

**BALANSE MADAM DANCE A FORM OF COLONIALISM CULTURE
IN THE CUSTOM OF MARRIAGE NIAS PADANG PEOPLE**

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ABSTRACT

Balanse Madam dance is one form of European-style dance that is danced in pairs. This dance is growing in Nias community in Padang city. This dance is an adoption of the dances of Europeans in the past. The adoption of Balanse Madam dance is then applied in custom ceremonies, one of which is the marriage custom of Nias Padang community. In the procession Balanse Madam dance performance reflects the culture of colonialism which later became the identity of Nias Padang community. This paper aims to reveal the cultural forms of colonialism found in the Balanse Madam dance performance. Sources of data obtained through literature study, observation, and interviews to reveal the problem. Tracking is done by looking and analyzing the forms of colonialism found in Balanse Madam dance. Writing analysis using postcolonial theory proposed by Frantz Fanon, and the theory of power relations of knowledge proposed by Michael Foucault. This paper shows the ideology behind the Nias people of Padang adopting Portuguese dances and cultural elements of Minang on Balanse Madam dance in the Nias Padang community marriage event, resulting in a culture of colonialism.

Key words: Balanse Madam, Culture of Colonialism, Nias Padang

INTRODUCTION

Padang is one city in Indonesia whose population consists of various ethnic communities. One such community is the people of Nias whose existence in the city of Padang is estimated since the European trade in the island of Sumatra. The European trade in Sumatra is estimated around the 1500s. (Anthony Reid, 2010: 144). The arrival of Nias Padang is caused by several things, among others; first, Nias people are included as ethnic who like to wander. Usually people who go to wander are to seek their fortune or try their luck to change their livelihood in their place of origin in the hope of getting better. The other reason is that many Nias people are traded because of the slave trade especially those imported from Nias island (Christine E. Dobbine, 1992: 85). This also happened in the city of Malacca fort during Portuguese rule. Many Nias people were employed and traded as their slaves, both to the Portuguese and to the wealthy merchants (Uka Tjandrasasmita 1981/1982: 153). Later, many Nias people work in ports as foster laborers, servants of foreign traders living near the harbor (Sartono Kartodirdjo, 1975: 210). Their increasing presence in Padang, Nias people finally formed a settlement located on the western side of the mouth of the river Batang Arau. An article also mentions that the settlement was allegedly inhabited by migrants of the Nias people, (<http://poestahadepok.blogspot.co.id/2017/03/sejarah-kota-padang-1-muaro.html>, accessed May 8, 2018). Now the river mouth of Batang Arau including to the area of Seberang Palinggam Village, South Padang Subdistrict.

The people of Nias Padang developed and settled in some areas of Padang city. They are already mixing with local customs. One of the mixing of these customs is seen in the marriage of Nias Padang society, namely the use of wedding, *carano* and Minang traditional wedding dress. Nevertheless, there are still elements from the area of origin that are used so as not to be lost, for example in terms of language used still using Nias language. This assimilation seems to be the appreciation of the Nias people to the culture that existed in the city of Padang as a new residence at that time. This kind of appreciation is a form of multiculturalism from the people of Nias Padang to a heterogeneous culture in the city of Padang. In the writings of Akhyar Yusuf Lubis explained that multiculturalism is an understanding, appreciation and assessment of one's culture and a respect and curiosity about the ethnic culture of others (Akhyar Yusuf Lubis, 2016: 172).

In Nias Padang marriage custom there is a dance that is often performed. The dance is called Balanse Madam dance and is not derived from Gunung Sitoli, but it has become the hallmark of Nias Padang dance. Actually, Nias people already have dances coming from Nias island, such as Maena dance, Baluse dance, and Moyo dance. When immigration to Padang the people of Nias brought the customs, art, and culture they had from their homeland. But when they got to know European-style European dances while in Padang in the past, then Balanse Madam dance was always used and performed by the Nias community of Padang. Finally now the people of Padang regard Balanse Madam dance as a dance of Nias people. In her appearance Balanse Madam is a social dance performed by four or eight pairs of dancers, consisting of men and women. The formation is rectangular; one pair facing each other. The previous dancers were adults or householders. But now it can be sung by dancers who are still teenagers. This is done because many dancers are old and unable to dance anymore, so it is permissible for teenagers to dance, in order to sustain Balanse Madam dance in the midst of the Nias community of Padang.

