

# Anak Dance in Custom Ceremony *Mallaulu* in Simeulue Island, Indonesia

Citra Dewi Maysarah, Trianti Nugraheni

Universitas Pendidikan Indonesia

Bandung, Indonesia

citradewimaysarah@upi.edu

**Abstract**—This article explain about the living value in domesticity which is contained in *Mallaulu* custom, which is packaged in Anak dance. The aim of this article is to see correlation of Anak dance toward *Mallaulu* custom and the meaning contained in moves and lyric of Anak dance. This study use qualitative descriptive and analyzed by using ethno choreography. Data collection technique is done by interview, observation and documentation. The study found correlation between Anak dance toward *Mallaulu* custom, in which Anak dance play role as pre marriage educational media for the prospective bride and groom and it contain love and affection value in move and lyric of Anak dance.

**Keywords**—*anak dance; mallaulu; sikambang; simeulue*

## I. INTRODUCTION

Indonesia has diversity of group ethnic and culture in each region, and from its diversity, Indonesia capable to give color to the world with the wealth of custom, art and local culture its own. Custom is people habit which had done by generation to generation and it can called as local custom which regulate people interaction [1]. Basically, people can interact through various ways whether oral, written or by using the symbol as the way to interact. Geertz state that symbol is related to the structure of society and individual psychology of its members, then if triangle transfiguration is made, then it has symbol meaning, the one is society and the other one is individual psychology. It is the continuous influence and effect in which the three are contained in cultural system [2]. Furthermore, Geertz consider that his view about culture is semiotic, learning culture means learning their meaning rules shared together [3]. Next is Livia Mathias Simão, in his journal discussing Boesch's Symbolic Theory in Interaction, Boesch describes individuals as symbolic beings and also active symbols of those who have experience in the cultural field [4]. Furthermore, Boesch also explained that many events in the world were pleasant and worrying, all of which could be understood by understanding the symbolic ins and outs [5]. So by learning symbols, it will be easier for us to analyze the culture and dance that exists in an area. So the symbol has an important role in a culture. Like the *Malaulu* custom in the Simeulue community, which has rules and meaning in its implementation. Where the rules and meanings of the *Malaulu* activities are the result of a joint agreement between the community and traditional stakeholders of Simeulue Island.

Simeulue is an island region located in the middle of Indian Ocean, geographically located in Southwest of Aceh Province. Simeuleu Island is definitely found since 1999 based on Act No.48/1999 (about Simeulue establishment). Simeuleu Island was once a part of West Aceh but was split off and now become a separate a Simeulue Regency. Simeulue people is heterogeneous community, and there are many ethnic groups exist in Simeulue Island, among others are Aceh, Minang, Malay, Buginese, Batak and Nias [6]. One ethnic who is strongly influence Simeulue Island is *Aneuk Jamee* ethnic. Essentially, this ethnic is the mixture of Aceh people and Minangkabau people. In Sultan Iskandar Muda era (1607-1638), who was the most influential Aceh king in his era, Minangkabau region ever under the control of Aceh Darussalam Kingdom. Many Aceh people who migrated to Minangkabau, particularly as royal staff then married with local princess. But, in Colonial period, the Dutch applied agitation politic of *divide et empire* which cause Minangkabau people rebelled Aceh Sultanate and then expelled Aceh people including Minangkabau people who had married with Aceh people or people who have relationship with Aceh people. At that time, there occurred the massive exodus of people from the coastal area of Minangkabau to South and West Coast of Aceh. Some Minangkabau people who like to stay in new land bring their family to move to Aceh. After that, they form the villages or settlement particularly in surrounding of Tapaktuan, Labuhan Haji, Susoh and Manggeng in South Coast of Aceh including Simeulue Island. The native Aceh people welcome them and since that time the assimilation occur. It is not surprising that Minangkabau custom and culture are strongly felt in the South Coastal area of Aceh [7].

