

The Reconstruction of *Ratok Bawak* as the Society of Bukik Limbuku Payakumbuh into the *Ratok Lareh Panghulu* Art

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Abstract—*Ratok Bawak* is a wailing culture owned by Bukit Limbuku *nagari* community in Minangkabau. As the descendants of Datuak Penghulu Basa Nan Koruik, *Ratok Bawak* has become the identity of Bukit Limbuku *nagari* community. This culture began to be abandoned since the community's understanding of Islamic teachings is getting stronger. This research is done to preserve *Ratok Bawak* as an asset of the national identity of Indonesia. Specifically, this study aims to express *Ratok Bawak* into the work of Dance "*Ratok Lareh Pangulu*", and to inform the community. In order to realize the artwork "*Ratok Lareh Pangulu*", used Gadamer's interpretation theory, about the understanding of the reality of events. The research method used is a qualitative method, by doing literature study, observation, interview, and documentation. In order to know the form of embodiment of *Ratok Bawak*, done by reconstructing *ratok bawak* ritual process, which is documented into the form of video and photo. The reconstruction result is poured and packed into *Ratok Lareh Pangulu* dance and documentary film. The achievement of this dance showcases the spectacular elements (mise on scene) such as the design of concepts, emphasis on authentic characters of strong character, the expression of motion that expresses the character's character, explores the visualization of the characters in the laments, which combines events in the *Ratok Bawak*, to form a dramatic ladder. The sharpening of the unity of performances is reinforced by Minangkabau musicality.

Keywords—reconstruction, *Ratok Bawak*, *Ratok Lareh Pangulu*,

I. INTRODUCTION

Minangkabau consists of *nagari* led by a *Penghulu*, one of them is the Payakumbuh Bukik Limbuku village. *Nagari* Bukik Limbuku adheres to the Koto Piliang system of sanity, where the Pucuak Chief is considered a king. On the basis of Koto Piliang's sovereignty, the sovereignty is in the hands of the king where worship comes from the people and all orders come down from above which are called *titik* from *ateh*. As the saying goes: "*bapucuak bulek, baurek tunggang*" (rounded round, veined), the highest authority is held by the Pucuak Prayer, sets the rules and leads his people together with the Tribe's *Penguluulu* or *Andiko* along with his assistants.

Minangkabau customs have regulated the position and role of the *Penghulu* as adat leaders. The chancellor is appointed by his people together, in accordance with the

customs formula. The duties and roles of the *Penghulu* are as protectors, as judges who decide all problems and cross disputes, and as a foundation of hope in overcoming the lives of their people. So important is the position and role of a *Penghulu* so that his death becomes the sadness of the people, so the death ritual is also carried out specifically.

In the ritual of death, the prince is provided a special room for the mother and the wives of the prince to express their sadness called the *ratok bawak*. Cries that sliced were heard from the yard of the house and from the top of the house. Lamentations are carried out by the mother, the wives of the prince, followed by body movements which signify extreme sorrow. Lamentations are carried out until the body will be taken to the tomb to be buried.

As a product of the Minangkabau *nagari* community culture, related to lamentations that contain sadness or anxiety, has shifted or transformed into performing arts, which is caused by changes that occur in Minangkabau society. This is due to factors of belief or religion, community dynamics, the flexibility of adat, development of science, technology, changes in the condition of society from an agrarian society to industrial society, and the government system [1]. Moving on from the field data obtained from the dissertation research, the author feels interested in transforming another version. This was done so that the wailing culture possessed by the Minangkabau community, precisely the Bukik Limbuku village, was not lost. Researchers carried out further research on the study of the creation and presentation of the Higher Education, the outcome of which was an artwork entitled "*Ratok Larek Penghulu*".

II. METHODOLOGY

In order to understand what and how the form of *ratok bawak* is a form of wailing cultural events, in the ritual of the death of the *Penghulu Pucuak*, a qualitative method with a reconstruction approach is used. Reconstruction is done to the social and cultural reality of the past in the Bukik Limbuku Minangkabau *nagari* community. The use of a qualitative method of reconstruction approach is the right method in understanding the phenomenon of *ratok bawak*. Reconstruction is done by looking at the behaviors, actions and social facts that are born through symbols. In addition, it is also carried out by looking at the relations between

humans and the social imagination of the *nagari* community as actors [1].

The data were obtained by conducting observations, interviews, literature studies, documentation in the form of photos and videos. Data analysis was carried out by means of qualitative descriptive analysis.

III. RESULT AND DISCUSSION

B.N.Marbun said that "*rekontruksi merupakan sebagai bentuk usaha yang dilakukan untuk pengembalian sesuatu tempatnya yang semula, penyusunan atau penggambaran kembali bahan-bahan yang ada, dan disusun kembali sebagaimana adanya, atau kejadian semula*" [2]. *Ratok Bawak* reconstruction as an effort to preserve the culture of wailing in the Bukik Limbuku village, presenting *ratok bawak* materials, seen from the social behavior of the nagari community, then rearranged into a series of subtle *ratok* processes which are poured into the artwork "*Ratok Lareh Pangulu*".