The above description is the writer's suspicion of Balanse Madam dance as a culture of colonialism in the past, as it is more often performed than the native dances of the Nias tribe. Blauner reveals that colonization can be applied in three forms. First, in the form of the entry of a dominant group which subordinates another group (the colonies). For example, slavery of "white" people against "black porters" throughout the seventeenth and eighteenth centuries. Second, colonialization in the form of destruction of colonial cultural factors of the nation. Third, colonialization in the formation of an economic and social system based on the privilege of "white race" (colonialist / colonialist nation) (Akhyar Yusuf Lubis, 2016, 128-129). Based on Blauner's opinion, the author is very interested to discuss Balanse Madam dance associated with the form of colonialism culture. In order for this paper can be the focus then made the formulation of the problem as follows:

1. Why did the Nias Padang people prefer to perform Balanse Madam Dance rather than dance coming from the Nias archipelago?
2. How are the cultural forms of colonialism present in Balanse Madam Dance?

DISCUSSION

Reason People of Nias Padang Loving Balanse Madam

Looking back on the history of European dance in the midst of Nias Padang society, we can refer to Mac Gillavry's report of 21 April 1821, it is explained that in the south of Padang according to local folklore there were once ruins of houses and warehouses that were once made by the nation Portuguese. Then the song Kaparinyo is so popular in Padang, although with little difference until now still sung in Portugal. While the formerly popular dance (among Nias tribes) is called balanse (Rusli Amran, 1986: 116). That is, this dance seems to have long been known by the people of Nias Padang. In fact until now, Balanse dance is now better known by Balanse Madam only danced by the Nias community of Padang, and the people of Padang considered Balanse Madam dance as the dance of Nias Padang people. This illustrates that the Nias people were more interested in developing this European dance in the middle of their life in Padang. This condition eventually patented that Balanse Madam dance as a dance of Nias Padang society. While dances from Nias island, such as Maena dance, Baluse dance, and Moyo dance were left behind or missed (not so often displayed).

The interest of the Nias people to European dances and who later made Balanse dance a tradition in their lives, certainly has a special reason. In this case, the author again looks at the history of the presence of Balanse Madam dance in the midst of Nias Padang's life. Padang used to be a port city and international trade. Many foreign nations have traded in ports along the west coast of Sumatra, including Padang. This is evidenced by many historic buildings relics of foreign nations around the river estuary Batang Arau Padang. These buildings provide a picture of the nations who had been in the city of Padang. There are buildings that characterize the style of Europe, China, India. Now the building is used as a warehouse, pagoda, and some are left dormant until damaged over time. Among the historic old buildings in the estuary of the Batang Arau Padang River, European-style buildings are more dominant. This shows that Europeans are more in this area. There are some famous nations ever stopped in Sumatra, among others: Portuguese, Spanish, French, English, and Dutch. All these nations are better known as Europeans.

As explained in the introduction, that during the European trade on the island of Sumatra around the 1500s or 16th century, many made this Nias as slaves or workers for Europeans. Therefore, it is not surprising that there is a closeness between them, and does not rule out the behavior of Europeans who later imitated by the Nias people. Imagination of European culture made by the people of Nias, ultimately leads to the formation of a new identity for the people of Nias Padang. The imitation of European behavior by Nias people can be categorized as mimicry. In Frantz Fanon's view, mimicry is understood as the impact of colonialization practices in which the occupied person is deprived of their traditional tradition and identity and they are forced to adapt to the identity, behavior and culture of the colonist. Withdrawal from the colonized traditions and traditional identity, this can be analogous to the image of a slave who lived with his master. Living with his master, the slave gradually absorbs and absorbs his master culture until he thinks that his master culture is the best culture for all people

(Akhyar Yusuf Lubis, 2016: 146). One of the European attitudes is partying, usually accompanied by dance. Also accompanied by drinking to warm the body. This behavior is then imitated by the Nias people to continue until the generation that finally mentradisi until now. This is what makes Balanse Madam dance more commonly used in traditional events such as in Padang wedding customs, rather than using the dance of Nias island.

