

Sitti Manggopoh Resistance Sources of Inspiration Art Creation Lengking Dendang Dance Drama in Pekat

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Abstract- Artwork by research with title Sitti Manggopoh: Lengking Dendang in Pekat, inspired by the history of the struggle of Sitti Manggopoh who was able to defeat the Dutch in 1908. The conflict that motivated the resistance against the invaders, because the Dutch continued to impose rules of *Belasting*, and forced to pay the arrears. In an atmosphere of darkness with cunning and beauty Sitti Manggopoh the war of murder against the rampant civilians, so that 53 invaders were killed intentionally. The incident of resistance led by Sitti Manggopoh inspired researchers to package the creation of artwork that outlined in a multi-disciplinary. The purpose of cultivation artwork is: (1) to create a show of performing arts which is the actualization of the diversity of art and culture that developed around villages Manggopoh, Agam; (2) to actualizes and revitalize various art and culture of Minangkabau for the preservation and development in the form of collaboration of dance, music, art and art's treatment; (3) to inform and refresh of Sitti Manggopoh heroism; (4) to find formulations that gave birth to the convention of the existence of art, drama, dance and music Minang, towards the realization of 'Opera Minangkabau' as a new art manifestation. The results of the research on the war led by Sitti Manggopoh has been able to establish the concept of thought, that gave birth to the embodiment of the artwork that is in the packaging collaboration of drama, dance, music and art with characteristic of Minangkabau performance with philosophy *Adat Basandi Syarak, Syarak basandi Kitabullah*.

Index Terms- Colonialism, Sitti Manggopoh, War, Lengking Dendang in Pekat

I. INTRODUCTION

The initial creation of the artwork, can be caused by a strong challenge to realized the ideas or feeling. Ideas or feelings that can be derived from various things such as the experience of reading history, a biography of a person or the experience of his own life, resulting in a stimulus that requires action more creative and wise in the artwork (Rasmida, 2015: 1).

The artwork is an expression based on various of human interest issues (human interest). The true fact underscores the importance of social reality as an integral part of the birth of

various of artwork. In fact, in every period of time, artwork is a picture of civilization and social phenomena that occurred at the time. In the specific context of a artwork is a representation of a state or social order or social interactions which then forms a social framework with a "paradigm" that finds it (Nur Sahid, 1999: 173). The artistic order as a social representation, will in the end always undergo aesthetic or artistic alterations and adjustments until eventually give birth to forms and style of the artwork with the conventions and new genres.

One form of social reality that inspires the creation of artwork and stimulants were inspired by history. Historical words that originated from *syajarah* (Arabic), or in Greek as *historia* are often interpreted as a clever person (Kuntowijoyo, 1995: 27). The argument which can explain the agreement of 'intelligent' as the meaning of history is due to the birth of the 'intelligent' (either individual or social) is often supported by the awareness of history. Likewise in the creation of artwork, history is often seen as an object that is full of present values, which is expected to give birth to an alternative perspective in managing the future. History can also be placed as a vehicle for reflection and social reflection which is concretely expressed in the form of artwork, whether presented or displayed.

One of history that has great appeal, especially as a form of enforcement of patriotism values and spirit of nationality is with the emergence of female figure in the history of popular resistance in the archipelago facing the Dutch colonial. Some prominent figures include Resistance of Nyi Ageng Serang (1755-1828) in Yogyakarta, Resistance of Cut Nyak Dien (1848-1908) in Aceh, Resistance of Cut Nyak Meutia (1870-1910) in Aceh, and Resistance of Christina Martha Tiahahu (1800 -1818) in Maluku. Beyond the resistance of the mentioned women fighters, there was also resistance to the Dutch colonial under the leadership of Sitti Manggopoh in 1908. Sitti Manggopoh Resistance occurs in Nagari Manggopoh, Subdistrict Lubuk Basung, Agam. The attractiveness of Sitti Manggopoh, one of them, can be observed from her existence as a woman who was born and growth in the environment of ordinary people who moved her feelings and thoughts to pioneer opposition to the imposition of tax (*Belasting*) applied by the Dutch colonial government. About heroism of Sitti Manggopoh has spiritual values that feel very contextual to this day. These values include: equality and equity, justice and love of

the homeland, thus provoking new thought in the form of creative artwork ransang, as an application of historical research heroism of women.



