

## **The Role of Mothers and Children in the Art of *Salawat Dulang* by the Sinar Barapi Group**

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### ***Abstract***

In Salawat Dulang performances, there are specific roles known as Induak (mother) and Anak (child). Each plays a distinct part in bringing the performance to life. This study aims to explore the roles and functions of *Induak and anak* in the Salawat Dulang art form as performed by the Sinar Barapi Group in Nagari Pariangan, Pariangan District, Tanah Datar Regency. The research employs qualitative methods, gathering data through interviews, literature reviews, and documentation to support the findings. In Salawat Dulang, the Induak serves multiple roles: preacher, lead singer, musician, creator, and composer. Meanwhile, the Anak acts as the Induak's counterpart, supporting as a co-preacher, backup singer, accompanying musician, co-creator, and co-composer. The dynamic between *Induak and anak* is inseparable; their interdependence is key to ensuring the performance flows smoothly from start to finish. This relationship is reflected in a traditional Minangkabau proverb: "Simuncak mati tarambau kaladang, mambao ladiang lukolah pao, kaduonyo adaik jo sarak diminang kabau, sarupo aua jo tabiang, sanda manyanda kaduonyo," which emphasizes the harmony and mutual support embedded in Minangkabau customs and culture.

**Keywords:** *Salawat Dulang; Induak jo Anak; Cultural Performance.*

## INTRODUCTION

The Minangkabau region is renowned for its rich tapestry of traditional arts, which serve as vital expressions of the community's cultural identity and emotional landscape. Among these art forms are *saluang dendang*, *rabab*, *randai*, *pencak silat*, *talempong pacik*, and *salawat dulang*, each embodying unique cultural narratives and practices. The significance of these art forms is underscored by their role in preserving Minangkabau heritage, as they encapsulate the values, beliefs, and historical experiences of the community (Ciptaningrum, 2024; Primadesi, 2013).

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The preservation of these traditional arts is critical to ensuring that future generations can inherit and appreciate their cultural heritage. The urgency of safeguarding these practices stems from the risk of extinction posed by modernization and globalization (Sari & Rosalina, 2023; Riza et al., 2023). The oral tradition of *salawat dulang*, for instance, is not merely an artistic expression but a vital link to the community's past, fostering a sense of belonging and continuity among the Minangkabau people (Wahyono & Hutahayan, 2019). The integration of these art forms into educational curricula can further enhance their visibility and relevance in contemporary society (Warmansyah et al., 2022).

Moreover, the Minangkabau arts are not static; they evolve while retaining core cultural values. For example, the incorporation of *pencak silat* movements into modern dance performances exemplifies how traditional elements can be adapted to contemporary contexts without losing their intrinsic cultural significance (Wahyono & Hutahayan, 2019). This dynamic interplay between tradition and modernity is essential for the ongoing vitality of Minangkabau arts, as it allows for innovation while respecting historical roots (Sari & Rosalina, 2023; Riza et al., 2023).

*Salawat dulang* holds a special place in the heart of the Minangkabau community, blending the sacredness of prayer with the beauty of musical performance. The word "*dulang*," which refers to a large metal plate, isn't just a prop—it's central to the art form. When struck, the *dulang* produces a resonant, melodic sound that enriches the spiritual atmosphere, turning each prayer into an immersive experience (Hafizzullah et al., 2023). Through this unique blend of rhythm and reverence, *salawat dulang* becomes more than just a performance; it's a heartfelt invocation of blessings upon the Prophet Muhammad (PBUH) and his family. At the same time, it reflects the deep Islamic roots and cultural richness of the Minangkabau people, preserving traditions that have been passed down through generations (Firdaus et al., 2023).

Over time, *salawat dulang* has evolved, shaped by social changes and the influence of modern elements. Originally, it was a straightforward medium for spreading Islamic teachings, but it didn't stay static. Performers began incorporating improvisation, creating dynamic renditions that still honor the tradition's religious foundations while appealing to contemporary audiences (Syafniati et al., 2019). This ability to adapt has been key in keeping *salawat dulang* alive and relevant, even as the world shifts toward digital media and new ways of connecting (Darlenis, 2022).

