

MANDIEK ANAK AS PERFORMANCE AT SALAREH AIA

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Abstract: *Mandiek anak* is rituals as part of *baralek gadang*. Although *baralek gadang* is a marriage ritual known in the West Sumatra region or Minangkabau, but *mandiek anak* is only known in the Nagari Salareh Aia region. This ritual aims to show society the social status of the organizer of *the mandiek anak*. Theater anthropology shows how *mandiek anak* can be seen as a performance. In this approach, *mandiek anak* is treated as a performance that can be analyzed by its forming elements. The method used to conduct research is *purposive sampling*. The resulting description is analytical to the phenomenon found. With a comprehensive description, it can be seen that the elements of *mandiek anak* as a performance can be identified. The performance elements in scripts, players, audiences, and places look real. *Mandiek anak* scripts are all rules that ensure the passage of *mandiek anak* in an orderly and smooth manner. Players and spectators have intense interactions and a real-looking performance venue. The results of this study expect to show how *mandiek anak* as performance has a particular form that makes it can be passed down to the supporting community.

Keywords: *mandiek anak, theater anthropology, performance*

Introduction

Baralek gadang, a large banquet, is a wedding ceremony held in fifteen days or even one month, depending on the agreement between the parties *niniak mamak* (traditional leaders) (Isman et al. 2017, 76). It takes a long time because *baralek gadang* consists of various rituals assembled into a large ritual. Nine rituals must be carried out in sequence, namely: *duduak samo awak* (nuclear family meeting), *duduak pangulu* (nuclear family meeting with customary elders), *malam bainai* (the night to decorate bride's hands with henna), *manjampuik marapaulai* (picking up the groom), *manantuan gala* (giving customary titles to the groom), marriage contract, *basandiang* (side by side), *mandiek anak* (seing the child), *manjaalang mintuo/maanta sala* (meet in-laws), and closed with *manyudahi alek* (end the party) (Sri Nanda 2016).

In Minangkabau cultural customs, *baralek gadang* is one of the important cycles

in life and is a meaningful transition period for the Minangkabau people. After marriage, a man must settle in his wife's family house and get the term *sumando*, while for women, *baralek* becomes one of the means of adding members in the *gadoang* house (Ramanta and Samsuri 2020, 196).

From the series of rituals, *mandiek anak* distinguishes *baralek gadang* in Salareh Aia from other places. Although *baralek gadang* is a known as wedding ritual in the West Sumatra region (Minangkabau), but *mandiek anak* is only known in the Nagari Salareh Aia region. *Mandiek anak* aims to glorify the child and show the presence of *bako* in front of the mother's family.

In addition to being administratively divided into several Jorong, Nagari Salareh Aia is divided into two groups, namely: Langgam Rajo Nan Balimo and Langgam Saripado. These two forces have different fiefdoms but stand side by side. Each langgam has some differences in its customs.

Langgam is an indigenous government structure that regulates customary issues outside the aspects of statehood that exist in nagari. Langgam has its system of government and stands on an equal footing with nagari but different realms of authority. This langgam has the authority to take care of matters related to customs, for example, *baralek* ceremonies (weddings) and events related to other customs. The *mandiek anak* is a ritual only found in the Langgam Saripado area.

The *mandiek anak* began with a *duduak pangulu* event at the *bako* house following the decision after *duduak pangulu* at the *anak pisang's* house. This event is a meeting of indigenous elders (*niniak mamak*) at the *bako* house that aims to decide things related to the *mandiek anak* event. *Duduak pangulu* is discussing who will be the leader of the group, martial arts players, parcel carriers, and various other ceremonial devices. The mandatory requirements that must be brought in this ritual are: *Dulang*, *badia* /rifle, *tilam*, *lapiak pandak*, two pairs of *aguang*, *alam*, *bantiang/cow*, *carano ketek*, *carano gadang*, *salendang*, *galombang pasilek* (interview Dt. Marajo Lelo, June 24, 2021).

In the *ritual of mandiek anak*, the *bako* and relatives will gather at a point that has been mutually agreed upon at the *duduak pangulu* event, usually at the oldest *bako* house or the closest to the *anak pisang's* house. *Bako* will come together with the community who are *panggia* (invited) to the house of his *anak pisang*. *Banana child* is the name for the son of a brother in Minangkabau. *Mandiek anak* also known as *mandirikan adat* (establishing the customs) for the *bako* party.

