The Pattern of Vertical Inheritance and the Role of Sheikh in Inheritance System of *Ratoeh Bantai* Dance in Aceh Province

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Abstract

Ratoeh Bantai dance is one of the traditional dance in South Aceh that its existence is unpopular like the ancient times. A used inheritance system by the support community of *Ratoeh Bantai* Dance is just by using a vertical inheritance system. They bequeath the *Ratoeh Bantai* dance only to their grandchildren. Thus, if it is allowed then it will inflict an extinction of *Ratoeh Bantai* dance. This research aims to know the presence of *Ratoeh Bantai* dance that resides in South Aceh by using the system or pattern of vertical inheritance. The focused discussion finds the factors which cause the existence of *Ratoeh Bantai* dance as in-existent as old with the pattern of the kinship inheritance system.

This research constitutes qualitative research, that describes or depicts the *Ratoeh Bantai* dance, textually and contextually, into a narrative form. The research approach uses an ethic and emic approach or insider and outsider viewpoint in collecting data. The research data is obtained by using observation, interview, documentation, and literature study method. The obtained data is subsequently analyzed, thus resulting in a research result then it is presented result in a descriptive form. The results of the study were in the form of Ratoeh Bantai dance presentation which included aspects of dancers, movements, makeup and clothing, dance properties, and accompaniment music. On the other hand, this study found facts in the field if the Ratoh Bantai dance was influenced and influenced by Syech's role as a leader, not only in the presentation but also in its dissemination process. The problem of inheritance in the Ratoeh Bantai dance in South Aceh include: the first is the support of the dance performer and the local government. the second is the personal responsibility of the local community, and the

third is the relevance between the wishes of the community and the form of presentation

A. Introduction

Culture becomes a body that cannot be separated from the community, either individual or communal form. All the human activities from the past to the present become a cultural product for its community. Poerwanto (2007:87-88) says that human and culture become a unity because human constitutes a supporter of the culture. Thus, although the human will be dead, the culture will be existed and will be inherited to the next generation. Koentjaraningrat in Sumaryono identified culture into seven elements, namely language, knowledge system, social organization, life equipment and technology system, livelihood system, and religion and art system (2011:19). The arts that are an element of culture become one form of human creation. The arts, by focusing on the dance as a cultural product has its own function and role in the community. A relation of dance with any other cultural elements holds the main point of which the dance and community as the cultural product have its own meaning and function.

The dance with a social organization as one element of culture has not escaped from the community along with the applied rules on it. The referred social organization is a structure of the community, live order, along with the whole rules and sanctions (Sumaryono, 2011:31). The relation of dance with the social organization can be seen in the dance inheritance method in kinship. It is hereditarily inherited to the next

generation thus becomes an identity to the community from the dance's supporter.

The inheritance system by using the hereditary system, on the one hand, has a lack because if the successors have nothing of interest to the arts, especially to the dance, that has been hereditarily inherited, then what will happen is the dance becomes un-exist and will be extinct. Like Poerwanto (2000:88) said, the cultural inheritance of humanity can only be conducted in vertical, namely it is inherited to their children dan grandchildren, but it can be horizontally conducted, namely humans can learn another human's culture. Therefore, to still get to conserve and maintain the identity of culture, the traditional dance inheritance ought not to merely conduct with the kinship method.

The community group of *Ratoeh Bantai* supporters in South Aceh as such, the used dance inheritance system is inheriting the dance in kinship. *Ratoeh Bantai* Dance itself represents the dance originated from South Aceh. Etymologically, *ratoeh* derived from *rateb* words in Arabic means the sentences that glorify Allah SWT., whereas *bantai* derived from Acehnese language means a small pillow. This dance performance was once very popular in the South Aceh community, but around the 1990s, this dance was rarely performance since the appearance of *Rapa'i Geleng* Dance with its energic characteristic compared with *Ratoeh Bantai* Dance.

Besides a factor of *Ratoeh Bantai* Dance form that is not energic to *Rapa'i Geleng* Dance, inheritance system that is used the community by only using a vertical way to maintain *Ratoeh Bantai* Dance becomes a scourge which anytime ready to destroy the dance. If *Ratoeh*

Bantai Dance is just inherited by using a vertical inheritance and un-using horizontal inheritance, then it will run into an extinction.