But *salawat dulang* is more than just its message—it's a cultural experience. The performances highlight not only the vocal skills of the artists but also the sense of togetherness that comes from sharing music and faith. It's a communal celebration,

bringing people together in both worship and cultural pride (Firdaus et al., 2023). By weaving verses from the Qur'an into its lyrics, *salawat dulang* becomes a powerful tool for spiritual reflection and cultural storytelling, ensuring that the values and history of the Minangkabau people are carried forward for generations to come (Hafizzullah et al., 2023).

Salawat dulang is a highly significant oral tradition within Minangkabau culture, serving as a medium for conveying Islamic teachings through musical improvisation. This tradition is known for its ability to adapt to local musical tastes, allowing for a dynamic expression of faith that resonates deeply with the community. This flexibility is what keeps salawat dulang relevant and engaging for modern audiences, without diminishing the religious messages at the core of the tradition.

However, salawat dulang is more than just a performance. It is an oral art form rich with Islamic advice and guidance. This aspect highlights the dual role of salawat dulang as both a spiritual practice and a cultural expression, demonstrating the importance of oral traditions in preserving and transmitting religious values within the Minangkabau community. The use of improvisation in salawat dulang performances also provides space for performers to express themselves and be creative, ultimately enriching the communal experience of worship and strengthening social bonds among participants and audiences alike.

The structure of a salawat dulang performance follows a specific sequence, comprising different song forms:

1. Khotbah song: includes sermon appeals and sermon songs
2. Batang song: features batang appeals and batang songs
3. Yamolai song: consists of Yamolai One and Yamolai Two
4. Cancang song: involves question-posing, answering, entertainment, and concludes with a closing section.

This structure must be performed in the correct order.

In Minangkabau, there are numerous salawat dulang groups that bring this traditional art form to life, such as Grup Kilek Barapi, Grup DC 8, Grup Langkisau, Grup Arjuna Minang, Grup Bintang Baracun, Grup Manto Minang, Grup Gas Baracun, Grup Alang Babega, Grup Gajah Mada, Grup Panah Arjuna, Grup Topan Singgalang, and the well-known Grup Sinar Barapi. Each performance usually features two members from a group who engage in lively, rhythmic debates, tackling religious themes and broader social issues. This interactive style not only showcases their musical skills but also sparks thoughtful discussions within the community.

Each *salawat dulang* group is made up of two male performers known as *Induak jo Anak*. These terms were first introduced by J. Tungku Limapuluh and Katik Rajo. In their explanation, the *Induak* serves as the lead performer, often referred to as *sipatuang sirah* (which translates to "red dragonfly" or "red butterfly"). The *Induak* takes charge of presenting the main texts and directs the *Anak* in crafting responses to questions posed by the opposing group. Interestingly, pointed out that the term *sipatuang sirah* can sometimes also refer to the *Anak*, highlighting the fluidity in how roles are perceived within *salawat dulang* performances.

In every performance, the *Induak and anak* appear together, supporting each other to maintain the rhythm and flow of the presentation. This partnership is well-known among the Minangkabau community, as all salawat dulang performances feature this dynamic duo. The *Induak and anak* roles are inseparable because they rely on each other to deliver the lengthy texts, manage the musical rhythm, assist in recalling verses, and support each other's breath control. Consequently, a salawat dulang performance cannot proceed without both the *Induak and anak*.

This study focuses on Grup Sinar Barapi, as it is one of the most popular salawat dulang groups in the Minangkabau region, particularly in Nagari Pariangan, Pariangan District, Tanah Datar Regency. The group's popularity is evident from their frequent and lengthy performances, making them well-known not only in Minangkabau but also internationally. Grup Sinar Barapi has been invited to perform in countries such as the Netherlands, Belgium, and Japan. This makes them an interesting subject of study, as their art represents local wisdom that helps safeguard the younger generation from external influences that could undermine the cultural values of Minangkabau society.

## **METHOD**

The qualitative descriptive method is a popular and trusted approach in research, especially when the goal is to gain a deep, detailed understanding of certain phenomena. As (Ana Awa & Nurhayati, 2024) explains, qualitative research focuses on collecting descriptive data—whether in written or spoken form—that captures the subtle nuances of human behavior and experiences. This approach places a strong emphasis on context and values the personal interpretations of participants, allowing researchers to delve into the complexities of social life (Anggraeni & Nulhaqim, 2020).

