

The Shifting of Function and Role of the Leader in the Matrilineal Kinship System in Minangkabau in the Performing Arts of Ratok Nagari

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Abstract

Minangkabau has undergone changes in various fields including customs related to the role and function of the Penghulu. These changes greatly affect life in the kinship system in Minangkabau. This study aims to see the phenomenon of changing the role and function of the Penghulu and its influence in the life of the matrilineal community, which is interpreted and expressed in the artwork of Ratok Nagari. In order to know the shift in roles and functions, the theory of change is used. Social change is closely related to people's lives, resulting in changes in the values and order of community life. This research uses qualitative methods including literature review, observation, interviews, and documentation. While the method of creation includes exploration, improvisation and formation. The leader has a very important position, seen from his role and function in determining the future of his people. The shifting of times and interests have made lines of society reap controversy in living social life. The lack of reviewing and maintaining the Nagari adat traditions makes a group of people forget the function and role of the Penghulu. Currently the Penghulu is no longer carrying out its role and function as a leader in the matrilineal, tribal and Nagari families, in accordance with the Nagari customs they lead. The process of creating Ratok Nagari begins with interpreting the phenomena that have occurred in the changing roles and functions of the Penghulu, followed by reinterpreting the creation of dance concepts. The creation of a dance work entitled Ratok Nagari is a reflection of the worker's reflection in seeing and responding to the Minangkabau social phenomenon.

Keywords

penghulu; matrilineal; minangkabau; chang; ratok nagari artwork



I. Introduction

Minangkabau is known to adhere to the Matrilineal kinship system, this is based on maternal lineage. Minangkabau has a mamak as the controlling decision in the life of a large family with maternal blood relations. Mamak is important because this figure is a representation of the maternal lineage. The duties and roles of the mamak include safeguarding the rights and obligations and educating children and their children. The leader is the highest leader who is appointed by a people in carrying out the order and customary responsibilities in the Nagari they lead. As the highest leader in the tribes in each Nagari, the Penghulu leads according to the customs in the Nagari he leads. The position of the Penghulu is very important, giving a sizable role to the Penghulu in determining the future of the people. In general, the role and function of the leader is to take care of the members of the clan, the tribe in the Nagari, to be responsible for the problems they face, and to be responsible for the survival of their people.

Based on the times and technology and the unpreparedness to accept it, the roles and functions of stakeholders in the village shifted. Lack of attention between individuals makes the nature of community cooperation weak in developing and educating children. Of course modernization as a symptom of social change has greatly affected the Minangkabau community. Minangkabau which has a culture of wandering is very easy and has the potential to be influenced. Modernization has had a major impact on Minangkabau society, such as change values or people's way of thinking, so that they can influence actions and deeds in everyday life. In addition, the development of technology and science which is increasingly rapid, can also bring changes to the socio-culture of the Minangkabau people, including in the customs related to the islands.

The shift in the role and function of the Penghulu greatly affected the social life of the Minangkabau people, resulting in phenomena where the Penghulu and their matrilineal family became distant, even their nephews and Penghulu no longer knew each other. The role and function of the Penghulu are no longer their proper, as has been regulated in Minangkabau customs. Currently the existence of the Penghulu is only as a symbol of Minangkabau greatness and as prestige for the family. The exploration of social dynamics and the symptoms found in society makes this problem complex and becomes a prolonged polemic. Of course this makes the matrilineal family yearn for the true figure of the Penghulu, not only for the Penghulu as a symbol of custom, but for the Penghulu who can protect, educate, nurture, lead, and guarantee the future of their people. Based on this social phenomenon, the writer needs to reinterpret and rearrange the interpretation in the form of a dance work entitled *Ratok Nagari*.

II. Review of Literatures

2.1 Theory of Change

Social change is part of human life, social change occurs in the order of community life, in which there are changes in the values of the order of community life. Changes according to Soerjono Soekanto are influenced by several factors, both factors from within and from outside the community. The driving factors for social change such as, "contact with other cultures, advanced education systems, open layers of society cause people to be vertically mobile, heterogeneous population, having a forward orientation to create a better future, dissatisfaction with the fields of society certain"

Soekanto (2012) social change refers to changes in social aspects, community governance, and group behavior patterns. One example of social change is the increasing number of formal community institutions. For example various organizations ranging from government organizations, to social gathering organizations, are now becoming more formal, with a more rational pattern of relations. This is different from social organizations in the past, which are more informal by using emotional relationships. (Ismail, 2019)

Social change is a variation from time to time, in relationships between individuals and groups, culture and society. Personal changes associated with changing roles and new individuals, in the history of human life, which are associated with the existence of structures. The changes that occur in the Minangkabau community are related to the Penghulu individually with the clan as a group. So that these changes affect the culture contained in the Minangkabau community.

