

# The Symbolization of the Kukuak Balenggek Chicken Statue, Solok Regency, West Sumatra Province: Analysis of Cultural Mythology

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## Abstract

This study discusses the meaning of community knowledge in Solok Regency, West Sumatra towards the Ayam Kukuak Balenggek statue. The Kukuak Balenggek Chicken Statue is located in Solok Regency which was appointed as an icon of Solok Regency which was founded by the local government authority of Solok Regency. The data collection method is carried out with in-depth interviews, observations, documentation, and literature studies. The results of this study show the understanding from the public about the figure of Ayam Kukuak Balenggek which can be seen from the nature and philosophy of Ayam Kukuak Balenggek in depth and authentically.

**Keywords:** *Meaning, Symbol, Statue of Ayam Kukuak Balenggek.*



## A. INTRODUCTION

Urban symbolism is symbols that appear in the city in physical form can be in the form of natural phenomena or man-made objects such as sculptures, architecture (layout and buildings) or non-physical such as traditional art, music art, street names, songs, poems or clothing motifs. Nas further said that the city is a place that doubles in meaning and symbols, among others, the presence of statues, festivals, street names and architecture. Sometimes the symbolic side of the city is very strong beyond reality, so it can be called hypercity. The study of urban symbolic ecology and hypercity is a study related to the production, consumption and distribution of symbols and meanings in urban spaces (Nas,1993:12).

The process of forming an urban symbol is part of the formation of a modern Indonesian city structure. Similar to some examples of cities above, Solok Regency is a expansion area with a development process that continues to be carried out. One of them is the building infrastructure of the government center which was built new and more complex with the addition of a monument or rooster statue which is used as a symbol of Solok Regency.

The existence of the statue is a symbol of feelings, thoughts and beliefs for its supporters. Sculpture is a presentational turmoil of the turmoil of the feelings of its creator so it is called a living form. Sculpture is not only a visual form but a living form of construction of the elements that build it such as belief, status, symbol of legitimacy and self-image (Saragi, 2011:56).

Solok Regency is an area located in the province of West Sumatra and is about 40 km from the city of Padang, the capital of West Sumatra. The administrative center

of Solok Regency is in Kayu Aro Sukarami, which is commonly abbreviated as Arosuka. Previously, the center of government was moved to the Arosuka area due to the expansion of the territory, the government began to improve by establishing various facilities and infrastructure to facilitate employees and communities around the central government area. The facilities and infrastructure built include employee service houses, hospitals, schools, and various kinds of shops. In addition, the development also includes the offices and official houses of the Regent and Deputy Regent located in the highland region. The purpose of building an office in the hilly area is so that the Regent and Deputy Regent can monitor the activities of their employees with binoculars which are planned to be installed soon. The statue or monument of ayam kukuak balenggek has been raised as a symbol of Solok regency during the construction of a new office building in 2003 in Nagari Arosuka, which was previously located in Nagari Koto Baru. The development was during the reign of Gamawan Fauzi who served as the Regent of Solok regency (solokkab.go.id).

From the description above, the researcher wants to see how the symbol of the kukuak balenggek chicken statue in Solok Regency has a meaning related to local identity such as research on other monuments related to its relationship with politics, mythology, or culture of the local community in an anthropological view. Historical factors and power factors are usually the most important things in the creation of symbols. Researchers see from the point of view of symbolic anthropology the meaning of the city symbol in the form of a statue of Ayam Kukuak Balenggek. Based on the previous information, the symbol of the city's identity is inseparable from how the "symbol maker" constructed the makna on the statue of the kukuak balenggek chicken. Therefore, the researcher wants to formulate a title in this study, namely: "The Meaning of the Statue of Kukuak Balenggek Chicken in Solok Regency".

## **B. METHODS**

The method used in this research is a qualitative research method. This is because qualitative research is one of the studies that can reveal the roots of a social reality. In addition, qualitative research methods are able to approach a problem thoroughly regarding symbols. The data collection methods used are observation and in-depth interviews.

## **C. RESULT AND DISCUSSION**

Statues of ayam kukuak balenggek and ayam kukuak balenggek as two physical objects that have multidimensional meanings. Researchers take two points of view of interpretation of meaning, namely in both physical forms considering that they cannot be separated and are absolutely interrelated. Furthermore, the two physical forms present symbolic interactions with the community that intersect with knowledge about the balenggek kukuak chicken either in the form of a statue or the original chicken around the balenggek kukuak chicken statue area.