Implementation of Balanse Madam dance in the event of customary marriage can not be displayed just like that. Because he has been put into a series of marriage custom ceremonies, then there is a requirement that must be met by the liver to kafalo kafo or head of the village through tuo kafo or old village. In this case the head of the village has the power to grant permission whether or not Balanse Madam dance is displayed, based on the acceptance or absence of the proposed requirements. According to Foucault's view of power is the truth. How that power is practiced, and seen as the truth and how power functions in a particular field. Foucault further says that power operates through rules and normalization (Akhyar Yusuf Lubis, 2015: 181). Foucault's view of power, reflected in the power of the village head of the Nias community of Padang. Its power is manifested in applying the requirements for Balanse Madam dance performance in marriage customs. The requirements that must be met are (1) a set of carano content in the form of betel leaves complete with betel nut, sadah, and gambirnya added with cigarettes; (2) drinking sofi or tuo nifarö or beer. If the requirements are accepted, marked with the contents of carano taken for chewing or cigarettes to be smoked, and beverages poured into a slowky glass to be swooped in turns from the village head, *ninik mamak*, and other traditional leaders.

This traditional requirement does not reflect the relics of Europeans, but European culture is seen in the culture of drinking. But the requirement for Balanse Madam dance performance has become the rule of tradition and it has been considered normal by the people of Nias Padang, so they accept it. Here is a clear relation of power and knowledge of a leader like the head of a village in Nias society of Padang. Nias Padang community leadership in the past, seems to have thought to make Balanse Madam dance their artistic identity in Padang. It can not be denied that power is closely related to knowledge. There is no knowledge without power, and there is no power without knowledge (Akhyar Yusuf Lubis, 2015: 181). This means that with the knowledge possessed by a village headman in the past, he has the power to make Balanse Madam dance as a typical dance of Nias Padang people. Though it comes from the culture of colonialism.

THE CULTURAL FORMS OF COLONIZATION IN BALANSE MADAM DANCE

Speaking of Balanse Madam dance as a form of colonialism in Nias Padang wedding custom, will lead us back to the history of the presence of the dance in the life of Nias Padang people. As explained in the introduction and previous discussion, the presence of Balanse dance in the midst of Nias Padang community life due to the closeness between the people of Nias with the Europeans in the past. Various cultural behaviors of European parties are imitated and then used by Nias Padang people

at weddings. The behavior of the Europeans is depicted at the wedding ceremony of the Nias Padang people, ranging from naming it, musical instruments, dancing clothes, and a drinking event.

The forms of cultural colonialism that existed in Balanse Madam dance, can be seen from the naming. The name of Balanse Madam dance that exists in the life of Nias Padang society, does look like coming from Europe. When compared with the names of dances in the area of Padang generally use the local language, such as *Piring* dance, *Ka Sawah* dance, *Rantak Kudo* dance, *Alang Babega* dance, *Galuak* dance, *Alang Suntieng Panghulu* dance, and many others. While naming Balanse Madam dance that existed in the society of Nias Padang, giving the impression of European nuances that consists of the word balanse and madam. Balanse in English can mean balanced, while madam means mistress. In addition to naming the dance is also the use of the word of cues that is believed by the Nias people of Padang as Portuguese. This command is spoken by a commander. *Komander* is the one who leads and gives cues to every formation change that is formed. *Komander* is usually played by male dancers who are directly involved in Balanse Madam dance. Based on the results of interviews with supporting artists, it is explained that the commandment spoken by *Komander* comes from the Portuguese language. There are several signals contained in Balanse Madam dance, among others: *wib-wib mar*, *damison*, *oplas kare giro giram inku inkua kumpul lima*, *lepasture*, *balanse madam*, *balanse agus*, *inggirland*, *turdiman*, *vikalovani varti alfikat*, *bulne*, *rumdikate*, *rekturane*, *vingka diso*. (Lulu Böwö Waruwu (62 th), interview August 9, 1994).

Then the performance of Balanse Madam dance was accompanied by musical instruments violin, accordion, drum, drum set and guitar. This musical instrument is not from the area of Padang or the islands of Nias or Minang musical instruments, but originated from Europe. Interview with Sumanto musician Balanse Madam dance in August 1994, the type of musical instrument that accompanies this dance by artist and community is called *Quadril* (Novina Yeni Fatrina, 1995: 1). But in the pronunciation read *katril*. Presumably naming the type of dance music Balanse Madam, there are similarities with the European dance that the author sees on youtube. In addition there are also similarities with one dance in France called *Quadrille*. This type of *Quadrille* dance was supposed to enter Indonesia in 1810 (Encyclopedia of Music 2 (M-Z) 1992: 138).

