

# The Performance of the Marsiurupan Tradition in the Angkola Community's Wedding Ceremonies

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This study describes the performance of text, co-texts and context in the Angkola people's traditional wedding ceremonies. The marsiurupan tradition is an oral tradition carried out by the Angkola community. It consists of joyful events (siriaon) and also sorrowful events (siluluton). Marsiurupan in siriaon events, such as the Angkola community's wedding ceremonies, starts from marpege-pege, pajongjong los, markuras, mamasu dahanon, sibodak mangkubak, mardangdang, manggule and manungkus indahan. This research method is descriptive and qualitative. It seeks to obtain information needed from informants using observations and in-depth interview techniques. The results showed that the forms of marsiurupan's traditional performance are marpege-pege, pajongjong los, markuras, mamasu dahanon, mangkubak sibodak, mardangdang, manggule and manungkus indahan. In marsiurupan, text in the form of a hobar (namely marpege-pege), consists of macro structures (themes), superstructures, and microstructures. Then a co-text consists of paralinguistic and material elements. Furthermore, the context of the marsiurupan tradition is social context, situational context, cultural context and ideological context.

**Key words:** *Marsiurupan tradition, Angkola community marriage, text performance, co-text and context.*

## 1. INTRODUCTION

One form of traditional ceremonies and rituals of the Angkola community is *marsiurupan*, in Indonesian known as mutual cooperation. At the Angkola wedding traditional ceremony, *marsiurupan* materialized starting from the *marpege-pege*, *markuras*, *mangkubak sibodak*, *mamasu dahanon*, *mardandang*, *manggule*, *mannugkus indah* which are inseparable from the role of the *dalihan na tolu*, *harajaon*, *hatobangon*, *orang kaya* and *naposo nauli bulung*.

In the oral tradition research performance that appears to contain elements of text, co-text and context. The text is a *hobar* that is conveyed, interesting to study because in it there is meaning conveyed in the form of requests and responses that contain values and norms. The *hobar* that was delivered contained poetry and the proverb which showed such a strong sense of kinship as below.

*Mangido sora di onggang ninna mangido gogo di gaja mangido bisuk di landuk*  
(Asking for the sound of hornbills, asking for strength to elephants, asking for wisdom to the sea grass)

This saying is in the text section of the *marpege-pege hobar*. This proverb intends to convey about asking for support, energy, and material to those who are able to provide and ask for wisdom or advice for the success of the *marpege-pege* event.

Co-texts are material objects used such as betel leaves, gambier, tobacco, whiting, sarong and cap. All of these material elements, if analyzed, have meanings that support the values and norms contained in the *marsiurupan* tradition in Padangsidempuan city. Likewise with the context that can not be separated from the tradition of *marsiurupan* as conveyed by Sibarani (2012: 324-331) that the context is very important to study because of the existence of the context in order to understand the meaning, purpose, message and function of the oral tradition, which in turn is needed to understand the values and cultural norms contained in oral traditions and to understand the local wisdom that is applied to organize social life. The context includes cultural, social, situation and ideological contexts.

From a cultural context, *marsiurupan* is the implementation of a long-standing traditional heritage thousands of years ago by the people of Angkola. By carrying out the tradition of *marsiurupan* in Padangsidempuan city. It certainly contains a cultural context that needs to be studied for the Angkola community today. From its social context, it will be revealed what factors influence the traditions. *Marsiurupan* contained in the traditional wedding ceremony of the Angkola community is inseparable from the role of the three pillars of the Angkola community's tradition, namely *dalihan na tolu*.

## 2. LITERATURE REVIEW

### 2.1 Definition of *Marsiurupan*

*Marsiurupan* in Indonesian is called mutual cooperation which means to work together in completing a job. Abdillah (2006: 4) states that mutual cooperation is an activity carried out together and is voluntary so that the activities carried out can run smoothly, easily and lightly. Then Barani (2008: 34) says that *marsiurupan* comes from the word *mangurupi* which means to help or help the work of others, without expecting anything in return. Furthermore Sibarani (2014: 41-42) proposed the concept of *marsirimpa* which means "compact, simultaneous, together" is very important to be an attitude for the participants of mutual cooperation so that the three rules can be applied. The initial requirement that must be possessed by people who want to apply the three rules of mutual cooperation is compactness.

