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## Forms of Violence in *Kaba*

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### Abstract

This research discusses various forms of violence found in kaba, a type of prose in Minangkabau literature. The aim of this research is to describe the forms of physical and verbal violence found in. The theory used in this research is literary sociology. Literary sociology is a theory that focuses on the analysis of literary works and their relationship to social life, including conflict, culture and society. The results of this research state that kaba reflects various forms of violence in the social reality of Minangkabau society. Various factors are considered to be the cause of the violence represented by Kaba, namely economic factors, cultural factors and psychological factors.

**Keywords:** violence, kaba, sociology of literature

### 1. Introduction

Kaba is a type of prose in Minangkabau literature. Kaba is usually delivered by a kaba or sijombang craftsman accompanied by saluang (wind instrument), rabab (stringed instrument), or other typical Minangkabau musical instruments. Kaba can also be performed in randai (traditional Minangkabau theater) which was previously played by men. The strength of the kaba is largely determined by how the kaba teller tells the story. The kaba craftsman not only conveys material in prose form, but also conveys non-story material such as traditional advice or advice such as gurindam. At the beginning of its birth, kaba was oral literature that was passed on by word of mouth among the community. However, over time, several kaba have been recorded by several authors, one of which is Sjamsudin St. Radjo Endah (Amir, 2006: 17).

Junus (1984) said that kaba, which means news, can also be interpreted as news. A kaba is said to tell a true story, an event that really happened. Kaba as folklore also has the task of bringing past conditions as knowledge to the people of today, so that it can be adapted to their knowledge system (Junus, 1984: 17).

Judging from the content of the story, kaba which reflects the social reality of Minangkabau society can be divided into two groups, namely classical kaba and non-classical kaba. Classical Kaba is often found in the form of ancient manuscripts or in oral traditions. This is different from non-classical kaba which is often found in printed form. Classical kaba is kaba which tells the life of the Minangkabau people in ancient times with the old social and cultural system of life (Junus, 1984:17).

Classic Kaba is a literary work that has been known for a long time by the Minangkabau people. In general, it tells the story of the life of the Minangkabau people, which includes social values, education, and criticism of reality. Initially, classical kaba was delivered orally by kaba craftsmen in crowded places (Junus, 1984:18).

The classic Kaba tells the story of royal life with various adventures against life's challenges. The people among the king who were wandering were looking for supernatural powers with the intention that when the time came to return, they would uphold the truth and authority of the king. Their lives are also often influenced by something supernatural, fairy, or supernatural. Meanwhile, non-classical kaba tells more about the realities of life in society in general, telling stories of joy and sorrow. Every character in Kaba, with all the knowledge and power he has, will always try to improve his bad luck. Every problem faced, as far as possible, is resolved based on the truth according to practical logic (Udin, 1987: 12)

Even though it is classified as a work of fiction, Kaba stories cannot be made up at will, or manipulated at will. Kaba must be made based on standard rules and must be based on the social reality of society. This is what differentiates kaba from novels in general (Junus, 1984: 66).

Because it is based on social reality, the Kaba story will not be far from the community. There are many good values and wisdom that can be learned from the Minangkabau kaba. However, what is unique is that these good values and wisdom are actually covered or conveyed by various stories of violence, both physical and verbal violence. In the story of Si Buyuang Karuik, for example, it tells the story of Buyuang Karuik and his sister, Siti Syamsiah. Since childhood, the lives of these brothers have been full of suffering. Not only are they poor, they also often receive harsh treatment from their parents. One day Buyuang Karuik made a mistake. He was very scared because he imagined that his parents would be angry and would not show him mercy. In fact, he was so afraid that he thought that his father might kill him.

The violence found in the Si Buyuang Karuik kaba can also be found in several other kaba, such as the Si Gadih Ranti and Sabai Nan Aluih kaba.

In Si Gadih Ranti's story there is a story of physical violence, namely when Bujang Saman and Angku Kapalo and their men got into an argument. The quarrel was caused by news of Bujang Saman's return which reached Angku Kapalo's ears. This made Angku Kapalo furious and he ordered his men to forcibly pick up Bujang Saman at his house.

With the existence of forms of violence in kaba, this research then started. The forms of violence in kaba are an interesting thing to research, considering that classic kaba are still read by today's generation, while they have different perspectives on the value and forms of violence. A careful attitude in reading classical kaba is clearly needed by the current generation, so that they do not make the mistake of interpreting forms of violence in classical kaba as simply violence. In fact, the story of violence in classical kaba is assumed to be a means of educating good values. Through telling stories of violence, listeners/readers of kaba are actually expected not to commit similar acts of violence.

Armed with the formulation of the assumptions above, this research then asks key questions about what forms of physical and verbal violence are found in kaba? And in answering it, this research will rely on the theory of literary sociology.

There are several definitions of literary sociology that need to be considered in order to find objectivity in the relationship between literary works and the social conditions of society, namely: (1) understanding literary works by considering their social aspects; (2) understanding the totality of the work accompanied by the social aspects contained therein; (3) understanding literary works as well as their relationship with the society behind them; (4) literary sociology is a study that looks at the relationship between literature and society; (5) literary sociology tries to find the quality between literature and society (Ratna, 2003: 2).

Meanwhile, in terms of the main tendencies in studying the sociology of literature, according to Damono (2002), there are two tendencies. First, an approach based on the assumption that literary

works are only a social mirror. This approach moves from factors outside literature to discussing literature. Literature is only valuable in relation to factors outside of literature itself. Second, an approach that prioritizes literature as review material. Thus, literary sociology has the aim of obtaining facts from society which may be used to solve many societal problems (Damono 2002: 3).

