

Malin Nan Kundang: An Aesthetic Response Of The Opera Creation In Minangkabau West Sumatera

R.M. Pramutomo^a, Iswandi^b, Lili Suparli^c, Edi Suisno^d, ^{a,b,c,d}Indonesia Institute of the Arts Surakarta

Malin Kundang is a form of Minangkabau speech literature. The Malin with his arrogance said in a rebuke tone and so forth. This article talks about the Minangkabau Opera Malin Nan Kundang. The word "nan" as a form of interpretation is at odds with oral traditions. This article is the result of research exploring an aesthetic response from the creation of a new form of musical drama which is a genre of Minangkabau opera. A study of aesthetic responses uses artistic approaches used in the creation of works of art. Malin Nan Kundang's position as a vehicle in the context of new works is realised through the method of creating works of art. In the realm of artistic research it contains creation by research art creation methods consisting of: (1) observation and study of literature; (2) interpretation and experimentation; (3) formation; and (4) performance style of performance.

Key words: *Malin Nan Kundang, Aesthetic Responses, Opera Minangkabau, Musical Drama, Ethnochoreology.*

Introduction

The conception of legend Malin Kundang as a lawless child is still understood by many people as a trusted interpretation. This understanding was followed by the awarding of a title for Minangkabau men who migrated. This of course has been rejected by Minangkabau men who succeed in overseas life. Many Minangkabau men who become successful overseas people, but polite to parents, have a good personality. This condition is the basis and consideration of this article to be presented as a work which is the antithesis of the legend of Malin Kundang. Through the title Malin Nan Kundang the antithesis was elaborated from an artistic research.

The urgency of “Opera Minangkabau” as a paradigm overrides in a creative context is a study of the aesthetic response of the rich culture of West Sumatra. One of the richness of art and culture is the existence of folklore which is already popular in Minangkabau literature namely Folklor Malin Kundang. This then becomes dramatic material in the form of a story of a child who is successful overseas, but then becomes a tribute to the mother. This story has been against the moral creed which is very influential not only in Minangkabau, but also in other regions of the archipelago; how against Mother is a mundane representation that can be likened to stone.

The opera style formulation studied in this article is titled Malin Nan Kundang. The presenting style of the Minangkabau Opera presented has its own characteristics, usually using conventional music (symphony orchestra), while musicals can combine various types of modern art such as songs, music and popular choreography. Kristin Fawcett refers to the phenomenon of opera today as “musical theatre”, according to him the musical theatre is:

According to Tommasini, the real distinguishing detail between a musical and an opera is that in opera music is the driving force; in musical theatre words come first.
(<http://mentalfloss.com/article/94879/whats-difference-between-opera-and-musical>).

On that basis, the thing that underlies the background of this article has a purpose, among others: a creation of Opera Minangkabau works that use dramatic local material sources. This means that it needs a study of the relationship of aesthetic responses based on oral tradition texts with community cultural texts within the presence of Opera Minangkabau which has been interpreted recently. Besides that, another aim will be to introduce a creation process using the vehicle transfer method which is used as a new art paradigm, another goal related to an experiment is to produce a new genre of Opera Minangkabau based on local inheritance. In the end, the final goal of this research project was to produce a prototype of the Opera Minang nuanced novelty.

Method

The creation of works of art, especially dance works academically, must include the creation methods used. As in the work of Opera Minang Malin Nan Kundang, some methodological steps will be carried out by meeting the standards of the academic creation process. Basically, as in Guntur's statement, that art creation is included in the realm of artistic research which contains creation by research (Guntur; 2014: p. 56-61).