When we talk about "descriptive" in qualitative research, we're referring to the process of painting a clear, accurate picture based on data gathered directly from the field. Awa highlights that descriptive research strives to present situations exactly as they are, offering an honest representation of what's being studied (Ana Awa & Nurhayati, 2024). This is especially valuable in the social sciences, where understanding the fine details of human interactions and cultural settings is crucial (Anggraeni & Nulhaqim, 2020).

Qualitative research typically involves a few key steps: choosing where to conduct the research, deciding how to collect the data, and figuring out the best ways to analyze it. The qualitative descriptive method is flexible, letting researchers adapt their techniques as they go. This might mean conducting interviews, making observations, or analyzing documents to gather rich, meaningful information (Yaqin et al., 2024; (Mohammed, 2022). Such flexibility is essential because it allows researchers to adjust their approach as new insights emerge during the study (Mohammed, 2022).

Another key feature of this method is the use of thematic analysis, where researchers look for patterns and themes in participants' stories (Yurik & Edi, 2023). This not only helps in organizing the data but also deepens the researcher's understanding of the subject at hand. The focus on finding meaning in qualitative research makes it a powerful tool for exploring topics that require a sensitive, detailed look at human experiences and social dynamics (Kurniadi et al., 2023).

In short, the qualitative descriptive method is a strong and effective way to conduct research that aims to provide thorough, context-rich insights. By centering the voices and experiences of participants, this approach plays a crucial role in helping us understand the complexities of social realities and cultural practices.

## RESULTS AND DISCUSSION

### A. The Social Function of *Induak Jo Anak* in the *Salawat Dulang* Art of the Sinar Barapi Group in Nagari Pariangan, Pariangan District, Tanah Datar Regency

According to Emile Durkheim (Wallace, 1986), the structural functional theory refers to a social system in which all parts are interdependent and work together to create balance in life. Similarly, (Ritzer, 1985) explains that structural functional theory views society as a social system composed of interconnected parts or elements that integrate to maintain equilibrium. The basic assumption is that each structure within a social system must serve a function for the other parts. Conversely, if a structure does not serve a function, it will cease to exist or disappear over time. Extreme proponents of this theory believe that all events and structures serve a functional role in society's life.

Relating this to the function of *Induak jo Anak* in the *salawat dulang* art form, this research aligns with the views of Durkheim and Ritzer, emphasizing that the relationship between *Induak* and *Anak* is an inseparable unit, with each role functioning in support of the other. In other words, the *Induak* cannot perform without the presence of the *Anak*, and vice versa—the *Anak* cannot appear without the *Induak* in a *salawat dulang* performance. This is reflected in the Minangkabau proverb, "*sarupo aua jo tabiang sanda manyanda kaduonyo*," meaning *Induak* and *Anak* must complement each other, like bamboo and riverbanks that strengthen each other's existence. To elaborate further, the author will explain these functions in detail below.

#### 1. The Social Function of *Induak* in the Art of *Salawat Dulang*

The term *Induak* comes from the Minangkabau language, meaning "mother." According to the Kamus Besar Bahasa Indonesia (KBBI), *induak* refers to a mother or a woman who has given birth to a child, as well as a term for a married woman. A similar definition is provided by Sobur (1986:15), who explains that a mother is the first person known to a child because she is the one who gives birth, nurses, and provides the first attention and care in the child's life.

*Induak* is the primary parental figure who plays a key role as an educator within the family. Therefore, it is crucial for an *induak* to understand proper parenting techniques, including effective communication, both with peers and with elders. This aligns with the Minangkabau proverb that states an *induak* must teach the *kato nan ampek* (the four types of speech). According to (Oktavianus & Revita, 2013), the concept of *kato nan ampek* is a foundational element of social order in Minangkabau society. The forms of speech in *kato nan ampek* are influenced by norms of politeness and include *kato mandaki* (speech to superiors), *kato manurun* (speech to subordinates), *kato malereng* (speech to



peers), and kato mandata (neutral or direct speech). These norms of politeness must be instilled in an induak and passed on to their children.

