



The Reconstruction of *Ratok Bawak* to *Ratok Laher Pangulu* Drama: Sentimental Study

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Abstract: This study aims to look at the sentimental values contained in the drama of *Ratok Lareh Pangulu* dance drama. *Ratok Lareh Pangulu* is an embodiment of *ratok bawak*. As a form of reconstructive *Ratok Bawak*, the substance, character, contents, points and essence of *Ratok Lareh Pangulu* dance drama are closely related to the sentimental feelings of the wives and the community when they lose *Pengulu*, as is the case with *Ratok Bawak*. Sentimental are things that are involves feelings, feeling subtle, and easily moved. In order to know the sentimental sense in *Ratok Lareh Pangulu* as a form of transformation of *Ratok Bawak*, sentimental theory is used according to Clifford Geertz. The research method was conducted using qualitative methods including literature review, observation, interviews, and documentation. Documentation is done by reconstructing the lamenting culture. The creation of works begins with pondering and interpreting, reinterpreting, exploring, improvising and forming. In *Ratok Lareh Pangulu* drama, there is a sentimental sense born of emotions built from individuals placed together in *Ratok Lareh Pangulu*. Fear of the risk felt by the mother and wife of *Pengulu* has to do with mental, scientific, occupational, and material matters. Desperation because losing the closest person is something sad and frightening. Sentimentality also relates to the enjoyment of victory.

Keywords: *Ratok Bawak*; *Ratok Lareh Pengulu*; sentimental

I. Introduction

Ratok Bawak which has been reconstructed and translated into *Ratok Lareh Pangulu* Dance Drama which is an actualization of the phenomena that is existed in *Ratok bawak* ritual. This embodiment was carried out for the preservation and development of the wailing culture, which is owned by *nagari* Bukik Limbuku Payakumbuh Minangkabau. The embodiment of *Ratok Bawak* into *Ratok Lareh Pangulu* is as a form of traditional values into a new form is the result of an interpretation of the culture of *Ratok Bawak*.

Ratok bawak who presented multiple interpretations reached the conclusion point while is the meaning of sentimental assessment as a depiction of emotions received by the mother, wife, and the community who owned the compilation culture was increasing. Sentimental arises because of sadness, revolution, hope and prayer towards the prince as a child, husband or *nagari* leader who is loved.

Research for the need for creation is sentimental, by collecting various emotional triggering factors, in this case the feelings of the mother, wife and *nagari* community when left by *Pengulu*. These factors will be associated with changes in emotional time as a result of various pellets. The emotional dynamics of the period will be used as a foothold for the preparation of the dynamics of the atmosphere in the show. While spectacles are intense observations in the field of 'source culture' (*Ratok Bawak* in the past) in the form of three-dimensional data (archeological material is in the form of documentary films) and data that are both illustrative and photographic in nature, so that the display of performance art forms is "text" 'Alone which contains interpretations of the sentimental nature of the mother, wife, and community, which reflects the power of paradigm and creativity of choreographers in pouring into *Ratok Lareh Pangulu* Dance drama.

II. Review of Literature

Sentimental is a depiction of feelings from the overflow of emotions felt by humans when experiencing something excessively. Sentimentality triggers feelings that come out due to emotions that overflow in the individual, these emotions occur because of causes that may be acceptable or unacceptable. Clifford Geertz (2000.h 246) said in his research on the culture of cockfighting in Bali that "in the vocabulary of sentiments, such as: fear of risk, despair due to loss, pleasure from victory"¹. Furthermore what Geertz said that:

Clifford Geertz (2000.h 246) said "It is not only risk that is exciting, loss is sad, or victory is satisfying, ordinary tautologies about affection, but that these emotions are exemplified by being built and individuals placed together"².

Based on Geertz's opinion are that forms of sentimental. The expression depicted among the disquiet that arises as a result of the relationship between the three traits, the immediate dramatic form, the content of the metamorphosis and the social context.

Ratok Lareh Pangulu is a place to express sentimental feelings felt by the wives left by their husbands. In accordance with what was conveyed by Geertz regarding sentimentality which was divided into three parts, namely fear of risk, despair because of loss and enjoyment because of victory, this sentimental feeling will be poured in the movements of dance, lamentation, music, setting, fashion, lighting of works *Ratok lareh pangulu*, to express the sadness of losing a husband.

