

# **TORTOR FUNCTION IN GONDANG NAPOSO BATAK TOBA COMMUNITY**

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## **Abstract**

*Tortor* at the gondang naposo activity is one of the local charge dances of North Sumatra, which comes from the Toba Batak. *Tortor* is the term dance in the language of the Toba Batak region. In the Toba Batak community, *tortor* has a binding rule, sourced from the Dalihan Na Tolu kinship system, which describes roles in it such as Hula-hula, Boru, and Dongan Sabutuha. This article discusses the function of *tortor*. The theory used to explore its function is the theory put forward by Shay. The research method is qualitative descriptive. The results of the study concluded that *tortor* in Gondang Naposo activities fulfilled the six functions according to Shay, namely: dance as a reflection and legitimacy of social order, dance as a vehicle for secular and religious rites, dance as social or recreational entertainment, dance as a channel and release psychology, dance as a reflection of aesthetic value or an aesthetic activity in itself, and dance as a reflection of the pattern of economic activity as a support for life or economic activity in itself.

**Keywords:** *tortor*, gondang Naposo, function.

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## **1. Introduction**

The Batak tribe is divided into five sub-tribes. The Batak Toba sub-tribe is one of the sub-Bataks from the other four sub-tribes, namely: Batak Mandailing, Batak Karo, Batak Simalungun and Batak Pak-pak Dairi. In his life, the Batak Toba community upheld the implementation of their customs, guided by the applicable '*Dalihan Na Tolu*' kinship system. This kinship system regulates the law that applies to the implementation of customary activities and relations between community members in life association. The kinship of the Toba Batak community is divided into two forms, namely 1) kinship based on lineage or geonology shown through clan and, 2) based on sociology formed through marriage.

The kinship system of the Batak Toba community, is an institution that binds relations between male relatives and female relatives. All parties included in the circle of relatives of the Batak Toba people, each of which has a name or designation that indicates his kinship status. The kinship system is *Dalihan Na Tolu* which consists of:

- *Hula-hula*, or a part called *Parrajaon* (the part being revised, the part giving the wife).
- *Boru*, is the part that accepts girls as wives
- *Dongan Sabutuha* or *Dongan Tubu*, namely all male offspring from one clan or from the same grandfather.

The function of the *dalihan natolu* in inter-clan social relations, is to regulate order and the way of speech implementation, determine the position, rights and obligations of a person and also as a basis for deliberation and consensus for the Batak Toba community. Wherever there are Batak Toba community, the *dalihan natolu* transfer function automatically applies. And as long as the Batak Toba people maintain societal awareness, as long as that is the function of the intermediate *dalihan natolu*, it is still considered good for regulating the procedures and living procedures of the community.

*Gondang Naposo* is an activity of young people of the Batak Toba community who aim to foster true social interaction among the younger generation, while still prioritizing rules or etiquette according to the prevailing kinship system. This activity is also a means for maturing attitudes and independence, in finding his soul mate following the Batak Toba customs.

## 2. Discussion

The implementation of *gondang naposo* activities always includes seven *tortors* which are divided into three stages, namely:

a. Opening part (*gondang parjolo*)

1) *Tortor Mula-mula*.

This *tortor* became the beginning of open communication with the people who attended the *Gondang Naposo* activities. *Gondang* (song) used to accompany *tortor* was originally *gondang mula-pertama*. This *Tortor* is the starting point for the next purpose.

2) *Tortor Somba*.

Through *tortor Somba*, the role of *suhut* and the role of *panatti* convey his respect to *Debata Mulajadi Nabolon* (the creator), to the customary King, and to the community.

*Tortor* is also a form of a *panortor's* request to the *Dalihan Na Tolu* elements and traditional leaders present to give their blessing.

3) *Tortor Mangaliat* is done while forming a circle and rotating three (3) times.

Showing an expectation that is believed to be granted, and everything that is requested can be owned.

b. The contents (*tortor parsaoran*).

In this section, the manager may choose one of several *tortors* which are part of the contents, such as: *tortor Si Bunga Jambu*, *tortor hatasopisik*, or *tortor monang- monang*.

c. The third part is called the closing section.

Two forms of *tortor* will cover the entire series of *gondang naposo* activities, namely *tortor Hasahatan* and *tortor Sitio-tio*. Tells about the attitude of gratitude for the blessings and health bestowed by *Mulajadi Na Bolon*, throughout the event, so that the program runs smoothly.

