

# Revitalizing Kaba Sabai Nan Aluih Through The Transfer of Animated Films and Other Creative Media

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**Abstract:** Kaba or Minang oral literature is slowly being pushed aside by the rapid development of the times. Therefore, we need an action for preservation, namely by transferring the vehicle. One of the kaba entitled Kaba Sabai nan Aluih contains moral values, religious values, and cultural values. The transfer of Wahana Kaba Sabai nan Aluih is an opportunity as well as a strategy to maintain the cultural heritage of kaba or oral literature in the era of technological disruption. The transfer of the vehicle is also so that the ancestral heritage in the form of kaba is not lost and the value contained in it can still be conveyed to the next generation of the nation. This study aims to reveal the use of information technology, especially in making the script of Kaba Sabai nan Aluih in the form of animated films and other creative media. This research uses the perspective of the transfer theory theory. The data is sourced from literature studies or narrative texts in articles, books, and journals related to the transfer of vehicles. The method used in this study is a qualitative descriptive method. This study shows that the conversion of the kaba into animated films or other creative media can prolong the life of the kaba in society. In addition, to introduce the younger generation to the typical kaba from the Minang area, West Sumatra. In adapting kaba into an animated film requires a touch of technology. Through technology, kaba can be adapted by bringing the perspective of the nation's next generation closer, namely in the form of animated films. The concept of transfer of vehicle is only a bridge in order to be able to pass on the value of the past into the value of the present in a way that is acceptable, digestible, and more attractive to the current generation. The transfer of the vehicle is just an effort to adapt to the context of the times and the interests of the younger generation. Therefore, the more attractive media is technology-based or digital multimodal media. However, the orientation of the child is still led to the book. As long as it has a mature concept, collaboration from the creative media industry, and sufficient funding, the animation can be accepted by the community so that kaba or oral literature is well protected and continues to live in society even though it is in a different world.

**Keywords:** kaba, revitalization, transfer of rides, animated film, creative media

## 1. Introduction

Kaba Sabai nan Aluih is one of the wealth of oral literary works owned by the Minang community. The word kaba comes from the Arabic khabar, which is synonymous with the word news (Minang: barito). However, in Minang terminology, the two words are distinguished by [1]. Kaba there are two groups, namely the old kaba and new kaba. Some of the characteristics contained in the old kaba (a) tell of a power struggle between two

groups, one of which is an "outsider" or from a family unit; (b) the story is considered valid in the past about the king's son who has supernatural powers. The old Kaba are usually distributed in the form of oral tradition or in script form, for example Kaba Sabai nan Aluih [2].

The current reality, Minang women have left the values taught by Minang customs, traditions that are based on syarak, syarak based on the book of Allah. There has been a shift in values in culture. Customary values that are felt to be incompatible with the times will soon be abandoned.

Sabai nan Aluih is a female character who deserves to be admired and deserves to be used as a reference for Minang women who live in the present. Unfortunately, not many Minang women today recognize the figure of Sabai nan Aluih as an extraordinary woman. Perhaps the charm of Sabai nan Aluih has faded. If indeed the value in the meaning of the word woman has been lost to Minang women today, is it still appropriate for Minang women to be called 'women'? In Minang custom, women can be divided into three groups, namely (a) simarewan women, namely women who behave impolitely, both in speech, association and etiquette towards people who are older than them; (b) women who are mambang rope clouds, namely women who are arrogant, arrogant, like to slander; (c) women, namely women who are good-natured, always have commendable traits according to custom, both as a girl and after becoming a mother [3].

One way to preserve the Kaba Sabai nan Aluih is to study the kaba. The study of Kaba Sabai nan Aluih is very useful because the kaba is an early Indonesian drama script writing. In Kaba Sabai nan Aluih there are many cultural values owned by the Minang people, such as the people's habit of communicating using rhymes, proverbs, and petiti. The moral values contained in the kaba Sabai nan Aluih. Although the Kaba Sabai nan Aluih is an old kaba, the values contained in the text are still relevant today.