From the above explanation, it can be concluded that mutual cooperation or *marsiurupan* is working together to do a job voluntarily without expecting anything in return. There are several forms of *marsiurupan* that will be discussed in this study, including:

#### 2.1.1 *Marpege-pege*

*Marpege-pege* comes from a plant called *pege-pege* whose leaves are lush and the fruit is very sweet. This plant is very loved by various species of birds. If it bears fruit, the flock of birds will be crowded into the plant. That is the origin of the term *marpege-pege* where many people gather or gather to eat a sweet dish, namely core snail (sticky rice, grated coconut and sugar). For the people of Angkola, *marpege-pege* means *marsitukkol-tukkolan* or helping one another in alleviating the difficulties of relatives who will marry both materially and morally. Through *marpege-pege*, *suhut* will submit a request to relatives and neighbors for some things needed to prepare a wedding party for the Angkola people.

#### 2.1.2 *Markuras*

*Markuras* is one of the *marsiurupan* activities before the *horja* was carried out the day before. This activity was carried out by the *ina parhutaon*, relatives and also the *nauli bulung*. In the *markuras* activity, the relatives, the *ina parhutaon* and *nauli bulung* gather at the *suhut* house to work together to prepare the spices for the *horja* dishes tomorrow.

#### 2.1.3 *Pajongjong Los*

The stall that was set up aims to overshadow the work that will be done together by the community for *horja* needs. The work included *markuras* and *mangkubak sibodak*.

#### 2.1.4 *Mamasu Dahanon*

*Mamasu dahanon* is the job of washing rice that will be cooked for *horja* rice together. This work is carried out by mothers of relatives, such as *etek*, *bou*, *ina-ina parhutaon* and *nauli bulung*.

#### 2.1.5 *Mangkubak Sibodak*

This work is the work of peeling jackfruit (*sibodak*) which is made a compulsory dish for the Angkola community.

#### 2.1.6 *Mardandang*

*Mardandang* is the work of cooking rice by using a large cage by mothers consist of the *ina parhutaon* and the *ina-ina* rows of *anak boru*.

#### 2.1.7 *Manggule*

Then the *manggule* work carried out by the fathers (*ama-ama parhutaon*) in the morning before *horja* begins. *Manggule* is cooking goat and jackfruit curry that is done by the fathers working together.

#### 2.1.8 *Manungkus indahan*

After the rice is finished cooking by the mothers and the curry is finished cooking by the fathers, then the next is the *manungkus indahan*.

## 2.2 Performance

Finnegan (1992: 86) states that performance is an element in every performance and is one of the main focuses of oral tradition art research. Components in performance according to Finnegan (1992: 89-97) include (1) actors (players) and (2) spectators (audiences) and participants (audiences). The performance of the *marsiurupan* tradition in the Angkola wedding traditional ceremony starts from the preparation of *horja* to the day of *horja*. There are also a series of activities ranging from *marpege-pege*, *pajongjong los*, *markuras*, *mamasu dahanon*, *mangkubak sibodak*, *mardandang*, *manggule* and *manungkus indahan*.

## 2.3 Text

Text structure can be seen from the macro structure, superstructure or flow structure, and microstructure; according to van Dijk. Macro structure is the overall meaning of a text that can be understood by looking at the topic or theme of a text. Superstructure or flow structure is a scheme or plot of a text that is the introduction, middle, and closing.

## 2.4 Co-texts

Co-texts are other signs that appear alongside text when communicating. The co-texts are paralinguistic, kinetic, proxemic, and material elements (Sibarani, 2012: 319). This co-text serves to clarify the message or meaning of a text.

## 2.5 Context

Context is the specific space and time faced by a person or group of people. Every cultural creation is always born in a certain context. The context studied in the marsiurupan tradition does not only involve social contexts but also includes cultural, situation and ideological contexts.

