

The Position of Tor Tor in the Mandailing Society

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Abstract

Ethnic comes from the south tapanuli regency is called ethnic batak mandailing which has a variety of traditional activities, Horja Godang is a traditional feasts ceremony of marriage in society of south tapanuli. Where arts activities are include (margondang) which is accompanied with manortor (dance). Tortor performance in this activities there are several stages, namely tor suhur bolon, on the presentation the audience determined by the kinship system (dalihan natolu) include the order of the tor tor to be done. The research method used is quantitative method. The form of presentation in the writing is descriptive analytical. By using this method the result of the research will be describe and analysis with the main focus on field of culture and social. The result of research is to find out how the procedures of implementation of the Horja party in mandailing society with the costumes prevailing in the area.

Keywords: Tradition, party, hoja.

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INTRODUCTION

Tortor dance is a dance movement with musical accompaniment (margondang) who play by musical instrument traditional such as gondang, flute, trumpet, and the others. Tortor became the culture in every activity indigenous mandailing people Tortor dance also used in the wedding party, for the tribe mandailing tortor dance is a dance that is still keep until now. Many peoples familiar with tortor dance because always used by some of dance studio to be one of the dance for develop and guarded.

This dance also favorite by people who are not tribe mandailing. Dance from Indonesia have the character of each area and became a dance proud of.

The selection of dance tortor as a study material motivated by the desire to understand the structure and meaning of the dance. The surplus of tor tor dance it is a dance of tribe mandailing upholding of modesty and custom in the society. If we compare it with dance that exist today more toward the dance west, so the children of the next generation more familiar with the dance from the outside rather than a dance that originated from the own region. Tor tor dance it is a dance that originates from Indonesia and it is the identity of indonesia, because of that we must help preserve it.

Based on the presentation above the writer want to do the title research : tor tor in ceremony indigenous or marriage in the mandailing society.

1) Identification Of The Problem

To be more specific this discussion must be determine the principal problems. in this study later, the problem to be discussed is how the position of tortor in the mandailing society ?

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Foundation of Theory

- Definition of marriage

According to the law number 1 years 1974, definition of marriage is bond was born inner between man and woman as husband and wife with a form of the family (household.) [1]. "Marriage is one plus one still one " it is mean the two human being one in a real of itself life.

- Definition of ceremony

In a dictionary of language Indonesia [2] ceremony contain understanding is celebration according to the indigenous, a part of action or deed tied to the rules certain to the tradition or religion. Based on the opinion, ceremony is part of action bound

to certain rules and have connection with the events that must be executed by the people where dance (tor tor) enacted in practice.

- Definition of dance function

Function is worth or purpose. In a dictionary of language Indonesia has write by [3] fuction is work done to reach the purpose [4]. Say that dance function was divided into three category, that is:

- Dance ceremony, is the dance serves as a means of religious ceremony and customs
- Social dance (cheerful dance), is the dance serves as a means to showing the eupgoric feeling or to the association and usually between a man and woman.
- Dance performance, is the dance that is made specifically to be shown and after the show finished it is expected to obtain a respon from the audience.

Based on the explanation of the dance function above it can be concluded that tor tor in traditional wedding ceremony in mandailing society serves as dance ceremony to achieve a specific goal.

- Research methodology

Method of research used quantitative method. A presentation in the form of writing is analysis descriptive. Using this method a result will describe and analyzed, with the main focus on field of culture and social.

- Data collecting technique

For the data collecting, do with the research field. The reseaech field in here is activities the writer do related with data collecting in field, consist of observation, interview, and recording.

- Data analysis technique

At the phase of data analysis technique, researchers will use analysis technique with document. This method right to this research doe to fit with the understanding basically and the way iy works.

DISCUSSION

Tortor in the ceremony Horja party

As one of the indiginous tribe in north Sumatra, the tribe mandailing also have a variety of arts and culture tradition. One of them is the traditional dance. Many types of local culture in this area has undergone a change and adapted to the norms of religion.

The following is traditional dance that originated from mandailing, north Sumatra:

- Mandailing North Sumatra traditional dance – Endeng - endeng dance

Endeng – endeng dance it is a traditional dance comes from South Tapanuli reGENCY the province of North Sumatra. Endeng – endeng dance is describe the spirit and excited expression of the society day to day, as well as the expression of excitement *naposo natauli bulung* (the young) and embedded and harvest. In appearance endeng – endeng dance is playing by ten peoples that is two people as vocalis, one people keyboard player, one people tamborin player, five people drummers drum and one people ketipung player (small drum). Usually the song sung speaking South Tapanuli. Each of the performing arts takes four hours. Appeal of this arts is the performance and dance cheerful according with the song performed.