Kaba Sabai nan Aluih is a reflection of how Minang women should be. This heroic romance comes from folklore in Padang Tarok, Agam [4]. Written by Write Sutan Sati in 1920. This story is one of the most popular kaba and is often used in randai performances. This heroic-themed story was written by Write Sutan Sati. Sabai nan Aluih is the name of the daughter of Rajo Babanding and Sadun Saribai. This story tells about the heroic actions of Sabai nan Aluih in avenging the death of his father to his enemy, namely Rajo nan Panjang.

Kaba Sabai nan Aluih is a very popular story among Minang people. Actually, Kaba Sabai nan Aluih is not only known by the Minang community, but also by outsiders. In the cultural context, awareness of transfer of rides is not something new, and in fact existed at a time when the archipelago was still divided into separate kingdoms. Stories about Sabai Nan Aluih from Minang, apart from being found in kaba texts, can also be heard through randai and basijobang. In addition to being sung through rabab and randai, some of the kaba texts have been adapted into theatre, films, soap operas, and comics. In 1998, the text of Kaba Sabai nan Aluih was adapted into a serialized story or soap opera by the TVRI television station. In 2014, the text of Kaba Sabai nan Aluih was adapted into a drama script entitled Revenge of Sabai nan Aluih. In 2015, the text of Kaba Sabai nan Aluih was adapted into a comic story. Kaba Sabai nan Aluih has undergone several

transfers, from text to drama script and from text to comics. Now, transfer of rides also offers enormous economic potential. In accordance with the story, Sabai nan Aluih is a woman who is elegant, beautiful, obedient to her parents, brave, and respects the people around her. The inclusion of kaba in the Senandung Sabai novel shows that there is a reception of kaba as a work that was born first. It may not be an exaggeration to say that Sabai nan Aluih is the icon for ride-hailing in Minang. Sabai nan Aluih is also a guide for Minang women and is used as a comparison between women in the past and now.

Kaba is an intellectual record tens or even hundreds of years ago. The benefit of studying kaba is to gain wisdom from comparisons between what has happened in the past and the reality that is living and developing in the present. The content of the kaba can be seen as something that has meaning for the world (Memory of the Word), which can be seen from the point of view of historical values, values of scientific development, and human values in general [5].

So that the noble values and local wisdom can be passed on to the Indonesian people from generation to generation, there must be an effort to disseminate the noble values of the nation and local wisdom in the kaba to the community. For example, the transfer of kaba media in the form of books, comics, paintings, dances, cartoons or animated films, and film scenarios.

The effort to transfer media as a source of inspiration for the creative industry actually has advantages, both for the kaba, and for the creative industry itself. For the kaba, with the transfer of media, the already rare kaba will be passed on to the next generation even in the form of contemporary media. This means that the content of kaba which contains the noble values of the nation and local wisdom can be eternal even in different societies. Meanwhile, creative industries can find sources of inspiration to produce various creative products such as novels, comics, cartoons or animated films, paintings, dances, film scenarios, and animated films.

If Kaba Sabai nan Aluih only appears in one medium, it may only have the same fate as other cartoon characters or animated films that were created to be forgotten. However, by appearing in various mediums, its reach to be accessed by a wider audience. The value to be conveyed is also better distributed. No less important, only one character, but with awareness of the transfer of the vehicle, which is able to turn on more creative ecosystem production and all the actors. Furthermore, Kaba Sabai nan Aluih should meet children through various mediums, such as comics, films, merchandise, playgrounds, games, and various other formats. Not just entertainment, Sabai nan Aluih then became a means to introduce Indonesian culture, Minang in particular to various parts of the world.

By maximizing the creative potential of various mediums, a character or story can transform and expand into various possibilities. It will never be finished, as long as imagination is still in the world. Since creative industry players in the world are familiar with the concept of intellectual property, vehicle transfer has turned into a creative content production model with a lot of potential, not only to develop a variety of cultural expressions, but also to increase economic value. In Indonesia, the law that covers copyright ownership is Law No. 19 of 2020. In Indonesia, the practice of transfer of vehicles that is probably the most common is from various sources transforming into

films. In fact, this type of transformation into audio-visual medium has its own term called *ekranisasi*, or whitewashing from text to film. As Sapardi Djoko Damono stated, the transfer of rides doesn't just happen from books to films, songs inspired by poetry or cartoons into animated characters. The transfer of the vehicle was born as a manifestation of a dynamic cultural movement, implying that culture never stays or condenses in a certain rule. Thus, the transfer of vehicles has become a model of how culture and production work in the creative economy in recent times.

