

# Stylization Process In The Presentation Of Ratib Saman Dance As An Effort To Preserve Malay Culture In Sambas, West Kalimantan

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**Abstract.** Ratib Tari Saman was one of the local variability of endangered Sambas. Dance in Sambas Regency is controlled by the elders, who were taught the parents in the previous generation, while the need to educate young people in Sambas very difficult. This research used a qualitative research design. The method used in this research is descriptive method. The approach that is specifically shorting anthropology of dance. Data in this study is the information about traditional dance Ratib Suit Sambas Malay community. Qualitative data analysis, data sources, and H. Abdul Hadi Djase who know about dance in the village Sebadi Ratib suit, with at least. The data is the result of interview, observation and documentation. Based on the results of the research can be summarized as follows. Tari Saman Ratib in berobat village is an application for help from the shelter to avoid the various threats addressed to Allah SWT.

**Keywords:** Ratib Saman; Ceremonial Village.

## INTRODUCTION

The dance art that thrives in Sambas Regency serves as a means of entertainment or recreation, as well as ritual or ceremony. As a form of entertainment, dance art is usually performed during festive occasions. The dance art in Sambas Regency generally carries Islamic nuances and functions as a medium of preaching, accompanied by the recitation of verses from the Holy Quran and melodious Malay poetry to convey messages in life. As a ritual or ceremony, it is typically used for village healing ceremonies (cleaning the village) and housewarming ceremonies. One of the dance arts that has developed within the Malay community of Sambas is the Ratib Saman dance. Ratib Saman is known as the Healing Dance (healing the village) because it is performed to ward off misfortune, seeking protection from Allah SWT for the village from danger and disaster.

According to sources Abdul Hadi and H. Djase, the term 'ratib saman' consists of the words 'ratib' and 'saman,' which originate from the Arabic language and are influenced by Acehnese culture. 'Ratib' refers to arrangement or a sequence, while 'saman' means elevated or ascending, so 'Ratib Saman' is a structured composition of elevated verses that praise Allah. The creator of Ratib Saman dance is Bapak Saman from Aceh. The function of Ratib Saman dance is for healing purposes, divided into house healing and village healing, also known as

'berobat kampung.' The dance incorporates various movements, including one resembling the movement of prayer (solat).

The Ratib Saman dance is exclusively performed by men and strongly influenced by Islam. It does not involve excessive mantras but rather utilizes songs and verses written in Arabic script from the Quran, which are recited gently. The cultural heritage of Ratib Saman dance belongs to the Malay community of Sambas, specifically in the Sebadi Hamlet, Teluk Keramat Subdistrict, Sambas Regency.

During research, Mu'in Ikram, one of the Malay cultural figures from Sambas, stated that this dance has existed since ancient times and is believed to have started developing since Raden Sulaiman established the Islamic Kingdom of Sambas in 1632 AD. The local community considers it as a means to cleanse the village from unwanted negative elements. Sambas Regency is an area in West Kalimantan inhabited predominantly by the Malay ethnic group. The development of the Malay community in Sambas is closely tied to the presence of the Sambas Kingdom, centered in Muara Ulukan. This situation has contributed to the growth of Malay arts, customs, and culture in the region, including music and dance.

Philosophically, Ratib Saman serves a similar purpose to the Tepung Tawar ceremony, which seeks Allah's assistance to ward off various threats. Tepung Tawar is a ritual usually performed during housewarming, village healing,

circumcision, seven and nine-month pregnancies, post-wedding bathing, and the seventh day after death. The ceremony is intended to seek safety, prosperity, and peace from Allah SWT by touching or sprinkling objects with water mixed with Tepung Tawar powder while reciting prayers.

The implementation process of Ratib Saman dance begins with providing fresh water, specifically rainwater, accompanied by reciting prayers and inviting the local community to participate in the Village Healing Ceremony. They walk from one end of the village to the other while reciting meaningful verses to seek protection from Allah SWT. The dance movements of Ratib Saman are predominantly focused on the feet and hands, with the head movements adjusted accordingly. Initially, the music accompaniment for Ratib Saman only consisted of foot stomping, without the use of musical instruments. However, nowadays, several musical instruments such as tar, gong, and rebana drums are used. The uniqueness of Ratib Saman dance, particularly its implementation process, variety of movements, and musical accompaniment during the Village Healing Ceremony, motivated researchers to select it as their research topic. Based on the findings of the researcher's investigation, it is concluded that Ratib Saman dance has not been previously studied. Therefore, this research provides the first exploration of the subject and can serve as a reference for future studies. The outcomes of this research can also be considered as relevant research guidelines.