Literary sociology is in principle a study of literary works and also the involvement of their social structures. The presence of literature has a very important role in shaping the structure of society. So the sociology of literature tries to explain the existence of a literary work as not only an individual symptom, but also a social phenomenon (Ratna 2003: 25).

Armed with literary sociology, this qualitative research then focuses on forms of violence in the kaba of Si Buyuang Karuik, Si Gadih Ranti, and Sabai Nan Aluih. In terms of methods, this research was carried out by carefully and repeatedly reading the stories of Si Buyuang Karuik, Si Gadih Ranti, and Sabai Nan Aluih. It is hoped that this kind of reading can help mark intrinsic data that implies violence.

Meanwhile, in the literature review, there are several studies that also examine the Minangkabau kaba. These include a study by Gita Permata Sari (2019) which examines the representation of the kaba Sabai Nan Aluih in the novel "Senandung Sabai: Cinta dan Luka". Gita considers that the novel "Senandung Sabai: Cinta dan Luka" is a form of active acceptance from the author as a reader of the Sabai Nan Aluih kaba who then wrote a new work by using previous literary works as inspiration in its creation. Apart from the Gita, there is also a study by Andini Sayunda (2018) which discusses the role of men in the Minangkabau kaba. Andini's study also uses literary sociology theory as a differentiator. Andini found that the status and role of men in the Minangkabau kaba, apart from being sons and brothers, was also as leaders.

Another study on kaba comes from Sevta Fani (2018). In her research, Sevta describes the image of women in the kaba Si Gadih Ranti by Syamsuddin Sutan Rajo Endah, both women as individuals and as members of the family and society. Then there is also a study from Rahayu (2010). Rahayu examines discordant marriages in the kaba Si Buyuang Karuik by Sjamsudin Sutan Radjo Endah. Rahayu said that the discordant or incestuous marriages that occurred were due to ignorance of the change in name and location of the character Si Buyuang Karuik and his own biological sister. The marriage later ended in divorce.

Finally, a study from Mohammad 'Azzam Manan (2008). 'Azam's study more or less helps provide a definition of violence in this research. 'Azam examines domestic violence from a sociological perspective. He said that domestic violence as a social fact is not a new matter from the sociological perspective of Indonesian society. This has been happening for a long time and still continues today.

From the various previous studies mentioned above, there has not been much research that discusses storytelling or forms of violence in the Minangkabau kaba and its relationship to the social conditions of society, thus providing an opportunity for this research to be carried out.

## **2. Result and Discussion**

### **2.1. Forms of Violence in Kaba**

On the one hand, there are many positive values that can be learned in the Minangkabau kaba. However, on the other hand, in its delivery, these values are actually conveyed by telling stories of forms of violence. This section presents the results of identifying various forms of violence found in kaba.

Violence is a negative social action. Because violence is aggressive, destructive and hurts other people. There are various factors that motivate individuals to commit violence. One of them is due to uncontrolled emotional outbursts. Violence commonly occurs in society because of the differences in character of each member of society. These differences have the potential to give rise to conflict which will then lead to acts of violence in society itself (Windhu, 1992: 66).

Factors that cause violence tend to be rooted in economic problems and social problems in society. One example of a case caused by economic factors is parental violence against their children, for example, a father who cannot provide for his family, which then causes the mother to vent her hatred, annoyance or anger at her husband, precisely by torturing her child.

From several different expert opinions, the author concludes that violence is an act committed by a person or group of people, either directly or indirectly, where the person or group of people carries out actions that are harmful to other people or the environment which causes damage. , resulting in minor and serious injuries, or causing someone to fall ill. Violence is in the form of abuse, torture, or other hurtful treatment that can occur when force or power is misused.

In general, violence is usually divided into two, namely physical violence and verbal violence. Physical violence is violence that can be proven or seen due to physical touching that hurts between the perpetrator and the victim. Such as kicking, slapping, hitting, throwing something or killing him. Meanwhile, verbal violence is violence carried out by a person or group of people against other people who hurt their feelings, such as insulting, shouting at, slandering, or saying other hurtful words aimed at the victim (Windhu, 1992: 70).

#### **a. Kaba Si Buyuang Karuik**

A long time ago in the village of Dalam, there lived a woman named Siti Jamilah. She was married to a man named Bagindo Baha. This husband and wife couple have two children. The first child was named Karudin, who was often called Buyuang Karuik. Meanwhile, his younger brother's name is Syamsiah. Since childhood, these brothers have lived in suffering. Not only are they poor, they also often receive harsh treatment from their parents. One day Buyuang Karuik made a mistake. He killed his father's favorite chicken. Buyuang Karuik, who didn't want to be scolded by his father, ran away from home carrying his younger brother.

In their escape, Si Buyuang Karuik and his younger brother, Syamsiah, were helped by an old woman and a cart driver named Mak Hitam. They were sent to their overseas destination, namely Padang. Upon arrival in Padang they lived with the owner of a rice shop named Mande Sari Anum. Many changes happened to Buyuang Karuik and his younger brother while they lived abroad, their life became better than before. Especially Buyuang Karuik, he got a job from a good boss named Angku Prosecutor.

Not so long in Padang, Buyuang Karuik then moved to work in Palembang. After two years in Palembang, Buyuang Karuik had accumulated a lot of money. Then Buyuang Karuik married a woman named Saudah. Not long after, Sauda died and made Buyuang Karuik sad. Then Buyuang Karuik was comforted by his friend Zainudin and taken to Betawi.