Based on the description above, we need a form of art containing Minang traditions that is more acceptable to the audience of the younger generation. Thus, not only the art form can be accepted by the audience, but also aspects of the content and content of the traditional culture contained in it. In addition, there are considerations that traditional works can be recognized not only by the Minang community. On the other hand, there is also the possibility that this form can become a model or reference for the transformation of traditional works of art outside Minang as a form of recognition and preservation efforts. This study aims to reveal the use of information technology, especially in making the script of *Kaba Sabai nan Aluih* in the form of an animated film.

## 2. Method

This type of research method is qualitative. This study aims to obtain descriptive data. This research was conducted on natural objects, namely objects that develop as they are, not manipulated by researchers and the presence of researchers does not really affect the dynamics of the object. [6] Moleong, said that qualitative research is data collection in nature and carried out on researchers who are naturally interested. The method used is descriptive method. Descriptive method is a method that is carried out by analyzing the data that has been collected in the form of direct speech from the observed object.[7] says that the analytical descriptive method is done by describing the facts which are then analyzed.

This research uses a vehicle transfer approach. The data source in this study is the text in the *kaba Sabai nan Aluih* by [8]. Data collection techniques used reading, listening, and note-taking techniques. The data analysis technique uses flow analysis, namely three streams of activities that occur simultaneously consisting of data reduction, data presentation, and drawing conclusions. The work procedure in the process of collecting and analyzing data is carried out by (a) a script or data source, namely the *kaba* text is read carefully and thoroughly; (b) reviewing data obtained from data sources; (c) describe the text of the *Kaba Sabai nan Aluih* text and the animated transformation text of *Kaba Sabai nan Aluih*; (d) interpreting the transformation process that occurs, from narrative/verbal forms into text into nonverbal and visual forms in animated films, as well as the interweaving of stories between the *Kaba Sabai nan Aluih* text and the *Kaba Sabai nan Aluih* animation.

### 3. Literature Review

Transfer of rides is a terminology attached by the writer Sapardi Joko Damono as a synonym for the term 'ecranization'. Ecranization itself comes from the word ecran (French) which means 'screen'. The literary critic [9] explains that the limitation of ecranization is a voyage or transfer from literary works, such as novels to the big screen or films. In this regard, [10] suggests that the process of ecranization not only penetrates the styles and genres in literature, but also penetrates the textual itself. That is why the process of ecranization is referred to as 'transfer of vehicles'. In addition, the transfer of the vehicle is also carried out by writers and artists as a reflection of contemporary matters and accommodation of cultural phenomena that are seen as contextual. These reflections are additions or changes to various narratives and contents of literary works that are deemed necessary to be criticized and re-rationalized. Thus, the transfer of vehicles in the design of the Kaba Sabai nan Aluih scenario is not only a 'transformation' from the kaba text to the drama play text, but is also related to the overall scenario design.

### 4. Results and Discussion

#### 4.1. Synopsis of Kaba Sabai nan Aluih

Somewhere in the Padang area there lived a husband and wife and their two children. The husband and wife were Rajo Babanding and Sadun Saribai. They have a son and a daughter named Mangkutak Alam and Sabai nan Aluih. These two children have different characteristics. Sabai often helps his mother at home, while Mangkutak often plays kites until his skin turns black from the sun. In contrast to the appearance of his sister, Sabai has a beautiful and handsome face. Even her beauty was known by everyone, including the Long King. King Nan Panjang is a very respected person in the village of Si Tujuh. Raja Nan Panjang sent his bodyguards to Raja Babanding's house to propose to Sabai nan Aluih. However, the proposal was rejected and King Babanding even challenged King Nan Long to a fight. King Nan Long also accepted the challenge. He came with his bodyguards and a fight ensued. The fight had apparently gone on for a long time, but the guards had fallen first. Raja Babanding and Raja Nan Panjang were still fighting until finally Raja Babanding was hit by a bullet by one of the bodyguards from King Nan Panjang who appeared suddenly from the bushes. Raja Babanding was lying and did not move. This incident was seen by a shepherd. This shepherd then went to the house of Raja Babanding to inform the family of Raja Babanding about the incident. Arriving at Raja Babanding's house, the shepherd met Sabai and told him what had happened. Sabai ran to the scene. On the way, Sabai met the Long Nan King and his guards. Sabai asked about King Long's cheating, but Long King just laughed as if mocking King Babanding's death. Even Sabai could not contain his anger. At that moment Sabai immediately pulled the trigger of the rifle he had brought from home. The bullet hit the Long King's chest and he immediately fell off the horse. The King's Long Guards immediately ran over. Sabai ran to his father's place. He was very sad when he found out that his father was dead.

