

Sikambang Arts and Revitalization Model: In the West Coast Community in Tapanuli

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Abstract: This research is focused on Sikambang Art and Revitalization Model in the West Coast Community in Tapanuli. The first purpose of this study is to explain the utterances found in Sikambang Art in the West Coast Community in Tapanuli. The second is to explain Sikambang Art which is used as the character of the West Coast Community in Tapanuli. To achieve those goals, the method used in this study is qualitative research with in-depth interview technique, observation, documentation and Focus Group Discussion. Based on the results of this research in the first year, the main parts of Sikambang Art is consisted of "dancing" and "singing" (dance art) that carry on the cultural elements of art and culture. Sikambang Art is a reflection of the life of the community that is made as a character and cultural identity of the West Coast Community in Tapanuli, especially in Sibolga and Central Tapanuli District. Sikambang Art contains of the advice which have some values and moral philosophy.

1 INTRODUCTION

Sikambang Art generally represents all the arts that apply to the West Coast in Sumatra, from Meolaboh in Banda Aceh to Tapanuli, Minangkabau. Besides on the West Coast, Sikambang also applies to the East Coast in Nias and Telo. In the West Coast of Tapanuli, especially Sibolga and Central Tapanuli District, the community is also the user of Sikambang Art.
(<https://naulipesisir.wordpress.com>, 18 Juni 2018).

The main part of Sikambang Art is consisted of "dancing" and "singing" (dance art) that carry on the cultural elements of art and culture. This art carries a contemporary philosophies with many meanings, patterned advice, rhythmic songs and dance forms. The beginning of Sikambang Art's creation is obtained from two sources, that is a coastal heritage, especially from the 7th Jayadana's heyday with his queen Putri Rundu, and from a fishermen who caught a fish in Marsala island, then the rhythm was continually repeated until they arrived on the land, created sikambang.

According to the tradition, The coastal song is the rhymes reciting the incarnation of feelings, satire and affection. After the existence of sikambang songs vocally, the fishermen always unite by hitting the boat's outskirts accompanied by a whistling as the

replacement for melody, and hitting the iron that is known as a gong for tempo. Then, it is combined by one natural sound between instruments and vocals in the middle of the ocean.

In line with its development, the various instruments of Sikambang were combined with the various songs, dances and rhymes, so that, the coastal community called it as Sikambang Art. In addition, there are three Sikambang Arts, namely Sikambang as an art, Sikambang as an entertainment and Sikambang as a social function. (Hutagalung, 2015, skripsi, repository usu.ac.id. 17 Juni 2018).

As an art, Sikambang Art is manifested in the form of motion and dance, as an entertainment, Sikambang Art is an inseparable thing from the various musical instruments combined with sikambang songs. As a social function, Sikambang Art has the rhymes which is contained of the advice words, values and moral messages. Sikambang Art has become popular for the West Coast Community in Tapanuli, especially in Sibolga and Center Tapanuli District.

Since Sibolga was determined to be the capital residency of Tapanuli, then the community of Poncan Island moved to Sibolga. At that time, the Sibolga community was referred to "Land Man" that there were still many Pelbegu religion, which is a belief to the elements of animism and dynamism.

These "land man" generally come from the inland of Tapanuli. On the contrary, those who come from Poncan Island generally embrace Islam. It is similar to other migrants from Minangkabau region and other West Sumatra coastal areas. (Pen.sej.Pem Dalam Negri. Prop. Daerah TKT I, Sumut,1991, hal.25)

One of the traditional figures from Poncan Island, later known as the Poncan datuk, obtained a special position in Sibolga by the Dutch government to supervise the market or weekend market in that city. This datuk's position was equivalent to the "kuria" (headman) at that time.

Initially, between migrants and settlers (who had settled earlier) in Sibolga, there were differences in customs issues, especially between settlers and group of people from Poncan Island. Only the settlers is justified in using the attributes of customary greatness. If only Datuk market wants to wear the attributes of customary greatness, they must ask a permission from a local traditional leaders (kuria). Along with the time, these settlers and migrants have been united in customs which then create a characteristic and culture or "coastal customs". This cultural unification is further supported, after the settler from the inland of Tapanuli adhere to the same religion with the immigrants, namely Islam. Since the coastal culture has become one of the characteristics for those who live in the West Coast of Tapanuli. Then, between the settlers and immigrants are tied to marriages. Those who marry the settler girls, or conversely coastal men who marry the immigrant girls, will always wear that coastal customs, or better known as "sumando tradition".