Within the household, the induak or mother holds a significant role, particularly in raising children and creating a comfortable, peaceful, and happy home environment (Halimah, 2015). According to (Wijanarko & Setiawati, 2016), the mother's role is crucial in child-rearing. Mothers with lower educational backgrounds tend to experience higher levels of stress, which affects how they communicate, think, and handle problems in their parenting methods. Given the importance of the induak role in the family and its influence on descendants, the term Induak is also used as a guide in determining the roles of performers in salawat dulang art performances.

In *Salawat Dulang* performances, the role of *Induak* is not portrayed by women, but by men. The tradition of men serving as *tukang salawat* (salawat performers) is closely linked to the historical roots of the art form. However, since the 1980s, some women have started participating as *tukang salawat*. Their involvement has sparked mixed reactions within the Minangkabau community. On one hand, some believe that women's presence in *Salawat Dulang* performances contradicts Minangkabau customs. From an Islamic perspective, it is considered *makruh* (discouraged) for women to speak publicly in front of a male audience, as a woman's body is regarded as *aurat* (something that should be covered), and this could lead to temptation or misconduct. Consequently, men still predominantly perform *Salawat Dulang* today.

The term *Induak* was first introduced into *Salawat Dulang* by J. Tungku Limapuluh and Katik Rajo. According to them, *Induak* is also referred to as *sipatuang sirah* (literally "red dragonfly"), symbolizing the lead figure in every performance. This person is responsible for delivering the texts and guiding the *Anak* (the junior performer) to carefully listen to the opposing group's questions, which are subtly embedded in the *cancang* songs. These questions are not posed explicitly but are hidden within the rhythm of the *cancang* melody, making them difficult to detect for those unfamiliar with the art form (Firdaus, 2013:13).

Firdaus also explains that the role of *Induak* is symbolically compared to a locomotive on a train. The locomotive, which houses the engine at the front, drives and pulls a series of carriages. In *Salawat Dulang*, the *Induak* is the "locomotive," leading and directing the *Anak* in the structure of the performance. Meanwhile, the series of train carriages represent the *Anak* (Interview, July 3, 2024, Padang Panjang).

*Induak* is sometimes referred to as the "driver," meaning the person responsible for steering the course of the *Salawat Dulang* performance from start to finish (Interview with Ilham Malik, Pariangan, June 8, 2024). According to Jhon Cakra, a traditional *Salawat Dulang* artist, the *Induak* is the leader of the performance, overseeing all aspects of the art form from beginning to end (Interview, Padang Panjang, June 11, 2024).

The *Induak* plays a vital role in ensuring the smooth flow of the *Salawat Dulang* performance. This includes overseeing the structure of the songs performed, which consist of the following:

1. Khotbah (Sermon)
  - *Imbauan khutbah* (sermon introduction)
  - *Lagu khutbah* (sermon song)
2. Batang (Main Song)
  - *Imbauan batang* (main introduction)
  - *Lagu batang* (main song)
3. Yamolai
  - *Yamolai satu* (first Yamolai)
  - *Yamolai dua* (second Yamolai)
4. Cancang (Challenge Song)
  - *Buah lagu* (song theme)
  - *Pertanyaan* (questions)
  - *Jawaban pertanyaan* (answers to questions)
  - *Teks hiburan* (entertainment text)
5. Penutup (Closing Song)
  - *Lagu panutuik* (finale song)

These elements must be performed in sequence and cannot be rearranged or skipped (Firdaus, 2013:14).

Based on the explanation above, the *Induak* is the person responsible for all structural elements of the *Salawat Dulang* performance, from beginning to end. In the *Sinar Barapi* group from Nagari Pariangan, Kecamatan Pariangan, Kabupaten Tanah Datar, the *Induak* serves the following functions:

### 1.1 Preacher

Initially, *Salawat Dulang* performances functioned as a medium for dakwah (Islamic preaching). Dakwah means to invite, call upon, or deliver advice to people to obey Allah and refrain from His prohibitions. Dakwah has existed since the time of the Prophets and has undergone significant development over time. This evolution is influenced by changes in the era, advancements in technology, and the need to present dakwah in more efficient and accessible ways. Preaching is an obligation that can be carried out either collectively or individually. The group referred to here comprises da'i (Islamic preachers). Da'i comes from Arabic in its masculine form, meaning someone who invites others (Enjang AS and Aliyudin, 2009: 73). According to the Kamus Besar Bahasa Indonesia (Indonesian Dictionary), a da'i is someone whose profession is preaching—through their activities, da'i spread the teachings of Islam.