In 17<sup>th</sup> century, Simeulue Island is well-known as U Island, then in the middle of 18<sup>th</sup> century before Islam entered that region, people of U Island lived in allies lead by an ethnic leader. Sultan Iskandar Muda sent a Muslim scholar who comes from Minangkabau to make people in U Islam converted to Islam. That Muslim scholar is Tengku Halilullah who was called by people of U island as Tengku Di Ujung. In spreading Islam religion, Tengku di Ujung used the art which come from Minangkabau, among others are through lyric and dance, bearing in mind that Minangkabau people who first inhabited U Island. It is done in order that Minangkabau people of U Island can accept Islam religion easily. Since that time, the art and culture of Minangkabau become more famous among Simeulue people. Furthermore, Tengku di Ujung

married with a princess named Princess Meulur who comes from U Island. Through such a process, the name of U Island then announced to become Simalur Island. The name Simalur is the original name of that island. As the time goes, as the influence of its language speaker dialect, slowly the word Simalur change become Simeulue, the name which is well-known and officially used now [8].

According to Simeulue people, custom is the behavior rule prevailed in society which aims to build welfare balance in society life and if there is someone who break that rule, then she or he will be given sanction [9]. Furthermore, it is also explained in *Hadih Maja* of Aceh people [7].

*Adat bak Potue meureuhom*

(Custom and culture are managed by the King)

*Hukum bak Syiah Kuala*

(Syarak law is managed by Syiah Kuala Muslim Scholar)

*Qanun bak Putroe Phang*

(Kanun is managed by the Queen Putri Phang)

*Reusam Bak Laksamana*

(Life order is managed by the Commander)

*Masyarakat mermarbat*

(Custom by law like substance by property)

*Hadih maja* is the words or proverb in the life of Aceh people. For Aceh people, *Hadi maja* become philosophical element which is used as advice to become guidance in living the life [10]. Similarly with the marriage life. Generally, Aceh people believe in five ethical values as parent namely wise in educating children, Showing Love and Affection to Children, Generous to Children, Treating Children Justly, Responsible to Children [7].

It is clearly that parents' role is very important in making a family. Because parents are role model for a child. The parents' role can maximally make family life become better and balanced. Therefore, these ethical values believed by Aceh people including Simeulue people who are still part of Aceh as guidance in family life.

As described in the activity of *Mallaulu* custom in Simeulue people which is packaged in a dance, namely Anak dance. In which Anak dance emerged as pre marriage educational media for prospective bride and groom in order to know ethical value and good parenting as prospective parents. *Mallaulu* is one series of wedding ceremony belongs to Simeulue Island people. *Mallaulu* itself derived from the word *Laulu* which means uncle. Uncle here means brother from the bride's mother. *Mallaulu* itself is custom procession which is done before holding wedding ceremony. Initially, the daughter who will get married with come together with her father and mother to her uncle's house and it is termed as "*Anak mamofoi mamak/manuruik Laulu*" to inform that their daughter will hold wedding, by bringing 1 (one) of *pulut* fruit completely (consist of *bangkak manok* and its core). Two days before the holding of marriage contract, the family of mamak/*Laulu* will pick up their niece in order to hold *Mallaulu* custom ceremony.

After that, *Laulu* and *Amarehet* discuss to ask permission to take his niece to *Laulu's* house. Next, the *Amarehet* family, the father and mother give permission. In the night, in *Laulu's* house, the activity of giving *inai* and *peusejuk* or the bride to the niece or the bride is held. And in that night, the Simeulue traditional art such as Anak dance, *Nandong* and *Debus* will be performed. According to Asante, Kariamuwelsh traditional dance is a dance that has been passed down from generation to generation, in ethnic groups both for religious, social, or ceremonial purposes. Where traditional dance is collective, which means two or more people in its creation [11].

Anak dance is the 8<sup>th</sup> part in *Andalas* dance. *Andalas* dance is the dance from West Sumatera which spread in all coastal areas of Sumatera. The people of Simeulue Island then adopt and preserve that dance in each art activity in Simeulue Island. In the beginning, *Andalas* dance which enter Simeulue Island was performed by Singkil artists in around 1970 and the first part of dance performed when it was first introduced is *Si Kambang* dance and Anak dance [12]. Anak dance tell about a couple of husband and wife who cure their child who is critically ill. This dance also become ethical value learning in making a family and good parenting to child.