## 4.2. *Intrinsic Elements of Kaba Sabai nan Aluih*

### 4.2.1. *Kaba Sabai nan Aluih Theme*

The theme of a kaba can be obtained through intrinsic elements. Analysis of the characters, setting, plot, and the relationship of each of these elements can find themes in the kaba. The themes found in the kaba that have been analyzed are as follows.

Heroism is the dominant theme in a traditional story. This is due to the function of the story that prioritizes education and moral teachings other than as solace. Kaba Sabai nan Aluih in this study also contains the content of heroism and sacrifice of the main character. This is shown by the attitude of Rajo Babandiang who is willing to sacrifice himself to protect the honor of his family. The main character in Kaba Sabai nan Aluih shows his courage to avenge the death of his father, Rajo Babandiang by killing Rajo Nan Panjang. His skill with the rifle finally paid off. Sabai managed to kill Rajo nan Panjang.

The use of guns in the story is of course related to real things that happen in the real world. This is historical evidence that the Minang people at that time (around 1920) were very familiar with rifles. The habit of using traditional weapons, such as sharp bamboo and kris, has begun to be replaced by rifles.

### 4.2.2. *Characters and Disposition*

The nature or behavior contained in the character of Sabai nan Aluih is a friendly, wise, and brave girl. This can be seen when Sabai takes revenge for the death of his father who was killed by his own best friend. Rajo nan Panjang kills Tuanku Babandiang (Sabai's father) for not allowing him to marry and making Sabai his wife. Sabai bravely fought Rajo nan Panjang and shot him dead. It can be seen in the following text excerpt.

*Kununlah Sabai nan Aluih, dipagang badia nan disandang, ditimang duo balah tangan, diinjak kaki nan suok, mananti kaki nan kida, diganjua suruik ka balakang, dikamukokan kaki nan kida, digelekkan pinggang nan lamah, bakcando alang nan kamanyemba, mambidiak Sabai di sanan. Sadanglah Rajo nan Panjang, disuruakkan pinggang nan kasa, tapepeh kaki sabalah, lapeh tembakan Sabai nan Aluih, tapek di bahu Rajo nan Panjang, kanailah jariang bahu, taruih kadapua-dapua susu, tasungkua Rajo nan Panjang rabah nan indak jago lai, di sinan ajanyo sampai.*

#### **Translation**

It is said that Sabai nan Aluih, holding a gun that is slung, on both hands on both hands, trampled by nan suok's feet, waiting for the left leg, being held back backwards, put forward with the left leg, moved by a weak waist, like a reed about to grab, aiming for Sabai there. Meanwhile, Rajo nan Panjang, stabbed by a rough waist, dragged by Sabalah's legs, shot Sabai nan Aluih, right on the shoulder of Rajo nan Panjang, hit the

The character of Sabai nan Aluih is also a picture of Minang women in ancient times. Minang women in the past rarely left the house. The figure of Sabai nan Aluih is depicted just sitting around and working at home to weave, paint, sew, or just help the elderly. This can be seen in the following text excerpt.

*Birawari Sabai Nan Aluih, dihantikan tangan batanun, sugiro marenjeng tagak, bagageh pai ka dapua, ditatiang hedangandalam talam, kopi lah hasia dalam kumbuak, basadio di ruang tengah, diparenai bapak makan luhua.*

### **Translation**

Stop, Sabai nan Aluih, hands weaving, immediately stood up straight, quickly went to the kitchen, brought food on a tray, coffee was already in the drinking cup, ready in the

The character of Sabai in the kaba Sabai nan Aluih is also described as a dutiful, obedient child who listens to the words of his parents. This can be seen in the following text excerpt when Sabai nan Aluih was called by his mother and given advice. Sabai always listens to his mother's words well, does not argue, and remembers them forever.