Balanse Madam dance instrument is a physical manifestation of Western culture. This means that the results of western technology, began to be known in Indonesia at least since the occurrence of trade relations with European nations such as Portuguese, Dutch, English began the 16th century. While drums existed before the arrival of Europe, they may be introduced by other Asian traders such as Arab, Persian, and Indian (Rizaldi, 1994: 124). Through the trade relations of Europe and Asia in Indonesia, especially in the city of Padang, causing the expansion, deepening and acceleration of the influence of globalization of European culture in the city of Padang. Ziauddin Sardar and Borin Van Loon said that "globalization tends to maintain the already well-known patterns of western economic and cultural imperialism. It promotes the dominant set of values and cultural practices (2001: 164). The promotion of this set of values and cultural practices is likely to occur when Europeans trade in Padang, instantly

carrying its culture. Then indirectly introduce it to the people around them when having a party. In Rusli Amran's writings, it is explained that 1847 in Padang was a soccer house specially made for Europeans to hold meetings and feast (Rusli Amran 1986: 19-20). It is estimated that in the party there are dances accompanied by music. The European-style party was later emulated by the Nias people.

The existence of Balanse Madam dance in the midst of the life of Nias people today, is used at events such as the event of the appointment of the head of the village, marriage ceremony, and nagari event. In the performance, the dancers initially mimicked the clothes of the Europeans, male dancers wearing suits, and female dancers wearing longdress. But in the course of time the dancers are already wearing clothes that characterize Malay culture, that is for male dancers wearing clothing scissors china, while for female dancers wear long *kebaya* suits. Presumably the behavior of the Nias Padang people adopted the cultures of Europeans and Malays made it a hybridized culture. George Ritzer says hybridization is a very positive, or even romantic, view of globalization as a creative process from which new cultural realities will emerge and continue, if not to say increased, heterogeneity in many different places (George Ritzer, 2014: 999). The adoption of European cultures by the Nias community of Padang, which was formerly a worker for the Europeans, was an attempt to "intensify identity", namely the process of increasing the degree of identity of the Nias community in Padang. This means that the people of Nias Padang try to follow the identity of the Europeans in a culture that is visible and easily accepted by them. This condition is in accordance with Frantz Fanon's opinion in Akhyar Yusuf Lubis (2016), saying, "the colonial nation (nation) seeks to understand and follow the identity constructed by the colonialist nation". Fanon further said, "there has been alienation (marginalization) and psychological marginalism in the psyche of colonial society. For example the planting of an inferiority complex undertaken by the colonialist nation through the construction of their identity to the nation or colonized society "(145).

In addition to naming the names of Balanse Madam dance, musical instruments, and clothing to dance, there is also a colonialism culture of drinking that is imitated by the people of Nias. The tradition of drinking (beer), has now been replaced with *sofi* or *tuo nifarö* (read: *cuwo nifare*), meaning *arak*. This tradition is done as one of the requirements to ask permission to the head of the village, when will be held Balanse Madam dance. This tradition of drinking is not in Nias custom, but in the process of performing Balanse Madam dance this tradition emerges. Presumably this drinking tradition was adopted and imitated by the Nias people from European culture. Ben Suharto says, that:

"At a glance this kind of custom (liquor) comes from the West, which was brought in during colonial times. In cold-weather Europe it is necessary to drink a body warmer which is very important also for health. It is not unusual for them to have a habit of drinking, whether in the family, or in any meeting, party, etc. "(Ben Suharto, 1999: 58-59).

The drinking tradition of imitating the European style can be said to be part of the process of "identity intensification" of the Nias people of Padang. The word "intensification" is the authors borrow from agricultural terms which means effort to increase production. In this case, however, the term authors' identification of borrowing and pairing with the word identity, thus becoming a series of terms,

namely "intensification of identity". In this case, the term "identity intensification" is one of the efforts to improve the identity of the Nias community in Padang. Presumably this is related to the life history of Nias Padang community in the past, that is, many Nias people working in ports as foster workers, servants of foreign traders living near the port (Sartono Kartodirdjo, 1975: 210). While the foster worker is a lower class job and is usually done by low social status among the community. The social status that Nias people hold as foster workers, seems to make them feel inferior. So by mimicking the atmosphere of this European party, the people of Nias seem to assume that they will be able to rank parallel to their master.

CONCLUTION

Balanse Madam dance is one of the dances of the Nias community of Padang, which reflects some views of cultural studies. In the analysis of Balanse Madam dance, the author finds cultural views of Balanse Madam dance, among others: (1) Balanse Madam dance reflects the colonialism culture which can be seen from its naming, musical instruments, dancing clothes, and drinking -liquor.; (2) found hybrid culture in Balanse Madam dance; and (3) Nias people try to "intensification of identity", which is to increase their identity status to the people of Padang, related to their historical past.

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