## 3. RESEARCH METHODOLOGY

This *marsiurupan* tradition research in the traditional wedding ceremony of the Angkola community uses a qualitative approach with ethnographic methods. The following are the steps for developing ethnographic research according to Spradley (2007): 1) Establishing informants, 2) Conducting interviews with informants, 3) Making ethnographic records, 4) Asking descriptive questions, 5) Conducting ethnographic interview analysis, 6) Making analysis domain, 7) Asking structural questions, 8) Making taxonomic analysis, 9) Asking contrast questions, 10) Making component analysis, 11) Finding cultural themes, 12) Writing ethnography.

Based on the title of this research, namely the *marsiurupan* tradition in the traditional wedding ceremony of the Angkola community, this research is located in Padangsidimpuan Utara sub-district, Padangsidimpuan city, North Sumatra province. The data in this study consist of primary data which are records of the *marsiurupan* stages which are observed directly at the traditional wedding ceremony in the Angkola community. Secondary data (secondary data) oral utterances in the form of utterances in *marsiurupan* tradition.

### 3.1 Data Collection Techniques

Collecting data by doing observation (observing) in the *marsiurupan* tradition in the traditional wedding ceremony of the Angkola community, researchers also observed activities in the tradition directly by recording and recording each process that took place.

### 3.2 Data Analysis Techniques

After collecting data, the researchers then performed data analysis namely content analysis. Content analysis is carried out as according to Spradley (2007: 140) through stages of domain analysis, taxonomic analysis, componential analysis, and analysis of cultural themes.

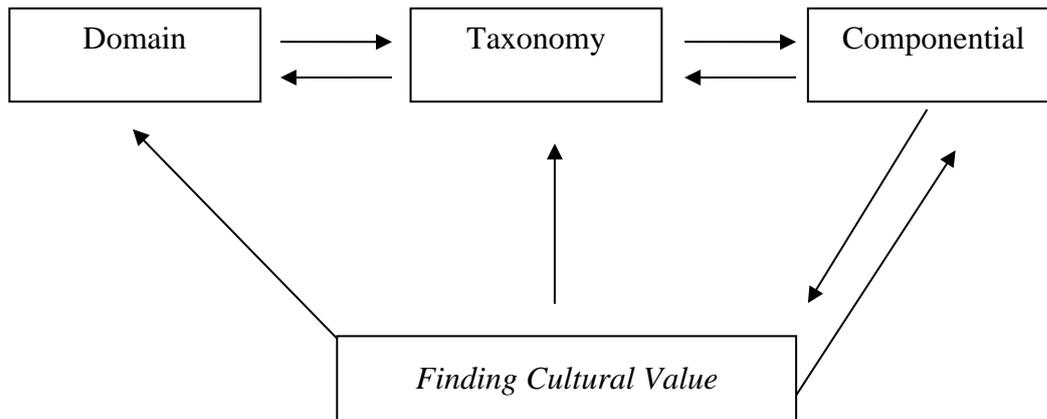


Figure 3.2. Data analysis scheme according to Spradley

## 4. RESULTS AND DISCUSSION RESEARCH

### 4.1 Form of *Marsiurupan* Tradition Performance in Angkola Marriage Traditional Ceremony

There is also a form of performance including the stages of the *marsiurupan* tradition, namely *marpege-pege* which is held one month before the wedding, then *pajongjong los*, *markuras*, *mamasu dahanon*, which is done one day before the wedding, and *mangkubak sibodak*, *mardandang*, *manggule*, *manungkus indahan* is done on wedding day precisely in the morning.

### 4.2 Performance Components in *Marsiurupan* Tradition at the Angkola Marriage Indigenous Ceremony

#### 4.2.1 Place of Tradition

The *marpege-pege* tradition is held at the *suhut* house in *bagas godang*, the house of the bridegroom. *Markuras*, *pajongjong los*, *mangkubak sibodak*, *manggule*, *mardandang*, *manungkus indahan* are done in the field near the bride's house.