B. Methodology

This research uses a qualitative approach, namely describing data into a text about the inheritance of *Ratoeh Bantai* traditional dance. Whereas a data deepening uses an etic and emic approach. According Endraswara (2006:35) if researchers use the perspective of participants (local informants), then researchers use the emic approach, when using the observer's point of view the researcher uses an ethical approach. According to Rohidi (2011) to obtain a data there are three aspects, namely art created, people involved in art activities, and those carried out in art activities. So, to get the desired data, the technique of data collection conducted in a field is observation, interview, and literature study. Further, the obtained data will be analyzed. As for a stage in the data analysis is data reduction. The obtained data that has collected is analyzed thus enabling for a temporary conclusion in the process of reduction. The last stage in the data analysis stage is a verification and a conclusion.

C. Results and Discussion

1. The Performance Aspects of *Ratoh Bantai* Dance

a. Dancer

Ratoeh Bantai's dancers are men with many dancers as much as 11 people. Based on the number, *Ratoeh Bantai* Dance is categorized into a kind of group dance. Although a choreography of group dance that not too considers a

complicated motion and only accentuates compactness, *Ratoeh Bantai* Dance has a distinctive complexity level with a used property of pillow.

The election of men in *Ratoeh Bantai* Dance has the same reason as the dance in Aceh generally, namely by Muslim, a woman is not recommended to dace because she will lust for who sees her. As stated by Sumandiyo Hadi that dance movement style is related to the cultural background or the characteristics of the region which forms the background of the dance form (2007: 34). It is against the observance of the teachings of Islam that the Ratoh Bantai dance is only danced by men and the pattern of movement of dancers in close positions also does not allow this dance to be danced by men and women.

Figure 1. The Dancers of *Ratoh Bantai* Dance
(Dokumentasi: Fauzul, 2019)

b. Motion

Smith in Suharto said that motion is a large communicative language consisted of several variations and combinations of a number motion vocabularies (1985: 16). As known that the motion constitutes a language in dance which reveals the dancer's expression. Motion is used as communication media to deliver a message through a medium of the body. Suanda (2016: 64) says that:

> "sumber gerak tari adalah tubuh secara keseluruhan. Seperti kita tahu tubuh itu merupakan suatu kesatuan yang tidak terpisah-pisah. Ketika seorang penari melangkahkan kaki atau merentangkan tangannya, umpamanya saja, tidak berarti bahwa bagian-bagian tubuh lainnya tidak turut menari. Bahkan, menurut konsep menari dalam banyak tradisi, kesatuan atau keseimbangan seluruh anggota tubuh itu sangat utama. Anggota tubuh yang secara tidak sadar digerakkan, harus tetap menjadi satu kesatuan, sehingga keseimbangan dari perwujudan seluruh tubuh itu tetapi terjaga"

> "a resource of dance motion is a body as a whole. As we know, the body constitutes an unseparated unity. When the dancer steps his foot or spreads his hand, for instance, is not meant that the other parts of the body not taken part to dance. Even, according to a concept of dance in many traditions, unity and balance of all body is a primary subject. The body moved in an unconscious, must still become one unity, therefore the balance from an embodiment of the whole body is still maintained"

In the unity of traditional dance, body motion is a thing in spontaneous becoming a part of the dance culture. Head, hand, body, and foot movement become the unity in dance.

Talking about the part of the body in a dancing concept, the hand is a very familiar design and becomes a characteristic of several traditional dances. Such as *Tor-Tor*, *Kecak*, Melayu Dance, or the dance in Aceh. The design of hand motion has become the dance characteristic in Aceh. *Ratoeh Bantai* Dance with its motion characteristic by using the property of pillow is also an unseparated identity. This dance has contained several dance motions that have subsequently separated into several parts followed by the song's verse. As for the name of motions on this *Ratoeh Bantai* Dance is following:

1) Empty Motion
2) Greeting Motion
3) Ie Laot Motion
4) Bismillah Motion
5) Jih Ubit Motion
6) Jinoe Lon Kisah Motion
7) Ali Nafiah Motion
8) Ile Hoem Hala Motion

c. Make-up and Dress

Make-up is one of the support element in the dance performance on the stage. It can depict a character or actor or gives a fresh effect in dancing. However, the same as any kind of Aceh dance in general danced by the group of men, *Ratoeh Bantai*'s dancers do not need to applicating a make-up. The men dancer's smooth faces still emit an aura, though un-using a stage make-up.