Previous Research

Research that addresses *mandiek anak* has not been found. The only discussion is found briefly in the thesis of

Wiwi Sri Nanda. In a thesis entitled *Marriage Tradition in the people of Nagari Salareh Aia Palembayan District, Agam Regency* (Sri Nanda 2016, 2–3) of *baralek gadang* in an anthropological perspective. Wiwi Sri Nanda explained that there are two procedures for marriage, namely according to *syarak* (religion) and according to customs. According to *syarak* is to say the promise in front of the *penghulu* while according to custom is the procession of *baralek*. *Baralek* was carried out with the intention and purpose of informing the public that the bride had been officially married. For the bridegroom in Minangkabau, *baralek* is a means to tell relatives that the man has been officially taken and becomes the son-in-law/*urang sumando* at the bride's house. As for the bride, *baralek* symbolizes that the woman has officially added one new family member in the kinship system of her *gadoang house*. According to customary law, a couple who has carried out a marriage contract is not allowed to stay at home before carrying out the *baralek* procession, it happens because the couple is still considered not customarily valid.

Theoretical Review

In *Between Theater and Anthropology*, Schechner shows the relationship between theater and anthropology. According to Schechner there are six allusions between theatre and anthropology. These six include Transformation of Being and/or consciousness, Intensity of Performance, Audience-Performers Interaction, The Whole Performance Sequences, Performance of Knowledge, How Performance Generated and Evaluated (Schechner 1995, 3–34).

The series of events of the ritual of *mandiek anak* has aspects of the performance and has equality with theater.

Schechner states a connection between theater and ritual, so studying a ritual with a theatrical approach or vice versa is possible (Schechner 1985, 2006). This opinion aligns with Turner's thinking in *From Ritual to Theater* (Turner 1982, 73–74).

In the book *Sosiologi Teater; Teori Dan Penerapannya* (Sahid 2017, 128), as a starting point for the conversation of theater's relationship with society, the theater is a social phenomenon. The theater presents a social situation, a social gathering, so it can be said that it is a particular social framework that involves actors as an integral part.

Historically, the religious aspect is inseparable from theatrical events. There is much historical evidence to show this. Prehistoric artifacts found signs of singing and dance as a form of worship to the gods (Hartnoll 1995, 7). Historically, ritual is the origin of theater (Carlson and Shafar 1990, 5). Even traditional theater in Indonesia is still synonymous with rituals (Bandem and Murgianto 1996). The above presentation shows that *mandiek anak* as a performance (Carlson 1998, 14) has elements such as theater; namely, there are scripts, performers, venues, and audiences (Harymawan 1993; Schechner 2007).

Research Methodology

Research methods are systematically searching for something, with the emphasis that this search is carried out on problems that can be solved. In essence, research is an effort to find answers to existing problems (Sahid 2017, 12).

The method used in this research is the qualitative method. It is following the opinion of Suwardi Endraswara, who states that qualitative research methods have several advantages, namely: adjustment of qualitative methods is more manageable when dealing with the reality of researchers, presenting directly the nature of the

relationship between researchers and respondents, and more sensitive and able to adjust to many sharpening of shared influences and the patterns of values faced (Endraswara 2006).

Mandiek anak is an event that does not occur routinely. Therefore, determining to sample largely depends on the appropriate place and time. The most appropriate is to use purposive sampling (Arikunto 2006, 13). The purposive *sampling* technique takes data based on random sampling but is based on considerations to achieve a target or focus of a particular goal. This sampling technique is a technique for retrieving data from a population that is based on a specific target or goal in a study. Purposive sampling is also often referred to as judgmental sampling, which is a focused sample. In using this technique, the researcher uses when his research requires respondents who are specific and follow their wishes. However, respondents in purposive sampling techniques are not necessarily representative of the study population. As revealed above, *mandiek anak* does not occur routinely at random times and places.

