

THE URGENCY OF TARI MABUK IN BEDENDANG CEREMONY

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ABSTRACT

This article was purposed to explain about the urgency of a *tari mabuk* that has a function of binding in the *bedendang* ceremony as a traditional ceremony of Bengkulu community. This article was a part of the study finding on *tari mabuk* in *bedendang* ceremony in Bengkulu; this research was conducted by using qualitative approach that had descriptive characteristic. Data was obtained through interviews, observation, and documentation. Data analysis techniques were processed with three Miles and Huberman models. Study findings indicated that *tari mabuk* is a sacred traditional dance that became the most important part in the implementation of *bedendang* ritual in Bengkulu where *tari mabuk* serves as the main part in *bedendang* ceremony. The meaning was legitimacy of *bedendang* ceremony implementation was associated with the existence of *tari mabuk*. If *tari mabuk* was not performed in ceremony, the ceremony couldn't be continued.

Keywords: Tari Mabuk, Bedendang Ceremony

INTRODUCTION

Tari Mabuk is a traditional dance, one of the dances that contained in the arts of *bedendang* Bengkulu which became the source of various movements in dances which contained in *bedendang* art, where in *tari mabuk* there was a basic step dance that is *tigo seluk* step, and the basic step has been standardized by the agreement of Bengkulu artists of *bedendang* arts at the art gathering activities of Bengkulu coastal region in 1981, followed by delegates from 4 regencies and municipalities of Bengkulu province.

In the artistic procession of *bedendang* ceremony, *tari mabuk* is a dance that became the foundation or principal of seven dances in the ceremony. The meaning of dance movements contained in *tari mabuk* is the source of all the movements found in other dances; the dance contained in the *bedendang* Bengkulu. It has a reason,

according to information this dance is one of the sacred dances in the dance of Bengkulu tradition and has a history that should be discussed about the reason this dance became the basis of motions or the source of all motions that existed in other dances at *bedendang* ceremony in Bengkulu. It can be said that without the existence of *tari mabuk* in performance of *bedendang* art then *bedendang* cannot be implemented, it is inseparable from the importance of *tari mabuk* itself in the implementation of *bedendang* on the customs of Bengkulu community.

The *bedendang* in accordance with customs in Bengkulu region performed at wedding ceremony. Wedding ceremony can be classified into two levels according to the ability of the host party. First, *bimbang gedang*, it is called a *bimbang gedang* if in wedding ceremony the host sacrifices a buffalo. In the celebration of *bimbang gedang* ceremony, dance sequence on *bedendang* are as follows:

- Menapa (received guests who come)
- Rendai dance (done twice)
- Gendang dance
- Kain dance (closed with dindin)
- Tari Mabuk/Mabuk dance
- Adau-adau dance
- Kecik dance

Characteristic of *bimbang gedang* marked if at the wedding ceremony in front of the house host is mounted a yellow umbrellas and tufted (*berambai*) spears, and presentation of *bedendang* is performed during the daytime. From a number of dances performed in *bimbang gedang* ceremony, *tari mabuk* is one part of the dance that existed in the *bedendang* of Bengkulu and has a role as the main dance or as the source of all dances in the art of *bedendang* Bengkulu, which has the basic motion called "tigo seluk step."

From the origin of the creation of dance that existed in the art of *bedendang* traced that there is a story about two brothers named *dang kumbang* dan *ding kumbang*. One day the two brothers went into the forest with the intention of searching for wood. While they were in the forest, the two outspoken brothers saw a tiger training his son how to pounce on prey and defend himself from the enemy. Upon their return from the forest, these two siblings have demonstrated what they have seen from the tiger's behavior in the forest, demonstrating how to attack and defend themselves. The behavior of the two elderly siblings who were demonstrating the tiger's motion was

noticed by the people around him, so that the people who saw were surprised and they thought that the kaka was in a drunken state.