As well as the make-up, the dance with men dancers like *Likuk Pulo* Dance, *Rapa'i Geleng* and others, generally, *Ratoeh Bantai* Dance also has nothing a distinctive dress or symbol that has any particular symbols on its performance. The dancers use Aceh's red clothes, black pants, yellow *songket* (silk fabric), and equipped with a yellow headband. For the performance of *Ratoeh Bantai* Dance, the used costume is adjusted to a costume availability in the studio.

d. Property

The used dance property *Ratoeh Bantai* Dance is a pillow. As for the size of the used pillow is about 20 x 10 cm. The density size of the used pillow is adjusted to be held or grasped easily, thus unhappening an accident like falling or slipping from the dancer's hand on the top of the stage when the dancers exchange the pillow each other. Besides functioning as an aesthetic appearance, the pillow property is also able to produce dynamic sound effects and complement each other in harmony with the rhythm of the poetry. The rhythm of the pat on the pillow is arranged in such a way to cause alternating and romping noises. The variations of the pat on the pillow game are often referred to in Acehnese "lage lhok". In line with what Robby Hidayat said in the book Choreography and Creativity that efforts to use dance property are more oriented to certain needs to give more meaning to motion or as demands for expression (2011: 54).

e. Music

        Generally, the dance in Aceh uses two kinds of music, namely internal and external music. The internal music on *Ratoeh Bantai* Dance is the music that is produced by the dancers when pats the hand to their body.

        Besides, there is also a verse that is chanted by a *sceh* or singer who is also followed by the dancers. This is reinforced by the article entitled The existence of the Ratoh Bantai Dance in Sanggar Buana Banda Aceh which says that the Ratoh Bantai Dance does not use musical instruments as part of an external musical accompaniment. Only songs or poems are sung by dancers and sheikhs, and chants by singers (aneuk syahi or aneuk ca'e) (Sukman, 2019: 178)

2. The Inheritance Pattern and the Role of Sheikh in Inheritance System of *Ratoeh Bantai* Dance

1. The Inheritance Pattern of *Ratoeh Bantai* Dance

        Nowadays, the globalization and telecommunication era has entered into any aspects of life. On the one hand, this development brings easiness to the life movement in the community, but on the other hand, it has caused a decline and even extinction in several elements of culture. This is also happening in traditional arts, especially the traditional dance in Aceh. There are a number of Aceh traditional dance that have not a role anymore in community life. That dance is rarely performed, even there has been not performed in its activity of the community. This problem constitutes a phenomenon which very concerns in the survival of traditional dance.

The problem of this Aceh traditional dance is associated with the discussion about the cultural inheritance pattern of traditional dance. *Ratoeh Bantai* Dance is one of the traditional dance that gets the writer's attention in the context of cultural inheritance. This dance is valued not getting attention anymore by its support community. The inheritance problematic of *Ratoeh Bantai* Dance is used as the writer's research titled "The Pattern of Vertical Inheritance and the Role of Sheikh in Inheritance System of *Ratoeh Bantai* Dance in Aceh Province".

Regarding the case of cultural inheritance towards traditional dance in South Aceh Regency nowadays, the presence of traditional dance of *Ratoeh Bantai* has adequately recognized its existence as the traditional dance from South Aceh, but many people in the community who have not known how the form of its performance is about. It meant the dance is still known by the community, although it is performed in the scope of South Aceh or particular events, such as the festivity of *Pekan Budaya Aceh 2018.* Therefore, this can be concluded that the existence of *Ratoeh Bantai* Dance is still recognized by its support community, although it has been rarely performed.

The main problem is yet many people of the community unwilling to learn and inherit the dance. The fact is a lot more of the community just having a role as a spectator. But they have less thought of a way for this dance still living and developing in that region. The dance existence still grows and evolves in which about this they hand over to the dancer. Thus, if they have died, then the dance is also gone. The problem as such has not yet thought by most

communities. This is the reality that happens to the inheritance of *Ratoeh Bantai* Dance today.

Nowadays, *Ratoeh Bantai* Dance is more conducted by the elders in various performances, whereas the youths as the successor are very rarely involved as activators or actors of the traditional dance. On the other side, the dance's actor is still a blood relative, thus there is a big probability of the conducted inheritance pattern only in a vertical or closed-form assumed that the inheritance pattern is merely conducted to the particular parties who still have a blood relative, one institution or so forth. Differed from horizontal inheritance patterns that can be openly conducted by teaching the dance to their students without an age and gender limit, the vertical inheritance pattern can cause an eroding to the arts. This is usually happened to the traditional dance in various regions, either in Aceh or in Indonesia generally, namely starting to be excluded by its support community. Indirectly, the actor or supporter begins reluctantly to learn and inherit. It generally means that the community, today, has denied the traditional dance. Therefore, they unuse it on its social activity.