The story then shifts to Syamsiah who goes to Medan. While in Medan, Syamsiah received a job offer in Betawi. In Betawi, Syamsiah changed his name to Sarinam. Sarinam lives with Mande Sarijah. One day, Sarijah gave a lift to Buyuang Karuik and Zainudin to spend the night for a few days. At that time, Buyuang Karuik met Sarinam. The two of them fell in love, then soon they got married and had a child.

Feeling that he had been abroad for a very long time, Buyuang Karuik thought about returning to his hometown. Buyuang Karuik then went home, bringing his wife and children with him. When he got home he met his parents. Happiness and tears mixed and broke out when they found out that Buyuang Karuik had come home. On the other hand, Buyuang Karuik's parents were very surprised when they found out that Buyuang Karuik had actually married his own younger sibling whose real name was Syamsiah.

Not wanting the public to know, they then saved the disgrace by telling them that Syamsiah's husband had died and her child had become an orphan. Then Buyuang Karuik built his parents' house to make it better and also bought fields and rice fields. After that, Buyuang Karuik married another woman, her sister Syamsiah also got a husband who accepted her as she was.

## 1) Forms of Violence in Kaba Si Buyuang Karuik

### A. Physical Violence

*"... sarupo laku jo parangai, samo pambangih jo pamberang, tidak ado bamuluik manih, kalau salah anak inyo, barapo hariak sipak tarajang, tangan lakek kaki pun lakek, apo nan dapek dilacuikkan, dapek kayu kayu dirambahkan, babidang badan kanai lacuik, tidak ado manaruah ibo, tidak ado manaruah santun, samo pambangih jo pamberang."* (Endah, 2008: 12).

(... similar in behavior to character, both have a bad temper, neither has a sweet mouth, if the child is wrong, there are countless shouts and lunges, hands stick to feet and stick together, anything that can be whipped, if a piece of wood is hit, it leaves a mark on the body getting whipped, no one shows pity, no one is polite, both are angry.)

In this quote, it is explained that Buyuang Karuik's parents are very angry and will not forgive their children if their children make mistakes. As the words Sipak tarajang (kick), dilacuikkan (whipped), and dirambahkan (hit), shows how Buyuang Karuik's parents were very light-hearted and often did this when they were angry.

### B. Verbal Violence

*"Maliek bapak alah bangih, mahariak mahantam tanah, raso dimakan anak kaduonyo, namuah mambunuah mati-mati, si Upiak Siti Syamsiah, balari mencari si Buyuang Karuik, kakak kanduang si Syamsiah, tampak kakak si Buyuang Karuik, sadang duduak manggigia katakutan, "Manolah tuan Ajo Karuik, bapak kito sangaik bangih, kini inyo mencari Ajo, kok dapek dibunuah mati." (Endah, 2008: 13-14)*

(When she saw that the father was angry, shouted until he hit the ground, felt like he was going to be eaten by his two children, wanted to kill her to death, Siti Syamsiah, ran to look for Buyung Karuik, Syamsiah's biological older brother, she saw her older brother, Buyuang Karuik, sitting shivering in fear," Where is Mr Ajo Karuik, our father is very angry, now he is looking for Ajo, if possible, kill him to death.)

In this quote, it is explained that Siti Syamsiah and her brother Buyuang Karuik were very afraid because they knew that if their father was angry they would not be given mercy, in fact they were so afraid that they thought their father might have the heart to kill them. The word mahariak refers to the verbal violence experienced by Buyuang Karuik and his sister Siti Syamsiah, such as shouting or speaking in a loud tone that made them afraid, in addition to the physical violence they experienced when their parents were angry.

*"Tuan lah tahu juo, lakek tangan bapak kito, tidak dapek mamintak ampun, bana tak buliah disabuik, kok lakek tarajang di badan, tigo hari tak pandai tagak, bapak nyato panaiak darah, mandeh nyato pambangih, rambuik di kapalo dicabuik, dicakiak lihia jo kuku panjang, sabahun pangsang alun baranti, tidak dapek dilarai urang, urang malarai dikatoi," katonyo si Syamsiah. (Endah, 2008: 15)*

(Sir, you already know, if our father has played a hand, he can't ask for forgiveness, he can't even beg, if his legs have flown to his body, he won't be able to stand for three days, the father clearly likes to get angry, the mother is clearly angry, the hair on His head was

ripped off, he strangled his neck with his long nails, before he fainted he wouldn't stop, he couldn't be broken up by anyone else, the person who broke it up would be cursed at, said Syamsiah.)

This quote explains the fear felt by Siti Syamsiah, Buyuang Karuik's younger sister, when imagining how cruel their parents would be when they were angry. The words Lakek "hand" (easy to hit), tarajang (lunge), and dicakiak (strangled), show the physical violence experienced by Siti Syamsiah and Buyuang Karuik, their parents' anger always makes them afraid, even just by imagining it.

## **b. Kaba Si Gadih Ranti**

Once upon a time there was an old man named Datuak Mangkuto Sati, precisely on the Talang River in the village of Koto Panjang. He is well known as an arrogant and cunning leader of the country. He obtained his position and wealth in a bad way. Many people don't like the way he leads. One day Angku Kapalo wanted to go to a meeting in a village. On the way he met a girl named Gadih Ranti. Seeing Gadih Ranti's beautiful face, Angku Kapalo was stunned and fell in love with her.

