

Performance Of Manghatahon Sijagaron Saurmatua Batak Toba Anthropolinguistic Approach

Reka Simangunsong¹, Robert Sibarani^{2*}, Alemina Br Perangin-angin³

¹Master of Linguistic Study Program, Universitas Sumatera Utara, Medan 20155, Indonesia

^{2,3}Faculty of Cultural Science, Universitas Sumatera Utara, Medan 20155, Indonesia

ABSTRACT

This study aims to find out the text, cotext and context of MSS tradition in the BT community, describe the performance of the text, co-Text and context, explain the reasons for the use of *Sijagaron saurmatua* by the BT community. The method used is descriptive qualitative with an ethnographic approach to find and understand in depth an event of a cultural phenomenon. The research data is in the form of speech performance data or in the form of lingual text from informants through interviews. The results of the study found 14 elements used in *Sijagaron saurmatua*. An assertive speech act that functions to express the speaker's psychological attitude towards a situation by making suggestions (suggesting). Expressive speech acts that function to express the speaker's psychological attitude towards a state of appreciation (appreciating) and directive speech acts in which the speaker takes an advising action. And the commissive speech act is an expression of prayer (praying) with the function of kinesic speech, material, and traditional clothing. Context is in the form of ideological, social, cultural, and situational contexts. The meaning contained is a form of gratitude, fortune, and honor. Speech functions consist of expressive functions, directive functions, declarative functions, and commissive functions. The cultural function contained is as a form of entertainment, a means of validating cultural institutions and as an educational tool. Values and Norms, namely religious values, logical values, ethical values, aesthetic values and norms contained in the form of norms of decency, law, custom, and customary norms. Local wisdom is in the form of social solidarity and mutual cooperation, kinship, mutual respect, gratitude, cultural preservation and harmony. The use of *Sijagaron saurmatua* in BT society is part of the reflection of human life on nature. Nature provides many benefits for humans, such as food, traditional medicine and convenience for other aspects.

Keywords: *anthropolinguistics, batak toba, performance, saurmatua, Sijagaron.*

**Corresponding Author:*

Robert Sibarani

Faculty of Cultural Science, Universitas Sumatera Utara

E-mail: rs.sibarani@usu.ac.id

1. INTRODUCTION

This oral tradition uses the art of speaking which is interpreted through elements originating from nature and the environment which express the messages and morals that a community wishes to convey. [1] states that in relation to culture, it means that language has all the characteristics of culture where language belongs to members of society, language is transmitted socially, language is reflected in ideas, actions and human work, language is a means for humans to play a role, act, interact and function in people's lives, language is learned, and can make people happy through the messages conveyed, meaning that language is a symbol system that people use as a means of communication language is used as a means of expressing cultural values [2]. Traditions are very embedded in social life, especially in multi-cultural societies and are part of the identity of Indonesian people, such as birth, marriage and death traditions. [3] states that traditions are part of the socio-cultural construction of a particular society where there are dominant values that influence the rules and ways of acting in society (The rule of conduct) and these rules of behavior together form cultural patterns in society. Traditions are agreements that are motivated by the same perception and have norms for people who live in that tradition. Tradition is a key to making people aware of and upholding cultural values. [4] said that the socio-cultural or socio-cultural system includes people's lifestyle patterns. System-culture describes the social realization of ideational patterns of life in a typical environment.

Manghatahon Sijagaron is part of the saurmatua event in the Toba Batak community. The term manghatahon (saying) is a speech act carried out by someone during the Saurmatua event procession. This means that the manghatahon Sijagaron is carried out by someone who has an important role in the saurmatua event. Manghatahon in question is a verbal action or saying words that have meaning in the hope that someone will carry