In Nagari Pariangan, the spread of Islam is not limited to the efforts of da'i, alim ulama (Islamic scholars), buya (religious teachers), and ustadz (teachers), but also involves a unique method through a traditional art form known as *Salawat Dulang*. Preaching through *Salawat Dulang* is referred to as *bakayaik* (Sriwulan, 1999:90). In the Kamus Besar Bahasa Indonesia, *bakayaik* means hikayat, referring to classical prose literature containing stories.

The delivery method of Salawat Dulang differs from that of traditional Islamic scholars, as it involves singing texts that narrate Islamic teachings. The themes vary, covering topics such as bodily studies, studies on the soul, the four pillars of faith (kalimah nan ampek), the concept of La Ilaha Ilallah, studies on zikir (remembrance of God), wahdatul wujud (the unity of existence), the seven stages of dignity (martabat nan tujuh), the concept of the insan kamil (the perfect human), studies on tauhid (the oneness of God), faith (iman), Islam, and the meaning of ma'rifat (spiritual knowledge). Additionally, the texts explore stories such as the Isra' Mi'raj (the Prophet Muhammad's night journey), the story of Prophet Ibrahim, the birth of Prophet Muhammad (PBUH), childhood stories, and tales of the Prophet's companions and other prophets. All these studies ultimately lead to the teachings of tasawuf (Sufism) (Firdaus, 2013:79-80).

These themes are delivered in performances through singing with the distinctive rhythm of Salawat Dulang, where the performers consist of Induak and Anak. The Induak is the performer who holds full responsibility for the teachings conveyed, as they are trusted to have a deep understanding of Islamic knowledge. Therefore, the requirements to hold the position of Induak in Salawat Dulang performances, aside from having a melodious voice, include having profound knowledge of Islamic teachings. This is because, during performances, there are questions posed by opponents that need to be answered, and the Induak is expected and responsible for providing those answers.

Salawat Dulang is one of the traditional methods of dakwah in Minangkabau society, particularly in Nagari Pariangan. It is considered the most humanistic form, meaning it aspires to foster a better social life, especially in religious matters, based on humanitarian principles and the dedication to serving humanity. This ultimately aims to create a peaceful, secure, and harmonious life on earth.

In its delivery, the language used is Minangkabau, employing many syllables or added words to complement the rhythm of the singing. Typically, the performers of Salawat Dulang, consisting of Induak and Anak, are individuals who study the teachings of the Tarekat Syatariyah (Sriwulan, 1999: 5). Tarekat is a form of tasawuf (Sufi teaching) that contains guidance on performing worship according to Islamic sharia (law) to draw closer to Allah SWT (Atjeh, 1963: 121).

## 1.2 Singer

In *Salawat Dulang* performances, the *Induak* also functions as a singer. According to the *Kamus Besar Bahasa Indonesia* (KBBI), a singer is someone who produces sound or sings. On the other hand, Muhathir et al. (2019: 98) explain that singing is an effective primary means of communication between people. Besides being effective, humans are more familiar with using their voices for communication. Voice modulation is a crucial concept for all types of systems that require human interaction in daily activities. Singing is an activity that cannot be separated from human life. Therefore, singing can be done by



children, adults, professionals, or amateur singers, either individually or in groups, known as choirs.

According to Saparudin Sutan Gindo (in an interview with Wilma Sriwulan, March 17, 1998), there are several requirements that a *Salawat Dulang* performer must meet, including:

1. Having a good voice;
2. Being talented and skilled in singing.

Additionally, Firdaus argues that a *Salawat Dulang* performer must also act as an artist because *Salawat Dulang* performances today tend to be more of an art form.

