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 feats 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, namelytor tor suhur bolon, on the presentation the audience determined by the kinship system (dalihan natolu) include the orter 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 tortor 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 tortor 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 tortor 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 containin 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 reseach 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 indeginous 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 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 begged 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 Suhat, Kahanggi Suhat, Mora dan Anak Boru.
- Tor Raja-Raja.
- Tor-Tor Raja Panusunan.
- Tor-Tor Raja Panusunan.
- 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 siluluon (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, (suht) and anak boru. That's why the tortor danced by kinship groups are called toror mora, tortor suhat 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 Suhat, Kahanggi Suhat, Anak Boru and at the pabuat boru mora event can also manortor. In the panak gordang 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.

**REFERENCES**