THEATER ELEMENTS OF
MANDIEK ANAK IN SALAREH AIA

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ABSTRACT
This study aims to analyze the theatrical elements found in mandiekanak. Mandiekanak is a ritual that is part of Baralek Gadang and only found in the Salareh Aia region. This research uses Schechner's performance studies approach to analyze research subjects. According to Carlson, the concept of cultural performance is used to look deeper at the events of mandiekanak. It also uses Dramaturgy theory to see the theatrical element while qualitative research methods collect data in purposive sampling. The collected data is then analyzed descriptively using ethnographic methods. The analysis results showed that the mandiekanak has the purpose of maintaining the family of the bride's father or bako, as for the theatrical elements in the form of scripts, performers, audiences, and venues. Manuscripts are rules that ensure the survival of a mandiekanak. The player refers to all people who are involved in it. The mandiekanak audience is participatory, while the place refers to the area where the mandiekanak exists.

Keywords: theater elements, mandiekanak, Salareh Aia, cultural performance

Introduction
Mandiekanak begins with a duduak pangulu event at the bako house following the meeting results at the house of abak pisang. It is a meeting of indigenous elders (niniak mamak) at the bako house to decide matters related to the mandiekanak's event. Duduak pangulu is discussing who will be the leader of the entourage, silat players, parcel carriers, and various
other ceremonial provisions. The mandatory equipment of this ritual are Dulang, badia / rifle, mattress, lapiak pandak, pairs of aguang, alam, bantiang / bull, caranoketek, caranogadang, salendang, pasilek galombang (interview Dt. Marajo Lelo, June 24, 2021).

The ritual of mandiekanak is started or planned during the duduaksamo awak, where it is required to be attended by four structures of saparuik or called mamak nan ampek bagi. First mamaksako, second mam akpusako, third mamaksakanduang, and fourth mamakadat. This ceremony aims to ask the head of the clan or the chieftain to carry out the custom, namely mandiekanak.

On the appointed day and place, the group of pandiek gather to start the journey to the anak pisang’s house immediately. Many things must be engaged in this ritual, especially structural customs, namely: a man as penghulu/ mamak, a lady to bring a tray, a man to raise a rifle, alady carrying a mattress, alady carrying a lapiak pandak, two women to bring pair of aguang, two boys to bring alam, a lady to bring carano ketek, a lady to bring carano gadang, a lady to bring salendang cloth, and a group of pasilek galombang in odd number.

The sound of shooting a rifle is a mark to start the journey to the anak pisang’s house. It will be reciprocated by datuak from the side of anak pisang from the location of mandirikan adat. It will be repeated every time the group enters the following village. The indigenous leaders of the region will fire the rifle as a sign that the group has obtained permission to pass. When they reach the destination, the rifle will be fired one last time, and the noises will be stopped. The elders take a predetermined place and mamak will order pasilek galombang to take the fighting position.

After the fight is over, all babanbako (delivered goods) will be handed over to the anak pisang, the baban will be placed in front of the aisle and opened together, and shown to the bride and groom. Induak bako gives the sign to the randai group to maarak (parade) the bride around the village accompanied by talempong music, gandang, and other traditional
musical instruments. Then induak bako will determine where the bride and groom must stop to follow the next ritual called balimau. After balimau, the group of pandiek will return to deliver the bride and groom to the wedding to witness the opening of baban.

The description of the order and ordinances of mandiekanak as a ritual and also a cultural performance (Carlson, 1998, p. 14) has elements such as theater that there are text, actors, places, and audiences (Harymawan, 1993, pp. 6–7; Schechner, 2007, pp. 70–72). The text referred to as mandiekanak ritual refers to customary rules used as ritual guidelines (Schechner, 2007). The opinion strengthens this opinion that in social ceremonies, the theatrical element can stand out as long as it has a sequence (Sahid, 2017, p. 126).

Furthermore, it is asserted that as the starting point of conversation, the relationship of theater with society has been revealed that theater is a social phenomenon. Theatre presents a social situation, a social gathering so it can be said that it is a certain social framework involving actors as an integral part (Sahid, 2017, p. 128).

As actors, the members involved in this ritual put themselves in their respective roles. One of them is seen in the ritual of duduak pengulu who uses the style of malereng language. This style of language is a rhymed language that becomes customary to speak between niniak mamak. The pattern is known as pasambahan. In this section, participants of duduak pangulu play their respective characters according to a position that is completely different from their daily life. Another example is seen in the silek galombang section between the pandiek and the host groups.