Currently, Ratib Saman dance has been widely performed in other countries and regions in West Kalimantan, such as the Malay Cultural Arts Festival in Mempawah on March 15, 2007, the event in Malacca, Malaysia, from November 10-14, 2007, and the celebration of the Kijang Berantai Dance Studio's Anniversary at the Malay Traditional House in Pontianak, West Kalimantan, on December 7, 2007. However, since the 1950s, Ratib Saman has rarely been performed in its entirety. Over a period of approximately 57 years, there have been only about six performances, leading to concerns that Ratib Saman might disappear.

Ratib Saman dance is one of the endangered local diversities in Sambas. The dance is mainly mastered by the elderly who were taught by previous generations, making it challenging to pass down to the younger generation in Sambas. However, currently, Ratib Saman dance has been

passed down to the present generation, although it has not been performed as skillfully as by the previous dancers due to the young age of the current generation.

During the implementation process, Ratib Saman dance holds social value by involving the local community, led by a khalifah (spiritual leader) or kiai, and concludes with a communal meal known as "seprahan." The unique aspect of Ratib Saman dance lies in its movement, resembling the daily prayers (solat), and historically, the music accompaniment only included foot stomping. These three distinct features of Ratib Saman dance during the Village Healing Ceremony have motivated researchers to conduct a series of studies titled "Analysis of the Structure of Ratib Saman Dance in the Village Healing Ceremony among the Malay Community in Sambas, West Kalimantan."

## METHOD

The research method employed in this study is descriptive research. The rationale for using the descriptive method aligns with the research objective, which is to describe the Analysis of the Structure of Ratib Saman Dance in the Village Healing Ceremony among the Malay Community in Sambas, West Kalimantan. According to Faisal (1999:20), "descriptive research is intended for exploration and clarification of a phenomenon or social reality by describing a number of variables related to the problem and unit under investigation." This research takes the form of qualitative research. The reason for using qualitative research in this study is to present the research problem as it is, in a comprehensive and holistic manner. As stated by Margono (2005:39), "qualitative research is descriptive and analytical, where data obtained (in the form of words, images, behavior) are not presented in numerical or statistical form but remain in qualitative form, which holds richer meaning than mere numbers or frequencies." This study adopts an anthropological approach, specifically anthropological dance. The reason for using the anthropological dance approach is that Ratib Saman dance is part of the culture and customs that have developed among the Malay community in Sambas. With this approach, the researcher aims to explore the existence and development of Ratib Saman Dance. According to Sumaryono (2004:1), "Anthropological dance is a discipline that is inseparable from the overall field of anthropology."

In this research, the primary data source is the performers of Ratib Saman dance. The data source for this study is Abdul Hadi, residing at Dusun Sebad, Desa Sri Mandayan, Kecamatan Teluk Keramat, Sekura, Sambas Regency, who is a performer of Ratib Saman dance and the chairman of Rumah Budaya Mekar Setaman.

To collect data, the researcher employed observation, interviews, and documentation as data collection techniques. Among these techniques, the researcher utilized research instruments to facilitate smooth data collection, including interview guidelines, cameras, videos, and tape recorders. The steps involved in the data analysis technique are as follows: observation - where the researcher seeks various reading sources and identifies potential sources who possess information about Ratib Saman dance. The researcher aims to explore the functions, implementation process, dance movements, and musical accompaniment of Ratib Saman dance, while identifying clear sources of information. The observation was carried out through various means, such as online research, consulting relevant parties with expertise in the field of art, particularly Ratib Saman, and visiting the UPT. Taman Budaya to find sources and names of dance groups associated with Ratib Saman. The researcher obtained information about accessible sources, including Abdul Hadi and H. Djase, who have knowledge about Ratib Saman. According to Sugiyono (2010:246), "data analysis in qualitative research is conducted during and after the data collection within a specific period." Due to the extensive amount of data collected regarding Ratib Saman, it is necessary to summarize and select the data through data reduction, data display, and conclusion drawing. The validity of the data is examined using triangulation techniques and continuous observation.

