

Magic Ritual Saluang Dendang Sarisompak in Nagari Taeh Baruah

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Abstract. Saluang dendang Sirompak lives and develops in the Taeh community, Fifty Cities District, which is considered a musical art that is a magical ritual. If we reflect on Islamic teachings, this Sirompak has greatly deviated from Islamic teachings, but until now there are still people who defend it, and conversely there are quite a lot of people who oppose the Sirompak tradition. Saluang dendang Sirompak has several musical elements such as rhythm, poetry, melody, and scales. Saluang Sirompak has a loose rhythm and very rarely puts pressure on the rhythm, while the lyrics contain spells to function to cast spells on the target person who will be assisted by spirits, and the resulting melodies are accompaniment to chants or spells sung by the performer, ladder the tone used is a minor scale that seems mystical, this is what causes Saluang Sirompak to seem mystical and many people are afraid to hear this Saluang Sirompak melody. The beauty of Sirompak's melodies with a magical background has always been positioned as a sound aesthetic that is still considered taboo to be developed beyond the mystical function it carried in the past. Currently sirompak has begun to be developed as an art form with the format of folk performing arts.

Keywords: Basirompak; Singing; Magic; Rituals

INTRODUCTION

Basirompak is a form of magical ritual ceremony performed by a sirompak handler with the aim of repaying the heart of a woman who has insulted and rejected the love of a man, but if the intended woman does not show rudeness and does not insult her to reject a man who ask for her hand, then witchcraft will not work on women. The basirompak magical ritual activity is an activity that utilizes spells in the form of rhymes that are sung and performed by individuals through a sirompak artisan to repay hurt feelings for women. In practice, these activities are carried out in places that are considered sacred and away from crowds. All of this aims to ensure the creation of an atmosphere of silence for the smooth running of the stages of the ceremony (Marzam, in M. Taufiq Alhadjj 2015:1). Sirompak or saluang sirompak is a type of traditional Minangkabau music, which grows and develops in Nagari Taeh Baruah, Payakumbuh District, Fifty Cities District, because only a small percentage of Minangkabau people know it. "Sirompak comes from the words "basi" and "rompak", where the meaning of "stale" is a verb or to do something, and the word "rompak" is stealing or forcibly taking someone's heart to fulfill our request, by doing a group ritual with the help of supernatural beings; so basirompak itself is work done in groups to bewitch someone with the help of supernatural beings" (Angga

Perdana, "sirompak", 2019:63).

Saluang Sirompak is an art that contains animism that still survives today. Now Saluang Sirompak still exists among the people of Taeh, although only certain people are interested in it. The Saluang Sirompak has a myth of five inhabitants of the Saluang pit, namely Si Mambang Merah, Si Mambang Hitam, Si Mambang Putih, Si Mambang Tungga, Si Mambang Barantai. Each resident spirit of the Saluang Sirompak has a different task, but in essence the spirit's job is to put a spell on the person it is intended for. The Imbauer, who is usually called a shaman, every Friday night delivers offerings at the place where the Saluang Sirompak procession is performed, namely at Palak Kayu. The shaman worships or worships (not like worshiping Allah), persuading the spirit so that the spirit is happy and willing to comply with the shaman's wishes (Sayute, interview, 25-01-2016: Taeh in Ricky Warman Putra 2016:3). The saluang sirompak melody as a medium for conveying mantras gives an atmosphere or impression of the groaning hearts of men (pirates) hurt by women, with melodies that seem to use minor tones that give the impression of wailing (wailing).

From the three opinions expressed in the above writing, a conclusion can be drawn that basirompak is a witchcraft activity with a background of supernatural powers, magical powers, black magic with the aim of taking over

someone's feelings by force which is carried out in a group ritual by means of recite the mantra melodically accompanied by a sirpak saluang. From a cultural perspective, animism influences many local cultures. Cultural elements influenced by animism such as art, ceremonies or rituals that have been influenced by animism and currently this culture has blended in with current developments, but some have been abolished. This happened because of the influence of Islam, custom, and modern science.

Since the arrival of Islamic teachings in Nagari Tae Baruah, these magical ritual activities have been banned because they conflict with local people's beliefs. because at that time the existence of Saluang Siropak had begun to be criticized by 165 scholars, he experienced several difficulties in documenting this rare musical art. The presence of Saluang Siropak is now very rare, you could say it is almost extinct. Likewise, the artist who made Saluang Siropak is also rare. Therefore there is a need for various efforts to preserve and increase its existence.