*Mandeh kanduang badan dek diri, pihak pitunjuk jo pangaja, nan Mandeh curia Mandeh papakan, ambo buhua di rangkai hati, jadi amanat salamonyo.*

### **Translation**

The biological mother, as a guide and who teaches, who is always cheerful, Mother's message is kept in the heart forever (Manggis, 2015: 14).

In addition to the main character, namely Sabai nan Aluih in this kaba, other characters are also told. In this kaba additional characters include Sadun Saribai. Sandun Saribai is the mandeh 'mother' of Sabai nan Aluih. Sandun Saribai is a woman who has two children. Sandun Saribai in this kaba also mentions that he is very kind and considerate to his two children. The character of Sandun Saribai, in this kaba is told as a character who is full of motherhood, he is very gentle, generous, and friendly to anyone and likes to help “tampek batanyo dek rang kampuang, tampek miskin salang tenggang”//a place to ask village people, where poor people borrow and tolerate.

Rajo Babandiang, is the father of Sabai nan Aluih. Physiologically it is told that Rajo Babandiang, as a father he is also a Datuak as a leader in the nagari. In the kaba it is explained that Rajo Babandiang, has a firm character, and greatly pampers his two children “biakan mankutak pai main, baraja raso jo pareso, kok mujua baranak laki-laki, jadi kinantan Gombak bauak, putiah cotok putiah ranggah, pahuni lasuang di laman”/ Let Mangkutak go to play, learn manners, be grateful to have a son. Sociologically Rajo Babandiang, is a very good man and is known by everyone for his leadership. He is a leader who is highly respected by the community. Rajo Babandiang, very wise in making decisions, this is very evident in the passage of the kaba “manolah Tuanku Rajo nan Panjang tantang rundiangan nan tuan sabuik, kok didanga alah elok buni, kok dipandang alah elok rupo, dikubak kulik diambiak isi, Tuan nak jadi minantu ambo, elok sungguah di pandang urang, angkuah tabaok tampan tingga”//My Lord the Long King about the negotiations that you mentioned, when you hear them, they are good. arrogant carried away and handsome left behind.

Mangkutak Alam is the brother of Sabai nan Aluih. Physiologically, Mangkutak Alam is a man, the only brother of Sabai nan Aluih. Sociologically, Mangkutak Alam is a good person and very spoiled. In this kaba it is told that Mangkutak Alam has a cowardly character “jan lah aciak bangih juo, denai ndak pandai malapeh badia, Aciak lah samo

tahu juo, denai biaso ba alang-alang // don't be angry, I'm not good at using a gun, Aciak is already You know, I can fly kites."

Rajo nan Panjang, is a tough character in the story. Anything that is refrigerated must be fulfilled, including having more than one wife. It is described in the kaba story when Rajo nan Panjang wants Sabai nan Aluih as a wife. Rajo nan Panjang still insists on his stance regardless of his age and he only boasts of his wealth "apo nan less pado denai," pikianyo rajo nan Panjang. "apo nan kurang pado denai," pikianyo rajo nan panjang. "kok sawah bajanjang-janjang, rankiang ranjuang lumbuang pun bapereang"//What I'm lacking, Rajo nan Panjang thought, the rice fields are tiered, there are a lot of rankiang where to store rice. Besides that Rajo nan Panjang is not responsible for what he does and he doesn't think about other people either.

Narawatu, is the wife of Rajo nan Panjang. Physically, Nawarutu is a woman. Nawarutu is a grumpy person. Sociologically Nawaratu is a housewife, who is very affectionate and loyal to Rajo Nan Panjang.

Rajo nan Kongkong, is Rajo nan Panjang's best friend, has a tough, hot-tempered, and doesn't think about other people. Solving problems with violence "mukonyo nyalo bak bungo rayo, paluah manjangek limau puruik, bakato sadang sunguik-sunguik"//Tuanku

Lompong Batuah, is a friend and also a confidant of Rajo Nan Panjang. Physiologically Lompong Batuah is a man and he is considered as the right hand of Rajo Nan Panjang. Sociologically it is said that Lompong Batuah is a bad man, just like Rajo nan Panjang. On the other hand, Lompong Batuah is also a coward.