2. 1 Emotions

According to Walgito (2010.h.59) stated that "Emotion is a condition caused by a certain situation accompanied by an expression so that other people know that someone is experiencing emotions"³. Emotions will arise to be felt by someone when experiencing an event that is expected or not, when an individual experiences this event then emotion appears in accordance with what is being experienced. These emotions come from feelings that overflow, as for the description of the emotional forms which have been explained above are:

a. Afraid

Fear will occur when individuals feel threatened and face problems that occur suddenly and make them feel in danger. Fear will haunt every human being because this fear is a part of human emotions that cannot be avoided.

b. Angry

Anger occurs when individuals are treated unfairly or unpleasantly in social interactions. Many factors are the cause of anger arising in someone, for example, when someone feels that he is being treated arbitrarily by friends or people in his environment unconsciously anger will arise with his own by it, the individual will feel did not accept the action.

c. Happy

Happiness occurs when the individual is able to adjust well to a situation, managed to get something that is expected, able to break away from situations that cause anxiety. Examples of happy emotions are happiness, excitement, and fulfillment.

d. Sad

Daniel (2001.h 39) stated that, "Sadness occurs when an individual is faced with a state of disappointment, loss of a loved one, and experiencing suffering due to injury or illness.

¹ Clifford Geertz, *Tafsir Kebudayaan*, Kanisius, Yogyakarta. 2000. p. 246

² ibid

³ Bimo Walgito, *Pengbantar Psikologi Umum*, Publisher: Andi, Yogyakarta. 2010. p. 59

Sadness is the opposite of joy, sadness can cause physical reactions such as insomnia, crying, until decreased appetite".⁴

III. Research Method

The method is a very important step in research and creation, so that the process of work has a clear and consistent focus. In the process of creating this artwork, a method is needed to realize the artwork. The method used consists of field studies, to find out authentically how the culture of lamenting "*Ratok Bawak*" that exists in Nagari community Bukik Limbuku. The research began with a literature study, looking for references related to the culture of *meratap di* Minangkabau, one of which is located in Payakumbuh sub-district, precisely in Bukik Limbuku. Then explored or explored in relation to forms (lamentations, movements, music, equipment, and objects used). Exploration was also carried out in relation to the function and existence of the rats in the owner's culture.

After conducting a literature study, it was continued with observation, interview and documentation. Observation was carried out directly to the place where the culture owner, namely Nagari Bukik Limbuku. Interviews were conducted with several traditional and community leaders, to find out *Ratok Bawak*. It is hoped that through interviews new insights can be explored. Documentation in the form of videos and photos is needed so that interpretation can be done appropriately. Documentation both videos and photos can be done by reconstructing or presenting the culture of lamenting the "*Ratok Rakak*" that has been lost, in the life of Bukik Limbuku Nagari community.

The method of creation is done by contemplating and interpreting, reinterpretation is done by re-interpreting of *Meratap* culture "*Ratok Bawak*". Especially regarding the form and value contained in it. In the case of works, the concept of work is the area of work in positioning work among existing works, exploitation and reconstruction in this case, Minangkabau traditional dance as a foundation for movement is exploited and reconstructed to produce new forms of work. Exploration and improvisation, including making cultivation, setting music, property, make-up and costumes, are carried out with various alternatives. The exploration of motion is also as a form of work that is related to the content work. In addition, internal music exploration was carried out, in various spaces. Exploration results produce staging material, based on the chosen style of work. Spontaneous improvisation or development is carried out in connection with the formation of dance work as a whole.

IV. Discussion

Ratok Lareh Pangulu is a work of art in the form of dance drama. This dance drama is an embodiment of *Ratok Bawak* architecture and has a complex idea, ideas, values, norms and regulations, is a cultural embodiment as a conflict that is patterned by humans in society, as well as the embodiment of culture and human work. As a result of human's work or symbolization, it is something mysterious and has an important position as not supporting culture in Minanagkabau community, in especially *Bukik Limbuku Nagari*. In addition, *Ratok Lareh Pangulu* is also an aesthetic expression which becomes a place to instill sentimental values in the ritual of *Ratok Bawak*.