On that basis the stages of artistic research are carried out according to the stages that have been arranged in sequence. 1) Observation and study of literature: the steps of observation and literature study are carried out in tandem with the reason that the source of dramatic material

presented in the process of the Minang Opera Malin Nan Kundang is sourced from speech literature. This method is not the same as observations in general research methods. As an artistic research method the library function is placed as a basis for confirmation inherent in musical structural elements. Besides this position in observation is due to observation that absorbs the language of opera performed in their daily activities so as to inspire the production of musical drama. 2) Interpretation and experimentation also carried out side by side, on the grounds that the results of the interpretation in the previous step will be processed in line with their interpretation. This means that the stages of experimentation remain based on interpretive patterns that work as inspiration for the work. In the experiment, new forms will be tested which consider the body's instruments and vocal variants which are very distinctive, but based on vocal art or the Minangkabau tradition. 3) Formation is the application of aesthetic and casting engineering patterns. This is the final stage of the trial when the interpretation patterns are developed into technical patterns, aesthetic patterns and their casting. The results of this pouring into the initial stages or prototypes of the creation of the work of Opera Minang Malin Nan Kundang. 4) Performance style presentation or performance is a qualification test of the work before the public. Acceptance of the work of Opera Minang Malin Nan Kundang depends on the performance test in the community. Performances designed for Opera Minang Malin Nan Kundang are packaged in the form of pure performances and participation in an international festival. The performance strategy at this level will become a market test event at the same time by producing DVDs of the type of bilingual dialogue for public consumption.

Discussion

This study uses the concepts of creation and re-creation to examine Minangkabau's well-known oral literary or folklore text, Maling Kundang and its main figures. But the reason for changing the title to Malin Nan Kundang is a form of aesthetic response that inspires a new form of work. Therefore the aesthetic response is the basis for conceptualising a work of creation as re-creation, in addition to the concept of adaptation used originally from the discipline of social psychology. But this notion of adaptation has been interpreted as an adaptation of art.

Adaptation itself according to Herdjan in Sunaryo's statement is a process of change that accompanies individuals in responding to changes in the environment and can affect the integrity of the body both physiologically and psychologically which will produce adaptive behaviour (1987: p. 7). From this understanding, its meaning in the area of the creative process and re-creation can be used as a performance art study. The significance of the text adaptation is based on several forms of performance that are still found today. Discussion of the results of the analysis will be examined through the visual aspects of the performance analysis of the work.

The study of the influence of the Minangkabau folklore tradition in the Malin Kundang text has been known to produce aesthetic products of art. One of the works of art influenced by the elements of the folklore text is Opera Minangkabau which is traditionally known as an oral tradition interpreted as aesthetically and aesthetically-choreographically a pattern of re-creation. This is an interesting study because the methodological implications applied in this article point to the focus of dance movements in the Minangkabau Opera. For this reason, the review of this article is ethnochoreological study.

Explicatively the use of the ethnochoreology approach in the study of adaptation of folklore texts into choreographic texts follows the ethnocoreological pioneer Franziska Boas. He rejected universal language of arts or dance and provided the foundation for the examination of dance responses to it within individual cultures. Boas view that if we choose to apply our (Western) classification to alien cultures we may combine forms that don't belong together. If it is our serious purpose to understand the thoughts of a person, the whole analysis of experience must be based on their concepts, not ours (2015; p. 33). In this context this article focuses on the theatre of the tradition of West Sumatra. West Sumatra has a traditional theatre form known as Randai. Randai is one of the traditional games in Minangkabau which is played in groups by forming a circle, then slowly stepping away, while telling stories in the form of singing in turns. Art elements contained in Randai art are drama, sound art, dance, traditional music and also martial arts. The source of the story in Randai comes from *aba* or folklore with the themes of character, decency and education. In this sense, Malin Kundang's text in the folklore tradition has become a conceptual choreographic text of Malin Nan Kundang. These adaptation patterns are then analytically present in the form of motion, motion processes, fashion design, floor pattern design, musical design, and a number of aspects of the aesthetic-choreographic response to Opera Minangkabau.

Form of Movement

Based on the form of motion presented in the Minangkabau Opera Malin Nan Kundang, several forms of motion have been identified originating from the tradition of Opera Randai, an original genre of West Sumatra musical drama. This article has referred to Randai art as an older musical drama in the Minangkabau tradition of West Sumatra. Of course the forms of creativity and investment referred to by Randai art have experienced an aesthetic response in the flow method of constructing the creation of motion forms. According to Mahendra (2013: p. 20-22) the ability to exercise is always built on the basis of locomotor, non-locomotor and manipulative movements.