## RESULTS AND DISCUSSION

The findings of the researcher's study on the analysis of the structure of Ratib Saman dance in the Berobat Kampung ceremony among the Malay community in Sambas, West Kalimantan, are categorized based on the criteria and research questions, namely: (1) How is the process of performing Ratib Saman dance in the Berobat Kampung ceremony? (2) What are the variations of movements in Ratib Saman dance during the Berobat Kampung ceremony? (3) What is the musical accompaniment used in Ratib Saman

dance during the Berobat Kampung ceremony?

The discussion of the researcher on the analysis of Ratib Saman dance in the Berobat Kampung ceremony among the Malay community in Sambas, West Kalimantan is as follows:

### The Execution Process of Ratib Saman in the Berobat Kampung Ceremony

Based on the observations, interviews, and documentation, several elements related to the execution process of Ratib Saman in the Berobat Kampung ceremony were found. According to Abdul Hadi, the traditional process of Ratib Saman involves walking on foot from one end of the village to the other. At the entrance and exit of the village, a uwar stem (a type of rattan) is stretched to signify that the village is conducting the Berobat Kampung ceremony. During this time, outsiders are prohibited from entering the village for a period of two to three days.

Previously, Ratib Saman was performed in the evening after the Isha prayer, around 19:00. Due to the strong adherence to Islamic rules and regulations among the Malay community in Sambas, artistic activities and ritual ceremonies are typically held at night after the completion of communal prayers. The Ratib Saman ceremony takes place when the village is facing adversity or experiencing unfavorable signs, as a means to ward off danger and protect against malevolent spirits.

In the 2000s, Ratib Saman was showcased in Malacca, Malaysia, as part of the Asia Batik and Songket Festival, and also in Pontianak for the anniversary celebration of Sanggar Kijang Berantai. The increasing popularity of Ratib Saman outside of Sambas has attracted the interest of the residents of Sebad Village, leading them to establish the Mekar Setaman dance studio.

According to H. Djase, who is both a reciter of the verses and the creator of Ratib Saman's lyrics, the execution process is similar to what Abdul Hadi described. It involves walking from the beginning to the end of the village while reciting the divine phrase "lailahailalloh" (there is no god but Allah) three times, accompanied by the recitation of nearly 100 verses starting from "ya rassol" and continuing. During the procession, participants carry fresh water that has been blessed through prayers. To better understand this process, refer to the detailed description of the Ratib Saman execution process provided in the following data.

a) The Initial Execution Process

The Initial Execution Process of Ratib Saman in the Village Healing Ceremony is based on information obtained from the sources or informants, stating that the community in Sebadi village, Sekura sub-district, creates a schedule for the Ratib Saman ceremony. Then, the community prepares offerings, such as fresh water or rainwater stored in small jars, kassai langger made from flour mixed with turmeric, and pemappas consisting of nibbu leaves, tuam leaves, and lenjuang leaves.

After the schedule is agreed upon by the community, the next step is to create a sign that is stretched from the beginning to the end of Sebadi village, made of uwar stems (rattan stems). This sign indicates that the village is conducting the Village Healing Ceremony with Ratib Saman, and therefore outsiders are prohibited from entering the village for 2-3 days.

In this village healing ceremony, Ratib Saman does not involve a specific dance, as Ratib consists of prayers offered to cleanse the village. However, the movements of Ratib Saman have now been transformed into a traditional dance that serves as entertainment, similar to religious events like the MTQ (Quran Recitation Competition), no longer solely for rituals but as a complement to *antar ajjung* ceremonies.

b) The Core Execution

Based on the information obtained from the sources or informants, the researcher learned about the core execution process, which takes place in Sebadi Village, Sekura District, Sambas Regency. The entire village community participates in this process, with each individual carrying fresh rainwater. The process is led by a kiai or Khalifah (spiritual leader).

Once everyone has gathered and the offerings are complete, the procession begins from the starting point of the village to its endpoint. The participants walk on foot, initiating the journey with the recitation of the phrase "lailhailalloh" three times, accompanied by prayers in the form of poetic verses, totaling nearly 100 chapters. During the procession, the right foot is given precedence as a symbol of righteousness, and each action or intention is initiated with the recitation of "bismillah" (in the name of Allah). The direction of movement is towards the qibla or the west, as in performing prayers facing the qibla, engaging in good deeds also involves facing the qibla as the kiai must face

Allah SWT to seek protection.

c) Closing Execution Process

Based on the information obtained from sources or informants, the closing process in the Ratib Saman ceremony during the Kampung Healing ritual involves the entire community of Kampung Sebadi, Sekura District, Sambas Regency. They participate in a communal meal known as "saprahan" or dining together. Saprahan involves eating together in a group, where in the Melayu Sambas culture, each saprahan consists of four to six people with various dishes. The meal is eaten using hands while sitting on the floor with mats as a cushion. The purpose of saprahan is to maintain unity and togetherness among the residents, tribes, and nations without any distinctions.