Gadih Ranti is also known as a girl who has a lot of intelligence. One day Gadih Ranti's mother, namely Datuak Batuah, wanted to go to his house to visit to see how his sister and nephew were doing. The arrival of Datuak Batuah was welcomed by Gadih Ranti. Seeing the attitude and face of Gadih Ranti who had grown up, her mother thought of finding Gadih Ranti a soul mate. This was then discussed with Gadih Ranti's mother. Then finally Bujang Saman was chosen as Gadih Ranti's soul mate. The two of them were then betrothed.

Si Gadih Ranti, who was betrothed to Bujang Saman, was reportedly known to Angku Kapalo. Hearing this, Angku Kapalo became angry and took action against Bujang Saman. Bujang Saman was ordered to do hard work in Malalak. That way he thought he could take Gadih Ranti as his wife. Then Bujang Saman went to Malalak, accompanied by Angku Kapalo's bodyguard.

On the way, Bujang Saman turned to go home, but Angku Kapalo's bodyguard prevented him from doing so, resulting in an argument. Bujang Saman won the fight. Bujang Saman then immediately returned to his village. When he arrived at the village, Bujang Saman set up a plan to overthrow Angku Kapalo from his position, because Angku Kapalo was in power at will. The plan was approved and supported by the village people.

Bujang Saman then went to Angku Kapalo's place. When he arrived there, Bujang Saman encountered resistance from Angku Kapalo and his men. A fight finally broke out and Bujang Saman won. Then Angku Kapalo's leadership was replaced and replaced by Sutan Palindih. After that, Bujang Saman married Gadih Ranti and lived happily.

## **1) Forms of Violence in Kaba Si Gadih Ranti**

### **A. Physical Violence**

*"Dibaco surek dek Juru Tulih, sagalo balasting paralu diantakan, baitu juo uang rodi, buah kopi paralu diantakan, udah dijua ka urang Cino, baok ka gaduang Angku Pakuih, siapa nan tidak mambayia, buliah dipuruakkan ka dalam tangsi. Lorong kapado uang balasting, aturan disita paralu disita, aturan dirampeh paralu dirampeh, tidak buliah batanguah-tanguah, mano kamanakan tidak mambayia, buliah dijapuik jo polisi, atau sardadu dari tangsi."* (Endah, 2004: 14-15).

(The letter is read by the clerk, everything needs to be delivered, as well as the hard currency, the coffee beans also need to be delivered, they have been sold to the Chinese,

take them to Mr Pakuih's building, whoever doesn't pay will be put in prison. For the ballast money, the rules confiscated needs to be confiscated, the rules for confiscation need to be confiscated, it cannot be suspended, if the nephew does not pay, he will be picked up by the police, or soldiers from prison.)

In this quote, it is explained about the arrival of a loud order from the building which was read by the clerk. In the letter that was read, the contents of the order were written which must not be violated and must be obeyed, because if you dare to violate or resist then there will be consequences that must be borne, even if the person who violated it was your own nephew. The sentences *dipuruakan ka in tangsi* (thrown into prison) and *dirampek* (seized), indicate the physical violence that will occur if you dare to violate the contents of the letter.

When Angku Kapalo visited Gadih Ranti's house and wanted to propose to her, how surprised Angku Kapalo was because it turned out that Gadih Ranti had already been proposed to by Bujang Saman and was going to get married in the near future. Angku Kapalo was angry and offended because this was the first time someone had dared to reject him. Therefore, Angku Kapalo then ordered Pandeka Atin to pick up Bujang Saman to his house. Arriving at Angku Kapalo's office, he then gave strict orders that Bujang Saman must immediately leave for Malalak for a month, the aim being that Bujang Saman would fail to marry Gadih Ranti. However, while on the way to Malalak, Bujang Saman thought that rather than starving to death because he ran out of provisions on the road, it would be better for him and his entourage to turn back home and face whatever would come their way.

*"Baru bajalan Si Bujang Saman, dianjua langkah manarajang, kaki diayun Pandeka Atin, lalu disambuik dek Si Saman."*

*"Disorong jo pisau sewah, pisau disipak jo kaki kida, tapalantiang tibo di samak, sanan bagumua surang samo surang, ganti lacuik malacuikkan, ganti hampeh mahampehkan, tibo di tanah tanah lambang, tibo di pisang pisang rabah, buni sipak barapi-api, surang sigap surang tangkeh."* (Endah, 2004: 45-46).

(When Bujang Saman was just walking, he took a lunging step, Pandeka Atin swung his leg, then was greeted by Saman.

Parried with a knife, the knife was kicked with the right foot, thrown away until it arrived in the bushes, there they attacked each other, took turns hitting each other, took turns throwing each other, when they hit the ground of the land of symbols, they arrived at the banana. The banana fell, the sound of the kick was fiery. , one is swift and the other is agile.)

In this quote, an argument is told between Bujang Saman and Pandeka Atin. The sentences *bagumua surang samo surang* (fighting one on one), *lacuik malacuikkan* (lashing each other), and *hampeh-mahampehkan* (throwing each other), show the physical violence experienced by Bujang Saman and Pandeka Atin because of the fight they had. Bujang Saman, who felt innocent and should not be punished, turned around to go home, but was blocked by Pandeka Atin, Angku Kapalo's man.