Result and Discussion

Mandiek anak is generally known as an event that involves many people. The research sampling is directly related to the *mandiek anak* event on June 25, 2021, from 14.00 WIB to 18.00 WIB at Nagari Salareh Aia. However, in the performance context, the *mandiek anak* is not seen solely as an event that lasts for four hours. The procession of *pandiek* up to where the *alek* is held is essentially a series with all forms of ritual and fanfare in preparation that begins approximately fifteen days before the day of pageantry. Therefore, the description of the *mandiek anak* will include all the series that occur during the process.

This study used a *mandiek anak* that took place on June 25, 2021 in Kampung

Tengah Timur. It took ten minutes by motorcycle from the government center of Wali Nagari Salareh Aia's office to the location of *the mandiek anak*. The road taken is a cross-district road that connects Agam Regency with Matur Regency. The first seven minutes of the journey will take a smooth paved road and three minutes later will take the asphalt road that has been damaged. The scenery seen when arriving at Kampuang Tengah Timur is rice fields, territorial borders in the form of bridges, durian and oil palm plantations, and people's homes, most of which are wall houses and zinc roofs.

On Friday, June 25, 2021, at 8.00 WIB, *the family of the pandiek* (child seer/*bako*) has been busy with various events. Before leaving, the *pandiek* group will gather at the oldest *bako* house or if agreed can also gather at the *bako* house closest to the reception. This time, the gathering place for members of the *pandiek* is Misra's house. At 14:00, the *bako* gathers and the prepared *baban* will be collected into one pile before finally being taken by the banana boy's house. Everyone who accompanies the bakos will bring their *baban* as his delivery. *Baban* brought is in the form of rice and cloth or rice and coconut, according to the sex of *the anak pisang*. It is a form of cooperation among the community at every traditional ceremony in Minangkabau.

Bako will put mandatory requirements such as *Alam* in front of the house to signal to the community who will accompany the *bako* group that the group will depart from the house. The *mandiek anak* event will be led by one *datuak* who wears the clothes of tribal officials. Initially, this shirt was used by kings. The clothes consist of *saluak* worn on the head, velvet clothes, *endong* pants, *sesampiang* (cloth measuring approximately 50 cm worn at the waist), *salempang* (woven fabric that is in the span crossed from the right shoulder to the left

waist, belt, *tarompa* (sandals), and kris tucked into the waist cloth. However, clothes like this are rarely used and replaced with neat suits while still wearing *saluak*. *Bako* will wear a complete *kuruang balah basiba* with a veil and a black umbrella. This outfit is the typical clothing of Minangkabau women.

The group of men, namely, *mamak*, *datuak*, and *sumando* collect money donations called *pitih siadaik*. *Pitih siadaik* collected to *mamak* then will be recorded the names of the donors and nominals donated. *The pitih siadaik* will be handed over directly to *anak pisang* when the *mandiek anak* event is completed customarily in *balerong*.



Figure 1 Waving the *Alam* (white flag) by *mamak kaciak* all the way to the *anak pisang*'s house (doc. FS)

The time to start the journey is adjusted to the distance traveled to the child's home. At the event of *mandiek anak* at Misra's house, the group begins the journey after the *Ashar* Prayer. When the group feels enough, *datuak* will fire a rifle, indicating the group will move immediately. According to its history, when the mileage and distance between houses are not too far away, the laying of the rifle will be reciprocated by *datuak* from *anak pisang*. The announcement from the *pandiek* indicates that the group is ready to leave, while the laying from the *anak pisang/pananti* indicates that the *pananti* is ready to welcome the arrival of the *pandiek*.

Before leaving, *datuak* will ask permission to the *pitunggu alek*, when it is allowed the group will start the journey. Along the way, the *guguah aguang* must not stop producing sounds to inform the surrounding community that the group is passing by.

When crossing the border of Simpang Aia Tajun village with Layah Mudiak River village, *datuak* will wait for all groups and fire the rifles once to tell the surrounding community that *the pandiek* group will soon enter the village. The sound of the rifle must also be retaliated by *datuak* from the area to be passed. Along the way, *alam* brought by *mamak kaciak* should not move position and let go down because it is symbolizing the flag of Langgam Saripado.