Social change is part of cultural change, which involves many aspects such as aspects of life in arts, science, technology, organizational life rules, and philosophy. Social change and cultural change occur in an interconnected society. There is no society without culture,

and vice versa there is no culture without society. Social changes in the Minangkabau community affect the value system and mindset of individuals and groups, so that it can lead to changes in the material system, related to the roles and functions of the mamak or Penghulu. Social change in the neighborhood the Minangkabau community began to be felt. Penghulu function more as the head of the household in the nuclear family, is responsible for the child and his wife. Nephew in the life order of the Minangkabau people, which should be the responsibility of the Pengulu, in terms of guiding and educating, no longer done.

2.2 Creation Theory

Creativity is at the heart of dance, and a basic symptom in creating a dance. Human ability to explore sharp views from his experience, and the desire to form through unique imaginations.¹The creation process of Ratok Nagari is a form of choreographer creativity in creating a clear illusion of the current social reality, to be transformed to the audience, so that the audience can understand the meaning and the work created, as stated by Suzanne. K. Langer that:

The illusion is a work of art, not a mere arrangement, of ordinary materials, in a pleasing aesthetic pattern, and something that the artist does, not something that is taken for granted. To produce and support essential illusions, starting with the real world, and the undoubted forms, akin to the sentient life forms of artists."²

The essence of the illusion in the Ratok Nagari dance is based on a phenomenon that occurs in the Minangkabau community so that it gives birth to the basic concepts in its creation.

Creativity is an initiative to a product or process that is useful, true, appropriate and valuable to a task that is more heuristic, that is something that is a guide, guide, or incomplete guide that will lead us to understand, learn, or discover something new Hadiyati, (2011). The creativity of a marketing program is an extension of the actions taken to market a product that illustrates the meaningful differences from marketing implementation. (Marlizar, 2020)

Creation according to Alma Hawkins in Y. Sumandio Hadi includes three stages that must be done, namely stages Explorei, improvisation and formation. The exploration stage is the initial stage in the choreography process, an exploration of objects outside oneself.³ At the Exploration stage, determine the topic, theme, and title of the creation through stories and conceptions. The stage of thinking, imagining, feeling, responding and interpreting the selected theme.

Development is any attempt to improve current and future work, by sharing information, influencing attitudes or increasing skills. In other words, development is every activity intended to change behavior consisting of knowledge, skills and attitudes. (Moekijat in Sulasmi 2020)

Step Improvisation is also called the trial and error stage. Improvisation as a choreography process is a stage of experience from other dances to strengthen creativity.⁴ Tevery experiment to present dance movements, by selecting movements, differentiating motion from one another, considering forms of motion, harmonizing a series of movements, and presenting contrasting movements in certain parts, finally in the stage of determining the integration and unity of the various experiments that have been carried out in presenting dance movements.

¹. AlmaHawakins, *Creating Through Dance*. Y. Sumandiyo Hadi Interpreter, Press Solo, Surakarta. (1990) .h 1.

². Suzanne. K. Langer. *Feeling and Form* ((New York: Charles Scribner's Sons (1953). P. 67

³. Y. Sumandiyo Hadi. *Choreography: Form-Technique-Content*. Create Media Yogyakarta. 2012. p. 70

⁴. AlmaHawakins, *op.cit.* p. 76

The Formation Stage is the last stage in the choreography process, after explorations and improvisations start forming, or transforming the form of motion into a dance or choreography.⁵ Determining the form of a creation by combining motion symbols, properties, accompaniment, settings and so on, resulting from various experiments that have been carried out. At this stage, determine unity with parameters and various considerations such as movement with accompaniment, clothing and color considerations. Furthermore, the stage of giving weight to works of art is carried out in terms of complexity, simplicity, and intensity, as well as weight diversity.

III. Research Methods

The method in collecting data is a qualitative method, namely by making observations, literature studies, interviews and documentation. After conducting a literature study, it was continued with observation, interviews and documentation. Observations were made directly to the area where the cultural owner is the village of Bukik Limbuku. Interviews were conducted with several traditional and community leaders, to determine the shift in the role and function of the mamak or Penghulu. Through interviews, new insights can be extracted. So that the interpretation can be carried out optimally, it is done by documenting videos and photos.