*"Diujo langkah tigo, diayun jo kaki suok, kaki tibo disambuiknyo, ditulak jo tangan suok, tacampak Angku Kapalo, malanguah di bawah meja. Maliek rupo nan bak kian, lah datang Dubalang nan barampek, siapo datang kanai kaki, kaki capek sarupo kilek, tangannyo barapi-api, tibo di pusek malanguahkan, banyak kurisi patah-patah, tarabah dindiang kanai kaki. Surang lawan barampek, tiok disentak pisau sewah, dapek ditangkok dek si Saman, licin badannyo malompek-lompek, kakinyo kuaik manyipak, tibo di pintu pintu*

*tahampeh, tibo di jendela kaonyo pacah, hilang aka nan barampek, tidak tahampiahampia urang, alah tabariang di ateh lantai, tangga giginyo kanai tinju, satangah matonyo pacah, ado kalua darah di harang, kanai kaki Si Saman Palak, sinaruih Dubalang nan barampek, balimo jo Angku Kapalo.*" (Endah, 2004: 52)

(Takes three steps, starting with the right foot, the foot comes straight to meet him, blocks it with the right hand, Angku Kapalo is thrown away, groans under the table. Seeing something like that, four Dubalang people have arrived, whoever comes is immediately hit by the foot, feet fast like lightning, hands fiery, arriving at his stomach painfully, many chairs were broken, walls collapsed under his feet. One person against four people, every time a sewah knife was jerked, the Saman could catch him, his body was slippery jumping up and down, his legs were strong kicked, when he got to the door the door was smashed, when he got to the window the glass was broken, the four people lost their minds, no one was near, he was lying on the floor, his teeth had fallen out because he was punched, half of his eyes were broken, there was blood coming out of his mouth, he was hit by his foot the Saman Palak, Dubalang four people, five people with the Head.)

In this quote, it is explained that an argument occurred between Bujang Saman and Angku Kapalo and his men. The news of Bujang Saman's return instead of going to Malalak finally reached Angku Kapalo's ears. This made Angku Kapalo furious and ordered his men to forcibly pick up Bujang Saman at his house early in the morning. However, in the end the fight was won by Bujang Saman, Angku Kapalo and his four men who then lay on the floor with many wounds. The words *tacampak* (thrown away), *kanai kaki* (kicked), *tahampeh* (knocked down), and *kanai boxing* (hit by a punch), show what happened between them when the argument occurred.

## **B. Verbal Violence**

*"... hati pahik bak ampadu, papek di lua runciang di dalam, dalam duo tangah tigo, mambagi gadang ka awak, kato nan pantang dijawab, alua batutua suko mandareh, suko mamarah urang kampuang, indak manaruah ibo kasihan, bana tak buliah disabuik, kato tak dapek dijawab."*

*"... tiok tahun inyo babini, lapeh surang baganti surang, habih manih sapah dibuang, mano bininyo nan dicaraikan, tidak buliah diganti urang, kalau diganti urang nan lain, alamat badan ka binaso, dituduah maliang jo mancuri."* (Endah, 2004: 10-11).

(... his heart is bitter like gall, flat on the outside, sharp on the inside, in two and a half three, divides it bigger among us, words that cannot be answered, the flow of speech likes to shout, likes to scold the village people, has absolutely no compassion and pity, cannot plead, his words cannot be refuted.

... every year he gets married, after one he immediately changes to another, and when it's over, he throws it away. If his wife has been divorced, he cannot marry another person. If he marries another person, his body will perish and he will be accused of being a thief and stealing. )

This quote explains the character of Angku Kapalo. It is said that Angku Kapalo has a cruel character, likes to curse at people, has no sense of pity or mercy, whatever he orders must always be obeyed. Even the wife he has divorced cannot be married to someone else. If anyone resists, he will be dealt with directly and threatened with death. The words *hati pahik* (evil-hearted), *suko mandareh* (likes to yell), and *indak manaruah ibo* (having no mercy) contained in the quote show Angku Kapalo's character and the way he treats people casually.



*“Ingek-ingek malah Datuak, ambo nan bukan sumbarang urang, Angku Kapalo dalam nagari, kalau batumpuak Sungai Talang, buliah den jeng den ampehkan, ambo mahitam mamutiahkan. Mambangih manyirah mato, balari turun ka laman, barapo dabua tapak kaki.”* (Endah, 2004: 35)

(Remember, Datuak, I am not just anyone, Angku Kapalo Nagari, if the Talang River is piled up, I will lift it and throw it down, I can make it black and white. When I get angry my eyes will turn red, I will run down to the yard, no matter how many feet are pounding.)

This quote tells about the words of Angku Kapalo who subtly threatened Gadih Ranti's family who had rejected his proposal, because Gadih Ranti had already been proposed to by someone else, and was even going to get married in the near future. Angku Kapalo was angry and didn't accept it because this was the first time someone had dared to reject him. The sentences *ambo nan not sumbarang urang* (I'm not just anyone) and *ambo mamalam mamutiahkan* (I can do anything) show how Angku Kapalo wants to brag about who he is, as if no one is greater than him. This is what makes Angku Kapalo even more arbitrary and feels like he is the most powerful.

*“Ado sabanta antaronyo, bakato Angku Kapalo, “Mano waang bujang Saman, manuruik parentah Tuanku Lareh, waang tasuruah pai ka labuah, labuah rodi di Malalak, sabulan lamonyo waang di sinan, parentah kareh dari ateh, hari Sabtu waang barangkek, pukua salapan datang ka mari, tidak buliah talambek datang, kalau talambek waang dihukum, masuk paseban Bukittinggi,” kato sudah inyo bajalan, kato nan tidak dapek dijawab.”* (Endah, 2004: 38)

(For a moment, Mr. Kapalo said, "Where are you bachelor Saman, according to my master Lareh's orders, you were ordered to go to the road, the rodi road in Malalak, you were there for a month, strict orders from above, on Saturday you left, at eight o'clock come here, don't be late, if you are late you will be punished, go to Bukittinggi prison," said the words as he was walking, words that could no longer be answered.)