#### 4.2.2 Audience (Audience)

Audience in *marpege-pege*, namely: 1) *Orang kaya* as moderator in *marpege-pege* traditional session, 2) *Harajaon*, 3) *Hatobangon*, 4) *Cerdik Pandai*

#### 4.2.3 Actors

There are also actors of this tradition are: 1) Father (male parents of the bride), 2) Uda (father's brother), 3) Grandfather (father's male parent), 4) *Dalihan na tolu*, 5) *Hatobangon*, 6) *Harajaon*, 7) *Orang kaya*.

### 4.3 Text, Co-Text and Context Analysis

#### 4.3.1 Text

Data (1)

*Suhut:*

*Imana giot adong maksud tujuan ni anak ta ima nagiot mambuat boru jadi kon di paboa do diparhutaon ima tong jadina nadokkonon di sudena kouw kouw ta*

*Takkas sanoli sabotulna in dipangidoan nami*

It's actually clear here that our request

*sanga pe oppu san bagas godang dabo bope orangkaya*  
good for the whole family, and the *orang kaya*

*nadong sabotulna salain naparkaro do*

that there is nothing but asking for help from everyone.

*Mudah-mudahan tong parkaro na partama sabotulna tarmasuk doa so lek sehat hita sampe hari H.*

Hopefully our first request can be granted including prayer so that we are all healthy until the day of wedding.

*Songoni do sabotulna do dohot gogo sabotulna tong lek mangido hai*

That's the truth and energy we also need

*tu oppui ettak lek adong tu naporlu tokkin nai*

to the king we continue to ask as well as other necessary things

#### 4.3.2 Theme

The theme of the *marpege-pege* text is to ask for moral and material assistance from the *na tolu dadap*, adat functionaries, relatives and also the local community as seen in the sentence outlined above. Based on the contents and purpose of the tradition of *marsiurupan* which is manifested in the *marpege-pege* at the Angkola community wedding is to 1) inform relatives, distant close relatives, and the community of the intention to get married (*Imana giot adong boru so kon in paboa do diparhutaon ima tong jadina nadokkonon in sudena kouw kouw ta*), 2) asking for moral and material assistance to be able to assist the bride and groom in fulfilling her intention to marry (*Takkas sanoli sabotulna in dipangidoan nami sanga pe oppu san bagas dabo bope*

*bagang orangkad nadong sabotulna salain naparkaro do), 3) help each other in lightening the work (Songoni do sabotulna do dohot gogo sabotulna tong lek magido hi op opai lek adong tu naporlu tokkin nai), 4) mutual prayer so that everything is healthy especially until the day of wedding (Mudah-mudahan tong parkaro na partama sabotulna tarmasuk doa so lek sehat hita\_sampe hari H)*

#### 4.3.3 Superstructure

##### a. Introduction

In the introduction to the *marpege-pege* traditional text, it was delivered by the *pandongkon hata, suhut*. This section is an introductory hobby to convey the intent and purpose of asking for moral and material assistance.

##### b. Content

The text portion of the *marpege-pege* traditional delivered by *suhut* includes: (1) informing plans to get married, (2) asking for moral and material help, (3) asking for prayers so that all are given health.

##### c. Closing Section

The concluding section of the text section can be seen in the speech below, the statement, delivered with a concluding greeting as a sign of the end of the submission of the *suhut* request, the transfer of *dalihan na tolu* to *harajaon, hatobangon*, and the community. The concluding section can be seen in the following text:

Data (2)

*Kahanggi (Uda na):*

*anggo hata do sabotulna demi hata nanggo ginjang be hata sabotulna san hami suhut bolon,*

Not many more actual words that we can convey as a host

*ben nadison do sabetulna anak boru nai nabahat tottu apalagi dison do mora dongan satahi ison do sabotulna khalifah i sian sadabuan.*

Because here there are also *anak boru, mora* as friends to discuss from *Sadabuan*

*sonima hatana husudahi dohot salam, Assalamu'alaikum wr.wb*

Thus I end with greetings, *assalamu alaikum wr.wb*.