Next is the creation process, and this is a very important step, so that the work process has a focus, is clear and directed. In the process of creating the Ratok Nagari artwork the creation method is used Alma Hawkins. Beginning with exploration related to topics, themes, titles and concepts. Prior to the exploration, a reinterpretation of the phenomenon of shifting roles and functions of the Pengulu is first carried out so that the topics, themes and titles that are poured into the concepts can be determined. Exploration is carried out with think, interpret, imagine, feel, respond and interpret the chosen theme.

These phenomena become the basis for determining the concept of the work. The author positions his work among existing works, so that his works will take on a new form and have an appeal to each work. As a basis for the work, exploitation and reconstruction of the Minangkabau traditional dance were carried out. The creation of elements contained in works such as motion, music, stage settings, props, make-up and clothing are carried out with various alternatives.

Exploration is carried out related to the topic, theme, title and concept of the work. Dance movements as work on forms that are related to working on the content. Apart from that, internal music exploration was also carried out in various spaces in order to produce new forms of work. In order to produce staging materials, improvisation or spontaneous development is carried out, guided by the chosen style of work. Improvisation is carried out in relation to the formation of dance works as a whole, by arranging the derived materials, so that they become a unified form.

IV. Discussion

Ratok Nagari performance artis a manifestation of the culture of the Minangkabau people related to the phenomenon of shifting the role and function of the Penghulu. This social and cultural phenomenon is a complexity of human action in Minangkabau society, as well as the embodiment of culture into human objects. As a result of human work or symbolization of the phenomenon of change that occurs in society in Minangkabau, it is

⁵. *ibid.*h. 78

something mysterious to be expressed in Ratok Nagari's work, as a form of aesthetic expression, and a place to instill the values of archeology in Minangkabau customs.

The responsibility of the Penghulu in the economic field makes the Penghulu very dignified and respected. However, at this time the Penghulu is no longer managing the inheritance to pay for the life and survival of his people, so that the matrilineal family looks for their own life. Education related to preparation for welcoming inheritance, and continuing the lineage, was given to nieces and nephews, including ways of building a household. Education for male nephews is to provide preparation of knowledge related to his function as a mamak or Penghulu, in safeguarding inheritance, safeguarding the matrilineal family and his people. Penghulu also provides education related to customs, ethics, and manners.

Currently Penghulu is more focused on educating their children, so that responsibility for the matrilineal family is not carried out, female nephews are no longer given knowledge on how to be heirs in continuing their descent, while male nephews are not given knowledge, how to be a candidate for mamak or Penghulu, in safeguarding the inheritance, safeguarding the matrilineal family and clan. Currently, there is no longer an atmosphere where the surau-suaru is a place of interaction between the leader and nephews of men, to provide education, both religious education, customs and education in trade.

The Minangkabau people have a strong Islamic religious law, so when their nephew was still a child, the leader was already guiding the teachings of Islam. Religious education for boys is given in surau-suaru. Boys who have reached puberty are obliged to learn the Koran and sleep in the mosque. In addition to learning the Koran, nephews are also taught related customs in the relationship between individuals and groups. At present the Penghulu no longer appoints nephews to teach religious knowledge, but this role has been taken over by parents by providing religious education at home and in religious schools formally.

The responsibility of the Penghulu is also related to marriage. Marriage is a matter for the mamak or Penghulu. Starting from finding a partner, making an agreement, carrying out a marriage and up to carrying out a marriage contract. However, this responsibility is no longer carried out because at this time the nephew is looking for his own partner, and it is approved by the father and mother, the mamak or the Penghulu only has to accept the decision, because the marriage affairs have been taken over by both parents.

The impact of this shift in roles is very much felt. The atmosphere and character of the Minangkabau are no longer felt, the nephews and the Penghulu do not know each other, the inheritance is not preserved, and many nephews who live do not know the manners and ethics in behaving and speaking, both towards parents, mamak or their predecessors. , and vice versa, the number of mamak or Penghulu or their parents do not speak as regulated in Minangkabau custom, which is called kato Nan Ampek.

*Kato nan ampek*namely, the rules for speaking according to Minangkabau custom include kato mandaki, kato malereng, kato mandata, and kato manurun. Kato mandaki is the ethic of talking to parents, speaking and acting gently and politely and being able to respect. Kato Malereng, ethics speaking with elders in custom, including talking to traditional leaders or Penghulu. Kato mandata how to talk to colleagues, respect each other and do not offend. Kato manurun, a way of speaking to people who are younger, gentle, and do not feel the most correct.

The impact of the shift in the role and function of the Penghulu is very much felt, so that it presents the big dreams and hopes of the Minangkabau people, to present the figure of the Penghulu, according to what has been regulated in customs. This can be seen in the presence of activities such as traditional festivals, seminars and discussions related to Minangkabau customs. The impact of this shift became an inspiration and became the basic

concept in the Ratok Nagari performance art. The concept design begins with determining the topic, theme and title as the first step in the exploration presented by Alma Hawkins.