Figure 1
On the creation of dance "Sitti Manggopoh: Lengking Dendang in Pekat "
Photo: Nursyirwan, October 2017

II. RESULT AND DISCUSS

One form of social reality that inspired the creation of works of art and stimulants are works inspired by history. Said history stems from *syjarah* (Arabic), in Greek as *historia* often interpreted as a clever person (Kuntowijoyo, 1995: 27). The argument then could explain the approval of 'intelligent' as the sense of history is due to the birth of the 'intelligent' (either individual or social) are often supported by their awareness of history. Likewise in the creation of artwork, history is often considered to be an object that is loaded to bring the values of novelty, which is expected to give birth to an alternative viewpoint in managing future. History can also be placed as a vehicle for social reflection and contemplation concretely expressed in the form of artwork, both performed and exhibited their grain.

One of history that has great appeal, especially as a form of enforcement of the values of patriotism and national spirit is the emergence of female characters in the history of popular resistance in the archipelago face the Dutch colonial rule. Some of the figures can be put forward, among others resistance of Nyi Ageng Serang (1755-1828) in Yogyakarta, Resistance of Cut Nyak Dien (1848-1908) in Aceh, Resistance of Cut Nyak Meutia (1870-1910) in Aceh, and Resistance of Christina Martha Tiahahu (1800 -1818) in Maluku. Outside the resistance fighters are women who have been mentioned, in West Sumatra also appears resistance to colonial under Sitti Manggopoh in 1908. Sitti Manggopoh Resistance occurs in areas Kanagarian Manggopoh one that is part of the area Lubuk Basung, (now: District Agam). Sitti Manggopoh appeal, one of which can be seen from its existence as a woman who was born and raised in the environment of ordinary people

who stirred feelings and thoughts to spearhead opposition to tax (Belasting) is applied to the Dutch colonial government. Sitti Manggopoh heroism has spiritual values which feel very contextual to this day. The values include: equality and equity, justice and love of the hometown.

Formulation Potential and Socio-cultural Conditions

Nagari Manggopoh, Lubuk Basung Subdistrict, Agam regency, is one of the geographically lowland areas with the majority of the population having a strong culture 'Islam Traditional' which is an Islamic culture that has order religiosity, which is still not accompanied by qualification and quantification of intellectual very adequate and major, with the syncretic cultural rituals and 'not ideological' political views (Marijan, 1992: 38). Another characters in the Manggopoh society that still known by the traditionalist is social empowerment which is still paternalistic. In this context, both formal leadership and informal leadership are very prominent in mobilizing local communities for the progress and development of the Manggopoh region.

The diversity of customs of Manggopoh society is not spread of the teaching of *Tarekat Syattariah* spread by Syeh Burhanudin from Ulakan, Pariaman. *Tarekat Syattariah* founded by Adullah Asy Syattar and was first developed in India and experienced a rapid spread in Iran. In the '*syattariah* culture' the mystical nuance in the behavior and habits of local people is still very strong. In this connection the existence of Manggopoh society is often identified as a mystical society. As traditional religious communities in other areas, the ethnographic conditions always bring consequences on the formation people who have a wealth of rituals. The expression of ritual wealth is reflected

through the medium of motion, the medium voice and accentuation is loaded with the content of fine art.

The development of the Manggopoh region, as well as other Kenagarian in West Sumatra, was not separated from the influence of the Padri War (1803-1838). The end of Padri war brought the implications of a new philosophical awakening in view of the Minangkabau society's order to place religion as guideline and joints that must be adhered to. Philosophical awareness (also: ideological) is based on the credo: *Adaik Basandi Syarak, Syarak basandi Kitabullah* (Habitudo pillary by array, array pillary by the book of Allah). Creed also carries the implications of the Minangkabau society rely on three types of leadership, namely the *Alim Ulama, Cerdi Pandai* and *Ninik Mamak* (leader of relatives). The constellation religious community with livelihoods as an agrarian society seems to be the driving force for the eruption of 'Manggopoh War' which occurred on July 16, 1908. Another trigger of the war was applicable taxes (Belasting) which is very strangling the life of Manggopoh society by Dutch colonialists. That is why the Manggopoh war often referred to as Belasting War.