Antony Gidens, a social science thinker, said that social theory requires reconstruction. He compiled the idea of composing social theory by criticizing the three most important schools of social thought, there were three ideas namely interpretative sociology, functionalism, and structuralism. Giddens intends to maintain the understanding put forward in these three traditions and find ways to overcome their various deficiencies and delay discrepancies between the three. The design includes reconceptualization of the concepts of action on the concepts of action, structural and system with the aim of integrating them into new approaches [3]. Reconceptualization of the concept of the action of the nagari community in relation to the *Ratok Bawak*, compiled based on structural and systemic implementation, begins by looking at social practices that continue as the most important analysis.

Berger and Luckman view society as a process that takes place in three stimulant dialectical moments, namely externalization, objectivation, and internalization, as well as legitimacy problems with cognitive and normative dimensions, which are called social realities. This is a social construction made by the community in its past history, the present to the future [4]. The *Ratok Bawak* reconstruction is a past culture of the nagari community of Bukik Limbuku. where an understanding of the teachings of Islam is not strong. The results of the reconstruction were put back into the form of performance art as an effort to preserve, which is expected to be a reinforcement of Bukik Limbuku's *nagari* community identity.

Stella Ting Toomey said that identity is a form of self-reflection or self-reflection that comes from family, gender, culture, ethnicity and socialization process. Identity basically refers to the reflection of ourselves and other people's perceptions of us [5]. Gardiner W. Harry and Kosmitzki Corinne see identity as defining a person as an individual who is different in behavior, beliefs, and attitudes [5]. *Ratok Bawak* as a culture of wailing was present because of the social processes that took place in the *nagari*, related to *kepenghuluan*, and had become an identity for the nagari community of Bukik Limbuku. Because the understanding of religion is getting stronger, the subordinate

ratok starts to be abandoned, and the process of socialization begins to stop. In an effort to bring back the identity of the Bukik Limbuku nagari community, research, creation, and presentation were carried out as an effort to socialize the guinea pigs in the Minangkabau community and outside the Minangkabau.

The creation of the dance work "*Ratok Lareh Pangulu*", is a manifestation of the cultural phenomenon of wailing *Ratok Bawak*. *Ratok Bawak* is a form of wailing culture found in the rituals of the death of the *Penghulu*, prepared as a special space, for the mother and the wives of the *Penghulu* to express her sadness.

Prior to the creation of the research, research and reconstruction of the death rituals for the *Penghulu* were found in the Bukik Limbuku *nagari* community. The data obtained is used as a foundation or foundation in making the concept of making works and textures of the show. The concept of cultivating works is compiled based on the phenomenon of wailing culture, related to the behavior and actions of the people who own the culture, as objects of research poured into works of art. In this context, researchers and choreographers are based on objectivity so that the pouring of data must be accompanied by the author's independence. While the behavior and actions of the community are packaged into creative stimuli, which are guided by aesthetic concepts. Subjectivity remains guided by the objectivity and authenticity of wailing cultural events that become an inspiration.

From the data and concepts that have been designed, be informed to dancers, actors, and musicians so that what is desired in the work can be conveyed. After dancers, actors and musicians understand it, they continue to explore the motion, narration, and music. Exploration results are arranged into a complete form of artwork. The form of art which is a series of events, begins with the emergence of a male figure as the *Penghulu*, standing on a trap or level, (an elevated place on stage), symbolizing *rumah gadang*. Slowly descend the trap or level while reading a narrative containing the Minangkabau realm, the *nagari* of Bukik Limbuku. Bukik Limbuku adheres to a system of solubility created by the Dutch, as a form of strategy to control the *nagari*. In addition, it was also conveyed about the position of the leader in the village.



Fig. 1. Early appearance, standing on the trap on the left side of the stage (Doc. Nurwani, 2018)

While reading the narrative *Penghulu* walked out of the stage, then entered six male dancers from the right and left sides. This section reveals how the lives of men in Minangkabau in their daily lives such as learning martial

arts, learning religion, *bagurau (bersendagurau)* to fill the time gap. If it is already a baliq, Minangkabau men are no longer allowed to be above the house, they live in *surau* or Islamic prayer room to study Koran and religious knowledge, trade science, customs, martial arts, to go wander. Of the small Minangkabau men, they have been educated independently. So that later when you grow up overseas you can be self-sufficient to fight for life and achieve success.

The leader again appears behind the left corner, above the elevated level, looking at male dancers (nephews) who are playing silat. Then the six dancers sat beside the left behind the stage, and *Penghulu* descended the level, standing between the dancers. Here the Ummah reads a narration that contains Minangkabau women.



Fig. 2 & 3. Six male dancers enter the stage and the leader again appears behind the left corner, above the elevated level (Doc. Nurwani, 2018)

Then five female dancers entered while upholding the *dulang*, followed by a ramp. The road started by *Penghulu*, then six male dancers, and in the back five female dancers. Male and female dancers walk out of the stage, while female dancers remain on stage, laying bins in front of the stage. The five dancers jogged, left behind the stage, and danced above the level. Four dancers danced with their knees, while one dancer stood among four female dancers. They dance while holding plates.