More details can be illustrated in the following table:

Table 4.3 Macro Structure, Super Structure and Micro Structure

Macro Structure (Theme)	Super Structure	Micro Structure
1. Asking for prayer 2. Submitting requests for personnel assistance 3. Submitting requests for material assistance	1. Introduction <ul style="list-style-type: none"> <li>• Praise to God's presence</li> <li>• Sholawat to the Prophet</li> <li>• Greetings to the audience</li> </ul> 2. Content <ul style="list-style-type: none"> <li>• Convey the intention of inviting</li> <li>• Submit a request for three matters: prayer, energy, material</li> </ul> 3. Closing <ul style="list-style-type: none"> <li>• Greetings</li> </ul>	<ul style="list-style-type: none"> <li>• The use of greetings refers to people</li> <li>• The use of somal data</li> <li>• Use of connotations</li> <li>• The use of straightforward language</li> <li>• The use of rhymes</li> <li>• The use of the saying</li> </ul>

#### 4.4 Co-texts

Co-texts are an important part in giving meaning to oral tradition texts. The following is one aspect of the co-texts displayed in the *marsiurupan* tradition in North Padangsidempuan, North Padangsidempuan District, North Sumatra Province. The elements of the co-texts in this program include (1) paralinguistic and (2) material elements.

Table 4.4 Co-Text Structure of the *Marsiurupan* Tradition in the Marriage Ceremony of the Angkola Society

Paralinguistik (Suprasegmental)	Unsur Material
1. Intonation	1. <i>Sirih, soda, gambir, tembakau, pinang, pulut, kelapa parut dan gula merah, piring, beras, peci, kain sarung</i> (Sirih, soda, gambier, tobacco, betel nut, pulut, kelapa scarring and brown sugar, plate, rice, cap, glove fabric)

#### 4.5 Context

##### 4.5.1 Cultural Context

The cultural context of the *marsiurupan* tradition in the city of Padangsidempuan, Padangsidempuan Utara District, North Sumatra Province is to maintain the continuity of the tradition of mutual cooperation in the Angkola community. This culture has been inherited since previous generations.

#### 4.5.2 Social Context

The social context of the *marsiurupan* tradition can be seen from the function of *Dalihan na tolu* itself in Angkola society. *Dalihan na tolu* is a major component in every traditional activity of the Angkola community. In the Angkola community, *Dalihan na tolu* is a very important element in influencing the tradition of *marsiurupan* in the Angkola community.

#### 4.5.3 Situation Context

The context of the situation of *marsiurupan* tradition of the Angkola community is carried out at night, morning, afternoon, evening and also on holidays. *Marpege-pege* is held at night after evening prayers. *Markuras* is done one day before *horja*, which is in the morning because so many things are prepared. So that this activity is usually carried out by the *ina parhutaon* whose average profession is a housewife.

#### 4.5.4 Context of Ideology

The ideological context that is seen is the ideology that emerged in the Angkola community that implements culture and what does not. Carrying out the *marsiurupan* tradition which has a very deep and noble meaning shows a civilized society. Whereas for people who do not carry out the *marsiurupan* tradition even though it is not perfect in the words of marriage, for example, in the community will be considered as a proud and not civilized person. Of course this is detrimental to the community because they get social sanctions in the community.

### 5. CONCLUSION

After conducting *marsiurupan* tradition research in Padangsidempuan city, Padangsidempuan Utara District, North Sumatra Province, the research conclusions are as follows. First, *marsiurupan* tradition performance in the city of Padangsidempuan, District of North Padangsidempuan, North Sumatra Province consists of (1) *marpege-pege*, (2) *markuras*, (3) *pajongjong los*, (4) *mangkubak sibodak*, (5) *mamasu dahanon*, (6) *mardangdang*, (7) *manggule*, and (8) *manungkus indahan*. From this performance there is a change in *marisurupan* tradition, precisely in the components of performance. Performance components include: (1) actors and (2) material elements.

Second, text analysis, co-texts and context reinforce the position of customary functionaries in Angkola society. The theme of the *marpege-pege* text is to convey requests for material and moral assistance from relatives, *dalihan na tolu*, *harajaon*, *hatobangon*, *orang kaya* and neighbors to succeed the *horja*. *Marpege-pege* is a tool to strengthen the kinship of the Angkola community. Likewise in terms of co-texts and social contexts, the situation, ideology and culture that shows the strength of the customary position of the Angkola community in this case *marsiurupan*.

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