them out, whether in the form of advice, prayer, or hope in the form of umpasa. In the Toba Batak community, this phenomenon is not something new, meaning that at every traditional event, there are unique verbal actions that are adapted to the context of the situation. The performance of the manghatahon Sijagaron saurmatua in the Toba Batak community has stages and in this procession the verbal expression of the elements of the Sijagaron will be shown. In traditional death ceremonies, especially in Saurmatua, there are procession stages carried out by the Toba Batak community, while Sijagaron often referred to as Sanggul Marata or ampang jual patolu is a basket filled with various objects and plants. (Sinaga 2013:63) states that Sijagaron is a bond of lilies, (Ompu-ompu) banyan tree branches (Jabi-jabi), and pimping (studio). The bundles of 3 types of plants are collected in a pandan bag and then placed in a basket (Ampang) containing rice and on top of the rice are placed candlenuts (gambiri). In traditional death ceremonies, especially in Saurmatua, there are procession stages carried out by the Toba Batak community, while Sijagaron often referred to as Sanggul Marata or ampang jual patolu is a basket filled with various objects and plants. (Sinaga 2013:63) states that Sijagaron is a bond of lilies, (Ompu-ompu) banyan tree branches (Jabi-jabi), and pimping (Sanggar). The bundles of 3 types of plants are collected in a pandan bag and then placed in a basket (Ampang) containing rice and on top of the rice are placed candlenuts (gambiri). In traditional death ceremonies, especially in Saurmatua, there are procession stages carried out by the Toba Batak community, while Sijagaron often referred to as Sanggul Marata or ampang jual patolu is a basket filled with various objects and plants. (Sinaga 2013:63) states that Sijagaron is a bond of lilies, (Ompu-ompu) banyan tree branches (Jabi-jabi), and pimping (studio). The bundles of 3 types of plants are collected in a pandan bag and then placed in a basket (Ampang) containing rice and on top of the rice are placed candlenuts (gambiri). 63) states that Sijagaron is a bundle of lilies, (Ompu-ompu) banyan tree branches (Jabi-jabi), and pimping (sanggar). The bundles of 3 types of plants are collected in a pandan bag and then placed in a basket (Ampang) containing rice and on top of the rice are placed candlenuts (gambiri). 63) states that Sijagaron is a bundle of lilies, (Ompu-ompu) banyan tree branches (Jabi-jabi), and pimping (studio). The bundles of 3 types of plants are collected in a pandan bag and then placed in a basket (ampang) containing rice and on top of the rice are placed candlenuts (gambiri)[5].

The Sijagaron is then held above the heads or carried on the shoulders of the event participants during the traditional procession stage which is usually carried out before the funeral procession for the body takes place, where all the descendants often called the pomparan and the grieving extended family join in surrounding the coffin. Sijagaron is an object created from a collection of plant species and objects placed in a basket. The creation of this object is believed to be a symbol of glory, blessing, and long life and has a sacred meaning in the lives of the Toba Batak people. The creation of this object is believed to have been done for a very long time and passed down from generation to generation and still exists today

Saurmatua is one of the Toba Batak traditional death ceremonies. Saur means to fulfill (Complete) or perfect, interpreted as the highest achievement in the life of Batak people or the blessings of someone who has died, whether from long life, having grandchildren to great-grandchildren. It is believed that this has fulfilled the three goals of human life, which are the ideals desired by the Toba tribe or often called hagabeon (having many descendants and even having great-grandchildren), hasangapon (glory, honor) and hamoraon (wealth, prosperity). These three principles are part of the traditional procession of the Batak Toba community which is demonstrated in traditional death processions[6].

The Sijagaron tradition is a manifestation of local wisdom and noble values for its owners. This tradition has several stages and also utterances containing hopes and prayers from the parties, namely Tulang, Boru, hula-hula, and Dongan tubu which are called Dalihan Natolu. Language, context, and various supporting aspects at the Sijagaron saurmatua death event are an inseparable unit and are a series of processions that are related to each other. As a king parhata (speaker) in a traditional ceremony, someone from the family or people involved in the event procession must understand and have adequate skills, meaning he understands the event procession from the beginning, to the end or is often known as the performance and context of the event[5], [7]–[9].

Manghatahon Sijagaron saurmatua is an activity that involves a group of participants. In carrying out this event, the pretext of natolu is bone (uncle), hula-hula and dongan tubu and contains umpasa and situations that accompany its implementation. The role of the natolu pretext in the MSS event cannot be replaced by one another because they have rules and have very sacred value because of the stages and sequence of the event procession that takes place. Dalihan Natolu's role is said to be the main actor in every event procession. states that performance can be different in many situations, from organized (arranged) and planned to informal situations. This situation is due to several factors, namely time, place and space, organizational model, and knowledge about the speaking community[1], [10], [11].