- Mandailing North Sumatra – tor tor naposo nauli bulung dance

Tor tor naposo nauli bulung dance is a type of tor tor dance pf North Sumatra an special dance by youth of young man and woman as a couple. Appearance of the tor tor naposo nauli bulung dance usually played from three woman dancer and three man dancer, in the front row (na isembar) is the girl who has the same surname example, nasution in the back row (pangayapi) is youth that must be surname other example lubis. Or rather the girls in the front row (na isembar) that surname nasution while in the back row (payambar) must be have the surname lubis or another surname such as rangkuti, pulungan, matondaang, and batubara.

- Mandailing Nort Sumatra dance – Guro – Guro aron terang bulan

Guro – guro dance of young people to know each other and as an institution to educate young children to know indigenous. Foermerly this event made as one of the tools to preserve art dance that is known and endeared by young people in order to his preservation. The show is equipped with a musical instruments typical like : sarune, gendang /drum (singilindungi and ainganaki) also from pangana

- Mandailing North Sumatra Traditional Dance - *Tor-Tor Tepak*

Tor-Tor Tepak is performed at the wedding ceremony of *Horja Godang Haroan Boru* (The arrival of the groom / *Horja Godang* for marriage). *Tortor Tepak* is a type of offering dance or opening dance for customary congregations in the Mandailing community. This dance is held for three days and three nights, or seven days and seven nights.

- Mandailing North Sumatra Traditional Dance - *Sarama Datu*

In ritual ceremonies such as *Paturun Sibaso* (*Marsibaso*) or also called *pasusur begu*, the Sarama

dance is accompanied by Gordang Sambilan's musical ensemble. The one-person dancer, called *Sibaso* is a *Shaman* figure in the old Mandailing tribe called the *Pelebegu*.

In the past, *Paturun Sibaso* ritual ceremonies were held when a large disaster occurred in a *huta* or *banua*, such as the outbreak of cholera or the dry season. This also applies to the opposite, namely if the prolonged rainy season disrupts the agricultural activities of the local population, which in turn will cause hunger because of the depletion of rice as their staple food. To overcome *Bala Na Godang* (the Great Disaster), they asked to *begu* for help, namely ancestral spirits, through the *Sibaso* intercession. Because according to their belief, only *Sibaso* had been able to communicate with *begu*.

The *Paturun Sibaso* ritual ceremony was carried out in the *alaman bolak* (vast yard) of *Bagas Godang* (King's Palace), which was attended by the King, *Namora Natoras*, *Si Tuan Najaji* (Local Residents) and a supernatural figure named *Datu* who had a very large role, especially to lead performing of ritual ceremonies. At that time, the *datu* was seen as a "Warehouse of Sciences" because he had various kinds of traditional wisdom which were very much needed for the perfection of the life of *huta* or *banua* communities.

In the *Paturun Sibaso* ritual ceremony, special food is provided for *Sibaso*, namely the *parlaslas*, which is placed on a tray, which includes *Garing* (Jurung Fish) which is grilled, *Pege* (Lengkuas), and also *Ngiro* (Nira water) in the *Ni Orbo* (Containers that made of buffalo horn). After *Gordang Sambilan* was played with a special *Gondang* (Music Repertoire) named *Mamele Begu*, *Sibaso* danced and then experienced *trance* (Trance). In this *trance*, *Sibaso* asks to eat and drink. After eating and drinking, *Sibaso* danced again. Not long after, the *Datu* approached *Sibaso* to inform him of an event *Bala Na Godang* (Big Disaster) which was sweeping the population and begging *Sibaso* to be willing to ask what was the cause and how the solution to *Begu*. Because, residents have no longer been able to handle it. After that, *Sibaso* told him what was the cause and how to overcome the great disaster to the *Datu*. A few moments later he regained consciousness like when the ritual ceremony began.

In traditional ceremonies at Mandailing, where *uning-ring* is sounded (*margondang*), it is always accompanied by a *manoror* event. In its implementation, *Tor-Tor* dancers consist of 2 (two) groups, namely: *Manortor* groups marching in front, (ie, the *Manortor* groups are like the *Mora* and *Indigenous Kings*) and *Maintenance* groups that march behind.