1. Locomotor Movement

Locomotor is defined as a movement to move places such as: roll, run and jump. Jump in dance is very important and commonly used because in essence almost all dance movements are locomotor movements. Locomotor movement types that exist in the Randai tradition consist of several patterns of motion, including in the form of moving places such as: loose *simpia*, *gelek*; broken *itiak*; squirrel *bagaluik*; and dumpling *cilok*. This movement requires endurance and strong stamina, because almost all locomotor movements in the musical drama Randai rely on the strength of the hands, feet and torso, so that almost all parts of the dancer's body require good and proper coordination. The locomotor movement aims to fill the floor pattern and interact between Opera Minangkabau players and the audience. The interaction gives rise to an attractive atmosphere, making the show more enjoyable.

2. Non-locomotor movements

Non-locomotor movements are movements that do not move, which rely on the joints of the body to form different body positions by staying at one point. Examples of non-locomotor movements are bouncing, swerving, bending and so on. Non-locomotor movements are widely used in callisthenic motion, especially those related to the development of flexibility. Examples of non-locomotor movements in Randai are *gayuang*, *rantak*, *tapuak*, *sambuik*, *sauak*, *cabiak*, *ambek*. The movement is focused on the strength of the hands, feet and head in holding a weight on a limited pedestal. Non-locomotor movement will make the atmosphere of the show become serious and begin to spur adrenaline of the players to the audience. These movements require concentration and balance to prevent something that can harm the dancer.

3. Manipulative Movement

Manipulative movement is defined as the ability to manipulate certain objects with limbs, hands, feet or head. These objects can be in the form of balls, clubs and so on. The skills that go into it include catching, throwing, hitting, kicking and so on. Manipulative movement requires accuracy and strength in manipulating an object, because the objects are inanimate objects which must be moved as if they were alive. The aesthetic response application that is realised in the form of Opera Minangkabau can be classified as follows.

Locomotor Movement of Randai	Character of Movement
<i>Lenggang</i>	To flow
<i>Simpia,</i>	It flows rather quickly
<i>Gelek</i>	Lively and fast
<i>Itiak patah</i>	Lively and rather fast
<i>Tupai bagaluik</i>	Quick and precise
<i>Cilok</i>	Strong and precise

Non-locomotor Movement of Randai	Character of Movement
<i>Gayuang</i>	Soft but right
<i>Rantak</i>	Strong and fast
<i>Tapuak</i>	A little strong but right
<i>Sambuik</i>	A little strong but right
<i>Sauak</i>	A little soft but just right
<i>Cabiak</i>	Rather strong and fast
<i>Ambek</i>	A little soft but just right

Manipulative Movement Form of Randai	Character of Movement
Menangkap	Quick and precise
Melempar	Flowing and right
Memukul	Strong and precise
Menendang	Strong and precise
Memukul	Strong and precise

Movement process

The forms of motion called locomotor, non-locomotor and manipulative motion are the basic motion. The parts of development of basic movements are movements that are described in the attainment of forms and patterns through the stages in each process of movement. Technical understanding is very necessary in doing movements that respond to the tradition of Randai musical drama, also mastery of motion in order to produce perfect form in a limited time. Through the aesthetic response also the processes that shape the Opera Minangkabau movement of Malin Nan Kundang in line with the visual stimulation obtained from the musical drama Randai. For example, in group dancers, the movement that proceeds is a movement in the form of emotional touch that responds to the mental atmosphere of the main character. The significance of a movement process becomes a vital instrument in providing communication to the audience. Besides this example, there are specific examples that are directly related to the pattern of action through the development of *pencaik kembang* or fight flowering motion. The

process of *pencak kembang* development is a specific response process needed for contacting two figures that face each other directly before fighting.