Dancing using a plate is not easy, if you are not good at bringing it, the plate will fall and break. Here peneili as choreographer wants to convey, about women in Minangkabau. Women in Minangkabau will not be able to escape from their people, also called "*Limpapeh Rumah nan Gadang*", meaning that Minangkabau women as residents of the *rumah gadang* are women who are respected and exalted. Women are a symbol of the collapse of the awakening of a people in the *nagari*. The good and bad of people depends on the good and bad of women in it. Women must be good at guarding themselves, their families and their people.

The dancer then placed the plate and spread it to the middle of the stage, while performing movements with medium tempo and then fast. This illustrates Minang women's agility and agility, as the saying goes, "*Samuik tapijak indak mati, alu tataruang patah tigo*" (the ant is not dead, the alu is broken three), this means that Minangkabau women are very wise, so they can when holding the principle, but still soft in applying the principle.

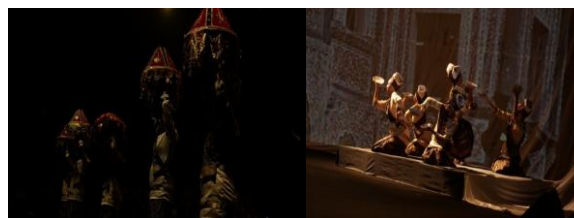


Fig. 4 & 5. Five Female Dancers Carry the Bones and Dancing Holds the Plate (Doc. Nurwani, 2018)

In the fourth part, the female dancers sat making a triangular pattern in front of the stage *keri*, and a diagonal pattern beside the right front of the stage. From the back of the stage, play male dancers as *Penghulu*, walk down the level. One male dancer entered from the front right of the stage, walked towards *Penghulu*. Arriving in front of the *Penghulu*, male dancers squatted while worshipping. The *Penghulu* moves to open the greatness attribute to the Deification, slowly and handed over to the male dancer. This scene is done as a form of premonition that the *Pengulu* will die. Both male dancers as *pengulu* and niece walked slowly leaving the stage.



Fig. 6 & 7. The *Penghulu* will die and the substitute *Penghulu* come (Doc. Nurwani, 2018)

A male dancer rushes into the stage carrying a torch, followed by other male dancers. The atmosphere of panic and confusion from the community, when they heard the sound of the drum being hit continuously until finally, the dancer ran out of the stage. The beating of *beduq* in a meeting and continuously is a symbol to convey the news of grief.

Two male dancers entered from the front left side of the stage while carrying a shoulder, and developed it on the left front side. While a male dancer entered from the back left corner, carrying a white cloth and playing it, it was as if a white cloth was a very precious and beloved thing. *Bawak* and *putih kain* are symbols of the Beginning, present when the *Pengulu* dies.



Fig. 8 & 9. Carry a torch, Bawak, and white cloth (Doc. Nurwani, 2018)

A female dancer sits on a level on the left side of the stage, lamenting the deceased Pengulu. Then the other female dancers entered one after another, then approached and lamented the bodies of the *Penghulu*. They cried, lamenting, pounding their bodies and stomping their feet, a sign of deep sorrow.

The five dancers ran, stomping their feet and shouting, then approaching the servants. They dance around the pawns with the same move. Rolled over, crashed, yelled and shouted the sign of rebellion, because it could not accept the *Penghulu* as a child or husband, died. They continued to wail until the *Penghulu* was taken to the cemetery to be buried.

Female dancers live above the gadang house in deep sadness. Then came the substitute leader standing upright on the gadang house, as a new leader in his people. From the right side of the front a small man entered, illustrating that he would later become a substitute for *Penghulu*, if later the *Penghulu* died.



Fig. 10 & 11. Wives wailing and carrying dead bodies and the final ending (Doc. Nurwani, 2018)

After the work was finished, the composer began working on music as a dance accompaniment to *Ratok Lareh Pangulu*. Because musicians are outside the province, before creating music composers first come to Medan State University to see and record dance training processes. Choreographers and composers discuss music that will accompany the dance. After the composer understands what is to be conveyed in the dance work, both in whole and in part, it is continued in the training phase with other musicians. Music training is carried out at the Indonesian Institute of Arts Padangpanjang.

After the music has been created, the results are recorded and sent to Medan. Furthermore, a joint exercise of dance work with music that has been recorded is carried out. Before the performance, a direct combination of dance and music work was carried out.

IV. CONCLUSION

Ratok Bawak is one of the wailing cultures in Minangkabau, precisely the Bukik Limbuku village of Payakumbuh. As a culture of wailing is intended for the death of the *Penghulu* as customary leaders and people. *Ratok Bawak* as a special room for the wives of the *Penghulu* to express their sadness. The expression of the sadness of the wives is done by hysterical wailing, stomping, patting the chest, rolling over. The stronger the understanding of the community about the teachings of Islam, the subordinate *ratok* began to be abandoned. In order to bring back the *Ratok Bawak* as the identity of the Bukik Limbuku *Nagari* community, a reconstruction was carried out, and was actualized into the form of a dance drama "*Ratok Lareh Pangulu*."

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