Palimo Banda Dalam, who is a friend of Rajo nan Panjang. He was a friend of Rajo nan Panjang, but he was kind to Rajo Babandiang. Sociologically he is a commander of Rajo nan Panjang.

Palimo Padang Tarok is a friend of Rajo nan Babandiang and sociologically he is the commander of Rajo Babandiang. His character as a commander who is obedient to Rajo Babandiang.

Bujang Selamat, which acts as a person who is trusted by Rajo Babandiang. However, sociologically, he was the one who brought the items needed by Rajo Babandiang when he was traveling "the words of the bachelor selamat were opened instead of showing the sirah" //To the middle of the Bujang Selamat, the supplies that were brought were opened.

#### 4.2.3. *Kaba Sabai nan Aluih Background*

In this Kaba Sabai nan Aluih, there are several locations that are mentioned. Among them were Padang Tarok where Rajo Babandiang's family lived, Kampung Si Tujuh where Rajo Nan Panjang and his three men lived, and Padang Panahunan where the two of them duled.

#### 4.2.4. *Flow of Kaba Sabai Nan Aluih*

Kaba Sabai nan Aluih uses a forward or progressive plot. The story begins with the existence of Princess Rajo Babandiang who is beautiful and captivates many people. Rajo nban Panjang is one of them. In fact, he even intends to propose to the princess.



The conflict occurred when Rajo Babandieng took his friend to Padang Panahunan for a duel. Finally, he breathed his last due to the fraud committed by Rajo nan Panjang. When he found out about this, Sabia nan Aluih could not contain his anger and immediately killed Rajo Nan Panjang.

#### **4.3. *The Extrinsic Elements of Kaba Sabai nan Aluih***

In addition to the intrinsic elements, Kaba Sabai nan Aluih also contains extrinsic elements. Extrinsic elements, namely important values that come from outside the story, such as moral values, religious values, and culture.

#### **4.4. *Cultural Values***

##### *4.4.1. Cultural Values Social Status and Position*

The Minang people live in groups or tribes. The most important group is blood kinship from the mother's lineage. In the nagari, these groups mingle with other groups. In this case, one group has a rank of occupation, expertise, and social status [11]. The description of the social status of the Minang community appears in several kaba. Kaba Sabai nan Aluih also mentions the duties and obligations of adult men.

Jikok gadang lai baraka, inyo is the mamak of the house, ka mamacik kukua jo pahek, ka mamagang pangkua jo sabik, takes rimah nan taserak, why singkek uleh mauleh, uleh jo aka dangan budi, why is there less tukuak manukuak, tukuak bicaro jo efforto, kusuak manyalasaan beak, kusuik rambuik oil manyalasa ian, kusuik banang patamukan ujuang jo pangka

##### **Translation**

If an adult is wise, becomes a house mamak, will hold a chisel, wield a hoe and sickle, collect scattered garbage, if it is briefly reviewed, review it with wisdom, if it is lacking with talk and effort, beak hair tangles complete, oil hair tangles complete, thread knots meet. tip and base (Manggis, 2015: 31).

##### *4.4.2. Marantau Cultural Values*

In this kaba, wandering is not only aimed at improving one's fate, but also achieving self and nation glory. The culture of wandering has existed for a long time, which is evidenced by the return of Rajo nan Panjang from overseas and until now this is still done by the Minang people. According to [12] wandering is any kind of resettlement, near or far, voluntarily or not, temporarily or permanently, with or with definite goals, with or without the intention or to return home, socially and culturally institutionalized. or not. However, according to [13] there are four factors that encourage people to migrate, namely cultural factors, economic factors, war factors, and studying science. According to [14] the tradition of wandering is the key to openness and Minang dynamism for men. Once upon a time a rich merchant named Rajo nan Panjang had just returned from overseas, he was a rich and respected person in his village called Kampung Si Tujuh. He was also a middle-aged man. The news about the beauty of Sabai nan Aluih was heard by

him. He is a respected person in his village, he wants to edit Sabai nan Aluih who is still a girl. He sent his men as messengers to propose to Sabai. Rajo Babanding, namely Sabai's father, refused the proposal because he knew that Rajo nan Panjang was about the same age as him, also arrogant, promiscuous, always proud of his wealth and possessions. Tell your employer that I rejected his proposal, and that Sabai is not yet ready to marry! Said Rajo Babanding to the messenger Rajo nan Panjang. Naturally, Rajo Babandieng refused. Because actually the application must go through mamak (brother of mother). Rajo nan Panjang's reckless behavior shows that he does not know the customs.