In *Salawat Dulang* performances, simply being a singer, as described above, is not enough for someone holding the position of *Induak* in this art form. A melodious voice alone does not qualify someone to be a *Salawat Dulang* performer without a solid foundation in Islamic knowledge, especially in *tasawuf* studies, known as *tariqat* teachings, and an understanding of the *Salawat Dulang* performance structure. The *Induak* delivers songs according to the needs of the performance structure, using various beautiful melodies and distinctive vocal techniques. The *Salawat Dulang* texts are not solely for entertainment but also consider the aesthetic value of the performance, which is rich with teachings containing religious elements (interview with Jhon Cakra, Padang Panjang, June 6, 2024).

The songs frequently performed by the *Sinar Barapi* group in *Salawat Dulang* performances include *kasidah*, pop songs, Minangkabau songs, *dangdut*, and others (interview with Jhon Cakra, Padang Panjang, June 6, 2024). Additionally, the lyrics sung often contain humorous words, and the song phrases are adapted with humorous language that can provoke audience laughter. Song texts may also be modified with phrases in Minang, Javanese, Indian, Chinese, and other modern, trending songs.

Based on the statements above, the *Induak's* role as a singer is crucial in determining which songs will be performed from the beginning to the end of the show. Besides singing, the *Induak* must also master the environment where the performance is held, ensuring they can incorporate entertaining melodies to avoid monotony and boredom (Meigalia, 2009:15). *Salawat Dulang* is one of the most comprehensive traditional art performances because, besides offering entertainment, it delivers Islamic teachings through nostalgic songs and the latest popular tunes cherished by the community (interview with Jhon Cakra, June 8, 2024).

### 1.3 Musician

According to the *Kamus Besar Bahasa Indonesia* (KBBI), a musician is someone who plays musical instruments such as the guitar, piano, violin, and others. In *Salawat Dulang* performances, the *Induak* not only functions as a

singer but also serves as a musician, meaning the *Induak* is the person who plays the musical instrument in *Salawat Dulang*.

The instrument used is a large plate made from a mixture of copper and brass, which, when struck, produces a pleasant sound. This instrument is commonly referred to as a *dulang* by the Minangkabau community. The *dulang* has a diameter of approximately 50 cm, with a surface area of 43.5 cm, a resonator depth of 3 cm, and an upper frame surface of about 3 cm (Wilma Sriwulan, 2021: 114). The instrument is depicted as follows:



Picture. 1  
Viewed from the Back  
(Photo: Riyan Andika, April 2024)



Picture. 1  
*dulang randah* Viewed from the Front  
(Photo: Riyan Andika, April 2024).

#### 1.4 Creator

According to the *Kamus Besar Bahasa Indonesia* (KBBI), a creator (*pengkarya*) is someone who produces work, while *karya* refers to the result of human activities that involve thought, creativity, and skill to create something new and original. In relation to the *Induak* in *Salawat Dulang* performances, the *Induak* also acts as a creator by composing the texts that will be sung, aligning them with the topic to be presented, and formulating responses to questions posed by the opposing side. This creative process typically occurs within a relatively short time frame—approximately one hour before the opponent's performance concludes—and must align with the rhythm of the songs to be performed.

#### 2. The Role of Anak in the Social Aspect of Salawat Dulang Performances

According to the *Kamus Besar Bahasa Indonesia* (KBBI), *anak* broadly means something smaller, someone who is not yet an adult, or an object that is "subordinate" to another object. However, the meaning varies depending on the scientific discipline.

In psychology, *anak* refers to a male or female human who has not yet reached physical and mental maturity or, at the very least, has not reached puberty. Children are categorized as being in the stages from infancy to elementary

school age or even into adolescence, depending on the classification. Additionally, children have the obligation to obey and respect their parents, as commanded by Allah in the Qur'an, Surah Al-Isra' verse 23, which means:

"Your Lord has commanded that you worship none but Him and that you show kindness to your parents. If one or both of them reach old age in your care, do not say to them a word of contempt, nor repel them, but speak to them with noble words." (Q.S. Al-Isra' verse 23)

According to Lesmana (2012), in general, a child is someone born from the union of a woman and a man, even if no formal marriage took place. Meanwhile, Kosnan (2005) defines a child as a young human in age, spirit, and life experience, easily influenced by their surroundings.