The balenggek kukuak chicken monument is a form of transformation of the balenggek kukuak chicken breed. The existence of a cultural perspective and the

process towards modernization play an important role in the construction of the meaning of the balenggek kukuak chicken monument. The transformation process led the community to present a new thought to the identity of Solok Regency. Inseparable from new things, cultural symptoms and public knowledge about ayam kukuak balenggek also have a long story so that the process of transforming ayam kukuak balenggek into a statue of ayam kukuak balenggek becomes a very complex thing.

### **Transformation of Ayam Kukuak Balenggek into a Statue of Ayam Kukuak Balenggek**

The origin of the statue of the balenggek kukuak chicken is inseparable from the story of how at first the Regent Gamawan Fauzi at that time decided to raise the balenggek kukuak chicken to become an icon of Solok Regency. The origin of "this balenggek kukuak chicken was discovered during the visit of Regent Gamawan Fauzi to open a cross-country road. in isolated areas in the "Tigo Lurah" area. The people there are very happy to raise chickens. The chicken crows in a deserted area. Uniquely, only the chicken is not found in other areas and only exists in that area. Therefore, during the reign of Gamawan Fauzi raised the chicken as an icon of Solok Regency. Currently, it has been recognized by the central government with a Decree from the Minister of Agriculture regarding the type of kukuak balenggek chicken, which is the only species found in Solok Regency.

There is an attraction for Gamawan Fauzi to develop local assets by raising a statue of a balenggek kukuak chicken to symbolize Solok Regency, which in fact before the establishment of the chicken statue, most people had long known and loved this balenggek kukuak chicken.

*"Patung tu dibuek sangkek Bapak Gamawan Fauzi. Yo bantuak itu lah keintaan Gamawan Fauzi orang lain selain Gamawan fauzi lah tau juo ttg AKB tapi ndak ado yang menggabungkan. Kebetulan Gamawan Fauzi ko urangnyo seni lo kan sampai Gamawan Fauzi tuh urangnyo ado lo seni nyo, nyo ciptakan patuangnyo"* (AC, 2017).  
"The tu statue was painted by Mr. Gamawan Fauzi. Yo bantuak that's the love of Gamawan Fauzi, other people besides Gamawan fauzi know juo ttg AKB but ndak ado who combines. Incidentally Gamawan Fauzi ko urangnyo art lo kan to Gamawan Fauzi tuh urangnyo ado lo seni nyo, nyo ciptakan patuangnyo" (AC, 2017).

Gamawan Fauzi as the main decision maker at that time made the ideas of ayam kukuak balenggek which had not originally been made an official statement in making a representation of Solok Regency become real and truly visible after going through the legitimacy process of the balenggek kukuak chicken statue.

During the government of Gamawan Fauzi, who served as regent at that time, the office of the regent of Solok Regency experienced a massive infrastructure shift. This moment became the forerunner of the idea of making a statue of a balenggek kukuak chicken which would become an icon marking that the balenggek kukuak chicken has always been a proud asset of Solok Regency.

### *Statue of Kukuak Balenggek Chicken as an Icon*

The kukuak balenggek chicken statue is one of the works of art raised by the government to become an icon of the regional identity of Solok Regency in 2005. At that time, the appointment of the statue of the kukuak balenggek chicken was asked by the incumbent Regent, Gamawan Fauzi, who had a special attention to the improvement in the construction and determination of the identity of Solok Regency.

Long before the existence of the balenggek kukuak chicken statue, the community did not have an official icon that was used as a characteristic of the identity of the "city" which was really neatly described and specific to the Solok Regency area. After that, since the existence of the statue of the kukuak balenggek chicken was created, it became a decision from the government that was officially carried out to make a new picture of Solok Regency.

Apart from all that, the origin of the balenggek kukuak chicken statue, namely the balenggek kukuak chicken, is actually not new to the people of Solok Regency because it has been known for so long by people who have an interest in balenggek kukuak chicken. Before the creation of the statue of ayam kukuak balenggek the icon owned by the community was not as beautiful and clear as the icon of the kukuak balenggek chicken statue as it is now. For example, there are several monuments or statues made in several places in Solok Regency such as statues of passion fruit and mangosteen which are located on the administrative border between Padang City and Solok regency to be precise on the Padang - Solok cross highway and statues of several fighters at the junction of the Padang-Solok highway. However, there is no official information about the monument or statue being a characteristic of the region.