Parenting is whole interaction between parents and child, in which parents want to stimulate their child by changing behavior, knowledge and values which are considered most appropriate by parents, in order that child can be independent, grow and develop optimally [13]. Furthermore, according to Wahyuni, parenting is parent's attitude in taking care of their children and educating them [14]. It is influenced by some factors among others are past experience which is tightly related to parenting and their parents attitude, the values believed by parents, personality type of parents, parents' marriage life and parents reason to have children. So, it can be concluded that parenting is the way used by parent to interact, educate and take care of their children in order that they become someone who are beneficial for many people in the future.

Likewise, one of the following developed countries gave special attention to the importance of parenting for children, namely Sweden. The Swedish state is a Nordic country in Scandinavia, Northern Europe with the capital city of Stockholm. Sweden is also the third largest country in the European Union, the country is also directly connected with Denmark via a bridge through Oresund [15]. At this time, the community and the Swedish government have launched a parent training program, namely All Children in Focus (ABC). Where child welfare is the main focus by involving the role of parents in it. All parents and children aged 0-17 years must get free parenting access, by forming a strategy that is free parenting courses that will support the development of children to be healthy and functioning adults. So that it is expected that through parenting training it can create a sense of responsibility, a sense of involvement in the family, and be able to be an intense parent to children and families. Where parents are positioned as a protective factor and as a risk factor in the course of child development [16].

So, we as citizens of Indonesia with the status of developing countries, should be more concerned with giving

special attention to the growth of children through good parenting towards children. If the Swedish state is able to implement parental training courses, then Indonesia can also apply good parenting to children, one of which is through the application of local wisdom values in the family. Like the Simeulue community, which makes Children's dance an educational medium for prospective parents in caring for and educating children.

Based on the problem that people are lack of knowledge about the meaning of dance moves and lyrics in Anak dance in *Mallaulu* custom ceremony, so the aim of this article is to see correlation between Anak dance with *Mallaulu* custom and the meaning contained in the moves and lyrics in Anak dance.

## II. METHOD

This study use performance studies method and analyzed by using ethno choreology. Data collection technique is done by interview, observation and documentation. Multidisciplinary science in this study use Sociology, Semiotic and Anthropology theory. Data from Sociology is intended to see social condition in Simeulue Island which based on local wisdom from that region. Semiotic is about the symbols contained in Anak dance, and Anthropology study about life pattern of people in Simeulue Island.

## III. RESULTS AND DISCUSSION

### A. The Rules Applied in *Mallaulu* Custom

*Mallaulu* custom has tight relation with community, in which all series of *Mallaulu* custom cannot be separated from the role of all people involved, including the guardian, *Laulu* or uncle, *Amarehet*, local people and *Simeulue* artists who take part in *Mallaulu* custom activity. So, *Mallaulu* custom is one custom activity which capable to unify all people and become educational media for prospective bride and groom and all community. Similarly with Anak dance which full of living values.

Anak dance has crucial role in the series of *Mallaulu* custom. Anak dance is 8<sup>th</sup> part of Andalas dance and it became special dance because it is the dance which most frequently performed in custom ceremonies and another cultural and art in Simeulue Island. There are some factors which makes Anak dance is preferable even prioritized in each performance, one of them is because Anak dance contain the values of parents' love and sacrifice in it. Another uniqueness is that Children's dance has a long duration in its presentation, this dance can take up to 2-4 hours in one show. In traditional English people have also danced Naga dances which are great performances, which take up to 4 weeks. This is all done for the totality of the appearance so that the message in the dance can be conveyed to the audience [17]. Thus, the duration of the Anak dance show is expected so that the audience can make the children's dance as learning in applying ethical values and good parenting in a household.

### B. The Meaning of *Anak* Dance Moves

Richard Waterman, in this article about the role of dance in community, emphasize that all patterns of dance have meaning, whether they are arranged according to certain system or their denotative meaning have been determined [18].