Sumando tradition is covering the procedures for the wedding customs of coastal community in Sibolga. During the wedding, Sikambang Music played a very important role in accompanying traditional ceremonies and helped to complete the passage of customary for the West Coast Community in Tapanuli, especially in Sibolga and Central Tapanuli District. (Manalu, Jurnal online Grenek (seni musik),Unimed, 03 Juli 2018).

However, Sikambang Art has suffered a setback since 2000. This setback occurred not because of not having the successor, but the development of Modern culture (keyboard) and the lack of community interest in Sikambang Art.

Therefore, it is necessary to study the condition of Sikambang Art including the West Coast in Tapanuli, especially in Sibolga and Centre Tapanuli District. In addition, one of the actions that must be echoed is reintroducing the local traditions, customs and cultures, so that the essence of cultural values and

norms are not gone and collided to the influence of globalization.

Revitalization is a way and action to revive or revitalize any program, so that, a revitalization is an attempt to make something important and necessary.

The purpose of this research is:

1. To explain the utterances contained in sikambang art of the West Coast society in Tapanuli.
2. To explain sikambang art which is used as the character of West Coast society in Tapanuli.

2 RESEARCH METHODS

The research method used is the qualitative methods. Spradley (1977) argues that qualitative research is more appropriate to use in behavioral culture research in social situations, namely trying to express the behavior and actions of people in various social situations in society. Data collection used is snowball sampling technique by conducting observations, interviews and documentations.

3 RESULTS AND DISCUSSION

3.1 Utterances of Sikambang Art

Sikambang Art is the original art of the West Coast Community in Tapanuli, which contained of the advice in the form of rhyme, had the shape of dance (with the four dancers) and accompanied by music. Sikambang Art is often used by the kings of the coast in traditional ceremonies, such as coronation ceremonies, welcoming royal guests, weddings and so on. Along with the time, Sikambang Art keeps continuing all day and the West Coast Community in Tapanuli also used this art for the traditional events, such as wedding party, entering new houses, swinging children, doing circumcision of the Prophet, and so on. However, this Sikambang Art has never been used in religious events.

3.2 As for Utterances in Sikambang Art, Namely

Sikambang art's utterances cannot be separated from the completeness of the instrument itself as vocal accompaniment, rhyme and dance.

The Sikambang musical instrument as a whole consisted of:

- Gandang sikambang as a mat (tempo).
- Gandang Batapik as an enhancement of the gandang sikambang's rhythm.
- Violin as a carrier of song melodies.
- Singkadu as a melody carrier
- Carano as a tempo carrier

In addition to complete the musical instruments above as an accompaniment, sikambang art's dances, such as Sapu Tangan Dance, Payung Dance, Selendang Dance, Children's Dance, Dampeng Dance, Adok Dance and so on.

The sikambang songs used are Adok songs, Pulo Pinang songs, Perak - Perak songs, sikambang Botan songs, Kapri songs, and so on.

As for the songs that are sung in this Sikambang Art is a poetry form, like Kapri's song. This Kapri song is usually paired with a Saputangan Dance which describes a story of community association (young people) that ties the kinship between one another. This Kapri song is usually chanted as the opening song, during the barinai nightactivity in Sumando tradition, which is found in the West Coast communities in Tapanuli, especially in Sibolga and Central Tapanuli District. (Manalu, Jurnal Online Grenek (seni musik) Unimed, 03 Juli 2018). The rhymes of this Kapri song, that is:

Bagus – bagus tagak manari
Maka babunyiilah lantai papan
Kenapa siamang itu mati
Karena makan buah simanggi hutan
Kalo ada kaca di pintu
Pandan di sawah aku rebahkan
Kalo ada kata bagitu
Badan dan nyawa aku serahkan
Pisang emas dbawa berlayar
Masak sabiji di dalam peti
Utang emas dapat dibayar
Utang budi di bawa mati

Furthermore, children's dance, usually the sikambang song is paired with children's dance, such as:

Sirih layu pinangnya kering
Manis kelat kulit bintang
Manalah sampek yang kita mau
Inilah nasib peruntungan
Tinggi bukitnya pegunungan Nampaknya dari pulau
porlak
Alangkah sakitnya paruntungan Airmata dibawa
senyum

This children's song is usually performed as a closing song in the Sumando tradition. The utterances delivered is usually in the form of the life phenomena

in the coastal communities and the utterances conveyed is in the rhymes form. The contents of the rhymes can also change according to the request, sometimes cheerful or sad. These utterances only made for opening and closing.