After the existence of the balenggek kukuak chicken statue, there is an explanation of the identity of Solok Regency concretely and firmly represented by the statue of the balenggek kukuak chicken that stands proudly in the capital of Solok Regency. Local people or migrants have an understanding that the statue of the kukuak balenggek chicken is the face of solok regency that has been displayed clearly conveyed through the statue of the kukuak balenggek chicken.

The government predicted Solok Regency through the icon of the balenggek kukuak chicken statue. The statue of the kukuak balenggek chicken signifies the identity of Solok Regency which is informed to the outside world that the balenggek kukuak chicken is a type of rooster that is the pride of Solok Regency. The statue helps the government to explain to migrants that in this area there are valuable assets and have interesting characteristics for the community to be used as pride. The following is an explanation of the statue of the kukuak balenggek chicken which has been a mandatory agenda of the government during the transfer of the office of the Regent of Solok regency to Arosuka.

In the early days of the 2000s the era of centralization of government had passed. At that time also prevailed the era of decentralization. There is a division of power. The affairs that had been resolved in the central government, now turned to the regions. Since its inception in 2001, regional autonomy still raises pros and cons. Even regional autonomy is still limited to the autonomy of local governments, not

regional autonomy. The government is increasingly actively managing the regions, while the regions (communities) and their elements do not show enthusiasm for the implementation of this autonomy.

Regional autonomy is the provision of wider opportunities for regions to take part. Local does not mean only local governments, but whole walks of life. In addition to the government, the community is enthusiastic about the implementation of regional autonomy. Because the intended area is the government with its people, not just the government. Regent Gamawan Fauzi was not satisfied if the change in the existence of regional autonomy was only limited to government (Fauzi, 2005). Indeed, the most busy thing is the local government that improves personnel. Their status is determined whether they are employees or become central employees or become regional employees. Because with the treatment of regional autonomy, there are officials who lose their seats, there are cuts in office, so the first step that occurs is to save yourself.

The authority of regional autonomy at that time only extended to the scope of government personnel. There are many more components in the area that should get change such as communities, NGOs, the private sector, youth organizations and all related elements. According to Gamawan Fauzi, a centralized government is not an ideal thing, Gamawan Fauzi strongly supports how regional autonomy is imposed that can focus all interests within the territory alone.

### ***Ayam Kukuak Balenggek Culturally***

Culturally, the balenggek kukuak chicken is believed to be one of the favorite animals of the figure of Si Cindua Mato in one of the popular kaba throughout the Minangkabau community. The figure of Cindua Mato is known for a dashing figure who fights for the truth. Ayam kukuak balenggek is believed by the public to be different from other roosters because of its stuttering besides Cindua Mato which comes from the royal story that is said to be in the Minangkabau kaba.

*"Cindua Mato mempunyai tiga binatang peliharaannya, ketiga binatang tersebut adalah ayam jantan yang diberi nama Kinantan, kuda yang bernama Gumarang, dan Kerbau yang diberi nama Sibinuang, Cindua mato sebagai pengawal Dang Tuanku Raja Pagaruyuang setiap bepergian jauh ketiga binatang tersebut selalu dibawanya karena ke tiga binatang tersebut telah dilatih oleh cindua mato sehingga binatang tersebut menjadi sebagai "kawan" dan juga mempunyai keistimewaan apabila cindua mato dalam bahaya". (MF Interview, Desember 2016).*

"Cindua Mato has three of his favorite pets, the three animals are a rooster named Kinantan, a horse named Gumarang, and a Buffalo named Sibinuang, Cindua mato as a bodyguard of Dang Tuanku Raja Pagaruyuang every time he travels far the three animals are always carried by him because the three animals have been trained by cindua mato so that the animal becomes a "friend" and also has the privilege of being cindua mato in danger". (MF Interview, December 2016).

Cindua mato is a mythology that is famous for the Minangkabau people. The story of Cindua Mato is contained in the kaba listened to by the Minangkabau people from time to time. The classic Kaba of Cindua mato is a story of undoubted greatness for the Minangkabau ethnicity. Kaba is still popular today and has been widely discussed by researchers, including by Esten (1992), Djamaris (1995), & Djamaris, (2008:22).