#### **4.5. Moral Value**

Kaba Sabai nan Aluih has several important messages which are to keep defending the truth and doing good even though life is at stake. This can be seen from the way Rajo Babandieng and Sabai nan Aluih faced Rajo nan Panjang. Besides, as a child, be, like Puteri Rajo Babandieng. Not only has a gentle nature, how should Minang women behave. She can be very oxen, and can be fiercer than a lioness if her family is disturbed. Described in the Minang proverbs.

Bajalan the ganjua is negligent, pado pai suruik nan labiah.

Spatial pestle broke tigo, samuik tapijak did not die

Translation

Walking the Sabai, better at home than going

The pestle is broken in three, the ant is trampled and doesn't die

However, he is also obedient and respects his parents. What a good role model for the younger generation.

#### **4.6. Religious Values or Religiosity**

The Minang community is known as one of the religious communities in addition to upholding their customs. This can be seen in the guidelines for the Basandi Syarak Syarak Basandi Kitabullah tradition. In terms of life, the Minang people always show this religious nature. There is no exception in traditional literary works, especially in kaba. In general, the subject matter of this research contains Islamic religious content. It can be seen that there is mention of God's name as the determinant of life.

Iyo bana waang Mangkutak, sarupo indak show, how come you don't want to go to music

Translation

That's right Mangkutak, as if not pointing, people going outside in the mosque (Manggis, 2015: 17)

The quote shows that the content of Islam in the kaba story. Indirectly, this also shows the development of kaba which is influenced by Islam. In other words, the kaba is formed or varied according to the teachings of Islam.

#### **4.7. Alternative Transformation of Kaba Text Transfers to Animated Films or Other Creative Media**

- 1) Changes in general occur if the verbal kaba text is changed to nonverbal kaba text or illustration images to simplify the story. The image simplifies the verbal form in the kaba text. Through pictures, children can easily understand the characters, settings, storylines, and messages contained in the kaba.
- 2) The story ends with Sabai Nan Aluih and Mangkutak Alam remembering the message their father gave them during their lifetime. This message is indirectly conveyed to children's readers in order to better understand the value of life in Minang culture.
- 3) The addition of a story setting (strengthening the story), for example in the field where the play hall or traditional market is located and the field where Mangkutak Alam has meaning so that today's children who live with technology can recognize kite games as a form of traditional game that can train creativity, patience, and cooperation. In addition, silek 'silat' is one of the Minangkabau content that appears in this kaba story. The skill and expertise of the character Sanbai nan Aluih illustrates how great silek 'silat' is and is not inferior to other martial arts in other parts of the world. Silek is a typical Minang martial art. In Indonesia, it is generally known as pencak silat. However, the difference between silat and silek is not only limited to the name. In the kaba story, there are many, although incomplete, things related to silat 'silat' that are disclosed. The content of this 'silat' silek can be found in almost all kaba with the theme of heroism and courage.
- 4) Long, long-suffering Rajo, stretched out with slender legs, thought to be a left-handed hand, bent inward at the waist, ikua mato to maintain the opponent. Suok feet are offered, planted in the back of the foot, raised with a soft hand, given a musty finger, ampu fingers maintain taruah. Kununlah Rajo Babandiang, dibuek Pulo Sanan step, step duo inyo antah, step tigo inyo isn't it, disangko if kalua inyo comes in, looks like shadow

##### **Translation**

Stepping the Long King, dragged by the right leg, spread the left hand, turned the waist inward, the tail of the eye stalking the opponent. Straighten the right leg, pull the leg back, raise the right hand, bend the four fingers, keep the thumb watching. It is said that Raja Berbanding took a step there, he didn't know the second step, he didn't take the third step, it was thought that he came out, like a step stabbing a shadow (Manggis, 2015:43-44).

The quote is part of the form of silek 'silat' that is in the kaba. Although it is not clearly described, the movements of the 'silat' silek can be imagined by kaba connoisseurs.

