

Talempong Kayu: From the Forest to the Performance Stage (Natural Education)

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ABSTRACT

Talempong Kayu is a traditional art in *Nagari* Batu Bajanjang, Solok Regency. Used as entertainment in cooking activities in the kitchen in preparation for *Alek* and *barAlek* events. Initially, the art of *Talempong Kayu* was born from the habit of the people of *Nagari* Batu Bajanjang when looking for firewood in the middle of the forest. Then the wooden *Talempong* art was brought into the kitchen as a means of entertainment for women when cooking for the preparation of *Alek*. This is why the performers of the wooden *Talempong* art are played by women. The emergence of food service providers caused the wooden *Talempong* art to lose its performance space, this resulted in the almost extinction of the wooden *Talempong* art. The leadership of the *Nagari* Batu Bajanjang took the initiative to hold *Alek Nagari* as a performance space for all traditional arts in *Nagari* Batu Bajanjang. *Alek Nagari* Batu Bajanjang had an impact on the *Talempong Kayu* art, the *Talempong* performance space changed to a stage for performances. Now, the performance space for *Talempong* art departs from the forest to the stage.

Keywords: Talempong Kayu, Performance, Change.



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INTRODUCTION

Culture is a collection of people's habits from an area (Fieldhouse, 2013). The habits of the people of a region will always be related to how a group of people live their lives. These habits cover all community activities in an area, starting from religious, social, economic and political activities. The passage of time will directly have an impact on changes in the habits of the people of a region, this results in changes in the culture of an area becoming a certainty. Traditional art which is part of a cultural complexity must adapt itself so that it does not experience extinction.

Nagari Batu Bajanjang, Solok Regency, is geographically located in the middle of the wilderness. This has caused the people of *Nagari* Batu Bajanjang to have a habit of looking for firewood in the middle of the forest. The activity of looking for firewood in the middle of the forest will always be carried out in groups. This is done so that the firewood obtained can be used for a long time, and also for the safety of the people from wild animals. Wood seekers have a habit of hitting wood as entertainment when looking for firewood in the forest. This habit became the forerunner of the wooden *Talempong* art in *Nagari* Batu Bajanjang.

Talempong Kayu is the original art of *Nagari* Batu Bajanjang which originally had an entertainment function in several community activities. It is known that at the beginning of the emergence of the art of wooden *Talempong* it was constructed by eight wooden slats

called *Talempong* and played by six players. *Talempong Kayu* art has undergone several changes in the place of presentation and form of performance. This happened because of changes in the habits of the people of *Nagari Batu Bajanjang*.

Changes in *Talempong Kayu* art can be caused by internal and external factors in *Talempong Kayu* art, this refers to the statement (Marzam, 2002). community groups that support the culture". In line with the opinion above, Koentjaraningrat (1987); Marzam (2002) states that: "...When there is a crisis in society, which means that in that society there are a number of people who oppose the situation because they are aware of the deficiencies that exist in the surrounding community, and feel dissatisfied with the situation". The two opinions above, changes in the place of presentation and the form of *Talempong Kayu* art is a natural thing. This is a form of the art of *Talempong Kayu* moving away from extinction.

METHODS

This study uses a qualitative research method, a research method that intends to understand the phenomenon of what is experienced by a research subject, for example, behavior, perceptions, motivations, actions, etc., holistically and using descriptions in the form of words and language, in a special natural context and by utilizing various natural methods (Moleong, 2011). Qualitative research aims to obtain important information about the research object. The data obtained is not in the form of numbers, in this case, the data is in the form of observations, interviews, and documentation. Qualitative research in general can be used for research on people's lives, history, behavior, social activities, and performing arts. The reason for using a qualitative approach is based on the experience of previous researchers where this method can be used to find and understand what is hidden behind a phenomenon that occurs in traditional arts, the researcher considers that qualitative research methods are more appropriate to use for this research and can be accounted for because this research based on facts on the ground.

RESULTS

Talempong Kayu, which was originally an entertainment activity while looking for firewood in the middle of the forest, gradually transformed into a traditional art of the people of *Nagari Batu Bajanjang*. At its emergence, the art of wooden *Talempong* was brought from the middle of the forest to the villages as a game to fill the community's free time. This means not being attached to any cultural phenomenon.