Concept of Art Creation

The concept of work using the pattern of sendratari (art, drama and dance) supported by Minangkabau music. Each scene has a different dance movements in accordance with the events presented. The event is packaged in artistic packaging that describe the life of the Minangkabau people from the past until now.

Stories and events of works originated from the history of Sitti Manggopoh in Minangkabau which is processed for the sake of the present. This is called following the changing times according to the elegant proverb used *nan elok dipakai nan buruak dibuang* (the good worn bad ones thrown away). So many processes in giving birth to the beauty of the Minangkabau culture, so the concept of beauty is really reaching its positive essence.

This work will also use verbal language (elements of drama) in addition to the main language of dynamic dance language and harmonious musical language. Language becomes important in measuring the beauty of artwork, as the adage says: *nan kuriak kundi nan merah sago, nan baiak budi nan endah baso* (the stripes are the red kundi is the saga, the good is the beautiful mind is the language) which means the language has absolute beauty, while ethics is based on good manners.

The beauty of the language outlined by the Minangkabau cultural customs described in this work must also pass religion consideration (Islam). This is said in the maxim *syarak mangato adaik mamakai* (the religion that says the costumes that run). So this work should also follow the messenger and prohibitions imposed by religion, such as how to dress, polite language and so forth.

In the cultivation formed a musicality of choreography and theater, which between music, dance and theater weighs the same. Cultivation of this work is based on the concept of creativity which contains elements of interpretation, imagination, and creativity. The creation of this art is backed by two basic principles, namely the cultivation of form and content. The claim of the form in question is processing of everything with various elements based on aesthetic considerations. In effect the intended aesthetics and serves as a means said its entirety born a claim form. In aesthetic

cultivation of space and time and other aspect is taken into account. Additionally, elements common in *Sendratasik* culture (art, drama, dance, music) are generally used extent it is required. Cultivative contents, departing from empathy against the character of Sitti Manggopoh hero of Minangkabau women. The purpose is the processing contents of intensity in certain levels and specific needs oriented towards the attainment of spiritual values that feels very contextual to this day. The values in question include: equality and equity, justice and love of the homeland.

Furthermore, in the achievement of the desired carried out: historical exploration of Sitti Manggopoh, role exploration, motion exploration, sound exploration with various media, as well as exploration of spatial place of performance and time required. Response to the spaces that is the hope that the creation of art "Sitti Manggopoh: Lengking Dendang in Pekat" is able to produce works to further discover new and sustainable art creations.

More specifically, the creation of dance drama "Sitti Manggopoh: Lengking Dendang in Pekat" is arranged in the three forms, namely: montage drafting, dance and exposure to create performance and stage decoration arrangement that are mobile or multiple. **First**, the montage groove is groove arranged with rapid 'space' and 'time' movement. The continuity of events take place at different times with moving place of events. The arrangement of events also proceeds in a linear fashion with an 'episodic' 'jump'. **Second**, the expositor (troubadour) is necessary figure as a transitor as well as an events-by-moment commentator being built on stage (Suisno, 1996: 3). The position of expositor is not merely as a 'narrator' but should provide an 'accent' on the meanings or values behind the story. **Third**, is a visualization of the stage that is 'iconic' or 'suggestive' and easily removable (multiple set). Multiple stage restrictions are form of staging armed with montage grooves that are practical or easy removable. Multiple stage arrangement also require multi-media art or media recording of art for the achievement of background or event impression through the use of audio-visual impressions or presentation of image in the form 'image' and photographic works.

The history Sitti Manggopoh Minangkabau hero is the first stage of analysis object to et the data which can be a draft concept (original concept), which is still divided, namely drafts dance, music draft, and theater draft. From the initial concept analysis then formed the main concept (concept of creation) the leads to the Drama Dance. Furthermore, the process is done gradually. The first stage will produce works that lead to local achievements. The second year will produce work that lead to national achievements. The third year will produce work that lead to international achievements. Lastly done evaluation through intellectual property, scientific publications.