To describe MSS traditions includes describing language where language is a cultural source and speaking (oral) is a cultural practice. In this research, the author focuses on exploring the meaning, function, values, and norms of language and speaking in the Sijagaron saurmatua tradition. The researcher wants to find and describe MSS in the Batak Toba tribe, which is an oral tradition passed down from generation to generation, which is evidence of the variety of customs of the Toba Batak people who have a life structure regulated by custom, a reflection of the experience of previous elders in express life values, express ideas and feelings.

2. RESEARCH METHODOLOGY

This research uses the Spradley qualitative model (ethnography). The ethnographic model is a qualitative model that has the aim of describing the cultural characteristics found in individuals or groups of people who are members of a cultural community group [1], [12], [13]. Ethnographic research is based on phenomenological thinking in understanding culture. The research data is in the form of linguistic speech or text performance in the Sijagaron saurmatua tradition in the Toba Batak community. The research location was carried out in Siringkiron village, Silaen District, Toba Regency, North Sumatra Province.

This research will use an anthropolinguistic approach to studying the manghatahon Sijagaron saurmatua in the Toba community. The ethnographic method provides instructions for researchers in a structured manner based on 12 stages. Researchers need to understand that anthropolinguistics is a concept of performance, indexicality, and participation to explain the pattern and structure, of the content of this oral tradition. The research location will be carried out in Siringkiron village, Silaen sub-district, Toba regency. Toba Regency was chosen as the research location for several reasons, such as several informants who were raja parhata or someone who was an elder who had an important role in Toba Batak traditional events. He is said to understand, understand and maintain this tradition. Then the researcher conducted interviews with two informants from different places. This was done to find research facts and support the accuracy of MSS performance research objectives. The data sources taken were the results of audio-visual recordings during Manghatahon Sijagaron activities in several situations, daily notes (field notes) sourced from interviews and the results of video documentation observations (video observations) in the form of personal documentation of the research family and then the data source was supported by scientific articles, books about Toba Batak culture, especially related to the Sijagaron Saurmatua tradition.

3. RESEARCH RESULTS

Understanding performance in anthropolinguistics is related to three important components, namely text, cotext, and context. Duranti defines performance as a person's language ability which is demonstrated in real terms such as speaking, listening, and writing. Understanding a language as an action is also a communicative performance. From the results of research and interview observations, the following are the stages in the performance of Manghatahon Sijagaron saurmatua in the Toba Batak community:

- 1) Mangarapot songon sara najolo (Deliberation of traditional elders)
- 2) Mambahen Boan Dohot Moppo (Slaughtering livestock and handing over Ulos)
- 3) Manaruhon Tu Udean (Cemetery)
- 4) Ulaon dijabu (indoor event)
- 5) Marindahan pogu (together eating event)
- 6) Ulaon Tuat Tupage/ Sijagaron (event of lowering the body)

The MSS Saurmatua performance process was a big event. This event not only involves the nuclear family but also the surrounding community, extended family from various parties such as in-laws, clans, and relatives. Then in the MSS tradition there are also different objects, and plants used which are then verbalized through umpasa. This object is called Sijagaron. Sijagaron has been modified from 13 elements obtained from nature. The event will be hosted by Raja Parhata (RP) to organize the Manghatahon Sijagaron saurmatua event. During the procession, it is accompanied by music/gondang batak, tor-tor by guests. This procession has rules that are adjusted to whoever first completes the event arranged by the king of parhata. Places and positions are determined starting from the position of raja parhata, Dalihan Natolu.

