

The Magical Elements Meaning of Gasiang Tangkurak Song as Minangnese Song

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Abstract: The Minangnese people believe in magic. This faith was reflected in their songs as well. This article describes the subject about Gasiang Tangkurak meaning by lyrics contain magical elements. Gasiang tangkurak song is a magical thing. Gasiang tangkurak is black magic that is carried out by a shaman who has a heart. Understandably, black magic is synonymous with things that are misguided and misleading. The purpose of Gasiang Tangkurak is to hurt someone and make others affected by black magic. The method of this article is sociological approach with library research and interviews. These contents also reflect a Minangnese cultural tradition.

Keywords: *Minangnese Song, Gasiang Tangkurak Song, Lyrics, Magical Elements*

Introduction

Koentjaraningrat. (1984:154) states that magic is a deliberate human act that causes an effect, namely human belief in supernatural powers. Dundes (in Danandjaja 1984:155), adds that magic or superstition is a traditional expression, one of which is a sign while the other is causal. For the Minangnese community, magic is an aspect of culture that is believed to be hereditary. One of the beliefs of the Minangnese community in magic is reflected in the lyrics of the Minangkabau song.

The Minangnese community is known as a religious and religious community, but in fact the Minangnese people's belief in magic is still very strong, especially in rural areas. Literary work is one of the main objects of sociological study of works related to the reality of people's lives. The social life of the Minangnese community in a literary work becomes the background and guideline for a literary researcher. The sociology of works in literature questions a literary work as the subject of study, namely about what is implied in the literary work and what is the purpose or mandate to be conveyed.

Song is the result of a work of art. Minangnese song lyrics indirectly describe the culture of the Minangnese community conveyed by the author. Basically, magical elements are things related to abilities beyond the limits of ordinary human abilities. Of course, this ability is only owned by people who have advantages. These advantages can control other people, both in thought and behavior. In the magical element, there is a process that participates in the routine that is carried out. The process can be in the form of an interaction relationship that exists between one community and another Tangkurak. This type of gasiang is usually used as a medium to magically harm and persecute other people. *Gasiang tangkurak* is similar in shape to a flat zinc *gasiang*, but the material is from a human skull. *Gasiang* like this can only be played by shamans, people who have magical abilities. While turning the gasiang, the shaman recited spells. At the same time, the targeted person will feel pain, be restless and act like a mentally ill person. For example, screaming, pulling hair, and the most popular- climbing walls. This work is usually done at night. If the shaman can influence the victim, the victim will walk to the shaman or someone else who asks the shaman to do so.

Gasiang tangkurak is usually used for revenge. Someone comes to the shaman to harm someone for a fee. The price measure commonly used is gold. As a condition of treatment, shamans usually ask for a certain amount of gold as a sign, not wages. This sign will be returned if the shaman fails in carrying out his duties. But if he succeeds, then this token fee is taken, and the customer must add it to the service fee.

In addition to harm, there are certain shamans who use *gasiang tingkurak* to treat diseases caused by magical things. The other, gasiang is often also used as a medium to suggest other people to be interested in us.

As the name implies, the main ingredient of *gasiang tingkurak* is the skull of a dead human. This *gasiang* can only be made by people who have certain inner knowledge. In various regions there are some differences regarding the common skull material and is best used as a material for making *tangkurak* tops. In some areas, the skull that is commonly used is the skull of a person who died bleeding. The mystical story of the skull top or *gasiang tangkurak* is taken from the Minangkabau culture. Top of the skull is the practice of disturbing, persecuting, and attracting the hearts of others through the help of jinn which is carried out by shamans.

This practice is so famous that it is narrated in a Minangnese language song titled *Gasiang Tangkurak*. In this song, what is told is the problem of rejected love so that people whose love is one-sided use a skull top to subdue the hearts of their loved ones.

Listeners of the song *Gasiang Tangkurak* can understand and understand the author's intent. The presence of this song in the Minangnese community has earned its own place in the hearts of the people because it can be said that this song is quite popular among the people.

Based on the above thought, the actual songwriter *Gasiang Tangkurak* tried to position himself in an effort to address the occurrence of magical practices in the social life of the Minangnese community. Through this song, the author conveys messages and views on several magical issues that are still developing in the Minangnese community. Therefore, this song is an interesting and important medium to observe, especially related to some magical problems that occur in the Minangnese community.