In relation to Salawat Dulang performances, the term *anak* refers to their obedience to the *induk*, the person responsible for the performance. *Anak* follows the rhythm, theme, and structure presented by the *induk*, ensuring that the Salawat Dulang performance is delivered perfectly from start to finish (interview with Jhon Cakra on June 11, 2024, in Padang Panjang). According to Ilham Malik (interview on June 8, 2024, in Pariangan), *anak* also complements the text sung by the *induk*, as the texts in Salawat Dulang performances are lengthy and require alternating singing due to breath limitations. Additionally, *anak* functions as:

### 2.1 Supporting Preacher

As a supporting preacher, *anak* must also possess knowledge of Islamic teachings and be able to match the abilities of the *induk* in *Salawat Dulang* performances, especially in mastering the texts and themes presented. They must also listen attentively to the questions posed by the opposing group and be responsible for conveying them to the *induk*. If these questions are not properly understood, it could lead to critical mistakes in the performance, as the quality of the answers serves as a benchmark for the professionalism of the *Salawat Dulang* performers.

### 2.2 Supporting Singer

As a supporting singer to the *induk* in *Salawat Dulang* performances, *anak* must master a wide repertoire of songs to keep up with the *induk*'s abilities. This is crucial because the *induk* may introduce songs spontaneously without prior agreement, requiring *anak* to respond quickly to avoid disrupting the performance. Similarly, *anak* must be familiar with the texts sung by the *induk*, even if the themes have been planned in advance. Given the length of the texts performed, *anak* must thoroughly master them.

### 2.3 Supporting Musician

As a musician, *anak* functions as a musical accompanist to the *induk* during *Salawat Dulang* performances. Therefore, *anak* must be skilled in playing the *dulang* instrument and understand the musical elements involved in *Salawat*

*Dulang* traditional art, such as pitch, rhythm, tempo, dynamics, and harmony. Without these musical skills, it would be impossible for someone to effectively accompany the *induk* in a *Salawat Dulang* performance.

#### 2.4 Supporting Creator

As a creator in *Salawat Dulang* performances, *anak* also contributes by crafting segments of text that align with the topics being presented and assisting the *induk* in formulating answers to various questions about Islamic teachings, particularly related to *Tarekat Syatariyah* studies posed by the opposing group.

#### 2.5 Supporting Composer

In *Salawat Dulang* performances, *anak* also serves as a composer, arranging songs to be performed. Thus, *anak* must be well-versed in various song rhythms and adapt them to fit the needs of *Salawat Dulang*. This composition often happens spontaneously within a relatively short period. As Jhon Cakra stated, *anak* must be skilled in modifying and arranging song segments performed in *Salawat Dulang*, whether through innovative or contemporary styles that suit the performance's character (interview, June 6, 2024).

### CONCLUSION

Based on research on "The Function of *Induk* and *Anak* in the Art of *Salawat Dulang* by the Sinar Barapi Group in Nagari Pariangan, Pariangan District, Tanah Datar Regency," it can be concluded that *Salawat Dulang* is a method of preaching in the form of traditional art, where the preachers consist of *Induk* and *Anak*. The *Induk* in *Salawat Dulang* performances is the person who leads the flow of the performance, managing the song structure, lyrics, rhythms, and mastering the environment where the performance is held. Meanwhile, the *Anak* in *Salawat Dulang* serves as a part of the *Induk*, responsible for the success of the performance, particularly in accompanying the song's rhythm, lyrics, and structure presented by the *Induk* from the beginning to the end of the performance.

As expressed in a Minang proverb: "*Simuncak mati tarambau kaladang mambao ladiang lukolah pao kaduonyo adaik jo sarak di Minangkabau sarupo aua jo tabiang sanda manyanda kaduonyo*" (loosely translated: "The peak falls, the buffalo to the field carries the flame; both custom and religion in Minangkabau are like vines and walls, supporting one another"). This concept is consistently upheld by *Salawat Dulang* performers to this day. This idea aligns with the thoughts of Emile Durkheim and Ritzer, stating that *Induk* and *Anak* are inseparable entities, as they function in mutual dependence. In other words, the *Induk* cannot perform without the *Anak*, and vice versa—the *Anak* cannot perform without the presence of an *Induk* in the *Salawat Dulang* performance.

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