This local cultural product is facing the challenges of times, partly because the spirit of modernization is spreading in all parts of the world. The space of religiosity contained in the arts is increasingly undeveloped. The rapid development of modern science has an effect on people's view of life in continuing the tradition. Its symbolic rationality and power have changed the meaning, but only an identity symbol. Budiono (1984: 127).

If Sikambang Art is not guarded and preserved gradually, this art will disappear, and even the most of younger generation currently do not know about Sikambang Art anymore. It is feared that Sikambang Art will disappear.

Sikambang Art as a West Coast Community Character in Tapanuli

In West Coast Community in Tapanuli, especially in Sibolga and Centre Tapanuli District, grew and developed a culture that was called as sikambang. Sikambang art that existed and developed on the West Coast Community in Tapanuli, especially in Sibolga and Central Tapanuli District is the original culture of coastal community. Sikambang Art is created by the coastal communities by adjusting the natural environment.

The main part of Sikambang Art consisted of "singing" and "dancing" (dance art) that carry out the cultural element of art and culture. This art carries a contemporary philosophies with many meanings, patterned advice, rhythmic songs and dance forms. Sikambang is not an acculturation that is absorbed from other cultures, but it is an art of the coastal kingdom's civilization heritage, especially from the 7th century, in Jayadana's heyday with his queen Putri Rundu. The presence of sikambang art points to his personality from the coastal community who have a smooth feeling and high tolerance, in accordance with the nature and ripples of rolling waves.

This coastal song is a rhythmic rhyme which is contained of the advice words, values and moral messages. The coastal environment created it in such a way until it was so serene, to the point that the fishermen fell asleep in the graceful wave ripples and occasionally been big wavy, been making the dance movements graceful or suddenly jerking loudly. Therefore, Sikambang art is a reflection of the life for the coastal community, which is used as a character and cultural identity of them who live on the coast. Sikambang Art which contained of advice with

values and moral philosophy is used as a tool that regulates the living environment of coastal communities. Sikambang Art aims as a social function to understand and seek the meaning of worldly reality.

Local wisdom can be understood as a wise local idea and knowledge, full of wisdom, good value and virtuous possessed by the community. That local wisdom is derived from cultural traditions, because it is a content of oral traditions that have been inherited hereditarily and utilized to organize the social life of the community in all areas of lives. The local wisdom is a local cultural value that can be utilized to regulate the order of community life wisely and wisely. Sibarani (2012: 113).

In line with this, the local wisdom order of West Coast community in Tapanuli, especially in Sibolga and Centre Tapanuli District since 2000, has been more oriented to the development of modern music, such as kibot which greatly influences the traditional culture. It can not be found some values of coastal local wisdom from some people who told about the importance of maintaining the sustainability of sikambang art to regulate the order of life of a wise community. The system of local community which builds more on the influences of modern culture.

From the government of Sibolga and Centre Tapanuli District, they have also attempted to present this Sikambang art on the Anniversary of Sibolga and the district. However, people are still more interested in modern culture. Sibaran (2012:

113) argued that Local wisdom can be understood as a wise local idea and knowledge, full of wisdom, good value and virtuous possessed by the community. That local wisdom is derived from cultural traditions, because it is a content of oral traditions that have been inherited hereditarily and utilized to organize the social life of the community in all areas of lives.

Local wisdom is a local cultural value that can be utilized to regulate the order of community life wisely. This condition applies to the West Coast community in Tapanuli, especially in Sibolga and Centre Tapanuli District, there are still others who use sikambang art, although it is still quite rare.

4 CONCLUSIONS

The conclusion of this study:

1. The utterances of Sikambang Art carry the cultural element of art and culture. This art carries a contemporary philosophies with many meanings, patterned advice, rhythmic songs and

dance forms. Nowadays, the utterances of Sikambang has suffered a setback, this setback occurred not because of not having his successor, but because of the development of modern culture, the reluctance of the younger generation and the lack of community interest.

2. Sikambang Art is a reflection of coastal communities that are made as character and cultural identity of the people. This Sikambang Art is believed to be able to hone the human souls and consciences to be more humanistic and sensitive to the environment. but now it has shifted.

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