After the concept of the work is determined, it is continued at the stage of thinking about how to pour the concepts of the work into dance movements so that it becomes an attractive form and is able to convey messages to the audience. Beginning with imagination, exploring space and time, and feeling, responding to and interpreting the chosen theme.

Step Improvisation is done by doing Experiments in presenting movements, based on the work of Ratok Lareh Panguli Satu and Ratok Larh Pangulu Duo, so there are new movements. Presenting dance movements is carried out by selecting, differentiating, considering, harmonizing, and certain contrasts, the stage of determining the integration and unity of the various experiments that have been carried out.

The formation stage is carried out by compiling the movements that have been selected, then arranged according to the cultivated concepts. This work begins with the appearance of five dancers in front of the right of the stage, three male dancers in a standing position, and two female dancers in a sitting position. The movements performed by male dancers are fast and firm movements.

Behind the left of the stage stands a female dancer symbolizing Bundo Kandung or a mother in Minangkabau as the heir of the matrilineal family, who is above a level made of wood, with her back to the audience, holding a white kalin stretched out forward, with both arms straightened diagonally to the left and right. Above head. Three male dancers ran towards the back of Bundo Kandung.



Figure 1. *Symbolizing the Victory, Bundo Kandung and Boys with all the turmoil of hearts and feelings (Nurwani documentation, 30 September 2020)*

Bundo Kandung slowly rotate to the right until it faces the front right oblique. Along with that, the three male dancers slowly descend in slow movements, which are strengthened by applying stress to the movement. Then *Bundo Kandung* ran to the center of the stage, back to the left of the stage, then to the right and back while playing a white cloth as the symbol of the *Penghulu*. Then slowly walk towards the front left of the stage, then run off the stage. This section describes *Bundo Kandung's* anxiety in losing the figure of the *Penghulu* as the protector of his family and people.



Figure 2. *Depicting the restlessness of Bundo Kandung due to losing the figure of the leader as protector of himself, his family and the Nagari (Nurwani documentation, 30 September 2020)*

After the Kandung Bundo came out, the male dancer moved towards the middle along with the female dancer, by doing movements of stretching, tapping, swinging, kicking, stomping, shouting, using low, medium high levels. The movements are carried out as an expression of the inner turmoil of Minangkabau youth who are in the position of nephews. Longing, hopes and dreams for the true figure of the Penghulu, so that the Penghulu can guide and teach them, in various fields. The guidance given can provide provisions, as the successor to Bundo Kandung for women, and as the successor of mamak or Penghulu for men. A dancer moves behind the five other dancers, starting from the right behind the stage, towards the left behind the stage, the dancer did not interact with the five previous dancers. This illustrates the current figure of the Penghulu, where the title of Penghulu is only a symbol. The Penghulu and nephews are busy living their respective lives, and never even communicate so that the Penghulu and nephews are separated.



Figure 3. *Depicting anxiety, turmoil, feelings of longing, dreams and hopes for the figure of the leader (Nurwani documentation. 30 September 2020)*

The five dancers run to the back left of the stage, to the level as a symbol of the rumah gadang, at the same time a female dancer appears as *Bundo Kandung* with a white cloth. The five male dancers moved slowly until they sat on their knees, *Bundo Kandung* moved slowly to play a white cloth, occasionally given pressure so as to create a firm and dynamic impression.



Figure 4. *Five Male and Female Dancers Running behind the Left of the Stage, Along With the Appearance of Bundo Kandung (Nurwani's documentation. September 30, 2020)*

Female dancer or *Bundo Kandung* hand over the white cloth to the male dancer or *Penghulu*. The handover of cloth is a symbol of request to the *Penghulu* so that he can carry out his role and function. The *Penghulu* moves while rotating with both hands stretching to the left and right, while holding the cloth with the cloth on top of the shoulder, illustrating the great responsibility of the *Penghulu* to his matrilineal family, nephews and his clan.



Figure 5. *Bundo Kandung Handed a White Cloth to a Male Dancer as a Symbol of the Greatness of the Pengulu (Nurwani Documentation. 30 September 2020)*

Three male dancers do the movement in a triangle shape, while twisting the teeth of the *Penghulu*. The three dancers hold the white cloth wrapped around the *Penghulu*'s waist. Three male dancers symbolize the *luhak nan tigo*, and the *tigo tungku sajarangan*. *Luhak nan tigo* is a confederation area of several *Nagari*, as the initial settlement area of the *Minangkabau* people, namely *luhak Tanah Datar*, *Agam*, and *Limo Pulau Koto*. Meanwhile, *tigo tungku sajarangan* is a term for leadership in *Minangkabau*, namely *Penghulu* or *niniak mamak*, religious scholars and clever *cadiak*.