This quote tells about Angku Kapalo who lied by giving fake orders to Bujang Saman, so that Bujang Saman left the village and failed to marry Gadih Ranti. Angku Kapalo also threatened to imprison Bujang Saman if he arrived late. The sentence *parentah kareh from ateh* (strict orders from above) and *if talambek waang is punished* (if you are late you are punished) shows the verbal violence experienced by Bujang Saman, Angku Kapalo has indirectly bullied Bujang Saman, Angku Kapalo feels more powerful then he could freely carry out oppression, namely by ordering Bujang Saman to make up excuses.

### **c. Kaba Sabai Nan Aluih**

Sabai Nan Aluih is the son of Rajo Babandiang. Rajo Babandiang has a very close friend named Rajo Nan Panjang and they have been friends since childhood. One day Rajo Nan Panjang came to Rajo Babandiang's house to propose to Sabai Nan. However, Rajo Babandiang then politely rejected the proposal. Rajo Nan Panjang felt dissatisfied because his intentions had not been achieved and then invited Rajo Babandiang to meet him in Padang Pahaunan.

At first, Sabai Nan Aluih forbade his father from going to the place of agreement, because Sabai Nan Aluih had a bad feeling that would happen to his father. However, Rajo Babandiang doesn't care what his son says, he plans to keep going and fulfill his promise. Whatever happens next, according to Rajo Babandiang, it is a risk that he will bear. As a father and as a man, he has self-respect and he feels love and full responsibility for whatever happens to his child.

When they arrived at Padang Pahaunan they immediately entered into negotiations, but what they discussed did not reach an agreement. Finally the meeting continued with a fight. In that fight, Rajo Babandiang was killed. Rajo Nan Panjang felt happy because his intention to marry Sabai Nan Aluih no longer had anything to stop him. Not long after Sabai Nan Aluih heard the news that his father had been killed, he immediately rushed after his father with the aim of taking revenge for his father's death. Sabai Nan Aluih finally succeeded in taking revenge, he killed Rajo Nan Panjang with his own hands.

## 1) Forms of Violence in Kaba Sabai Nan Aluih

### A. Physical Violence

The fight that took place between Rajo Nan Panjang and Rajo Babandiang was later won by Rajo Nan Panjang, and Rajo Babandiang was killed in the fight.

*“Bamain rajo samo rajo, dimasui-i di Lompong Batuah, dicubo sanan sipak gajuik, usah ka kanai tagisia tidak, tagurajai kaki sabalah, tibolah gayuang Rajo Babandiang, tibonyo tapek di sasaran, sanan mahariak Rajo Nan Panjang.”* (Rasyid, 2004: 44).

(Playing king with king, then entered Lompong Batuah, there he tried sipak gajuik, never mind if he slipped or not, he hit the other leg, then came King Babandiang's scoop, arrived right at the target, there King Nan Panjang snapped.)

This quote tells of an argument between Rajo Nan Panjang and his best friend, Rajo Babandiang. The quarrel between them occurred because of Rajo Babandiang's refusal when Rajo Nan Panjang expressed his intention to propose to Sabai Nan Aluih, Rajo Babandiang's son. The words *bamain rajo samo rajo* (quarrel between king and king), *sipak gajuik* (kicking), and *tagurajai* (falling), indicate the quarrel that occurred between Rajo Nan Panjang and Rajo Babandiang. Rajo Nan Panjang was angry and vengeful towards Rajo Babandiang. Rajo Nan Panjang didn't accept it because he had been rejected and he couldn't get what he wanted, so this made him have to take revenge on Rajo Babandiang.

*“Lah mambidiak Rajo Nan Kongkong, badantam bunyi badianyo, lah kanai Rajo Babandiang, kanailah jariang-jariang bahu, kanailah dapua-dapua susu, lah bakunang-kunang pancaliak-an, rabahlah inyo maso nantun, rabah nan indak jago lai.”* (Rasyid, 2004: 45)

(King Nan Kongkong had taken aim, the sound of his rifle had sounded, he had injured King Babandiang, injured his shoulder blades, had been hit by milk balls, his vision had become dim, he fell down all at once, a fall that would never get up again.)

This quote tells the story of when Rajo Babandiang was attacked by Rajo Nan Panjang's men. That person managed to kill Rajo Babandiang instantly. The words *mambidiak* (to take aim), *badantam badi* (the sound of his rifle), and *rabah nan indak jago lai* (to die), indicate that Rajo Nan Panjang's men had succeeded in firing their rifle and wounding Rajo Babandiang until he died. Anger which had turned into revenge, made Rajo Nan Panjang order his men to kill Rajo Babandiang. Revenge makes anyone determined to do anything so that their revenge can be fully avenged.

*“Sadanglah Rajo Nan Panjang, didakek-i Rajo Babandiang, manyirah darah di baju, dado nan capek turun naiak, paruik lah kambang-kambang kampih, indak tahu di diri lai, sanan bakato Rajo Nan Panjang.”* (Rasyid, 2004: 46).

(When King Nan Panjang, he approached King Babandiang, his clothes were red with blood, his chest was rising and falling rapidly, his stomach was rising and falling, he no longer knew himself, there he said, King Nan Panjang.)

This quote tells of the incident when Rajo Nan Panjang came and witnessed Rajo Babandiang's death in front of him. The phrases *didakeki* Rajo Babandiang (approached by King Babandiang) and blood on his clothes (blood left marks on his clothes) show that it really touched Rajo Nan Panjang's heart to witness Rajo Babandiang's death in front of him. The revenge that Rajo Nan Panjang felt for Rajo Babandiang's rejection was finally paid off. Rajo Nan Panjang could see firsthand the death of people who dared to reject him, he felt that Rajo Babandiang deserved it.