Attire design

The anthropological view of behaviour according to Desmond Morris needs to be put forward as a conceptual foundation in explaining the function of fashion design in the context of the aesthetic response to art creation. Morris revealed behaviour as another way to respond to the clothing element used in art creation. In the context of the Opera Minangkabau of Malin Nan Kundang it means behaviour patterns as a form of aesthetic response to Minangkabau culture. The historical fact is in the aesthetic response which is shown by a pattern of status displays by involving dress behaviour that is renewed according to taste compromise (Morris; 1977: p. 23-24). Therefore, in Morris's reference, the dress pattern is indicated by three types namely: clothing for comfort, clothing for modesty, and clothing for display. For this reason the aspect of fashion as a fashion process is closely related to aesthetic behaviour, because in it there is an aesthetic response that is part of the measurements according to its contextually.

The compilation of the play script is realised by referring to the scene instructions and dialogue instructions that are usually made in the form of opera or musical drama. As for the structure, the preparation of the play script is based on the elements forming the structure, each of which has a relationship. These elements include themes, plot, characterisations and settings. The description is as follows:

1. Theme

The theme of the Malin Nan Kundang play is the firm love of material temptations. Referring to this theme, the contents of the manuscript rest on the strength of Malin's attitude and the change in attitude of Malin's mother due to property ownership.

2. Flowchart

Plots are arranged using episodic flow models. Episodic flow is a plot that is composed by not accompanying the unity of space, time and events. That is, space and time in the first scene are not always in direct sequence with the second scene and so on. After all, between the first and second scenes that sometimes "jump" can still be identified causality and have a continuous connection.

3. Characterisation

The characterisation will place Malin's character as the protagonist who represents the mind and idealisation of the script writer. While the antagonist who acts as an opponent or figure that is contrary to the hopes and ideals of the protagonist is the mother figure. This figure is commonly referred to as an antagonist. Beyond that, it will also be attended by supporting figures such as Mamak and Datuk Kayo. The Nilam figures are in line with the Malin figures that also represent the ideals of the play writers.

Floor pattern design

The understanding of floor patterns in the creation of Opera Malin Nan Kundang's art was designed as a modified form of a modern stage floor. Understanding of modern stage forms in this case as explained in the State Craft where various mood settings have been updated according to the needs of communication with the audience.

Musical Responses

Music in Randai is divided into two, internal music and external music. Internal music in Randai is like a pat by *galombang* and its external music is produced by musical instruments such as *talempong*, *pupuik*, *gandang* and from *dendang*. If seen from the example image below, there are 5 players Randai music. The musical instruments that must be played in Randai are *talempong*, *talempong* and *gandang*. It can be seen that there are 3 people holding *talempong*, because there are 3 parts of *talempong pacik*, namely basic *talempong*, *paningkah* and children. The *pupuik* commonly used is *gandang pupuik* or *pupuik sarunai*.

In Randai's art it has been established that the drum, as the strength of the Minangkabau tradition, must be presented as the central element of the Minangkabau Opera. One of the staples that have ever happened in the bar is a kick. In the shade there are 3 drums that must be sung, namely the female court lady, the widow and the high sun. This maiden kick is kicked at the start of the shower, the teddy bear is kicked at the addition, and the high *kaleant* is sung usually for the cover.

Examples of *court ladies' kicks*:

Mano sagalo niniak jo mamak
Cukuik rombongan kasadonyo
Jari sapuluah nan kami susun
Sambah jo simpuah manjalani



(*Mano* may have been born to you
Cukuik troupe tragedy

Fingers crossed then we stretch
Add joints to life

Examples of *randarawah* kicks
Balai balai basimpang tigo
Sasimpang jalan ka pacuan
Sungguah randai pamenan mato
Akhiraik usah dilopokan

The hall is filled with barley waste
One way to the race
Just wait for the corn to be harvested

Akhiraik need not be covered

Examples of high frequency drums:
Iyooo banda urang kami banda kan
Banda nak urang ampek koto
Kaba urang kami kabakan
Jikoknyo salah tolong maafkan tuan oi

We love you
The kid's *banda* is a *koto*
Kaba people we eat
If you are wrong please forgive me

Aesthetic Responses as an Experimentation

In this context of *Randai sijobang* is a wealth of local art that will be used as a foundation. Apart from that, Minangkabau opera also utilises various Minangkabau vocal arts such as *simarantang dendang*, *sirompak dendang*, *sampleong dendang* as the “basic ingredient” of choir creation and songs in dialogue. In general, the placement of traditional theatre and Minangkabau drums is made as an idiom which guides the packaging (formulation) of Minangkabau opera in its “new creation” form without damaging anything that is valuable and important in the creation of the Minangkabau opera. Therefore, the paradigm that is implemented in the creation of this artwork

puts forward the building of musical concepts as the basis of opera with construct synergy that builds other artistic concepts.