Susanne K. Langer in its book titled *Problems of Art: Ten Philosophical Lectures* (1957:5) sees that the inheritance problematic in arts is caused by a power interaction from the community who interact with each other with an actual need. There are several things that can be concluded from inheritance problematic happened in *Ratoeh Bantai* Dance inheritance. As for the problem, firstly, it is held on the actor's support and local government. Secondly, it is held on the personal responsibility of the

local community. Thirdly, it is held on a relevance between community need and performance form of *Ratoeh Bantai* Dance itself as an art activity.

Those three aspects affect *Ratoeh Bantai* Dance inheritance today. As *Ratoeh Bantai* Dance inheritance as a cultural heritage of community tradition indirectly, involves an elite power of community. By the firm and strong support from them in kinship, it can be predicted that *Ratoeh Bantai* Dance inheritance will be able to implement its inheritance.

In the cultural inheritance of *Ratoeh Bantai* Dance based on vertical pattern, *Ratoeh Bantai* Dance inheritance as cultural heritage is not too opened to be learned by the community in wide. Although the dance's actor directly un-expres, but the inheritance pattern is indicated lacking the youth's interest to learn the dance because they assume that the dance is difficult to be learned.

The second problem is a lack of community's interest and responds to the importance of the meaning of inheritance sustainability for the traditional dance as common ownership. Though the traditional dance of *Ratoeh Bantai* is a tradition that becomes, at once, a cultural identity for the South Aceh community. Whereas another nation as such that not has cultural identity has hard tried to make Indonesian traditional dance becoming its national identity. The lack of actor and community's interest and motivation as the unity of support element to the cultural inheritance has impacted on the dance existence. Its effect is a disconnected generation, thus the development and preservation of *Ratoeh Bantai* Dance range in the elders and only danced by particular

groups. Another problem will appear if the successors of *Ratoeh Bantai* Dance have not interested to transfer it to their grandchildren or relatives.

Talking about inheritance problems or managing dance preservation is tended to be responded to not positive. The inheritance problem only becomes a close matter and just range in heir family circumstance in turn. It means that *Ratoeh Bantai* Dance inheritance becomes un-populist, and this will emerge a new problem again, namely, it could be able affected in exclusive or materialistic in its learning or training for the future.

The third problem that hampers the inheritance process is the un-synchronization of community need with the intrinsic problem of *Ratoeh Bantai* Dance. Because, nowadays, *Ratoeh Bantai* Dance does not have a change from a composition or choreography. Indirectly, the artistic and aesthetic value of *Ratoeh Bantai* Dance considered by almost the community has obsoleted and rarely performed as the tourism need.

Starting from the mentioned, most communities assess that *Ratoeh Bantai* Dance inheritance is a less useful matter. It is because dance is less valued in the present community. They measure from a viewpoint of benefits principle or impressive entertainment. Therefore, they are less responded and motivated to inherit the present *Ratoeh Bantai* Dance. Indeed this problem becomes a dilemmatic matter for the existence of *Ratoeh Bantai* Dance. Because of the government and the dance's actor/heir has never involved actively for a regeneration process and governance training and also development training of the dance form

in quality. According to Sedyawati in Rozki Lusianan (2008: 28) that the inheritance and preservation of traditional dance are very related to the community's will in maintaining the dance existence. Besides, the inheritance is associated with the development of community taste when the dance will be inherited. If the map of community's taste of art begins to switch from conventionality to rationality or modernity, then the actor must also make a relevant change with the taste map, thus the traditional dance can affect the community respond, and in turn, the community has a motivation to inherit its.

2. The Role of Sheikh in Inheritance System of *Ratoeh Bantai* Dance

Several traditional dances in Aceh have one main central actor on its performance, namely a Sheikh. That role can be seen on *Ratoeh Duek*, *Seudati*, *Ratoeh Talo*, *Likok Pulo*, *Rateb Meusekat*, and also *Ratoeh Bantai* Dance. On *Ratoeh Bantai* Dance, the Sheikh becomes a controller of performance. In chanting the verses, Sheikh should be able to balance the dancer's motion till playing a dynamics of performance tempo. However, not just in the performance, Sheikh has also a main role in the dance inheritance system. Becoming the Sheikh needs a long way, thus it can be said that the Sheikh in *Ratoeh Bantai* Dance must also be able to play a role as a dancer.

The condition makes Sheikh becoming a figure who can play the main role, not only in the performance but also in inheriting *Ratoeh Bantai* Dance. It is similar to Kahirul Anwar, a dancer from Banda Aceh. He has learned *Ratoeh Bantai* Dance that the transfer pattern of motion material is taught by the Sheikh. Sheikh can easily transfer the motion material because he has an empiric

experience as the dancer and can chant the verses while dances *Ratoeh Bantai* Dance.