When arriving at the destination, *datuak* will fire the rifle for the last time and will be retaliated by the *waiting* party, along with that all the sounds will stop. After completing *pasambahan kuak ladang*, the *dubalang* in odd numbers will take a position to do *silek galombang*. It is a form of acceptance from the *waiting* to the *dubalang pandiek*. *Panati* as the *waiting* party will move backwards and *dubalang pandiek* will move forward. The fight will be declared over when *sumando* puts *carano ketek* between the two *dubalang* sides.

Carano gadang who is in a bundling will be handed over to *the sumando panunggu*. It will be greeted with a mattress and placed in the middle of *balerong* grounded by *pandak lapiak*, placed in the middle of *balerong*. The crowd watched as an embodiment of the child's pride. They are the *waiting* party for the arrival of the *bakos*. *Bantiang* will be handed over to *sumando pananti*, the *alam* brought by *pandiek* will be placed side by side with *nature* in the *waiting* house.

The bride and groom will be directed to sit in the open air. Later on, the *bako* will place all the items in front of the bride. *Bako*

will drape a shawl cloth that has been carried on the necklace to the neck of the bride and groom followed by *balimau*. Trays that the *pananti* had previously prepared and a cup are filled with water and lime. It is placed at the feet of the bride and groom. *The oldest bako* will take the tray and parade the bride and groom around the village and all groups will participate in this *balimau* tradition. Four pairs of *agaung* must always produce a sound.



Figure 2. Ceremonial fight between two groups of Dubalang (doc. FS)

After arriving at the specified point, the *bakos* will wash the foreheads of the bride and groom with lime juice, continued to the hands, then the feet. The parents of *anak pisang* provide the lime juice. After completing the *balimau*, the group will return to the house of *panunggu*. The bride and groom again sit in the middle of the group. *The bako* will pair luggage or souvenirs to the bride and groom in this place. It can be gold and others depending on the social status and ability of each *bako*. The process continued with the tradition of powdering the newly wed. After doing *balimau*, the male group will be directed to *balerong* while the female *bako* group will head to *pelaminan*. The group of men or *niniak mamak* will sit and eat in *balerong* while the *bako* group sits and eats in a tent located right in front of the *pelaminan*.

Balerong is a large room that is used to receive traditional male guests. In

balerong, *datuak* and his ranks will sit on the mattress while *niniak mamak* and *sumando* will sit on a mat or mattress. The group *niniak mamak* was greeted by *pitunggu alek* from the *waiting party*. In *balerong*, *niniak mamak* discuss using *pasambahan*, they are discussing about *pitih siadat* obtained from the donations. All luggage in *carano ketek*, *carano gadang*, *singgang ayam* is placed right in front of the *datuak*. Both series of events will also use *pasambahan* as a medium of communication. At the end of the event, *anak pisang* called and brought into the *balerong* to receive the *siadaik pitih* along with the notes brought by *mamak*.

Bako in front of the *pelaminan* are in charge of *babans* carried by the female group. The contents of *babans* are rice, batik cloth, and money are issued and moved in front of the bride and groom and front of the guests. *Rantang* which is to bring *babans* earlier will be refilled with parcels which consists of yellow rice, *wajik* and *lemang*. Then the *rantang* will be closed and wrapped again as before and returned to the owner.

Conclusion

As a performance, *mandiek anak* has specific rules and sequences. It can be analogous to a script in a theater performance. Although it is not written, the rule is closely binding on the players involved. The theater presents a social situation, a social gathering, so it can be said that it is a certain social framework that involves actors as an integral part. Even in everyday life, humans tend to play a role.

Person will adjust in various conditions by changing his appearance. This situation is not different when a theater player plays a certain character. In this state, there is a transformation of the consciousness of the cast. A person who in everyday life is a farmer will turn into a character he plays in this state. In some parts of this ritual, there are positions in the event as figures.

One of the conditions of an event can be said to be performing is with the audience's presence. The audience in the ritual of *mandiek anak* as a show is primarily locals. They come not as passive audiences are often found while enjoying a performance on stage. Instead, there is an interaction between the audience and the player.

The place of *mandiek anak* is in Kampung Tengah Timur. This place limits whether or not *mandiek anak* occurs. As previously explained, *mandiek anak* can only be carried out in the Langgam Saripado area.

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