The story of Cindua Mato revolves around palace life about the greatness of the Pagaruyuang kingdom that once existed in the Minangkabau region which existed around the 14th century while Cindua Mato was a court footman who was very loyal to the kingdom and was very noble and ingeniously clever. Cindua Mato was not a king, but one who was trusted by the King to perform the duties of the kingdom.

In the summary of the content of the story in The Land of Pagaruyung ruled the female king, Bundo Kanduang, who had a child named Dang Tuanku, a young man who was dashing, powerful, and smart. Bundo Kanduang always teaches the intricacies of government in the Minangkabau Realm. Within the government there are existing structures such as a council of ministers called Basa Ampek Balai and other Kings. Dang Tuanku is the son of Bundo Kanduang while Cindua Mato is an accomplice of the court who has a close relationship with Dang Tuanku like a sibling relationship. When Dang Tuanku had a problem with the kingdom of Kalawi which is the kingdom of Dang Tuanku's fiancée, cindua matolah who was sent from the palace to solve the problem was denied a life fight. This happened because there were parties who wanted to thwart Dang Tuanku's marriage so as to make a lie story so that Dang Tuanku's marriage never happened with Puti Bungsu. Dang Tuanku equipped Cindua Mato with some ghaib knowledge to defend himself and was given a task and was a special request outside the task of the palace to save the Youngest Puti who had been lied to by his own court by Dang Tuanku. Cindua mato faces the enemy coming with his beloved animals. With all the deceit and ingenuity possessed by cindua mato, the task of bringing Dang Tuanku's fiancée back was successful even though this was not justified by the court. It didn't end there, because Cindua mato had brought the Youngest Puti run, so it was angry that Imbang Jayo was the one who lied to the Youngest Puti in order to marry her who after that declared for war. Again, cindua mato was sent to face the challenge and finally cindua mato was able to defeat Jayo Draw. After this event, Cindua Mato, who was not king, became king on the Ngiang Sakalawi River and had children and finally handed over the power to his son Sutan Amrullah (Djamaris, 2002:37).

The story of Cindua Mato and Raja Dang Tuanku is a story that shows a relationship of brotherhood, solidarity, and friendship to achieve justice from ill-intentioned enemies. The story is also set against the backdrop of the struggle to retain women for his friend King Dang Tuanku and defend and save the King and the kingdom of Pagaruyuang.

It is told through the informant MF Cindua Mato is a figure of the King's trust who is full of tactics and courage in facing the enemy. Cindua mato is a smart, powerful person and has loyal friends, namely the animals that accompany him.

When they arrived at Cindua Mato on the Ngiang River, people told Rajo Mudo that there were people who wanted to meet. King Mudo was anxious and afraid that the one who came was Dang Tuanku. It turned out that what came was Cindua Mato as well as the named animals.

The pet beast Cindua Mato has its own special features in the legend of Cindua Mato. There are three animals that are loyal to the cindua mato si binuang (buffalo), si gumarang (horse), and si kinantan (rooster) became friends and the animals that accompanied Cindua Mato during the war and passed through difficult moments.

The figure of Cindua mato was not the figure of a King in the beginning but with the mandate given to Cindua Mato by the King of Pagaruyuang, Dang Tuanku, then Cindua Mato turned into a heroic figure where he could protect the King and the Kingdom of Pagaruyuang. The same is the case with the story of the Majapahit kingdom where Mahapatih Gadjah Mada is better remembered for his deeds towards goodness to defend the King and his kingdom (Asmayani, 2011).

The story of kaba Cindua Mato is very well known by the Minangkabau people who are in any daerah. In Solok Regency itself there is a more specific story in telling the position where Cindua Mato fled due to various pressures when he was protecting the King. The legend of Cindua Mato was raised by the Solok Regency government to highlight the Ayam Kukuak Balenggek through an event held by the Solok Regency government.

In another source, the story of the rooster figure was also included in a quote in the leaflet of the balenggek kukuak chicken competition at the chicken crowing competition held by the Solok Regency government. The quote above is an excerpt made in a leaflet of the Ayam kukuak balenggek match held by the agricultural division of the Solok Regency government. The match was a form of attention from the Solok Regency government in paying attention and appreciation to the community of people who fan chicken kukuak balenggek. Until now there have been several times the Kukuak Balenggek chicken race which is held several times a year. In order to maintain the preservation of Kukuak Balenggek chicken, the government supports chicken fans by holding a competition as a means so that Kukuak Balenggek chicken is increasingly known. In 2011 a leaflet was distributed for the chicken race kukuak balenggek. On the leaflet, there is a piece of review of the relationship between ayam kukuak balenggek and the legend of Si Cindua Mato.