Anthony Shay (1971) explains there are six (6) categories of dance functions, namely: "1) dance as a reflection and legitimacy of the social order, 2) dance as a vehicle for secular and religious rites, 3) dance as social or recreational entertainment, 4) dance as a channel and psychological release, 5) dance as a reflection of aesthetic values or an aesthetic activity in itself, and 6) dance as a reflection of the pattern of economic activity as a support for life or economic activity in itself" (in Anya 2007: 85).

In accordance with Shay's theory above, it can be explained that the *tortor* of *gondang naposo* seems to fulfill the part as a reflection and legitimacy of the social order. The executor of *tortor* or called *panortor*, consists of two groups, namely: *Suhut* group (host) and *panatti* group (guest /invitation). Each group performs its function according to the predicate that is carried out. As the host, the *Suhut* group shows its responsibility by picking up *panatti* (guests) at the gate, and respectfully brings *panatti* into the arena where the activities are held. Another expression that embodies Shay's first function is the creation of mutual respect and respect without interfering with the rights and obligations of each role.

In the dance section serves as a vehicle for the expression of secular rites, *tortor* in *gondang naposo* stands as an activity held every year. This activity is an effort to instill a sense of love and belonging to the younger generation towards the traditional art of ancestral heritage, as well as introducing how moral messages must be realized and adhered to by young people in an era that is very powerful affecting the ethics of the younger generation.

Furthermore, the *tortor* show on *gondang naposo* is part of tourism activities, serves to provide entertainment or recreation to visitors and to the perpetrators. This activity has become a routine agenda of the local government of Samosir Regency. In this case, cultural preservation efforts are the most important part of being the goal of the Batak Toba community in its implementation. The simple dance movements but high artistic

value make *tortor* in *gondang naposo* a fun dance.

In the dance function section as a channel and psychological release, it can be observed in the contents of the three stages of the implementation of *tortor*. In this section, the manager or dancer is given the freedom to express his youthful spirit, in his creativity to compose dance movements as a development of the existing traditional movements. In this section, all the abilities of the artistic creativity of young people in the Batak Toba community are expressed as an expression of their identity as a Batak tribe.

The function of dance is an aesthetic activity which is reflected in the activities of the *manortor* (dancing) illustrated when *suhut* and *panatti's* roles respond to each other in the *tortor mangaliat* part, to show the majesty of the customs of the Batak Toba people. It is seen how the role of the *panatti* (guest) gives *satti-satti* (souvenir) to *suhut* (host), as a sign of respect. Simple dance movements do not reduce the value of the deep beauty of *tortor* on *gondang naposo*.

The sixth function of Shay typology, which is dance as a reflection of the pattern of economic activity as a support for life or economic activity in itself, can be observed through the performance of the show. Being part of tourism activities, the *gondang naposo* program is also a place for the creative economy of the local community to take place. Tradition-based souvenirs and culinary are dynamic economic activities.

### 3. Conclusion

From the explanation of the function of the implementation of *tortor* in *gondang naposo* above, conclusions are drawn as follows:

- 1) As a reflection and legitimacy of the social order,
  - a. perpetrators *tortor* or called *panortor* (dancer), consists of two groups, namely:  
*Suhut* group (host) and *Panatti* group (guest / invitation).
  - b. The creation of mutual respect and respect without interfering with the rights and obligations of each role.

- 2) As a vehicle for the expression of secular rites,  
*Tortor* for *gondang naposo* is an activity held every year, as an effort to instill love and possess, as well as introduce how moral messages must be realized and obeyed by young people.

- 3) As a social or recreational entertainment,  
The *tortor* and *gondang naposo* activities have become a routine agenda of the local government of Samosir Regency, which serves to provide entertainment or recreation to visitors and to the perpetrators.

- 4) As a channel and psychological release,  
Can be observed in the contents of the three stages of the implementation of *tortor*.

In this section, the manager or dancer is given the freedom to carry out the movement of dance to develop the movement of the existing tradition.

- 5) As a reflection of aesthetic value or an aesthetic activity in itself, it is illustrated the moment in which the role of *Suhut* and *Panatti* respond to each other in the *tortor mangaliat* section, to show the majesty of the customs of the Batak Toba people.
- 6) As a reflection of the pattern of economic activity as a support for life or economic activity in itself, it can be seen at the time of the performance. *Gondang naposo* event became the place for the creative economic activities of the local community to take place.

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