroen, 1971).

Historically, adat and religion connect to form a cultured, civilized society based on Islam (Fardius, 2017). Fardius further emphasized that combining the two concepts creates a system of values and norms in Minangkabau culture, which is called the ABS-SBK philosophy. Both are culturally related to becoming one (Fardius, 2017). Finally, the identity of Minangkabau society adheres to *adat basandi syarak, syarak basandi Kitabullah* (adat refers to religion, and religion refers to the Quran). This conclusion is in line with the philosophy of Guguak village, Pariangan expressed through an interview with Sani, who stated: “*Adaik basandi syarak, syarak basandi kitabullah. Adaik dahulu baru syarak. Syarak mangatokan, indak kato adaik, bata kato syarak, indak kato syarak, indak kato adaik nan basandi ka nan surang tu Kitabullah*” (Adat is based on syarak, syarak is based on Kitabullah. Adat first and then syarak. Syarak says. Adat says no. tehre will be no syarak. Syarak says no. So do adat says. Which adheres to the one Kitabullah). It could be that what is meant by adat refers to religion; religion refers to the Quran. Tradition comes first, and then religion follows. When religion says yes, but tradition says no, religion is rejected. When religion says no, and so does tradition, we refer to Kitabullah (Sani, 2021).

Finally, it was clear that the Minangkabau people do not want to be called un-Islamic because Islam itself is deeply embedded in their thoughts and feelings. They are known for their strong religion. Their devotion to religion can be seen in the number of mosques and Islamic boarding schools (Nasroen, 1971). Therefore, besides being religiously observant, they consistently practice their customs.

### ***Siriah Gadang* Revitalization Process**

Based on the concept of revitaliza-

tion expressed by Supanggah above, revitalization consists of seven steps; the steps used in this research are the first and second steps, namely reconstruction and refunctionalization. The second revitalization, namely functionalization that researchers do is to function by using *Siriah Gadang* cultural objects in *Galombang* dance performances to welcome guests.

The following process of functioning is carried out with the help of artists in the Guguak village. After completing the making of *Siriah Gadang*, the next step is to prepare the *Galombang* dancers. They do exercises to prepare for the show. After the dancers are ready to perform, the next performance schedule is set, and it can be attended by researchers and supporters of dance performances, such as dancers, musicians, speakers of *pasambahan*, and organizers. Finally, the researchers determine the performance venue. In this case, the performance venue is set in the usual place to welcome guests at this time, namely on the main road of the Guguak village.

Some pictures show the revitalization of *Siriah Gadang* result as cultural objects that functioned again in *Galombang* dance performances. In this case, *Siriah Gadang*, as a cultural object, functions as a tool used as one of the equipment for *Galombang* dance performances (Figures 3 and 4).



**Figures 3 & 4.** The use of *Siriah Gadang* in *Galombang* dance and welcoming guests (Documentation: Afifah Asriati, 2020)

The researcher assumes that strengthening and emphasizing the function of this dance makes its values understood and preserved by the next generation. It is necessary to perform it more often. The values that must be understood are traditional values, ethical values, social values, religious values, and leadership values. It will be more effective through performance than through discussions, such as *Pacu Jawi* or *Batagak Pangulu* event, because it is believed that, in essence, the inheritance of values in dance is accustomed through performance. The more often it is performed in the *Pacu Jawi* or *Batagak Pangulu* event, the more the values are internalized by the next actor. Thus, based on the revitalization stage that has been carried out through reconstruction, the object is known again by the community, especially the younger generation of Guguak village, Pariangan. This revitalization can help preserve and promote cultural diversity and the unique cultural heritage of various communities. In accordance with the concept of revitalization that has been disclosed above, the revitalization steps used in this study are at the reconstruction and refunctionalization stages.

## CONCLUSIONS

It can be concluded that the cultural values of *Siriah Gadang* in *Galombang* dance are referred to *Adaiak Basandi Syarak, Syarak Basandi Kitabullah. Siriah Gadang* (not *Carano* as it is now) is used in the dance to honor guests. This note is one of the unique and fundamental findings of the values of *Siriah Gadang* in *Galombang* dance performed in Pariangan, a place considered as *nagari tuo* (the oldest village). So the results of this revitalization must be socialized. In conclusion, the cultural values found in *Siriah Gadang* cultural objects are in line with the Minangkabau philosophy: *adaik basandi, syarak syarak, basandi Kitabullah* (ABS-SBK), which consists of customary values,

ethical values, social values, religious values, and leadership values.

From the results of the FGD, which was attended by the chairman of the KAN Nagari Pariangan, socialization was planned in several stages: 1) make a policy or decision with *ninik mamak* in Guguak village, 2) conduct a dialogue with the younger generation who are aware of this asset which is very beneficial for foreign tourists, 3) make a video of how to do *Galombang* dance using *Siriah Gadang*, 4) construct the *Siriah Gadang* monument at the gate of Guguak village, Pariangan.

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