The process of materealization of artwork Sitti Manggopoh

The source of motion in this performance is the collaboration of traditional dance movement (Minangkabau) and the motion of modern dance and contemporary dance moves. Traditional dance serves as a basic for a more contemporary performance. It is also a concept of interculturalism in the world of dance. Interculturalism is a diversity and cross cultural issues facing every community (in this case is the dance) and intercepting awareness of open society. This term refers to the process of cooperation, interaction and crossing between cultural groups that have a cultural phenomenon of dance. Cultural crossbreed gained new dimension with regard to

intensive interspecies between cultures both because of the globalization process and the media revolution. Intercultural contacts not only transcend geographical boundaries, but also cross in the time dimension of moving into the past and the future. The compaction of space and time in the process of cross-cultural, unraveling the prevalence of value transmissions that is usually passed down from generation to generation.

The method / process of the manifestation of the work is done through work order and the steps include: (a) Research on the history of Sitti Manggopoh begins through literature study looking for books related to Sitti Manggopoh. (b) Observation are

made directly to the area of her birthplace to obtain various congruent data. (c) Interviews with some figures who know Sitti Manggopoh are expected to explore new perspective on their struggle.

The result of the research were conducted on May 15, 2017. Some things about the performance plot were discussed with the community leaders represented by: Wali Jorong Sago Nasrial (44th); Wali Nagari of Manggopoh Ridwan (45th); and interview with Head of Disparpora Hadi Suryadi (55th).



Figure 2.

Research team's visit to the location of "Tugu Sitti Manggopoh" as a source of inspiration creation of art to the Manggopoh people's struggle against the Dutch colonialism "
Documentation: Research Team May 15, 2017.

Exploration (exploration), about the history of Sitti Manggopoh, to the dance and the local traditional music, obtain several kinds of instrument that can be used to support the work, among others: *gandang Tambua*; *Rabano*; *pupuik tanduak*; *canang*; *saluang*; *sarunai*; *rabab*; and *accordion*. In the field of dance used exploited: *indang tuo*; motion *randai* and *Silat Agam* district.

The overall formation of the building works of art. Matters associated with the development of the motion made by taking the motion of 'locality' dance as the basis for the development of motion in accordance with the groove and work on the atmosphere. Cultivation of the artwork is made in several stages: (1) exploration of motion, namely: *tapuak galambuak* motion in *randai* which is explore to search new forms by processing the motion tempo, dynamics of movement and processing level and

pattern of the floor. Processing gestures, head and pat on the and pants / *sarawa galembong* in explores to find the motion that can be done by dancers as a whole. The process are carried out in various ways, namely the cultivation *rampak*, canon with tempo variation, dynamics and level. Similiary, *Indang Tuo Maninjau* dance is developed in terms of playing game of tambourine played and sound produced. (2) Musical exploration, namely: exploration of characterizations for drama. The story about Sitti Manggopoh is searched as much data as possible, and collected before the process begins, the director explained the role that will be played, followed read the script simultaneously (reading). Dramatic reading is reading the script according to the emotions that will be played by the character. Next, look fo the characters, give target memorization, off script rote cleaning, alignment blocking with dance.



Figure 3

Exercise *rampak* use property tambourine on the creation of dance in proses
"Sitti Manggopoh: Lengking Dendang in Pekat "
Photo: Nursyirwan, October 2017

III. CONCLUSION

Creating a Dance Drama "Sitti Manggopoh: Lengking Dendang in Pekat" is a manifestation of artwork in the form of drama / acting, dance and music, referring to the history of Sitti Manggopoh resistance to the application of tax (Belasting) by the Dutch colonial government. Creating art show performance is the actualization of the diversity of art and culture that developed in the area around Manggopoh, Agam District.

Actualizing and revitalizing various Minangkabau cultural arts for the preservation and development of Minangkabau cultural art is one of the efforts to commemorate the history that was born in the form of multidisciplinary collaborations performing art. Efforts to inform and revitalize the heroism of Sitti Manggopoh, have value as a sense of nationalism for foresting spirit of fighting and patriotism in moving the community to participate actively in the development of the region.

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