*“Sadanglah Sabai Nan Aluih, dituruikkan langkah Rajo Nan Panjang, dimainkan tangan nan lampai, tangan suok dibaok turun, dikalantiakkan jari nan kida, kumilau cincing parmato, tadanga badia malatuih ...”* (Rasyid, 2004: 65).

(When Sabai Nan Aluih, followed by the steps of King Nan Panjang, his hand was played, the right hand was lowered, the right finger was snapped, the graceful hand was played, the right hand was lowered, the right finger was flicked, the jeweled ring gleamed, a gun was heard going off...)

This quote tells of the incident when Sabai Nan Aluih took revenge on Rajo Nan Panjang, because Rajo Nan Panjang had killed his father, Rajo Babandiang. The phrases *played by hands nan longi* (played with graceful hands) and *tadanga badia malatuih* (a gun fired was heard) show the actions of Sabai Nan Aluih when taking revenge on Rajo Nan Panjang, the revenge that Sabai Nan Aluih felt due to Rajo Nan Panjang's treatment of his father, to the point where he Sabai Nan Aluih thinks that life must be paid for with life.

*“Datanglah Rajo Nan Panjang, dirusuakkan pinggang nan kasa, tapepeh kaki sabalah, lapeh tembakan Sabai Nan Aluih, tapek di bahu Rajo Nan Panjang, kanailah jaring-jaring bahu, taruih ka dapua-dapua susu, tasungkua Rajo Nan Panjang, rabah nan indak jago lai, di sanan ajalnyo sampai.”* (Rasyid, 2004: 66).

(Comes King Nan Panjang, he grabs him by the rough waist, falls on one leg, then Sabai Nan Aluih shoots, right on King Nan Panjang's shoulder, straight through the nets of his shoulders, then into the milk kitchens, King Nan Panjang falls down, he falls. will not wake up again, has reached his death.)

This quote tells of the incident when Sabai Nan Aluih took revenge on Rajo Nan Panjang who had killed his father, Rajo Babandiang. Sabai Nan Aluih finally succeeded in getting his revenge on Rajo Nan Panjang, just like what Rajo Nan Panjang did to Rajo Babandiang. The words *lapeh ronde* (opening fire) and *tasungkua* (falling down) refer to the physical violence of the rifle shot fired by Sabai Nan Aluih which directly injured Rajo Nan Panjang. The revenge felt by Sabai Nan Aluih succeeded in making him avenge Rajo Nan Panjang's actions.

## **B. Verbal Violence**

When Rajo Babandiang and Rajo Nan Panjang agreed to meet at Pahaunan, a verbal argument broke out between the two Kings, because they were both stubborn and defended their respective opinions. As in Kaba's quote:

*“Tuanku Rajo Babandiang, si Sabai parmato taruhan tuan, nak ambo ikek jo ameh mutu, tapi ... tuan tulak batarang-tarang! Sambia mandareh manapiak tanah, maurak selo Rajo Nan Panjang, lalu tagak sambia malangkah ...”* (Rasyid, 2004: 42).

*ikara alah ambo muliakan, Tuan pasankan ambo lah tibo, ambo datang ka munggu nangko, satapak pantang suruik, langkah saimbang dangan nyawo.*

.....

*Sadanglah Rajo Nan Panjang, mahariak mahantam tanah, bakato putuih inyo di sanan, “Indak habih jo kato-kato, kito sudahi jo kapandaian, mari di cubo agak sajamang, kito bapasiah-pasiah langkah, mari diuji ameh mutu, nak tantu merah kuniangnyo.”* (Rasyid, 2004: 43).

(My lord, King Babandiang, the Sabai jewel is your bet, sir, let me tie it with quality gold, but... Sir refused openly! While snapping, pushed aside the ground, lifted King Nan Panjang's cello and stood up while walking... Answered King Babandiang, " My lord, King Nan Panjang, I have kept my promise, I have honored my vows, you have ordered me to come, I have come this week, the steps never recede, the steps are balanced with life.)

.....

(When King Nan Panjang, screaming and hitting the ground, said he stopped there, We don't end with words, we end with cleverness, let's try it for a while, we take separate steps, let's test the quality of the gold, so we can see the red and yellow. )

In the quote above, it is said that Rajo Nan Panjang felt offended and did not accept it, because Rajo Babandiang had dared to reject his proposal to Sabai Nan Aluih, who was Rajo Babandiang's son. Rajo Nan Panjang then invited Rajo Babandiang to meet and Rajo Babandiang followed Rajo Nan Panjang's wishes. But when they met, what happened was an argument. The words *sambia mandareh* (screaming), *mahariak* (shouting), and *indak habih jo kato-kato* (not finished with words), show that Rajo Nan Panjang was very angry and insisted on continuing the debate with a fight. The grudge that was lodged in Rajo Nan Panjang's head made him unable to think clearly so he decided to fight his best friend, Rajo Babandiang. Rajo Nan Panjang finally succeeded in getting his revenge by killing Rajo Babandiang.

When he received news that his father had died, Sabai Nan Aluih immediately followed his father to the meeting place. There he found his father lying alone and dying.

*“Kununlah maso leh nantun, sedang litak-litak pipik, sedang bunta bayang-bayang, sedang rami urang di balai, sedang langang urang di kampuang, malang indak buliah ditulak, mujua tak buliah diraiiah, singkek tapintak dek baliau, sampai disinan ajalullah, bapulang Rajo Babandiang, di bawah batang cubadak condong di munggu nan kecenaian.”* (Rasyid, 2004: 49).