Based on the description of the Ratib Saman procession in the Kampung Healing ritual, the researcher concludes that dance can be used as a medium for conducting ceremonial rituals related to Ratib Saman, combining religious beliefs and faith in warding off evil spirits that may enter the village. Therefore, the execution process of Ratib Saman in the Kampung Healing ritual is a longstanding tradition that has evolved over time.

**Variety of Movements in Ratib Saman Dance During The Berobat Kampung Rituals**

Based on observations, interviews, and documentation, several elements related to the variety of movements in Ratib Saman dance during the Kampung Healing ritual were discovered. The researcher did not obtain all the specific names of the dance steps as the sources had limited knowledge about them. Furthermore, the informants only mentioned the meanings of the dance movements, which is to seek protection from Allah SWT and to avoid danger. According to Rosala et al. (1999:7), "there are three essential elements in dance: wiraga (physical aspect), wirama (rhythmic aspect), and wirasa (emotional aspect)."

The information provided by the informants explained that the dance movements in Ratib Saman during the Kampung Healing ritual are not overly complex. The movements are similar to the daily prayer motions. The purpose of the dance movements in Ratib Saman is to supplicate and pray to Allah SWT, including prostration and prayer gestures.

Based on the description of the dance movements above, the researcher concludes that

the variety of movements in Ratib Saman dance during the Kampung Healing ritual falls under the category of meaningful movements (*gerak maknawi*). Maknawi movements are those that carry specific meanings or symbolism. On stage, a dancer's movements convey a message to the audience. Maknawi movements are created through stylization of everyday motions or traditional movements. The meaning of the Ratib Saman dance movements is to pray for Allah SWT's assistance in protecting the village from evil spirits, various dangers, and to bless the local community with abundant sustenance. Ultimately, the result of choreography is the dance itself. Dance, as an artistic expression, serves as a means for humans to communicate with their surroundings through the language of movement (Hartono: 2018).

The attire worn in Ratib Saman dance consists of a long-sleeved shirt or "telok belanga" shirt, a "polekat" skirt, and a traditional hat called "kopiah" or "songkok". No additional accessories are worn during the traditional ritual. Throughout the Ratib Saman activity, the dancers generally assume various positions such as sitting (initial sitting position), half-sitting, standing, and bowing. The body parts that are actively involved in the dance include the legs, arms, and head, depending on the movements. Historically and until the present day, the performers of this dance are exclusively males.



**Figure 1.** Example of ratib saman dance attire (Winasari, 2013)

It is believed that males are considered pure, as women have their menstrual cycle, which is considered impure and renders them unable to participate in Ratib Saman dance. This is because the timing and duration of Ratib Saman dance cannot be predetermined or predicted.

Based on observations, interviews, and documentation, several aspects related to the musical accompaniment of Ratib Saman dance in the Berobat Kampung ceremony were found.

According to Sudarsono (1982:7-16), elements of dance include movement, rhythm, musical accompaniment, makeup, dance theme, and location. The researcher found that initially, the dance was created solely based on foot stomping without the use of any traditional musical instruments as accompaniment. The purpose was to emphasize that the stronger the foot stomping of the dancers, the higher the likelihood that their prayers would be answered by Allah SWT, seeking protection for the village from evil spirits or grave dangers and blessings for the local community.

According to the accounts of the informant, Abdul Hadi, the Ratib Saman dance is now accompanied by traditional musical instruments such as gongs, "tar," and "gendang rebana." This addition aims to make the dance more lively and energetic when performed, as it has become a form of entertainment for the community during inter-group events, celebrations, weddings, and the Prophet's birthday in the village of Sebadi.