The beauty of Siropak's melodies with a magical background has always been positioned as a sound aesthetic that is still considered taboo to be developed beyond the mystical function it carried in the past. Currently siropak has begun to be developed as an art form with the format of folk performing arts (marzam "Basiropak", 2002). Which art belongs to the people and for the people. Basiropak is finally included in the category of folk performing arts because it has requirements such as dance, song and musical accompaniment. Even though it has undergone a change in function, basiropak art activities still consider the ethical and aesthetic values that lie behind it.

METHODS

This research was conducted with using qualitative methods and ethnomusicological approach. this study involving issues related to the views of researchers (researchers' view) of the research object Saluang Dendang Siropak. In data collection used three stages study. The first stage, library research

to collect materials necessary according to the problem under study, namely magical rituals in musical culture Siropak. The second stage, research in the field to collect data with techniques direct observation and interview mandalam (in-depth interview) with using interview guidelines (semi structured interview);

while the third stage in the form of deep data processing and analysis forms of transcription, description, and analysis which can be used as report material science for publication.

RESULTS AND DISCUSSION

Saluang Siropak lives and develops in the Tae community, Fifty City District, West Sumatra, which is seen as a musical art that is a magical ritual. According to Koentjaraningrat (1927: 276), that magic in practice is human effort and action to influence the natural surroundings which are beyond the limits of the ability of reason and knowledge systems to achieve will and goals. Then R.M. Soedarsono said that in ancient times (pre-Hindu) ritual and sacred ceremonies were performed as an act based on magical powers (R.M. Soedarsono, 1985:2).

If we reflect on Islamic teachings, this Siropak has greatly deviated from Islamic teachings, but until now there are still people who defend it, and conversely there are quite a lot of people who oppose the Siropak tradition. Even so, the uniqueness of the Saluang Siropak melody with all the musical and literary concepts attached to it is of particular concern to Minangkabau music artists and art and culture researchers.

Meanwhile, in essence, it describes the views of the Tae Baruah community towards the existence of Saluang Siropak music in the midst of community life around the 1990s. According to previous research, the general view of the Tae Baruah community is that it is quite difficult to develop the Saluang Siropak art, because if the singing of the Siropak is heard by a woman – even if she is at the age of a grandmother – who has contracted Simbabau from Saluang Siropak at the time it happened, lasts decades, then the disease will recur. even the results of Marzam's research have been published in book form with the title "Basiropak A Transformation of Magical Ritual Activities Towards Performing Arts" (2004). This paper has discussed Saluang Siropak from the point of view of social-anthropology, religion, and ethnomusicology, as follows.

1. In the old context, basiropak was a magical ritual ceremony that contained musical and dance elements with magical characteristics, such as song and saluang melodies, spell texts, gasiang tangkurak (gangsingan skull), and trance dance. The basiropak magical ritual activity is carried out by shamans

(handlers) in groups based on the request of a young man who has been insulted to put a spell on a girl who has insulted the young man, so that the girl becomes crazy (kena cimbabau or sijundai) or crazy to marry. the youth.

2. Contamination of the mystical thoughts of the Taeh Baruah people to support basiropak magical ritual activities originates from:

- 1) belief in animism, spiritism and Hindu traditions that are still inherited by the community;

- 2) traditional uncles/pameo which justify revenge;

- 3) the teaching of pre-Islamic knowledge by the Naksyabandiyah order syech;

- 4) there is no right to inherit inheritance (including gadang houses) for men in the social life of the Minangkabau society which is matriarchal;

- 5) the folklore (kaba) of Simbabau who once made Puti Lasuang Batu crazy who insulted him.

3. The behavior of the basiropak magical ritual activities is a reflection of the culture of the community and is an important aspect of the traditional culture of the Taeh Baruah community, because individual behavior in a group of people is a reflection of the cultural behavior of the community as the individual's environment. Thus, basiropak in the culture of the Taeh Baruah community is already a social phenomenon that has been legalized by the community.

1. The external factor of the renewal of religious practices carried out by Hajj Sumaniak, Hajj Miskin, and Hajj Piobang in a revolutionary manner, is strengthened by the internal factors of the Taeh Baruah community who are re-aware of the bad effects of basiropak magical ritual activity on individuals, families, and harmony in social life, moreover not in accordance with Islamic teachings, coupled with the emergence of Murni Jamal (an artist, and Head of Culture Section) as an agent of change, the basiropak tradition changed its function from a magical ritual to an entertainment performance art; as well as being the identity of the nagari and the pride of the people of Taeh Baruah in the current era.

2. The significance of the musical aspect in basiropak magical ritual activities originates from the magical character of the Saluang melody and the Siropak song

melody, which have an important role in building a magical ritual atmosphere so as to accelerate the attainment of knowledge by the shaman (handler).