By the main role, the Sheikh becomes a vital part of the inheritance pattern of *Ratoeh Bantai* Dance. This is because of the long process to become Sheikh and how the Sheikh's regeneration pattern is born. If *Ratoeh Bantai* Dance inheritance has indicated using the vertical inheritance pattern (close), then *Ratoeh Bantai*'s present dancers are not necessarily able to be the Sheikh. The concerns on the other side, if *Ratoeh Bantai*'s dancers are not interested to switch a role becoming the Sheikh, then it can be predicted that the Sheikh's existence will be on the wane and the age factor will limit the Sheikh's movement. Until the extreme condition, *Ratoeh Bantai* Dance can lose the figure of Sheikh in the performance or it will vanish in line with the inexistence of Sheikh as the main role of performance.

D. Conclusion

One of Higher Education's *Tri Dharma* activities to do by the lecture is research. By this occasion is observing traditional arts in Sout Aceh Regency, namely *Ratoeh Bantai* Dance. This activity constitutes a part of *Institut Seni Budaya Indonesia* (ISBI) Aceh's grant research managed by the Institute of Research and Community Service (LPPM) and Institute for Education Quality Assurance (LPMP) ISBI Aceh.

Ratoeh Bantai Dance is one of traditional dance in South Aceh Regency that its existence is unpopular any more. The development of present technology has affected on a decline of dance appreciation. This can be seen from many dance creations or other traditional arts that can

adjust to the current development. One of the examples is the emergence of *Rapa'i Geleng* Dance with more energetic motions, attractive, and regarded more interactive, thus it is more favoured by the community in Aceh, especially South Aceh.

On the other hand, the used inheritance system by the support community of *Ratoeh Bantai* Dance is regarded as becoming a constraint in the dance successor regeneration, the inheritance pattern tending to use the vertical inheritance system. They bequeath *Ratoeh Bantai* Dance only to their grandchildren. Consequently, if it is let, then it will inflict the extinction of *Ratoeh Bantai* Dance.

This research aims to know the existence of *Ratoeh Bantai* Dance in South Aceh by using the system or pattern of vertical inheritance. The focused discussion finds the factors that affect the existence of *Ratoeh Bantai* Dance which is not inexistent anymore with the system pattern of kinship inheritance. This research is qualitative, that will describe or depict *Ratoeh Bantai* Dance in narrative form textually and contextually. The used approach is using an etic and emic approach or it can be said that the researcher uses insider and outsider viewpoint in collecting data.

The vertical inheritance pattern can cause an eroding to the arts. This is usually happened to the traditional dance in various regions, either in Aceh or in Indonesia generally, namely starting to be excluded by its support community. Indirectly, the actor or supporter begins reluctantly to learn and inherit. It generally means that the community, today, has denied the traditional dance. Therefore, they unuse it on its social activity.

There are three aspects that become the inheritance problematic of *Ratoeh Bantai* Dance, including, firstly, it is held on the actor's support and local government; secondly, it is held on a personal responsibility of local community; thirdly, it is held on a relevance between community need and performance form of *Ratoeh Bantai* Dance itself as arts activity.

Those three aspects affect *Ratoeh Bantai* Dance inheritance today. As *Ratoeh Bantai* Dance inheritance as a cultural heritage of community tradition indirectly, involves an elite power of community. By the firm and strong support from them in kinship, it can be predicted that *Ratoeh Bantai* Dance inheritance will be able to implement its inheritance. In the cultural inheritance of *Ratoeh Bantai* Dance based on vertical pattern, *Ratoeh Bantai* Dance inheritance as cultural heritage is not too opened to be learned by the community in wide. Although the dance's actor directly un-expres, but the inheritance pattern is indicated lacking the youth's interest to learn the dance because they assume that the dance is difficult to be learned.

Sheikh is also becoming a vital part of the inheritance pattern of *Ratoeh Bantai* Dance. If *Ratoeh Bantai* Dance inheritance has indicated using the vertical inheritance pattern (close), then *Ratoeh Bantai*'s present dancers are not necessarily able to be the Sheikh. The concerns on the other side, if *Ratoeh Bantai*'s dancers are not interested to switch a role becoming the Sheikh, then it can be predicted that the Sheikh's existence will be on the wane and the age factor will limit the Sheikh's movement. Until the extreme condition, *Ratoeh Bantai* Dance can lose the figure of Sheikh in the performance or it will vanish in line with the inexistence of Sheikh as the main role of performance.

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