Sentimental values is accepted by *Penghulu's mother* are those that are accepted in relation to the children's responsibilities as fathers and husbands, this can be seen in the lament below:

⁴ Goleman, Daniel. *Emotional Intelligence*, Gramedia Pustaka Utama, Jakarta. 2001. p. 39.

*Yolah sayang jonyo andeh nak
kama mande kamaimbau nak
Kanduang sibirang tulang nak
Pujuan tadanga dikoning nak
Ubek hati tapian mato nak
Dangakanlah atok aniang nak
Anak kamaimbau bapak nak
Kama inyo kapai nak⁵*

Meaning in Bahasa

*(Iyalah sayang kata ibu nak
Kemana ibu akan memenggil nak
Kandung sibirang tulang nak
Pujian terdengar dikeneng
Obat hati tepian mata
Dengarkanlah ratapan bathin
Anak akan memenggil bapak
Kemana dia akan pergi)*

Meaning in English

(Yes dear baby said mother
Where will you take the child?
Sibirang bladder bone
Praise sounds on the forehead
Medication for the edge of the liver
Listen to the inner lament
Children will pick you up
Where is he going)

The meaning of the lament is the mother's concern for the fate of the people left by the prince, both herself as a mother, as well as children and wife. Maternal concerns can also be seen in the following laments:

*o..nak sayang tolong diambo nak
tampek bagantuang nanlah putuib nak
tampek bapijak nanlah toban nak
onak sayang-sayang jonyo diande nak
kamalah ande kapoi nak
poi carai dek buayun nak
poi co ambo dek aia num nak⁶*

Meaning in Bahasa

*(nak sayang tolonglah saya nak
tempat bergantung yang sudah putus nak
tempat berpijak yang sudah runtuh nak
anak sayang-sayang kata ibu nak nak
kemana ibu akan pergi nak
pergi berpisah seperti diayun nak
pergi ini saya seperti air minum nak)*

⁵ Nurwani. *Ilau dari Ritual Ke seni Pertunjukan Pada masyarakat Minangkabau. (Studi Understanding and Interpretation of Meanings Based on Hermenutika Gadamer)* Disertation of Post graduate in Airlangga. Surabaya. 2016. p. 296.

⁶ .ibid. p. 297

Meaning in English

(My lovely child, help me!!!
The place is to live that has broken, Child
The place has been broken down
Mother said that oh my lovely lovely child
Where should I (mom) go?
Go and separate like in swinging
Going is like water to drink)

The lament has meaning is like worry, fear of risks and almost despair, after the death of a child. Mother's anxiety is in living a childless life which has been a place to complain, children who have been watching and caring for her.

The fear of the risk felt by the prince's wives is the uncertainty of not being able to live because the prince as a life support is gone. Life support here is not only related to matter alone, but also relates to affection, attention, as stated in the following laments.

*ondeh...ondeh...ondeh deb diambo deb
kama deb ambo kapoi ndeh
indak ado tampek mangadu ndeh
o nak nan biaso di aja kasonang deb
o nak nan biaso di aja manjo deb
nan kini ilang ilang lolok deb
ilang nan indak kababliak ndeh
ilang nan indak kabasuo lai ndeh.*⁷

Meaning in Bahasa

*(waduh..waduh.. waduh.. duh di saya deb
Kemana saya akan pergi deb
Tidak ada tempat mengadu deb
Oi yang terbiasa di ajarkan senang deb
Oi yang terbiasa diajarkan manja deb
Yang sekarang ini hilang-hilang tidur deb
Hilang yang tidak kembali lagi deb
Hilang yang tidak ber temu lagi ndah)*

Meaning in English

(Oh my God.
Where should I go?
There is place to live
Oi.. I used to learn happiness
Oi...I used to be taught spoiled
Now I couldn't sleep
Lose is not coming again
Lose is not meeting again)

The sentimental meaning contained in the lament above is the sadness of the wife left by the husband, there is no longer a place to complain, because so far it has always been spoiled and lived happily. Worry about his fate after being left dead by her

⁷. Ibid.h 299.

husband. These fears are worries about matters related to mental, scientific, occupational, or material. Despair because of losing the closest person, is considered something scary and sad.