Part from these magical elements, actually the musical aesthetics of the Saluang Siropak song have unique characteristics that can be felt when the Saluang Siropak song is performed by the musicians. Saluang Siropak with its singing which has special characteristics has not yet been developed into a melody that has performance art value. The musical values that reside in the mystical nuances of the Saluang Siropak melody can be played for:

- 1) cultivate an expressive sense of deep musical soul;
- 2) raises a sense of awe of Minangkabau's natural ecology; And
- 3) stimulate the creative soul to transform the Siropak melody into an innovative musical composition that is filled with the aesthetics of today's music.

The Minangkabau people are quite firm in carrying out Minangkabau customs, and are obedient in practicing the teachings of the Islamic religion which place "customs with syaraads, syaraq with the Book of Allah" as their philosophy of life. In its realization, both in customary and religious activities, as well as in the presentation of traditional art, it turns out that it is still accompanied by various rituals related to elements of animism and religio-magical which essentially contradict the core teachings of Minangkabau adat and Islam. Even though Islamic understanding had presented a new paradigm to Minangkabau society at that time, the old traditions could not simply be separated. In other words, the animistic and dynamic elements of the genius local culture of the Minangkabau people are still present today. Saluang Siropak is one of the genius local cultural heritages that still survives today.

Saluang Siropak has several musical elements such as rhythm, poetry, melody, and scales. Saluang Siropak has a loose rhythm and very rarely puts pressure on the rhythm, while the lyrics contain spells to function to cast spells on the target person who will be assisted by spirits, and the resulting melodies are accompaniment to chants or spells sung by the performer, ladder the tone used is a minor scale that seems mystical, this is what causes Saluang Siropak to seem mystical and many people are afraid to hear this Saluang Siropak melody. This mystical feeling will be adopted by the artist to become a special

phenomenon. The creators try to change the mystical feeling that results from the minor Saluang Siropak scale, so that it can be enjoyed by all levels of society.

The conclusion drawn from the statements that have been presented, both from a religious and cultural perspective, people who adhere to animism are primitive (not modern) people and do not have a revealed religion such as Islam, Christianity, along with other major religions, namely Buddhism and Hinduism. In the process of making each hole of the Saluang Siropak, special spells are used in the form of verses to summon a genie. The mastery of reciting these verses is only owned by the actor with the rules and consequences that they previously believed. Thus, the writing of these special verses also could not be done by just anyone with various aims and objectives. Previous research admits that it is also difficult to be able to know these special verses because the community understands them as local wisdom related to symbols of moral and ethical judgment. Symbols of this kind are closed and space-time in the local scope of the user community.

a. First hole

The first hole can be worked on by the perpetrator after the occurrence of an unnatural death event of a local resident or from a neighboring area such as suicide by hanging himself. The names of those who died could not be inventoried because they covered other areas, also for a period of time that the perpetrator himself could not confirm. Without delaying the available time, the perpetrator immediately worked on the first hole while reciting special spells in the form of verses to summon the genie in the cultivation of the first hole, Sayute stated that after an unnatural death the ritual was carried out on the belief of the siropak actor at this time (when suicides occur) that jinns and demons roam around the bodies, making it easier for the perpetrator to communicate with them.

b. Second hole

Making a second hole can be done when a mother dies during childbirth. It is also not possible to record the name of the mother who died because sometimes the perpetrator does not know her exact name, but only the incident when giving birth is known to the perpetrator. The demons play a very important role in influencing the family left behind so that they are always in a sad mood. This condition is used by the actor to invite the genie to work together in his later activities, namely by placing the influence of the

power of the jinn and spirits in the second tone as their area of authority which aims to convey sad values to the object to be subjected to through Siropak.

c. Third Hole

The creation of the third hole is associated with the murder. It is believed that this is an event that is also heavily influenced by the power of the jinn and demons which have an effect on controlling the emotions of the two warring parties, so that the murder takes place. Emotions of anger and feelings of wanting to kill are the main targets created by jinns and demons. The perpetrators thought that these jinns and demons were very clever in controlling the emotions of one's soul. The death of a person is considered something that can turn off a person's heart towards another person, and can only be useful for the person addressed in Siropak.

d. The fourth hole

Death due to a fight between two champions is the long-awaited event for the making of the fourth hole. In the event of this fight, usually both parties try to win by justifying any means to subdue the opponent. According to the Basiropak perpetrators, their thoughts, emotions, and conditions at that time were completely controlled by the jinn who penetrated into their minds and regulated their emotions. When the genie enters the mind, it is considered to have a high ability to influence these two beings. This is used by basiropak actors to cooperate with the genie in placing their territory in the fourth hole with the spirits of the people who lost the fight of the champion, Simambau Barantai's caretaker.