The *Tor Tor* is based on the level or position of a person who is a *Manortor*, are:

- *Tor Tor Suhut, Kahanggi Suhut, Mora dan Anak Boru.*
- *Tor Raja-Raja.*
- *Tor-Tor Raja Panusunan.*
- *Tor-Tor Naposo Bulung*
- *Tor-Tor Sibaso.*

This *tor-tor* dance has never been carried out again, because the *manortor* must be *manyarama* or possessed, so that it is considered contrary to the Islamic teaching).

At *horja siriaon* (traditional wedding ceremony) and *horja siluluton* (traditional ceremonies of death also called *mambulungi*), besides *gordang sambilan*, usually *gondang boru* is also played to accompany *tortor* (traditional dances). In this traditional ceremony, the participants who dance the traditional *tortor* are include to the *mora* kinship group, *kahanggi*, (*suhut*) and *anak boru*. That's why the *tortor* danced by kinship groups are called *tortor mora*, *tortor suhut* and *tortor anak boru*. In addition, in every *horja*, the kings usually also dance. So, the *tortor* is called the king's *tortor*. While, the *tortor* danced by young people is called *tortor na poso na uli bulung*.

The day before the traditional *siriaon* ceremony or the traditional wedding ceremony, the *gondang* was planted and *gordang sambilan* and *gondang* were put on hold and waited for two and opened the *panortoran* arena. Where the *panortoran* arena is opened and begins with *tor-tor Suhut, Kahanggi Suhut, Anak Boru* and at the *pabuat boru mora* event can also *manortor*. In the *panaek* *gondang* program which was held one day before *Horja's* eyes, there were enough *Raja Pamusuk, Namora* and *Natoras, Kahanggi, Boru* and *Mora*.

Participants that dance in *mata ni horja* are:

- *Suhut.*
- *Raja – Raja Mandailing Godang.*
- *Raja – Raja Mandailing Julu.*
- *Raja – Raja Desa Na Walu.*
- *Raja Panusunan.*

Tor-tor dance aesthetics are the basis of this research, namely aesthetic communication through gestures and movements. Body language is symbolized by the movement of each limb and dance accompaniment that contains certain aesthetics.

Aesthetics in each movement and music that represent a meaning. In fact, not all participants and spectators who witnessed can understand and understand the meaning in movements and music in the *Tortor* dance. This is because of the limitations of some art lovers in understanding the process of nonverbal communication. Classification of body language, where the delivery of messages is done only through hand signals, head movements, body posture and foot

position, facial expressions, eye gaze, and accompaniment to *Tortor* dance.

CONCLUSIONS

From the results of the research conducted by the writer, it is found that, *Tortor* in the motive of its basic movements did not change from the past until now. The *Tortor* movement seems to be rigid and motive only a little, but it contains a broad and deep meaning for the life of the Mandailing community. The clothing used has undergone a development that used to not wear clothes (only ulos) but has now been modified with international (suit) and national (*kebaya*) clothing, but still use *Bulang*.

Tortor's basic movements are always danced in every activity of the customary life of the Mandailing community, although in some activities the dance form or *tortor* has undergone many modifications. This change is the result of the creation of dance artists who experienced development due to the mixing of the lives of Mandailing people with other communities, such as Java, Malay, Karo, Simalungun and Toba. *Tortor* must always be in accordance with the position in the *Dalihan Na Tolu* element. It is because in *Dalihan Na Tolu*, there are norms that govern the system of life of the Mandailing community. *Tortor* and *Gondang Sabangunan* is a dance and music that is inseparable from one another. When the *gondang* is played, then the *sarune* sound accompanies the start of the *tortor* movement. *Tortor* will participate in every custom activity in the life of the *Mandailing* community wherever it is in all parts of the world.

Suggestions

The writer hopes that all elements involved in managing cultural preservation can pay more attention to the authenticity of *Tortor* and *Gondang Sabangunan*. It is very unfortunate if until the element of sacredness or authenticity is lost due to the influence of creations and modifications that are not directed. In addition, the dance moves are many that are too carried out to look more beautiful regardless of the natural elements found in the actual *tortor*. Also to the *tortor* dance artists the writer hopes that the *tortor* movement will still be directed towards the actual movement even though it has been created.

The use of costumes or clothing that is true is also a concern for the author, so that all members of the Mandailing community know correctly the use of *ulos* according to their respective functions in its use. The writer hopes that this article will be useful for readers and a source of information and techniques on how to actually learn *Tortor* according to the Mandailing customary rules and this article can be used as a reference in learning *Tortor* and for those who need it.

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