This play script became one of the important inspirations in deconstructing *kaba* for the realisation of the Minangkabau opera. The compilation of the play script is realised by referring to the scene instructions and dialogue instructions that are usually made in the form of opera or musical drama. As for the structure, the preparation of the play script is based on the elements forming the structure, each of which has a relationship. These elements include themes, plot and characterisations.

Thus this vehicle transfer is a form of spectacle design that is expected to have novelty. The word spectacle itself is a synonym of *mise-en-scene* (French). *Mise-en-scene* is a term that always refers to every aspect of vision. In dramaturgy, *mise-en-scene* is all aspects of staging which includes all embodiments of manuscript textures that are adapted to the genre and style chosen by the creator or if in theatre art is commonly referred to as a director. Textures in question include dialogue, mood (mood) and spectacle (Kernodle, in Yudiaryani, 2000: p. 124). *Mise-en-scene* (staging) creation is a very important part of theatre arts creativity. So important is the element of *mise-en-scene*, that Patrice Pavis (1983: p. 13) refers to *mise-en-scene* as discourse which is not merely a repetition or reproduction of manuscripts, but is an actualisation of an expression of truth that is believed by the creator or artist. The *mise-en-scene* will be formulated in an opera style. The opera style formulation has its own characteristics, usually using conventional music (symphony orchestra), while musicals can combine various types of modern art such as songs, music and popular choreography.

In this context, the Minangkabau Opera began its creative step by raising new critical questions to be used as a start in deconstructing the Malin Kundang *kaba*. Thus the aesthetic response in this article is more inclined to the form of experimentation of the Opera Minangkabau genre based on the Opera Randai art tradition. The pattern of deconstructing people's perspective of participation is read as a basis for responding ecstatically. This is a new awareness. Creative awareness is used as a paradigm of how to behave and rationalise folklore in this case *kaba* Malin Kundang.

Referring to the purpose of creating Opera Minangkabau as an aesthetic response from the *kaba* or Minangkabau folklore form of West Sumatra, it contains a new interpretation pattern. This pattern is commonly known as re-interpretation (deconstruction) of Malin Kundang *kaba*. Therefore, Malin Nan Kondang's play will highlight the positive side of Malin and the change in nature of Malin's mother, who instead becomes feudalistic with her status as a new rich person. This play treatment will be arranged in 7 scenes.



Scene I

This scene illustrates Malin's relationship with Nilam which is increasingly tight as evidenced by Malin's promise and commitment to continue wanting Nilam as his wife after his return from the planned travel. In scene one, the dialogue of two characters is displayed in poetic words, while the space that is the setting of events will be born symbolically. In addition to using selected words, dialogues between these figures also use songs that are reciprocated with songs.

Scene II

Malin said good-bye to go abroad to his mother. In this scene, Malin stressed his determination to change his life that was still plagued by poverty. Malin's mother, even though with a heavy heart, was forced to let go of Malin because she believed in the glory of Malin's determination. In this second scene, the dialogue between the two characters will be displayed realistically using selected daily language and using selected words.

Scene III

Malin said goodbye and goes abroad to his mother. In this scene, Malin is tested "ideologically" as a mental readiness that must be possessed by an immigrant. In various conversations between Malin and Mamak, Malin's readiness was seen in answering important questions about the worldview and faith expressed by his Mamak. Dialogue between the two figures will be presented along with various *silat* movements. These *silat* movements were chosen to mark the physical readiness of Malin who would go overseas.