e. Fifth hole

Death due to natural accidents (dead by water or drowning) is the event that is expected for the cultivation of the fifth hole of the saluang. Such a death is considered an unnatural death. At that time, corpse spirits were considered to be wandering around and needed help from other people who were still alive. Opportunities like this were taken advantage of by the perpetrators and made as messengers to inhabit the fifth hole with the genie in the Saluang Siropak with White Simambau as caretaker. the spirits of people who have died and jinn, who at any time Saluang Siropak is used in Basiropak because they already have spiritual power.

Meanwhile, to maintain the presence of spirits and jinn waiting in each hole, offerings have been provided in the form of burnt incense, molten from burning incense dripped into the

Saluang Siropak hole at the bottom. The Saluang Siropak is then stored in a safe place, protected from the reach of people who want to blow or for fun to play the instrument or who want to own it.

a. Gasiang tangkurak

Gasiang tangkurak (skull top) is a kind of oval-shaped instrument. The basic ingredients for making gasiang tangkurak are bones taken from the foreheads of people who have died, especially those who died had high mysticism or steadfastly carried out the Islamic religious values of the time. his life. The retrieval was carried out after one hundred days of burial by one of the Basiropak perpetrators without the help of others. The part taken is the forehead from the corpse's skull using a dagger. The forehead bone is considered as the best part of the person, because it is related to the belief that the forehead bone is a place or a symbol of one's quality of life.

What's more, if the condition for the shinbone is a person who has high mysticism or who adheres to Islamic religious shari'a values during his lifetime. unknown to others. The next process is seven times every Friday night, the skull's forehead is taken and smoked with incense accompanied by the perpetrator's prayers so that the spiritual value is maintained. After the smoking process with incense, the skull head is returned to the tree (its original location). After seven times of smoking with incense every Friday night without interruption, the last Friday night is the process of making a top (gasing) from the forehead of the skull to the process of attaching a top strap made of pincono thread or shroud material to tie the head or legs of a corpse. . The process of smoking with incense is not allowed to be left behind or delayed even more so several times, because it is believed that it can have an impact on the loss or use of gasiang tangkorak when used.

b. Form of Serving

In the presentation of Saluang Siropak, aesthetic presentations cannot be separated from religious offerings, namely the presentation of the instruments used in Saluang Siropak and accompanied by dendang in the form of mantras (main spells) or spell flowers (non-essential). has aesthetic value, while other accessories in the dish that cannot be missed are offerings.

c. Dendang

In the presentation of song texts, it is found the formation of interweaving of tones that form sentences of musical songs, which is determined by the number of song texts spoken during the

performance. These texts are in the form of spells whose existence has been neatly arranged which has a standard structure from ancient times to the present. These tones are known as melodies. This melody will end after one idea of the text is conveyed, one idea of the text consists of one verse of poetry. In one stanza there is the use of song sentences, or music between four to seven lines of sentences. Thus, it can be understood that dendang is a combination of song texts in the form of mantras following the melodic lines conveyed by the singer. Pendendang is played by a member of the Siropak group, who is appointed by the group leader (penghulu). The performers of the dendang (pendendang) sit beside the Saluang Siropak with their heads bowed, which aims to be able to fully concentrate on conveying the text of the song being sung, and unite their thoughts with the perpetrators (perpetrators) from Basiropak.

All of these artistic processions of the Saluang Siropak relate to spirits named Simambang Hitam, Putiah, Sirah, Tungga and Barantai. Each of these spirits inhabits a hole in Saluang Siropak and is believed to be able to be told to put a spell on someone, this is still being done by the perpetrator but this is very private and closed. Saluang Siropak is one of the arts that is still classified as animist art in Minangkabau, and there is also this art that has changed its function for the needs of the performing arts, but the processions are not the same as the proper Saluang Siropak ritual.

CONCLUSION

Animism beliefs have indeed been passed down from our ancestors, but the inclusion of religion and the development of science with the technology of this animist belief has begun to disappear, but some have survived to this day even though they know this is wrong according to the religion they profess. Saluang Siropak is one of the animist arts that has survived to this day. For this art to survive, like it or not, the heir must believe in the spirits of their ancestors, it will undoubtedly help them to do things that are beyond logic, indirectly the heir has adheres to animism that lives in modern times and adheres to a religion that clearly prohibits it.

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