TABLE I. THE MEANING OF DANCE MOVEMENTS

No	The Name of the Dance Movement	The Meaning of Dance Movements
1	Greeting or <i>Salam</i>	Move performed in the beginning of dance, in which this move is intended to honor the bride and groom and also audiences. This move is began with the position of two hands lifted upward parallel with two ears with low body position and the left knee as foothold, the right leg is folded downward and head is bowed. This move give high honor to the king and queen for one day namely the couple of bride and groom or Simeulue people call the bride as <i>anakdaro</i> , and the honor given to audiences namely custom leader, relatives and people who present in <i>badai gandang</i> night which is one series of <i>Mallaulu</i> ceremony.
2	<i>Silek</i>	This move or more popular with the name <i>Silat</i> is martial art moves which is distilled to become beautiful move, but still give tough impression in each move. The <i>Silek</i> move itself is performed by a dancer who enacts as man, in which this move contain meaning that men should be firm and strong in leading and protecting his wife and children. And he should always ready in each situation, good or bad.
3	<i>Maagi Kain Gendongan</i>	Move or called as the move which give <i>gendongan</i> cloth. The <i>gendongan</i> cloth is long cloth given to the wife symbolizing the husband's love to his wife and child. The long cloth has meaning as a protection, seen from the form of long cloth which can cover or protect, whereas the function of long cloth itself is to give warmth and comfort to the child who is sick.
4	<i>Mum buai Anak</i>	Move has meaning as the move to swing the child. This move indicate parents' love and worry to their child. This move is done by facing each other while making the move like swinging. Whereas the feeling of worry can be seen from <i>Membuai</i> move with rotation upward and backward. <i>Membuai Anak</i> move has the meaning to make the child feel comfort so it can reduce the child's pain. It also become lesson to new parents in having a family to give love to their beloved child.
5	<i>Mendukung Anak</i>	Move has meaning to carry the child on the lap. This move means protection in which a mother must protect her family and become fortress to block bad influence or threat which will come in a life.
6	<i>Pai Katabib</i>	Move has meaning to cure the child. In this part, the father and mother had met the <i>tabib</i> and cure the child. This move shows that love and affection are able to defeat something bad, and change it into something beautiful.
7	Closing greeting	This move is last move in the series of Anak dance moves. This move symbolize honor and the sign for thank new couple and all audiences.

C. *The Accompanist, Costume, Make Up, Property and Place of Performance of Anak Dance*

1) *Accompanist of Anak dance*: The accompanist of Anak dance is performed live by singing the lyric in the form of poetry to deliver message and advice in a dance, as for the musical instrument used arerapa'i and violin. The lyric used in the music of Anak dance contain poetry or usually called as speaking art. As for the language used is Aneuk Jamee language such as Minangkabau language which also become daily language spoken by people in East Simeulue Sub-Regency. In Simeulue, the poet or singer for dance has special name as in another region [19].

The Lyric of Anak Dance

*Katapang ditapi lauik  
Jatuh bungonyo disebarkan  
Badan sorang marantau jauh  
Tingga dusanak mambilang bulan*

*Kalau babuah batang aloban  
Babungo baputik lagi  
Kalau batuah kampung halaman  
Urang jauh babalik lagi*

*Dari sadahan-kasadahan  
Hab idahan baganti daun  
Dari sabulan-kasabulan  
Habi bulan baganti tahun*

*Pucuk pau dalimo batu  
Anak sambilang ditapak tangan  
Sungguh jauh dinegeri satu  
Jauh di mato dihati jangan*

*Barasok api dilamba gunung  
Anak buayo manyisi pantai  
Niat hati mamaluk gunung  
Apo dayo tangan tak sampai*

2) *Costume of Anak dance*: The costume worn by the dancers and musicians of Anak dance are a pair of yellow clothes like bajukoko, loosen long trouser, and songket and peci or cap for Indonesian Muslim especially men to cover the head.

3) *Make-up of Anak dance*: In Anak dance performance, the dancers perform without make up even though one of dancers play as woman.