The audience of this mandiekanak is the entire community who attend and see throughout the trip and guests who attend alek. In this context, the difference between actor and audience is not very noticeable. As for the place in the context of mandiekanak as a cultural event, located in Jorong Kampung Tangah Timur, Nagari Salareh Aia.

Research that discussed the
**mandiekanak** has not been found. The only discussion is found briefly in Wiwi Sri Nanda's thesis. In a thesis entitled *Marriage Tradition in the community of Nagari Salareh Aia Palembayan Subdistrict, Agam Regency* (Sri Nanda, 2016, pp. 2–3) describes the procession of *baralekgadang* in an anthropological perspective. Wiwi Sri Nanda explained that there are two ordinances of marriage, namely according to sharak (religion) and custom.

The starting point of the conversation is theater's relationship with society that theater is a social phenomenon. Theatre presents a social situation, a social gathering, so it can be said that it is a specific social framework involving actors as an integral part (Sahid, 2017). It is the starting point of studying a ritual event from the theater's point of view. *Mandiekanak* as a cultural performance (Carlson 1998: 14), has elements such as a theatrical performance that is script, performer, audience, and place (Harymawan, 1993, pp. 6–7; Sathotho, 2010, p. 20; Schechner, 2007, pp. 70–72). The above quote also strengthens the discussion of rituals in conjunction with theater using the approach of performance studies (Schechner, 2007, pp. xvi–xvii). In Indonesia, performance terminology becomes an interesting discussion because of the breadth of performance coverage, according to Schechner (Schechner, 2007, pp. 28–51).

**Methodology**

The method used in this study is qualitative. According to Suwardi Endraswara, qualitative research methods have several advantages. The advantages are adjustment of qualitative methods is more manageable when dealing with the reality of researchers, presents the nature of the relationship between researchers and respondents directly, can be more sensitive, and can adjust to many sharpening of shared influences and value patterns faced (Endraswara, 2006, p. 89).

*Mandiekanak* is an event that does not happen routinely. Therefore, determining to sample depends on the appropriate place and time. The most appropriate technique is using purposive sampling to
conduct research with such cases. The purposive sampling technique takes data randomly but it is based on considerations to achieve a target or focus of a particular goal. This sampling technique retrieves data from a population based on a specific target or goal in a study (Arikunto, 2006, p. 137).

Qualitative studies usually apply this purposive sampling technique. It can be said that purposive sampling techniques are very appropriately used in qualitative research compared to quantitative research. In qualitative studies that use purposive sampling, the results obtained or sampled are better to avoid generalization of the population in the study.

Results and Discussions

*Mandiekanak* is a form of ritual. Historically, ritual is the origin of theatre (Carlson & Shafar, 1990, p. 5). Schechner states that there is a connection between theatre and ritual so studying a ritual with a theatrical approach or vice versa is possible (Schechner & Turner, 2014, pp. 3–34). This opinion is in harmony with Turner's thinking in *From Ritual to Theater* which states there is a dialogical relationship between social drama and drama on stage. The two influenced each other (Turner, 1982, pp. 73–74). Even the traditional theater in Indonesia is still synonymous with rituals (Bandem & Murgianto, 1996, p. 13).

In *The Sociology of Theatre*, Sahid states that as a starting point of conversation, theatre's relationship with society has been revealed that theater is a social phenomenon. Theatre presents a social situation, a social gathering, so it can be said that it is a particular social framework involving actors as an integral part (Sahid, 2017, p. 128).

The above exposure shows that *the mandiekanak* as a cultural performance (Carlson, 1998, p. 14) has elements such as a theatrical performance that is script, performer, audience, and place (Harymawan, 1993, pp. 6–7; Sathotho, 2010, p. 20; Schechner, 2007, pp. 70–72).

Here is exposure to the theatrical elements that exist in the *ritual of mandiekanak*.

a. Text

In *The Sociology of Theatre*, Nur Sahid underlines
that as long as a ritual has clear rules, the elements of theater are visible (Sahid, 2017, p. 126). Schechner also explained that one of the characteristics of a show is the existence of rules (Schechner, 2007, p. 8). While according to I Made Bandem and Sal Murgiyanto, one of the characteristics of traditional theater is a script that tends not to be written strictly or even not written at all (Bandem & Murgianto, 1996, p. 13).