The omission of the character Rangkayo Narawatu because one of his dialogues in the kaba text contains an insult to Sabai nan Aluih. The presence or absence of these characters does not affect the essence of the story.

- 5) Changes to the ending of the story. Stories in new media are presented with a non-hanging ending so that children better understand the meaning contained in the story. The story that had a tragic ending was transformed into a happy ending. Rajo nan Panjang realized his mistake, and apologized to Sabai nan Aluih. After that, they lived happily. over.

#### **4.8. Possibility of Media Transfer**

Media transfer is one way to revitalize traditional works, especially literary works, both oral and written. A traditional literary work, such as kaba has several possibilities for revitalization. Apart from transferring the media into a film or screenplay, it is also possible to be adapted into a soap opera into a kaba drama. In 1988, the story of Kaba Sabai nan Aluih was once a soap opera or mini-series electronic cinema on TVRI. Sabai nan Aluih itself is played by one of the famous Indonesian actresses, Desy Ratnasari. The script of the soap opera was written by S. Dalimunthe. In addition, the story was also adapted into a drama or theater with a different title, namely the Sabai Dendam Cycle. The drama script is the work of Ashadi Akbar, an alumnus of the Indonesian Arts College (STSI) Padang Panjang. The drama, which uses the language of poetry, was staged twice, namely at the Hoerijah Adam Performance Building, STSI Padang Panjang in 2006 and at the Closed Theater of Taman Budaya Panjang one year later.

One of the figures who have changed the shape of the kaba is Wisran Hadi. He has produced several theatrical and randai scripts which were adapted from this Minang kaba. In addition, the Minang traditional art world also knows Musra Dahrizal Katik Jo Mangkuto who has raised several kaba into randai scripts. In addition, not a few artists from ISI Padang Panjang have turned kaba into theater scripts. Therefore, kaba can be revitalized into any art form. However, the results of this study emphasize the possibility of transferring media and forms into scenario texts and animations. The selection and determination of kaba that meet these criteria is the consideration of audiences for all ages, namely children, adolescents, and adults.

Kaba Sabai nan Aluih is one of the kaba with female characters who gets a lot of appreciation. There have been many new forms of this kaba, especially drama scripts. One thing that is most interesting is the main character, namely Sabai nan Aluih which is described in more detail than the kaba with other female characters. Heroism is expressed through this Sabai character. This is what is difficult to find in the Minang kaba. The Sabai character, through the analysis of intrinsic elements, is described as a female figure who dominates the domestic and public sectors in the context of Minang kinship. This is and has the potential to be studied more deeply for the benefit of its revitalization.

## **5. Conclusion**

The process of transferring the vehicle from the Sabai nan Aluih kaba text into an animated film or other creative media illustrates that there has been a reduction in the story character, namely the character Rangkayo Narawatu who is not found in the new media. The addition of background stories in new media, namely traditional halls or

markets and the field where Mangkutak Alam plays kites. Changes occur at the end of the story. In the text Rajo Nan Panjang died because he was shot by Sabai nan Aluih in Padang Pahaunan, while in the new media, Rajo nan Panjang apologized to Sabai nan Aluih. Changes generally occur if the verbal kaba text is changed to nonverbal kaba text or images to simplify the story. The image simplifies the verbal form in the kaba text. Through pictures, children can easily understand the characters, setting, storyline, and messages contained in the story. The transfer of kaba rides into animated films or other interesting media can extend the life of the kaba in society. In addition, to introduce the younger generation to oral literature which is a characteristic of the Minang area, West Sumatra. In adapting kaba into an animated film requires a touch of technology. Through technology, kaba can be adapted by bringing the perspective of the next generation closer, namely in the form of animated films or other creative media. The concept of transfer of rides is just a bridge to be able to pass on the value of the past to the value of the present in a way that is acceptable, digestible, and more attractive to the current generation. The transfer of the vehicle is just an effort to adapt to the context of the times and the interests of the younger generation. Therefore, the more attractive media is technology-based or digital multimodal media. However, the child's orientation still leads to books. As long as it has a mature concept, collaboration from the creative media industry, and sufficient funding, the animation can be accepted by the community so that kaba or oral literature is well protected and continues to live in society even though it is in a different place in the world.

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