In the first procession king of Parhata. King of Parhata is a village traditional elder who understands the procession of events to represent the family (Hasuhuton) to organize the course of events. The main event was held for two days on the first day it was an event to give ulos saput from Tulang and continued with the making of Borotan, namely a modified tree that has the same elements as Sijagaron which was planted in the yard of the house where the phone was a place for slaughtering buffalo or oxen as a sign of saurmatua. The second main event is the Ulaon Tuat to page/Sijagaron event on the following day as the peak event of all traditional events. Manghatahon Sijagaron was carried out by the Dalihan Natolu, namely Tulang/uncle, Hula-hula (family of the deceased's wife/daughter-in-law), Dongan tubu, and guests. Usually, those who carry out MSS are elders or people who are elders. Then the Sijagaron will be upheld by all the children, in-laws and great-grandchildren, brothers, and sisters of the deceased. The first row starts with the deceased's eldest son and daughter-in-law where the ampang containing the Sijagaron is upheld by the oldest son-in-law followed by the second child up to the deceased's eldest grandson. The second child and so on carry the child on their back. The oldest grandson will bring the Sijagaron and a photo of the deceased. Next, the Parhata king will be in the middle asking for the gondang/music they will surround the coffin. After finishing circling the deceased's coffin, the parhata king will throw rice over the head by saying Horas...horas..horas 3 times. Next, the Sijagaron will be placed on top of the

coffin cover so that it surrounds the borotan. The family's sitting position surrounds them facing the coffin. Next, King Parhata will read out the agenda to provide prayers, wishes for advice, and a life history of the deceased.

Dalihan Natolu, the government, dongan tubu, other guests will be invited to participate in giving advice, giving their prayers and hope while giving ulos, throwing rice over their heads as a sign of blessing and thanks and the family of the deceased will dance tor-tor around the Dalihan Natolu and guests as their happiness will be the presence of their Dalihan Natolu in giving his blessing. After all the events have concluded, the event will be closed by the church (Priest) and they will leave for the cemetery (udean). And then the event ended with a sacrament by the priest.

No	Internal Actor <i>manghatahon Sijagaron saurmatua</i>
1.	The event owner (<i>namarulaon</i>) as the event organizer consisting <i>King of Parhata</i> (the person appointed as the event protocol is often also referred to as <i>dongan saulaon</i>)
2.	<i>Dalihan Na tolu</i> (a stove with three legs) namely the <i>hula/wife's clan group</i> , starting from the wife, mother's clan group (father's wife), grandfather's wife's clan group, and several generations. <i>Boru/Boru</i> are our daughters or clan groups who take wives from our sons (our daughters). And the third is that <i>Dongan tubu</i> is a brother and sister figure.
3.	Government figures, traditional figures, and religious figures

Toba Batak society is known for its patrilinear system, namely, men are the successors of the clan to the next generation. Toba Batak people have hundreds of clan terms. This means that the clan is a medium that binds kinship within the Batak tribe. When someone mentions the clan of another who is of the same tribe, they can draw the thread of their kinship, so that the mention of someone can be identified from that clan (Tarombo). The kinship system in Toba Batak society is also usually known as Dalihan Natolu. Dalihan Natolu regulates the kinship system by dividing the Toba Batak community into three parts, namely, dongan sabutuha, dongan tubu and Hula-hula.

The audience in Pahataon Sijagaron saurmatua is the group that attends the event, both close family and distant family, meaning guests. pre-determined invitations. Usually invited guests are notified 4 days before the funeral. The Saurmatua event is usually carried out in several stages, starting so that the funeral will take quite a long time, namely 4-6 days, the body will lie in state for several days at the funeral home before burial. This aims to give relatives the opportunity to mourn and organize events before the day of burial. The peak event is usually held for two days, the first is Moppo, namely the buffalo/ox slaughter event (*sigagat duhut horbo manang lumbu*) which is witnessed by dongan sasiulaon. The saurmatua event is a very large death ceremony and usually invites many people. The following is the audience grouping in the Sijagaron manghatahon.

4. CONCLUSION

The conclusion of this article is that the *Saurmatua* death ceremony contains various symbols which are interpreted through elements such as objects, plants and so on which have meaning and reflect someone who died, called *Sijagaron*. *Sijagaron* is made and modified from various bodies that live in nature. The actors in the *Manghatahon Sijagaron saurmatua* performance are first, the event owner (*namarulaon*). Second, *Dalihan Natolu* (three-legged stove) is the hulahula/wife's clan group, *Boru/Boru* is the daughter and *dongan tubu* is the brother and sister figure. The third are government figures, traditional figures, and religious figures. The audience is divided into 3 parts, namely Primary Audience, Secondary Audience and Integral Audience

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