Research Method

In this study, the author uses the theory of sociology of literature, especially the sociology of works as a study or research analysis because the researcher focuses on studying the social problems of society towards magic in Minangnese song lyrics. Sociology of literature is literary research that views literature as a reflection of people's lives. Furthermore, Endraswara (2001: 77) states that the argument from the sociology of literature research is that the birth of literature is not in a vacuum, but social life that triggers the birth of a literary work.

The object of this research is a song lyric text that is transcribed from a cassette. After the data is collected and classified, the next stage is the data analysis stage. Data analysis took place during the research conducted. The data obtained from the lyrics of the song *Gasiang Tangkurak*. The data were analyzed by using a sociological approach and collecting data by using library research and interviews.

Findings

Gasiang Tangkurak

Indak kayu ... mak janjang dikapiang
Asakan dapek urang den cinto
Tolong tangkurak namonyo gasiang
Namuah disuruah jo disarayo

Top Skull

Not wood... the stairs were torn apart
 As long as you get someone you love
 Please skull the name is top
 Want to be ordered

Gasiang batali jo kain kapan
Di patang kamih malam jumahaik
Gasiang tangkurak nan den nyanyikan
Putuihnyo gasiang putuih maripaik

Top strap with shroud
 On Thursday evening Friday night
 The skull top that I sing
 Break up the top, break up the decision

Lah manggabubu asok kumayan
Urang di dunia banyak kiramaik
Tolong ... tolong lah jihin si rajo hawa

The incense smoke has spread
 There are many sacred people in the world
 Please... help the genie the king of air

Gasiang tangkurak baoklah pasan
Jikok nyo lalok tolong jagokan
Jikok nyo tagak suruah bajalan
Di siko kini denai nantikan

Top skull bring a message
 If he sleeps, please wake up right
 If he is standing tell him to walk
 Here now I wait

Tolonglah japuik, japuik tabaok

Please pick me up, pick me up

Suruah nyo sujuik di kaki denai
Jikok tak namuah tanggang matonyo
Tanggang salero bia nyo rasai
Datang sijundai bia nyo gilo
Siang jo malam, nyo cari denai
Baru ... baru nyo sanang dek kiro-kiro

Tell him to kneel at my feet
 If you don't want to hold your eyes
 Hold the lust let him feel
 Invite sijundai to make him crazy
 Day and night, he's looking for me
 New... just now he's happy I guess

The first stanza in the first line begins with the sentence, *indak kayu, nak janjang dikapiang*. This sentence illustrates that the Minangkabau people are not people who give up easily and despair. The Minangkabau people have many ways to achieve their goals and objectives as expected, in other words, *indak dapek jo caro lunak, jo caro kareh bagai* (not done in a smooth way, a rough way will be done). The second line, *asalkan dapek urang den cinto*. This lyric describes a person who wants to get the love he wants and he will do everything he can to get the love he wants. Third row, *tolong tangkurak namonyo gasiang*. This lyric describes someone who asks for help to the skull (demons) or to evil spirits in the supernatural by using magic. In the word tangkurak, it clearly indicates a terrible object. *Tangkurak* is the skeleton of the head or skull of a deceased human, then the tangkurak is formed or made into objects such as tops so it is called *gasiang tangkurak*. The fourth line, *namuah disuruah jo disarayo*. This lyric describes someone asking *Gasiang Tangkurak* to have his wish granted. The requester hopes that what he wants can be achieved according to his plan.

The second stanza, the fifth line, *gasiang batali jo kain kafan*. This lyric describes a *gasiang* wrapped in rope and a shroud. The shroud is used to wrap the dead but here it is used to rope a *gasiang*. The sixth row, *dipatang kamih malam jumaik*. This lyric describes a magical ritual performed on Friday night, because Friday night is believed to be the right night to summon the spirits of the dead. The seventh line, *gasiang tangkurak nan den nyanyikan*. This lyric describes a person who sings a mantra to be sent to someone he likes so that that person will fulfill all his wishes. The eighth row, *putuihnyo gasiang putuih marifaik*. This lyric describes that once a magical spell has been decided then everything will happen according to one's wishes. The meaning of the sentence above can also mean that if the top is broken, then the agreed consensus will also be broken.

The third stanza of the ninth line, *lah manggabubu asok kumayan*. This lyric describes a magical ritual that is taking place, this is proven by the word *kumayan* is one of the tools used to summon spirits. The tenth line, *urang di dunia banyak kiramaik*. This lyric illustrates that humans and other creatures that live on this world have a lot of intelligence and certain sacred things, especially in terms of magic. Eleventh row, *tolonglah jihin si rajo hawa*. This lyric clearly describes someone who is asking for help from the jinn. A djinn who is able to make people who have weak faith fall asleep and are influenced to obey the will of the beggar to him.