These three opinions can be correlated with the reality of the mandiekanak in SalarehAia. As a cultural event, mandiekanak has specific rules and sequences. It can be analogous to a script in a theater performance. Although unwritten, the rules are closely binding on the players involved.

Following the unwritten nature of the text, then there will be many possibilities to adjust to the circumstances. In the mandiekanak that was a sample of the study, it was found that the bride had two fathers: one biological father and one stepfather. The bride's mother had been married twice.

The problem arises when both families of the bride's father intend to hold a mandiekanak on the same day, basandiang day. It turns out that each wants to be the first group to come to the baralekgadang event. After going through various considerations, it was finally decided that the pandiek group from the biological father's family became the first group to be welcomed by pitungguaalek (interview Dt. Marajo Lelo June 22, 2021, 11.00 WIB).

The above incident shows that there is an improvised space in the series of the mandiekanak event. If usually a pitungguaalek will only welcome one group, there are two pitungguaalek prepared by the host. Each pitungguaalek is assigned to welcome pandiek from the family of his biological father and stepfather. The decision to change this custom proves that this manuscript is
one of the common features of traditional theater (Bandem & Murgianto, 1996, p. 13).

In the context of the Misra family's mandiekanak, as a pandiek, a very significant improvisation was the decision to precede the arrival of pandiek from the stepfather's family. Although it happen suddenly, pitunggualek can still do its obligations well. Pitunggualek can adjust to the biological father's side comes first.

In addition, as with a traditional theater script, the ritual of mandiekanak gives space to several alternative stories that adapt to the circumstances in the field. One of them is bantiang or cow as a mandatory condition of bako's delivery goods can be replaced with gold bracelets. However, the gold bracelet should be like a bantiang with a scarf (interview Dt. Marajo Lelo, June 24, 2021, 20.00 WIB)

The rules in the mandiekanak can be parsed and written as a framework performance or treatment of a script with a three-act structure. This structure consists of Act I (beginning of conflict and introduction of figures), Act II (middle of problem complications, temporary resolution of major conflicts, resolution of minor conflicts), Act III (end of resolution of major problems, resolution of other problems) (Wibowo, 2016, p. 60).

In addition, the script in general for the series of events in the mandiekanak, (events that precede, exist in, or after) has more detailed rules. For example, in determining who should be a kitchen chef and the food that must be cooked. In dduuak pangulu some rules govern anyone who can talk, or what food should be in the event. These rules also appeared at the time of manyu dahialek (end of the party) (interview Dt. Marajo Lelo June 24, 2021, 20.00 WIB).

b. Actor

Theatre presents a social situation, a social gathering so it
can be said that it is a certain social framework involving actors as an integral part (Sahid, 2017, p. 128). Even in daily life, humans tend to play a role. A person will adjust to various conditions by changing his appearance. In almost every interaction of fellow humans, there will be performance behavior. In these circumstances, humans will try to give the desired impression and try to read or interpret the appearance and attitude of the interlocutor. This opinion is strengthened by Schechner, who states that the awareness of being someone else also occurs in a ritual process (Schechner, 1985, pp. 3–34).

Both opinions strongly support the argument that the ritual of mandiekanak has actors who run it. The statement reinforces that all behavior in front of others and their influence is a performance (Murgiyanto, 2018, pp. 23–24). This situation is not like when a theater player plays a specific character. In this situation, there is a transformation of the consciousness of the cast. In everyday life, a person who is a farmer will turn into a character he plays. In some parts of this ritual, there are positions in the event made figures. Examples include pitunggualek, datuak, and bako.

Awareness to play a role occurs in all stages of the mandiekanak process. Although a mandiekanak is not a routine event that occurs at the right time, the circumstances during this process always bring the cast to relatively similar situations and circumstances in the context of a performance. This situation creates a condition or agreement that limits or creates circumstances when an activity is carried out repeatedly (Murgiyanto, 2018, pp. 23–24). When the mandie kanak takes place, the work frame (Murgiyanto, 2018, pp. 23–24), which Goofman means, is seen by how people behave, act, and talk when they enter a particular work-frame event.
c. Audience

One of the conditions of an event that can be said to be a performance is the presence of an audience (Schechner, 1985, pp. 70–72). The audience in the ritual mandiekanak as a cultural performance is primarily locals. They come not as passive spectators who are often found while enjoying performances on stage. Instead, there is an interaction between the audience and the player (Schechner, 1985, pp. 70–72).