Penghulu not only owned by one region, but also in all areas in *Minangkabau*, namely areas that spread out in *luhak nan tigo*. Each *luhak* region has a leadership called the three *tungku sajarangan*. The three leaders always carry out deliberations in deciding something, including in dealing with problems, so that the problems faced can be overcome. The issue of

the impact of shifting the role and function of the Pengulu as a problem currently being faced, was handed back to the three sajarangan furnaces, in order to find the best solution. As the Minangkabau proverb says, "bulek is a pambuluah deck, bulek aia a deck has consensus, a bulek samo we classify it, but a cramped one we fly. The customary saying has a meaning.



Figure 6. *Three Male Dancers as the Symbol of Luhak Nan Tigo, as well as the Symbol of the Three Sprites in Miangkabau (Nurwani Documentation. 30 September 2020)*

In the last scene, a female dancer and a male dancer pulls the cloth, as a symbol of the two forces in Minangkabau, namely Bundo Kanduang and Penghulu, which have strong ties in the matrilineal family. Bundo Kanduang as the heir to both property and ethnicity, always resolves problems calmly, modestly and wisely, symbolized by three female dancers, moving slowly while holding a white cloth, with one person standing and two sitting on their knees.

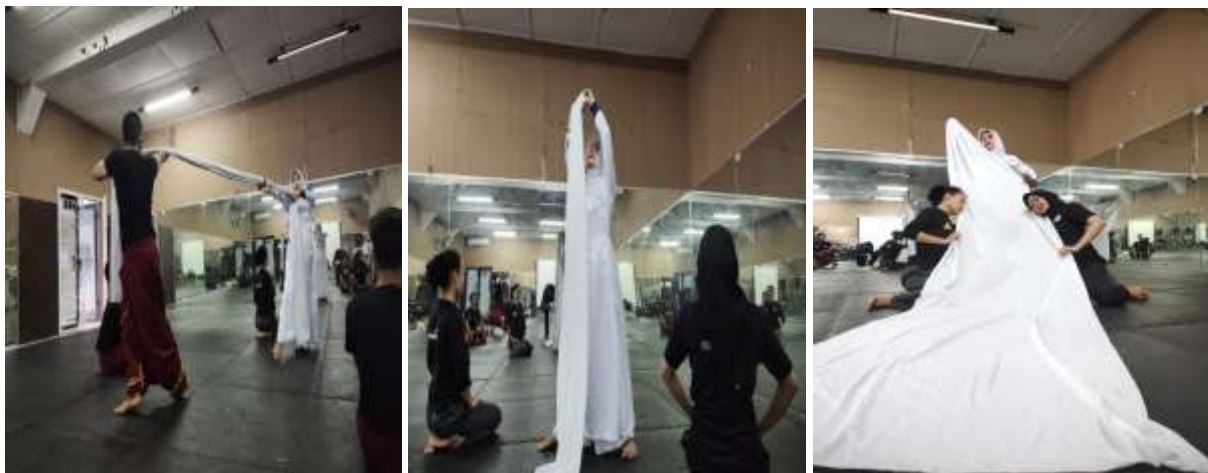


Figure 7. *A female dancer and a male dancer perform a cloth pulling movement, as a symbol of two powers in Minangkabau, namely Bundo Kanduang and Penghulu, and three female dancers as simple, authoritative matrilineal successors (Nurwani Documentation. 30 September 2020)*

V. Conclusion

Ratok Nagari is a performance art work departing from *Ratok Bawa* as a culture of wailing in Minangkabau Nagari Bukik Limbuku, however, in *Ratok Nagari*'s work, it no longer expresses sadness over the death of the Penghulu, but laments for losing the role and function of the Penghulu. The leader, as the highest leader in Nagari-Nagari society in Minangkabau, has a big responsibility towards his matrilineal people. Because the changes that occur in the community have an impact on the role and function of the Penghulu, where the Penghulu is no longer running according to what has been regulated in Minangkabau customs. The leader is more concerned with the nuclear family, namely children and wives. This phenomenon is manifested in the work of *Ratok Nagari*, which is supported by 7 dancers, 3 female dancers and four male dancers. This work uses the property of white cloth as a symbol of archipelago. *Ratok Nagari*'s work is accompanied by Minangkabau music with *talampong*, *sampong*, drums, and mournful drums, which are collaborated with techno music. In the process of creation using Alma's theory and method of creation Hawakins.

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