4) *Property of Anak dance*: The property used in Anak dance performance is a puppet which symbolize a child, caranoh which means reward and generally contain betel leaves or medicine given by tabib, and next is long cloth which function to carry the child on the lap and the last is selendang as identity of female dancer.

5) *Place of performance of Anak dance*: The place of performance of Anak dance is in the front of dais on which the bridal couple sit which is generally inside the house and only use mat or woven mat as the base, even in certain condition only dance on the floor depend on the host preparation.

D. *The Role of Anak Dance in Malaulu Custom in Simeulue Island*

*Mallaulu* was carried out one day before the wedding ceremony, as this customary organizer was *Laulu* or Uncle from the mother to the mother. *Laulu* was chosen as an organizer because the *Laulu* also had the same responsibility as the guardian as a family member. Before the implementation of *Mallaulu*, the Palenter of the Bridal's venture came to *Laulu* by the *Rasam* of a complete pulse as a sign of notice that his niece would carry out marriage in the near future. Next, *Laulu* is graduated with other *Laulu* to prepare. After the *Laulu* agreed to manage the *Mallaulu*, then all *Laulu* prepares the whole preparation, including preparing the lines of the fixtures for commanding such clothes, kitchen utensils, room applied to food that will be carried home the bronze candidate. Preparing food dishes for guests until the art occurrence on the night of *bainai gadang* is an Anak dance appearance. The next day, the bride candidate fell to the bath or the stoke guided by *Laulu* accompanied by the *Canang* and followed by several lamins of women. After the finished stone, the bridal candidate used clothes that had been provided by the *Laulu* made of the prevailing *Rasam*. When repeated by parents, the bride-candidate together uses the stretching accompanied by *Sidampeng* and *Angkom* by bringing a complete purse of a full pulse and a *lafong tangkawa*. This is the *Laulu's* way to glorify his nephew as a mark of love.

Anak dance is a performance presented in *bainai gadang* night or precisely in *Mallaulu* custom ceremony which is held a day before the wedding ceremony. Anak dance contain much values about life and equipment in domesticity. As for the role of Anak dance in *Mallaulu* custom ceremony is as a performance which function as prospective bride and groom performance and the audiences who consist of custom leaders. Family and community. But Anak dance is more than a performance, but it has value and message about life which are described in each moves, lyric, and property used by the dancers, so indirectly Anak dance become educational media for the prospective bride and groom, in which they will become good parents. Anak dance also capable to remind us about the sacrifice devoted by parents to their child.



#### IV. CONCLUSION

Anak dance emerges as pre marriage educational media for prospective bride and groom in *Mallaulu* custom ceremony, in which Anak dance contain love and affection value as seen in *mandukung anak* move and struggle value in *paikatabib* move. It is clearly describe the value of parents' love to their child. So it is reasonable that Anak dance must be preserved in order that love and struggle values are not fade away from the life of people in Simeulue Island.

#### ACKNOWLEDGMENT

Alhamdulillahirabbil'alamin, praise and thank to Allah SWT who had given opportunity and allow me to write this article which is titled "Anak Dance in *Mallaulu* Custom Ceremony, Aceh, Indonesia." And the greeting poured to Prophet Muhammad. I would like to thank my parents who always pray for me and give me spirit. To the Promoter, Dr. Trianti Nugraheni, M.Si who always give me guidance, direction and motivation spirit, Samsuir Jamd as the head of Aceh Custom Assembly, Simeulue Regency, Suman Simeulue Artist, Tausik and Fitri Angriani who had given data sources.