(You know, at that time, when you were tired, you were tired, you were blind in the shadows, there were lots of people in the market, there were people in the village who were quiet, you couldn't refuse bad luck, you couldn't get good luck. In short, he asked for it, until you get there, God willing, King Babandiang passed away, under a leaning cempedak tree, in a beautiful munggu.)

In this quote, it is explained that Rajo Babandiang's death is indeed his end, everything is fate and cannot be changed. The sentence *bapulang Rajo Babandiang* (King Babandiang has passed away)

shows the verbal violence experienced by Sabai Nan Aluih. The news he received that his father was gone forever was very heartbreaking. It can be seen that this quote contains a deep feeling of sadness but tries to accept the situation because everything that has happened is the power of God, we as humans can only try to be open-minded. Sabai Nan Aluih was very sad when he saw that his father had died, and Sabai Nan Aluih intended to find Rajo Nan Panjang to take revenge for his father's death. After Sabai Nan Aluih met Rajo Nan Panjang, they then got into a verbal argument. Until finally Sabai Nan Aluih was able to kill Rajo Nan Panjang.

*“Kununlah Sabai Nan Aluih, dipagang badia nan disandang, ditimang duo balah tangan, diinjak kaki nan suok, mananti kaki nan kida, digelekkkan pinggang nan lamah, bak cando alang ka manyemba, mambidiak Sabai di sanan.”* (Rasyid, 2004: 59).

(Meanwhile, Sabai Nan Aluih, holding a slung rifle, cradling him in both hands, stepping on his right foot, holding on to his left foot, his waist bent weakly, like an eagle about to strike, aimed at Sabai there.)

In this quote, it is told when Sabai Nan Aluih was carrying out his action to take revenge on Rajo Nan Panjang because of the death of his father, Rajo Babandiang. The word mambidiak (aiming) shows that Sabai himself immediately intervened to avenge Rajo Nan Panjang by paying his life for his life. The feeling of revenge felt by Sabai Nan Aluih made him think he had to kill Rajo Nan Panjang like what Rajo Nan Panjang did to his father.

*“Sadanglah Rajo Nan Panjang, dirusuakkan pinggang nan kasa, tapepeh kaki sabalah, lapeh tembakan Sabai Nan Aluih, tapek di bahu Rajo Nan Panjang, kanai jariang-jariang bahu, taruih ka dapua-dapua susu, tasungkua Rajo Nan Panjang, rabah nan indak jago lai, di sanan ajanyo sampai.”* (Rasyid, 2004: 59 dan 60).

(Meanwhile, Rajo Nan Panjang, hidden by his rough waist, was tripped by one leg, shot by Sabai Nan Aluih, right on Rajo Nan Panjang's shoulder, hit by shoulder nets, continued into the milk kitchens, Rajo Nan Panjang fell down, fell down and didn't get up again, there his death came.)

The word lapeh shot (let go of the shot) shows when Sabai Nan Aluih succeeded in taking revenge on Rajo Nan Panjang, exactly like what Rajo Nan Panjang did to his father, namely Rajo Babandiang, in the end Rajo Nan Panjang was killed at the hands of Sabai Nan Aluih. Anger that is uncontrolled until it becomes revenge, and revenge that must be paid in full. Revenge lodged in the head can make someone do something cruel to the point of taking another person's life.

*“Kununlah Rajo Nan Panjang, mahariak mahantam tanah, bakato sambia mandareh, kapado Si Upiak Sabai Nan Aluih. “Hai Upiak nan bijak muluik, lah tasingguang karuntuang miang, gadih nan geneng di tengah padang, iko nan elok di hati kau,...”* (Rasyid, 2004: 64).

(At that time King Nan Panjang, stomping and hitting the ground, said while shouting, to Si Upiak Sabai Nan Aluih. "O Upiak who has a wise mouth, I have offended you, an arrogant girl in the middle of the field, this is what you think is good...")

The words mahariak (shouting) and sambia mandareh (screaming) show when Rajo Nan Panjang committed verbal violence against Sabai Nan Aluih. Rajo Nan Panjang was able to do that because he was angry and did not accept that his proposal had been openly rejected by the Sabai Nan

Aluih family. Rajo Nan Panjang was so angry that he cursed at Sabai Nan Aluih. The reality was not in accordance with what Rajo Nan Panjang wanted, making him unable to accept it.

### 3. Conclusion

In Kaba Sabai Nan Aluih, Si Gadih Ranti, and Si Buyuang Karuik, two forms of violence were found, namely physical violence and verbal violence.

The physical violence that occurs against the Kaba takes the form of war to the point of killing each other. Meanwhile, verbal violence takes the form of scolding to the point of shouting, and hate speech to the point of causing revenge. In the Sabai Nan Aluih and Si Gadih Ranti kaba there was more physical violence, while in the Si Buyuang Karuik kaba there was more verbal violence.

What happened in the kaba of Si Buyuang Karuik, Si Gadih Ranti, and Sabai Nan Aluih, is no longer in accordance with today's educational values. Violence against children, killing each other and polygamy without the first wife's permission and even leading to suicide, nowadays this is something that is really taken into consideration, if it is discovered that this is happening, you can immediately deal with the law because there are already applicable laws. All the violence that occurred in ancient times and was considered normal at that time, is no longer relevant now, because of the development of time and science, the state finally issued laws regarding violence to protect its people.

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