Scene IV

Long distance relationship between Malin and Patchouli. This scene illustrates the turmoil between two lovebirds separated by distance. This scene is depicted by movements of male and female dancers with the background sound of poetry expressed by Malin and Patchouli. The dance movements imply a meaning: how much they have missed and really want to meet. The poems that were made were created by calculating the depth of language and strived far from being sentimental and crybaby.

Scene V

Nilam forced Datuk Kayo to marry him. In this scene Datuk Kayo approaches Nilam and reminds him of the consequences that Nilam must bear, if Nilam refuses to believe. Nilam was

adamant that he would not heed Datuk Kayo's wishes. Datuk Kayo was also angry and left Nilam with threats directed at the survival of his family. In this scene the dialog will appear in the form of a revenge kick.

Scene VI

Returning Malin. In this scene Malin immediately meets Patchouli. Malin expressed his intention to propose marry to Nilam, but Nilam refused because he did not want to involve Malin from the disgrace he had made. The disgrace was the escape of Patchouli from his home for refusing to hold a marriage agreed upon by his family. Malin remained adamant with his stand. At that time came Malin's mother who refused Malin's desire to propose Patchouli. Patchouli was sobbing because he did not want to fight with Malin's mother. Malin was disappointed but his love was unstoppable, so Malin decided to pursue Patchouli. At that time Mamak Malin appeared, who tried to advise Malin's mother. But Malin's mother remained steadfast in her stance. Malin's mother held the principle that Malin had become a 'human status' because of his wealth, so that Patchouli who was still poor and had run away from home was not fit to be his wife.

Scene VII

Malin is trying to awaken her mother. In this scene Malin reminds his mother of her past and recalls Malin's wandering purpose. Malin thinks that the woman he identifies today is not the woman who gave birth to Malin. According to Malin, the woman who gave birth to her was a woman who loved and respected every man regardless of heir. Malin's mother remained so, so eventually Malin left her mother and apologised to her mother for preferring to live with Nilam.

Scene VIII

Malin tried to convince Nilam that his feelings had not changed. In this scene Malin bends back and begs Nilam to open her heart to Malin's love. Nilam still refuses, because he does not want to risk Malin's life with the disgrace he has caused. Even Malin swears that he will leave his hometown and will not set foot in his hometown again if Nilam refuses to eat. Finally Nilam accepts Malin's wish to betray her. At that point, Malin's mother came to their place and expressed her regret for the rejection she had expressed regarding their relationship. Malin and Nilam were moved and prostrated in front of her. In this scene, the presence of a Mother who changes her attitude and accepts the relationship of Malin and Nilam will be created in the veil.

Conclusion

The discussion of the realm of the concept of the creation of the Minangkabau Opera Art with the material Malin Nan Kundang refers to the meaning of the new compositions that can be observed in viewing the typology of the genre. If the genre is a group presentation, then the form is based on several elements of its formation. Through its constituent elements the Opera Minangkabau entity can be interpreted as a symptom of a musical drama plot. In the process of creating Malin Nan Kundang the main reference referred to from the Opera Minang Tradition was Randai. Through the process of forming a concept, it is observed from the shape of the plot as the initial construct of the opera visual body. At this level the formation segmentation is divided into four stages namely: exploration; interpretation and experimentation; formation and pouring; and presentation. This is necessary for an awareness of the body when it is practiced as an application of the formation of the concept of form or the concept of musical drama itself.

This understanding is in line with the view of Minangkabau Opera flow phenomena which will later be realised in the visualisation of the presentation of his work. For this reason it is considered important to discuss the segmentation of stages in the musical drama framework. Actor visuals are a major part of the musical flow symptom of Opera Malin Nan Kundang. The whole stage segmentation is a representation of the way it is carried out or formation techniques as well as the methods practiced from artistic research. In this formation process a director has considered form as an entity in the proportion of standard balance in musical drama offerings. Thus, the description of aesthetic technical qualification segmentation in the four stages of art creation can occupy the intrinsic factor of a musical drama text. The meaning of understanding texts in the musical genre typical of Minangkabau is, of course, Opera itself.



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