The fourth stanza of the twelfth line, *gasiang tangkurak baoklah pasan*. This lyric describes someone who wants to convey a message through a *gasiang* with the aim that the person who is sent the message can feel someone's feelings for him. The thirteenth, fourteenth and fifteenth rows, *jikoknyo lalok tolong jago kan, jikok nyo tagak suruah bajalan, disiko kini denai nantikan*. This lyric describes a request by force, if the person being addressed is sleeping then he will be woken up, if he is standing then he is ordered to walk until the person who was ordered arrives in front of the requester.

The fifth stanza of the sixteenth line, *tolonglah japuik, japuik tabaok*, this lyric describes a person who asks for help from the spirit who really hopes that his wish will be achieved by carrying the person he hopes for. The seventeenth, eighteenth and nineteenth rows, *suruahnyo sujuik di kaki denai, jikok tak namuah tagang matonyo, tagang salero bia nyo rasai*. This lyric describes a person who has been hit by magic and has to follow all the orders of the sender of *gassiness* to prostrate at his feet, otherwise he will be persecuted by the sender of magic by ordering the genie to make the victim not have a good appetite and can't sleep well.

The sixth stanza, line twenty, twenty-one and twenty-second, *datang si jundai bia nyo gilo, siang jo malam nyo cari denai, baru nyo sanang dek kiro-kiro*, this lyric describes when the person

who receives the magical consignment does not want to follow orders the magical sender then the magical sender will make the magical recipient go crazy with the help of the *jundai* (evil genie or devil), and the magical sender will make the magical recipient will always remember it. The recipient can rest easy when he has met the sender of magic.

The author describes the belief in magic in the social life of today's Minangkabau society which is found in the lyrics of the song *Gasiang Tangkurak*. The author sees that the magic that develops in Minangkabau society is very strong.

In the lyrics of the song, magic is described to persecute someone. Usually, the underlying reason for this persecution is resentment and hurt. Furthermore, the description of the song about magic is explained to provide another side that in the development of the times it cannot reduce the Minangkabau people's belief in magic. There are still many Minangkabau people who believe in magic in an advanced era at this time, especially in rural areas.

In addition, in this song there is also another picture of magic that can be found in the lyrics of the song *Gasiang Tangkurak* "*Datang sijundai bia nyo gilo*". The lyrics describe someone who asks for help from a spirit to scare someone so that he goes crazy and loses self-consciousness.

An explanation of magic is also found in another line, which is found in the verse "*Gasiang batali jo kain kapan*" *Gasiang Tangkurak*. This type of *gasiang* is usually used as a medium to magically harm and persecute other people. *Gasiang Tangkurak* is shaped like a flat zinc *gasiang*, but the material is from a human skull. *Gasiang* like this can only be played by shamans, people who have magical abilities. While turning *Gasiang*, the shaman recited the incantations. At the same time, the target person will feel pain, be restless, and act like a mentally ill person. For example, screaming, pulling hair, and the most common is climbing walls. This work is usually done at night. If the shaman can influence the victim, the victim will walk to the shaman or someone else who asks the shaman to do so. This magical disease caused by *Gasiang Tangkurak* is commonly called *Sijundai*.

Magic that uses *Gasiang Tangkurak* to cause *sijundai* disease is an evil science that is carried out through alliance with the devil. This science has been and is still known by people in rural Minangkabau in general.

Conclusion

The lyrics of the Minangkabau song entitled *Gasiang Tangkurak*, which indirectly reflects the belief about magic in the social life of the Minangkabau people, the magic referred to in the lyrics of this song is magic that is to persecute others and to take revenge. The magical form depicted in the Minangkabau song lyrics can be seen from the words *tolong tangkurak namonyo gasiang, lah manggabubu asok kumayan, tolonglah jihin si rajo hawa, dipatang kamih malam jumahaik*, these few words are contained in the Minangkabau song lyrics which describe the existence of magical elements in the Minangkabau song lyrics.

This kind of community culture should be abolished because it can harm other people. Religious teaching in Minangkabau should be further sharpened, so that the Minangkabau community does not deviate too much from the teachings of Islam. Even though the Minangkabau people have a proverb of *adat basandi syarak, syarak basandi kitaullah*, which means that adat and religion cannot be separated because both are interconnected and support each other, adat must be guided by the teachings of Islam, but the Minangkabau people still have a clear belief in magic. -clearly contrary to the teachings of Islam because it is a trait of envy.

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