"According the legend and folk tales from Subdistrict Payung Sekaki, Ayam Kukuak Balenggek was a lovely pets in Minangkabau. It is said that according to the story, a Cindua Mato Panglima of the Minangkabau Kingdom has a pamenan/favorite animal in the form of a horse named gumarang, a buffalo named binuang and a rooster named Kinantan. It is also mentioned in the story that Cindua Mato was chased by King Imbang Jayo/Tiang Bungkuak who was a figure who defected from the kingdom in Jambi which was under the rule of the Minangkabau Kingdom. In the pursuit, Cindua Mato fled to Ngalau Bunian in Simiso Village and adjacent to Sirayuah Hill carrying his favorite animals."

Nowadays, the story is still associated with the figure of Ayam kukuak balenggek which is one of the pets from Cindua Mato. From the above presentation, it is clearly stated about where the areas where Cindua Mato escaped with his favorite animals, namely in Simiso Village, Payuang Sekaki District, Solok Regency now which is believed by the community to be the original area where the balenggek kukuak chicken originated.

Kutural, the figure of the rooster has long been found in Kaba Minangkabau, namely kaba which tells the story of cindua mato where there is a pet rooster cindua mato who always faithfully accompanies. Kaba Cindua Mato is a popular and well-known Minangkabau literary work in Minangkabau. This literary work is classified as literature that puts forward a heroic side that tells the struggle of a character to achieve a commendable goal. Similar to other saga stories where the storyline reaches the sides of kindness.

Cindua Mato is a picture of a figure in Minangkabau by bringing his heroic side. Another unique side that is the focus of the rooster picture in this study is in one of Cindua Mato's pets. The pet is a rooster named "Kinantan" where the rooster in the story is associated by the community which is believed to be a balenggek kukuak chicken purportedly brought by cindua mato hiding to Simiso Village which in fact is the origin area of the balenggek kukuak chicken. A rooster that is trained and different from other roosters in defending the figure of Cindua Mato.

### **Analysis of Cultural Mythology**

The focus of meaning is only on the figure of the statue. But even so, the meaning of the balenggek kukuak chicken statue has a hidden value for society. Not all circles of society make this something meaningful in everyday life. It is in the form of values and the ideal form of a human image with a mymic nature.

In the concept of cultural mythology in a Minangkabau kaba, there is a story that refers to the figure of a special rooster belonging to Cindua Mato. Kaba is a rhythmic prose story in the form of a narrative (story), and is classified as a long story, the same as the Sundanese rhyme. This kaba is also classified as oral (oral literature) a literary work that is delivered orally by being performed or performed, which is accompanied by the musical instrument saluang or rabab (Djamaris, 1998:78).

Kaba is classified as folklore, a story that lives among rakyat and kaba traditionally, a literary work that is conveyed for generations. As folklore, kaba is generally anonymous, there are only a few names mentioned as kaba writers. In addition, kaba serves as entertainment, solace, and as advice, as well as moral education. Inside the kaba there are many cultural values. Usually, the story in kaba is classified as a story of solace, a story that at first tells the sad events, wanderings and suffering, then ends with happiness (happy ending) (Djamaris, 1998:78).

The "spirit" in the Minangkabau kaba story enters into every Minangkabau person's understanding of a figure that is awaited in the depiction of one's ideal. In living life and meaning of life, the existence of kaba is the foundation of the minangkabau people's thinking. The story in kaba is a mythology and legend that

comes from the ancestors. Upon further examination, the kaba story only contains 2% of facts and the rest is mythology (Mansoer, 1970:23). Minangkabau scholars adapted the kaba stories from the original to several versions that can be seen from how the stories are interpreted based on the study of one's own experiences (Navis, 2015:47). The specificity of the stories in the kaba is the expectations of the Minangkabau people in the ancestors who had preceded them and provided and transferred systems, stories, experiences, and knowledge to the past images that were not lost from the understanding of the community.

Kaba is actually adapted from the writings of people who traveled on expeditions and delivered by kaba artisans in Minangkabau in the beginning. The kaba man has a very large influence in conveying information and shaping the structure of people's thinking about important events. The kaba artisan is in a crowded place around demonstrating his skills to tell stories to nagari who are in the market, to the crowds or events held by people (Navis, 2015:45).