METHOD

This research was conducted in Gentar Alam dance studio in Bengkulu city. This research was conducted by application of qualitative approach. The qualitative research method has characteristic of naturalistic paradigm which is relevant to the object of research that reveals the "urgency of *tari mabuk* in *bedendang* art." Here the author wanted to understand the importance of *tari mabuk* in *bedendang* art perform in Bengkulu city.

RESULTS AND DISCUSSION

The significance of the existence of *tari mabuk* in the implementation of artistic procession *bedendang* indeed needs to be examined considering that this dance has its own specialties that need to be studied as one of the cultural assets owned by the people of Bengkulu. Wolf (1983) says that the function of performance as part of the livelihood of society is used as a form of marking of an event or a vehicle for social or spiritual communication. While Malinowski (2011) added that the function is always related to the role of two activities in wholeness and the function is in the structure as a system. The function of culture is not merely as a tool for transforming human behavior through training, teaching skills, teaching norms, the formation of tastes and the unification of education with fear to produce human beings.

Hendropuspito (2010) says that culture that is forming civilized human being as stem unity of meaning, as archetype of life together and carrying educative duty. Function in a simple sense is often said to be a role, meaning to have a position that is considered important by society. According to Evans Pritchard (1986) says that function is based on an analogy between social and organic life that contributes to social life in the function of the whole social system. Functions always show an influence on something else, so-called functional does not stand alone but is wrapped up in a certain relationship that gives meaning and meaning.

Ritzer (1986) in the theory of modern sociology defines function as a set pointed toward the fulfillment of the needs of the system. Furthermore, Malinowski (1980) argues that the orientation of functionalist theory which assumes that all elements of culture are beneficial the society in which it is present. The function of a cultural element is the ability to meet some of the needs arising from the basic needs of the secondary needs of the citizens of a society.

Based on some opinions of experts above can be concluded that the culture in which there are customs and art traditions, in principle always associated with the function and usefulness in community activities with life. As the Bengkulu community in its traditional activities on the performing arts of *tari mabuk* in the arts of *bedendang* it is seen that the dance function is used as a form of marking of events or a vehicle for social communication and entertaining the community in traditional ceremonies of marriage parties or other welcoming ceremonies. Speaking of culture, there are seven cultural elements that need to be known: religious systems and religious ceremonies, community systems and organizations, knowledge systems, languages, arts, livelihood systems, technology systems and equipment. These seven universal elements can be broken down into sub-elements and the seven elements indicate the scope of the culture and the content of the concept. The elements of culture are contained in the art of tradition *tari mabuk* in art *bedendang* which reflects the culture of Bengkulu community in the form of performing arts. Culture is expressed through dance in art *bedendang* and interpreted as a series of behavior, expression of feelings, and actions of society which contains the meaning and values of the life of Bengkulu people.

There are several components that can build the existence of cultural identity include: 1) learning and acceptance of tradition based on the views of life, cosmology and ontology of beliefs, attitudes and values taught, 2) the existence of learning and acceptance of norms that show the applicable standards and rules of behavior in the community environment, 3) the acceptance of the existence of the concept of the past and present that are likely to be much different. These components are the beginning of character formation of the identity of every culture that develops in each region. Culture can not be born without learning from a pre-existing tradition. In the arts procession *bedendang*, *tari mabuk* is the dance that became the basis of the dance of the seven

dances in the ceremony. Meaning that the dance movement contained in *tari mabuk* is the source of all the movements found in other dances, the dance contained in art *bedendang* Bengkulu. It is not for no reason, because according to this dance information is one of the sacred dances in the dance of Bengkulu tradition and has a history that should be peeled why this dance became the basis of the motion or the source of all the different motions contained in other dances at artistic ceremony *bedendang* Bengkulu."

CONCLUSIONS

Tari Mabuk in the arts of *bedendang* is a sacred traditional dance that is the source of all movements found in other dances or the source of motion for the seven dances in the arts ceremony *bedendang*. Motion in *tari mabuk* symbolize the strength or agility of the soul, showing the traditions of Bengkulu people who perform self-defense with martial arts that is implemented into the form of dance movement; symbolize the community in Bengkulu has a tradition culture that they still keep to this day.

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