Kamisar (70 years old) stated that "wooden *Talempong* art was originally only a means of showing off *Nagari Batu Bajanjang* children, then after several years wooden *Talempong* art was always used as a means of entertainment for mothers when doing cooking activities at an *Alek* held in *Nagari Batu. Bajajang*". *Alek*, as meant by Kamisar,

refers to party activities held by the Batu Bajanjang community, such as weddings and circumcision parties. The habit of cooking together and being entertained by the wooden *Talempong* art is the reason why the wooden *Talempong* art is only played by women or more precisely married women. The emergence of food service providers for parties has resulted in the loss of cooking for an *Alek* from the list of habits of the people of *Nagari* Batu Bajanjang. This matter certainly has a direct impact on the existence of the wooden *Talempong* art amid the life of the people of *Nagari* Batu Bajanjang. *Alek's* kitchen, which became the stage for the *Talempong Kayu* art performance, has disappeared. According to Kamisar, "the *Talempong Kayu* art has not been played for more than 10 years. Kamisar, who is the third generation of *Talempong Kayu* artists, is now 70 years old, and of the six third-generation *Talempong Kayu* artists, only Kamisar is still alive." . This means that if Kamisar does not inherit the *Talempong Kayu* art, this art will become extinct.

The condition of the wooden *Talempong* art, which is on the verge of extinction, is recognized by elements from the *Nagari* Batu Bajanjang leadership. For this reason, the process of inheriting the *Talempong Kayu* art was carried out by the traditional art group in *Nagari* Batu Bajanjang. The *Nagari* Batu Bajanjang administration, in collaboration with Kamisar, taught several *Talempong Kayu* art songs to traditional art groups. Unfortunately, Kamisar only remembers a few songs. However, this activity at least saved the wooden *Talempong* art from extinction. The process of inheriting the *Talempong Kayu* art will not be successful if the *Talempong Kayu* art performance space is not available. For this reason, elements of the leadership and community of *Nagari* Batu Bajanjang held *Alek Nagari* as a place and space for performances of all traditional arts in *Nagari* Batu Bajanjang, including the wooden *Talempong* art. *Alek Nagari* Batu Bajanjang has had a good impact on the wooden *Talempong* art, this can be seen from the growing number of wooden *Talempong* art groups. In terms of existence, the relocation of the *Talempong Kayu* art performance space from the kitchen to the stage has also had a good impact. *Talempong Kayu* art is often presented in *barAleks* performances as a means of entertainment. In terms of the media used, the art of wooden *Talempong* has experienced additions in the form of *Gandang* and *car (Tambourin)*.

The relocation of the *Talempong Kayu* art performance space from *Dapua Alek* to the stage is a good step to maintain the existence of *Talempong Kayu* art. Currently, the art of *Talempong Kayu* is far from being extinct. Although in terms of the material of the songs played by the wooden *Talempong* art, it can be said that it is poor compared to the metal *Talempong* art. However, in line with the increase in the *Talempong Kayu* arts groups. The songs that will be played in the *Talempong Kayu* art will always increase.

CONCLUSIONS

Referring to the research results, the relocation of the wooden *Talempong* art performance space from the forest to the kitchen and then to the stage has an impact on preserving the existence of the wooden *Talempong* art from extinction. In addition to

changes in the performance space, the art of *Talempong Kayu* has also undergone a change in terms of the media that constructs the performance, from only using eight *Talempong* wooden blades which are played by six people, to eight wooden blades plus *Gandang* and car (*Rebana*). The use of *Gandang* and car in *Talempong Kayu* adds to the character of the sound produced. Changing the performance space for the wooden *Talempong* art is a way of the government and the people of Nagari Batu Bajanjang so that the wooden *Talempong* art does not become extinct. Changes in the performance space and form of presenting *Talempong Kayu* are still showing positive reactions. This can be seen from the increasing number of wooden *Talempong* art groups and the increasing existence of wooden *Talempong* arts. Based on the research results that have been presented, the following can be suggested: 1) The need for inheritance to the younger generation; 2) Continue to maintain the authenticity of the *Talempong Kayu* Lasuang arts; and 3) The need for several innovations so that *Talempong Kayu* can become an art that becomes the identity of Solok Regency.

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