Kaba Cindua mato which is none other than a legendary kaba popular among the Minangkabau people. Kaba Cindua Mato is an extension of the story in tambo about the stub story of the ancestors of the Minangkabau people where Dt. Katumanggungan and Dt. Parpatiah Nan Sabatang are two people who are in the history of minangkabau cultural reconstruction which formed two systems of government or barrel nan duo.

If classified, Kaba Cindua Mato is a literary work of heroes. Hero literature, epic literature, or wira carita is a story that tells the struggle of a character to achieve a commendable goal (Djamaris, 1998:79). Until now, Kaba Cindua Mato is still widely researched and displayed in various Minangkabau art performances, especially in the field of theater. The number of people who know the story in Cindua Mato makes the name Cindua Mato very popular by the Minangkabau people.

Cindua Mato was not a man who obeyed the rigid arrangements, but had the initiative with the principle of keeping the king's mandate. The figure of Cindua Mato is not actually derived from the genealogical list of the royal descendants of Pagaruyuang, he is just an accomplice of the king's confidant who has been regarded as his own brother so that matters of a personal nature to secure the future king's wife are entrusted to Cindua Mato.

Heroism and courage. became an inherent trait of Cindua Mato because he managed to complete palace matters and save the king. He has many ideas to counteract the trickery of enemies who deceive the palace and the king. Cindua Mato is like the saying of the Minangkabau people *takuruang nak dilua and taimpik nak di ateh* whose meaning is that there is no single situation that can make Cindua Mato not move. All the difficulties he had but that didn't mean with a smooth storyline but rather with a winding storyline and a gradual process. So that what Cindua Mato wants does not come by itself but rather an effort coupled with initiative.

The story of Cindua Mato also shows a heroic figure in Minangkabau. Cindua Mato's storyline tells that loyalty and tactics are very important things to achieve a good goal. The uniqueness of this story is that Cindua Mato was originally just a priest

who helped the king solve his affairs. However, the popular story is actually more focused on Cindua Mato who is more courageous and sporty in dealing with the problems faced in her life. Until the story does not actually prioritize the life of the king which should be the main focus but emphasizes more on the figure of the king's belief in Cindua Mato.

Heroistic or heroism is associated with the figure of a dashing rooster who is able to protect and become a loyal friend of his master, namely cindua mato. The intended stuttering is in the sense of a warrior who can stand the various trials of life and how to deal with the evil games, fights, and plans of the enemy. In addition, sportsmanship is depicted in the figure of the story of cindua mato who indirectly rooster and cindua mato are friends of trust who crush the sides of evil and power that are maintained by not wanting to harm anyone but being able to fight to achieve their goals.

Cindua mato is an eccentric figure with the ideas he has. Cindua mato entrusted as a helper and guardian of his salvation to the three animals that were believed to be powerful. The beast is his pet that he carries with him wherever he goes. The animals are horses with the name of the Gumarang, buffalo with the name of the Binuang, and the chicken named si kinantan. When Cindua Mato was sent to Ngiang. He brought his powerful friends, such as Gumarang, a sembrani horse, Si Binuang a savage buffalo, and Si Kinantan a rooster who is good at flying far away (Navis, 2015: 51).

The snippet of the story is a story in the Cindua Mato story contained in the Minangkabau kaba. In the kaba, three cindua mato pets are termed "friends" which is unusual for farm animals such as horses, buffaloes, and chickens. These animals become promoted on par with friends because they have extraordinary abilities compared to other farm animals.

The kaba story in Minangkabau shows that there are certain values that are held and believed by the community through the kaba. These values are implicitly stated in the storyline which has a long process and brings advice and the meaning of life in it and the hopes of society in remembering history. In addition, from within the Cindua Mato kaba, it is a concept for a person in an ideal view for the Minangkabau people in facing problems. How is a messenger who is so seen as ideal in Minangkabau to the ability of a court confidant who is endowed with cleverness and power in outwitting his opponents. This story focuses more on the figure of Cindua Mato, but what is interesting is how the loyalty of the "kinantan" of the chicken described has differences with other roosters. Indeed, the kaba does not explain the relationship between the chicken crow and the cindua Mato pet rooster but the chicken brought by Cindua Mato at the time of escaping is believed to be a balenggek hoof chicken now.