*ondeh..ondeh..onde ondehhh
oi nak sayang mamak maimbau ndeh
kok nyo juo jo nyo andeh ndeh
ondeh tolong..tolong nyo ambo ndeh
oonyo sayang jo nyo ambo ndeh
ooo kok bantanyo anak nan banyak ndeh
apo kajawek nan anaknde ndeh
dek poi indak kababliak ndeh⁸*

Meaning in Bahasa

*waduh..wadu..waduh..
agar sayang mamak memanggil ndeh
dia juga maunya ibu ndeh
waduh tolong tolonglah saya ndeh
oii dia sayang kepada saya
ooo kalau bertanya anak yang banyak ndeh
apa yang akan dijawab ka anak ndeh
karena pergi tidak akan kembali*

Meaning in English

Oh my God..
So that honey, I(mom) call “ndeh”
He also want Mother, ndeh
Please, help me, ndeh
Oii.. he loves me
If my son asked me so many
What should I answer to my son?
Because he go without going home

*ondeh sayang anak maimbau ndeh
imbau nan sakali ko nde
indak nan kaimbau lai ndeh
ondeh sayang anak mainbau ndeh
anak sayang nan maimbau
onde sayang kama ka dilimpahkan ndeh
sayang kama kadiadukan ndeh
ooi deh tuan kanan tiang ndeh
ya Allah tolong ubek hati ndeh
nan jan baike bana ndeh⁹*

Meaning in Bahasa

*(waduh sayang anak memanggil ndeh
panggil yang sekali ini ndeh
tidak akan memanggil lagi ndeh*

⁸. ibid

⁹. ibid

*waduh sayang anak memanggil ndeh
anak sayang yang memanggil
wadduh sayang kemana akan dilimpahkan
sayang kemana akan mengadu
ooii tuan yang menjadi tiang ndeh
ya Allah tolong obatkan hati
supaya jangan seperti ini betul)*

Meaning in English

Oh my God,.. I call ndehh
Call again, ndeh
Oh my God,.. I call my son
My son call me
Where should I go
My lovely, where will I go
Oh Mr.. will be a pole, ndehh
Oh God.. save my self
So that I am not sad like this)

Worries felt by the wife how to give answers to children, if the child asks for the whereabouts of his father, while the child is still small. The wife is worried that if the children feel the longing for her father, where will be longing be released. The wife begged and asked for help from God in order to treat a heart that was sad and sad. Wailing wives associated with these concerns can be seen in the laments below.

*ooii tuan..tuan..de ambo ndeh
ooii ya allah ubek ambo
tuan sayang anak maimbau ndeh
pai nan sakali nangko ndeh
pai nan indak ado lai
oi yo ande ande ande deh
pai nan indak lamo-lamo neh
poi nan baetong labia ambo ndeh
pai pokan babilan-bilan nde
habih bulan lah babilang taun ndeh
habih taun lah babilang musin ndeh¹⁰*

Meaning in Bahasa

*(Ooii tuan..tuan maunya saya ndeh
Ooii ya Allah obatkan saya
Tuan sayang anak memanggil ndeh
Pergi yang sekali ini ndeh
Pergi untuk tidak ada lagi
Oi waduh waduh waduh dub
Pergi yang tidak lama-lama ndeh
Pergi yang dibitung lahir saya ndeh
Pergi yang tidak diberi tahu ndeh
Habis bulan sudah berbilang tahun
Habib tahun lah babilang musim)*

¹⁰ . ibid. p.300.

Meaning in English

Oh.. Mr..I want him
Please care me
Mr, my son called me
Go for nothing else
Oi wow wow wow wow
Going for a long time
Going counted my birth ndeh
Going that wasn't told ndeh
The month is numbered
It's the year of the season)

Sentimentality is also associated with pleasure because of victory. This can be seen in the lament below:

*Ondeh...ondeh...ondeh deb diambo deb
kama deb ambo kapoi ndeh
indak ado tampek mangadu ndeh
o nak nan biaso di aja kasonang deb
o nak nan biaso di aja manjo deb
nan kini ilang ilang lolok deb
ilang nan indak kababliak ndeh
ilang nan indak kabasuo lai ndeh*¹¹

Meaning in Bahasa

*(Waduh...waduh... waduh... duh di saya deb
Kemana saya akan pergi deb
Tidak ada tempat mengadu deb
Oi yang terbiasa di ajarkan senang deb
Oi yang terbiasa diajarkan manja deb
Yang sekarang ini hilang-hilang tidur deb
Hilang yang tidak kembali lagi deb
Hilang yang tidak ber temu lagi ndah)*