They also make sure that the event is following the rules that are trusted together. Much like a traditional show, audiences here come to confirm a story they both understand and regard as common property (Kayam, 1999, pp. 289–290). They come to see as part of the mandiekanak offender. Therefore, they come as engaged spectators (Sathotho, 2010, p. 21).

In the group of mandiekanak and the nuclear family, there is also a group that is especially supported to accompany bako to the house of the anak pisang. This group brings baban to show the existence in its social environment. This group came willingly after being panggia customarily by bako using siriah langkok. As a group that accompanies bako, baban carriers also are interested in watching the procession of mandiekanak.

During the performance, the audience along the way will participate in enlivening the event by responding to the players, especially to the hosts of aguang and pasilek galombang. The audience will dance to the rhythm of the instrument. The more noise the musicians generate, the more the audience will be. Interactions like this are very reasonable to be found at mandie kanak events. Even in some cases, these spectators accompanied the pandiek troupe and watch until the show is over to see the silekgalombang. To get more spectators, bako will consider hiring the famous silek
The community is enthusiastic when watching the pasambahan kuak padang which at this time is rarely displayed. Pasambahan kuak padang becomes interesting for the community because it is different from pasambahan in general. The difference is that this pasambahan allows the audience to participate throughout the pasambahan. It is the opening or welcome from the pananti to the pandiek. It is done in the middle of the road and witnessed by all circles. Pitunggualek, who performs pasambahan will invite the audience to participate in throwing questions and discussing throughout the pasambahan.

As explained in the previous chapter, baban is a bako delivery item. The higher the value of baban brought, the higher the social value obtained by the bearer of baban. Watching the opening of this baban has its value and meaning for its audience. Not infrequently also bako will specifically consider the music players and players of silek galombang who have good playing hours in the village so that more people watch the opening of baban.

The audience came to the self-legitimacy that they were part of the event. At the same time, they came for self-legitimacy as part of society. In other words, a mandie kanak is a tool to generate solidarity among their neighbors (Kayam, 1999, pp. 289–290)

d. Place

The place in the mandiekanak is in Kampung Tangah Timur. This place is limiting (Sathotho, 2010, p. 20) whether or not mandiekanak occurs. As explained in the previous chapter, the mandiekanak is only carried out in the Area of Langgam Saripado. As a place that surrounds the mandiekanak, Langgam Saripado is very influential on the shape of the mandiekanak itself. Areas in the
form of hills and residential groups that are far apart should be suspected to cause the need for the eruption of rifles as a sign when the group departs or at certain moments during the trip. In the context of the performance, Langgam Saripado became the stage for implementing the mandiekanak. As a stage, the residents of Langgam Saripado become aware that things happen that do not happen in everyday life during the performance. The village road through which the pandiek group passed will immediately turn into a stage and not be disturbed by the passing of vehicles.

**Conclusion**

As a performance, *mandiekanak* has the forming elements of theater. Elements of theater in *mandiekanak* are text, actors, audiences, and place. The text refers to several rules that guarantee the running of the event in question. The rules are not written but instead passed down from generation to generation orally and in action. The rules are not rigid and have room for adjustment to current circumstances. If written in the form of treatment, it is seen that the *mandiekanak* has a dramatic structure as a three-act drama.

The actor is represented by indigenous elders who carry out their role in child bathing. The elders and participants of the *mandiekanak* and community members are associated with the event release daily life and turn into a specific character. These are not those who appear in daily life. The participants of the daily ceremony are farmers, traders, and various other professions. At the time of the ritual, they turn into *datuak, sumando, pitunggualek*, and many others.

The audience that sees the ritual of *mandiekanak* is not a passive spectator. They do not sit and watch the show as they watch inside the theater building. The audience in this event is active. They are involved in determining the direction of the show. Often, they participate in dancing or responding to what is happening at an ongoing event. The place in the context of *mandiekanak* refers to the place that
is the location of this ritual. The place refers to something very spacious because the mandiekanak has a stage that includes roads and several villages. The stage can be identified in similarities with performances of traditional theater that have a non-binding stage.

*Mandiekanak* is a cultural event with a certain function for the supporting community. As a cultural performance, its main function is to transmit the cultural values of its supporting communities. These values are wrapped in various events during *mandiekanak*. On many occasions, people may not realize that their involvement is directly or indirectly a learning process. This process becomes a reference for the community for reference when they will later do similar events.

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