Based on the specific characteristics and properties of the Biriang Kuniang according to ac, the chicken has advantages compared to other chickens. The biriang Kuniang is the easiest figure to train. The most important trait is that Biriang Kuniang has a more profity trait than other chickens. Labay means warrior, where the figure of

the Biriang Kuniang is seen as a chicken figure who has more warrior traits such as being more agile, dashing and superior in his strength (in this case it is his crowing power). Labay also refers to being more agile and dashing in terms of his physique. The Biriang Kuniang has a sturdy body and a feather color that is dominated by yellow and slightly red colors.

Not only that, the statue of the kukuak balenggek chicken is still a symbol of animals known in mythology because it has a special feature. Biriang firefly is a dashing rooster.

The figure of Cindua Mato as a special figure has a very strong influence on the existence of the balenggek kukuak chicken statue in Solok Regency. The most influential thing is the transformation of values originating from Cindua Mato which to the figure of the chicken kukuak balenggek Si Biriang Kuniang which cannot be separated. These values are in the form of courage, dexterity, stuttering, and the value of ingenuity. In other words, the value of a warrior or labay is an ideal form that the community wants to achieve and it is seen in the figure of the statue of the chicken kukuak balenggek. The values of heroism which are tough, brave and wise are a combination of the values of the figure of the balenggek chicken statue, especially these values are the values possessed by the "Biriang Kuniang" which is the choice.

#### D. CONCLUSION

Solok Regency exists as an area that moves towards the complexity of a city. The area is a medium or place of community activity as well as playing an important role as a center for the development of civilization of the surrounding community. Interventions from globalization and modernity can no longer be circumvented today, including in a region of both infrastructure and structure and superstructure. Especially for infrastructure related in superstructure thinking. The Statue of Ayam Kukuak Balenggek is manifestly one of the infrastructures formed by the government that has a very big influence on the views of the people towards Solok Regency.

The symbolization carried out by the government makes Solok Regency have a new identity face as a form of affirmation of the "outside world" that the statue of the *balenggek kukuak* chicken is an object as a marker of the previous reference. The reference is the culture of the people of Solok Regency so far with *balenggek kukuak* chicken and most importantly the government's reasons related to the making of a statue of *kukuak balenggek* chicken.

*Ayam kukuak balenggek* is a typical chicken in Solok Regency, then what becomes different when there is a process of symbolizing the *balenggek kukuak* chicken which is used as a statue of a *balenggek kukuak* chicken. these two things can't be released because the *balenggek kukuak* chicken statue serves as a marker for *balenggek kukuak* chicken. The statue of the *kukuak balenggek* chicken became a new symbol starting from the era of making the statue until now.

At first a chicken *kukuak balenggek* was just an animal that existed in the community. But behind it all, there are so many things that are created and the

understanding from the community about the balenggek nail chicken that affects the formation of meaning that unconsciously exists in every community's thinking.

The existence of a legitimized statue is a representation of the balenggek kukuak chicken which has its own uniqueness in people's lives today. The understanding of the balenggek nail chicken has existed since the statue has not been legitimized but has not yet emerged as a concrete symbol of identity in the process of development and modern life today. The emergence of the statue of ayam kukuak balenggek has and brings a new understanding of the reality of society and brings back the reality to the surface to show everyone that ayam kukuak balenggek is a proud identity of the Solok Regency area.

Tugu ayam kukuak balenggek and ayam kukuak balenggek as a physical object that has multidimensional meanings in studying it. Researchers take two points of view of interpretation of meaning, namely in the two physical forms because the dual things are inseparable. Interpretation relates to the symbolic interaction of society which intersects with knowledge about the balenggek kukuak chicken either in the form of a statue or a real chicken. The two forms are inseparable because they are interconnected.

Therefore, the statue of the kukuak balenggek chicken is a representation of identity values deliberately created by the government which is automatically owned by the people of Solok Regency. Gamawan Fauzi is believed to be the main conceptor who led to the move of the capital of Solok Regency from Koto Baru to Arosuka which went through a long process. The transfer was not only to carry out his duties as regent at that time but really had great power to be accepted in society and government. The balenggek kukuak chicken monument as a legitimized thing that departs from the balenggek kukuak chicken indirectly becomes a complement to the ratification of the steadiness of the leader who brought Solok Regency to change.

On the other hand, the people of Solok Regency are very receptive to the process of changing the new face of Solok Regency and the persistence of the leader who became the regent for two periods socialized that there was a form of community trust in the leader of a Gamawan Fauzi as the regent of Solok.

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