#### REFERENCES

- [1] Ensiklopedia Islam. Jilid 1. Cet.3. Jakarta: PT Ihtiar Baru Van Hoven, 1999.
- [2] F. Vita, "Interpretasi Budaya Clifford Geertz: Agama sebagai Sistem Budaya (Culture Geertz's Interpretation: Religion as a Cultural System)," *Sosiologi Reflektif*, vol. 7, no. 1, pp. 61, 2012.
- [3] R.M. Keesing, "Teori-Teori Tentang Budaya (Theories About Culture)," *Jurnal Antropologi*, no.52, pp. 11, 2014.
- [4] M.L. Simão, "Boesch's Symbolic Action Theory in Interaction," *Culture & Psychology*, vol. 7, no. (4), pp. 485-493, 2001.
- [5] E.E. Boesch, "Symbolic Action Theory in Cultural Psychology," *Culture & Psychology*, vol. 7, no. (4), pp. 479-483, 2001.
- [6] Dinas Pariwisata dan Kebudayaan Kabupaten Simeulue, *Travel Guide to Simeulue*. Aceh: Dinas Pariwisata dan Kebudayaan Kabupaten Simeulue, 2018.
- [7] M. Harun, *Memahami Orang Aceh (Understand Acehnese People)*. Bandung: Cita pustaka Media Perintis, 2009.
- [8] M.R. Roesli, *Smong dan Kearifan Lokal Masyarakat Simeulue (Smong and Local Wisdom of the Simeulue Society)*. Aceh: PT Aceh Media Grafika, 2017.
- [9] Majelis Adat Aceh Kabupaten Simeulue, *Adat dan rasam perkawinan Kabupaten Simeulue (Adat and rasam Marriage ceremony of the Simeulue District)*. Banda Aceh : CV Meugah Pandee, 2014.
- [10] H. Puspa, *Kajin dan Penanaman Nilai Sosial Hadih Maja Dalam Tari Tarek Pukat Melalui Contextual Teaching And Learning di SMP Banda Aceh (Study and Planting of Hadih Maja Social Values in Tarek Pukat Dance Through Contextual Teaching and Learning in Banda Aceh Junior High School)*. Bandung: Tesis, Universitas Pendidikan Indonesia, 2018.
- [11] K.W. Asante, "The Jerusarema Dance Of Zimbabwe," *Journal Of Black Studies*, vol 15, no. (4), pp. 381-403, 1985.
- [12] C.D. Maysarah, *Bentuk Penyajian Tari Tradisional Andalas Di Kabupaten Simeulue (The Form of Andalas Traditional Dance Presentation in Simeulue Regency)*. Banda Aceh: Skripsi, Universitas Syiah Kuala, 2016.
- [13] S.N.D. Widowati, "Hubungan Antara Pola Asuh Orang Tua, Motivasi Belajar, Kedewasaan dan Kedisiplinan Siswa dengan Prestasi Belajar Sosiologi Siswa Kelas XI SMA Negeri 1 Sidoharjo Wonogiri (Relationship Between Parenting Parents Motivation to Learn Maturity and Discipline of Students With Sociology Learning Achievement XI Grade Students of State Senior High School 1 Sidoharjo Wonogiri)," *SOSIALITAS, Jurnal Ilmiah Pend. Sos. Ant.*, vol. 3, no. 2, 2013.
- [14] S.D. Gunarsa, *Psikologi untuk keluarga (Psychology For The Family)*. Jakarta: PT. BPK Gunung Mulia, 1976.
- [15] <https://id.wikipedia.org/wiki/Swedia>
- [16] H. Rooth, K. Piuva, U. Forinder, and M. Soderback, "Competent parents with natural children: Parent and child identities in manual-based parenting courses in Sweden," *Childhood*, vol. 25, no. (3), pp. 369-384, 2018.
- [17] P. Ryan, "Using Traditional English Ritual Dance And Drama In The Classroom," *Gifted Child Today Magazine*, vol. 12, no. 3, pp. 10-12 1989.
- [18] A.P. Royce, *Antropologi Tari (Anthropology Of The Dance)*. Bandung: Sunan Ambu Press STSI Bandung, 2007.
- [19] F. Anggriani, *Bentuk Penyajian Tari Anak Pada Adat Perkawinan Di Kecamatan Simeulue Timur Kabupaten Simeulue (The Form of The Presentation of Anak Dance in Marital Adat In Simeulue)*. Banda Aceh: Skripsi, Universitas Syiah Kuala, 2018.