Based on the description of the music accompaniment above, the researcher concludes that the musical accompaniment in dance serves not only as audible sounds but also provides information and understanding of the message conveyed through the dance. In the case of Ratib Saman dance, there are two parts to the music accompaniment: internal and external. Initially, during the early development of Ratib Saman dance, the internal music accompaniment consisted of foot stomping. However, as the dance evolved, it incorporated external music accompaniment using traditional musical instruments such as "tar," gong, and "gendang rebana." All of these elements convey certain values. Values, in essence, are ideas about what is good, true, and just (Liliweri 2014:55 in Wadiyo:2016).

Ratib Saman dance carries an Islamic nuance, especially in terms of the recitation of poems or songs, which includes the recitation of verses from the holy Quran and the use of Arabic script. The essential requirement for this dance is the recitation of Ratib, which includes Qasidah (poetry) and portions of the holy Quran. The content includes the greatness, magnificence, and attributes of Allah SWT that must be followed, appreciated, and accompanied by sending blessings to the Prophet. The recitations are delivered with rhythm or melody, similar to the rhythm of the "tahlil." The Ratib script currently in use consists of multiple sections, with some containing 24-28 sections. Each section consists

of several sentences, and it is important to adhere to these sections in order to achieve the intended Ratib recitation.

The following are the lyrics that have been composed by H. Djase and received by the researcher from him and the Mekar Setaman troupe:

Lyrics in Ratib Saman dance:

Bismillahirrahmannirrahim

Ya Rosulalloh Madadya Habiballoh Allohu – Alloh

Huwal Hubbu Fashlam Bilhasamal Hawa Syahlu Famukh Tarohul Madhna Bihi Walahu'Aqlu

Walakilla Dayyil Mutu Fihi Tsaba Bata Hayya Tulliman Ahwa 'Alayya BidhoFadhl

Ahai – Ahai

Tahtihu Dajha Yaman Alajna Aalisah Basiun Yazin – Yazin Kholik Wanama Qotanni Illa Abu Mislal Yazhab Althon 'Ala-'Alai Mazbah

Wanama Qotanni Illa Abush Madah Yazhab Marsush 'Ala-'Alas ShodahAh – Ah – Alloh – Ah Zamanil Hana Maya 'Aini Ri Kullut Tarob Wahayyin Nada Maya 'Aini Nadamabil 'Arob Ahwiha Til Muda Maya 'Aini Fish Shofa

Yalilin – yalilin Ya'Aini Wahayyil Madho – Yilmadho – Yil Madho SimminZahab

Alloh – Alloh

Habibbiro Witarokni widdam'umin 'Aini Yazri 2x

Kholif La'I Bukawillu Yalil Ghorom Minsil Funi 2x HabbiroAlloh – Alloh

Insakautul Hawa Fima Anta Minna 2x Wa'milis Shoda Waljafa 2x Ya Mu'anna 'Alal Muthoyyam Nafsi Danilan 2x 'Asikmuro Mubiya Dahilan 2x 'Alal 'Azualloh Wina 'Ainit Tarob 4 x Alhuba 2x Alloh Jamilil Katab 2x

Lailahailalloh

Ta Anna Wasawwir – Ta AnnaWasawwir Fainnal Humu Ya 'Aini Rominha Jalilu Wamustajibu Ya'Aini 2x

Faroyya Li Akbalu 2x

Wamiwwahidi Ya'Aini Waroyu Tsalatsa Tin Wayungkabu Ya'Aini 2x Wayarob Harirob 2x Fijisdiha 'Uruqiha Mutanakkilawwa 2x

Lufissila Limursidi.

The purpose of the above lyrics is to seek protection and blessings for the community and the village of Desa Sebadi, Kecamatan Sekura, from Allah SWT. According to H. Djase, the

meaning of the lyrics cannot be mentioned one by one because he is elderly and can only convey the essence, which is to pray and seek protection from any dangers for the village and to ward off any supernatural spirits that may try to enter the village.

## CONCLUSION

Based on the research and in-depth interviews conducted with Abdul Hadi and H. Djase, the following conclusions can be drawn: 1. The process of performing Ratib Saman dance in the Berobat Kampung ceremony consists of three parts: the initial process, the core, and the conclusion. The initial process involves scheduling when Ratib Saman will be performed, preparing the offerings, and setting up a sign made of uwar (rattan stem) stretched from the beginning to the end of the village to prohibit outsiders from entering for two to three days. The core process involves involving all local communities, bringing fresh water, and being led by a kiai or khalifah while walking from the beginning to the end of the village, starting with the recitation of "lailhailalloh" three times.

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