Meaning in English

(Oops ... Oops ... Oops ... duh in me
Where will I go
There is no place to complain
Oi who is used to being taught is happy
Oi who used to be taught to be spoiled deb
Where is now I lost to sleep
Missing who didn't come back
Missing who didn't meet again)

The meaning of the lament illustrates how unhappy when the husband left, as well as the victory felt by the young wife over the other *Penghulu* wives, because so far they have always been spoiled and loved by their husbands. During their lives with their husbands they have never been told to work and are always adequately supported, so that when a husband dies, a sense of worry arises, because no one is spoiling and giving love.

¹¹ . ibid. p. 301

Listening to the lamentation of her husband's young wife which contained complaints, the other wives reminded them not to lament over their husbands, as stated in the following lamentation. "*ondeh diak indak usab diratok-i juo, rilakanlah nan alah pai*"¹² (ondeh deck, don't mourn too, let go already). Listening to the words of the other wives, the young wife responded with her lament as follows: "*kalah jo uni iyolah, uni indak marasoan apo nan ambo rasokan, ambo nan disayang dan dimanjo*"¹³. (If the uni / brother is iyolah, uni does not feel what is I feel, I am loved and pampered). In these mourning lamentations, it is implied that young wives are trying to show, that their husbands love themselves more than love for other wives. From these lamentations there is a meaning of the battle of feelings for the wives left behind.

Ratok bawak is also used as an event to raise the self-esteem of each wife. With a lament issued that was listened to by guests who came, both *penghulu* and the wider community. It is hoped that from his wailing, it will be known by many people, which wife is the closest and most loved by the prince. It becomes a pride for a wife if other people know that during their life as a married man, a husband always treats him well, attentive and affectionate.

There are several themes of meaning, which relate to sentimentality related to sadness, victory, fury of anger, narcissistic, virility, status competition, excitement and submission. this is done by describing almost all of the community's experiences of *Ratok bawak* ritual. In addition to sadness and fear, sentimentality in the culture of wailing *Ratok bawak* there is also a sense of status competition, virility narcissism, and excitement, which was born into the work of *Ratok Lareh Pangulu*. Virility narcissistic is reflected in the wives of the princes who lamented him. Virility narcissistic is illustrated if the prince is a husband figure who is loved and loved by women with the status of the prince's wives, who can provide children as offspring of the prince. Whereas the competition for status is implied by the lamentation of one of the prince's wives which contains the expression that he is the wife most loved, loved and pampered, as if to convey to *Nagari* community what he feels in the hope of being able to raise his status and prestige as a special wife in the eyes of the people:



Figure 1. Expression of sadness, fear and despair in the ritual "*Ratok Bawak*"
(Nurwani Documentation 2015)

¹² .ibid, p. 302

¹³ . ibid



Figure 2. Express of sadness, fear and despair of Dance Drama "*Ratok Lareh Pangulu*"
(Nurwani Documentation 2015)

Traditions and sentimental values found in the culture of *Ratok Bawak* that have been lost in the community. In order to preserve the culture of *Ratok*, reconstructions are carried out, so that people know the culture they have. The results of the reconstruction are analyzed and interpreted, then transformed into dance works, as a form of actualization of *Ratok Bawak*.

The transformation of sentimental forms and meanings into the works of *Ratok lareh pangulu*, is not a process of deviation but a process of transforming can be something new, and is a reality of the challenge of the concepts of eternity, which can be understood and understood by art connoisseurs.

V. Conclusion

Ratok bawak is a wailing culture that was present when the headman passed away. This culture was later lost due to the strong understanding of Bukik *Limbuku Payakumbuh nagari* community on the teachings of Islam. *Ratok bawak* contains sentimental values both felt by the mother, and felt by *Penghulu* wives. The reconstruction of the lost *ratok ratok*, which has sentimental values such as sadness, victory, fury of anger, narcissistic, virility, status competition, excitement and submission, is then transformed into the work of *Ratok Lareh Pangulu*. The actualization form of *Ratok Ratak* into *Ratok Lareh Pangulu* is also accompanied by transforming sentimental values contained in the rhythm of *Ratok Bawak*, so that fear of risk, despair due to loss and enjoyment of victory, related to excessive emotions can be transformed to the audience.

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