

Cultural Value in *Sipitu Gondang* Study Through *Gondang Naposo Tortor*

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Abstract—Although technology has become an important part of life to achieve prosperity, using technology wisely requires strengthening understanding of cultural values stored in our traditions. One of them was in the execution of the tortor Naposo program from the Toba Batak family in Pangururan - Samosir. Tortor is a term for 'dance' in the language of the Toba Batak region. This study uses the theory presented by Clyde Kluckhohn that cultural values are organized concepts, which affect human behavior with nature, humans and humans, which may be tied to human relations with nature and human beings. This study uses ethnographic research methods to obtain a systematic understanding of culture from the perspective of others. The results show that Tortor in Gondang Naposo is a dance performance, whose implementation is based on the kinship system of the Toba Batak tribe. It was seen from the opening of this event by eleven (11) Sipitu Gondang songs to show respect for the Toba Batak people to the creators and rulers of the universe, expressed by the supporters of the event by standing still (marhohom). The whole tortor series in GondangNaposo expresses various values belonging to the Toba Batak community that is maintained and manifested in the lives of their everyday people.

Keywords— *cultural value, Tortor, Gondang Naposo*

I. INTRODUCTION

In the life of the Toba Batak people, known as the Dalihan Na Tolu kinship system, or in Indonesian it means 'three stoves', consisting of three main elements, namely (1) Hula-hula or named Parrajaon (party that is taxed), namely the giver of the wife, (2) Boru is the party that accepts girls as wives, and (3) Dongan Sabutuha or Dongan Tubu, which consists of namesarsa means all of the descendants of the same grandfather, with the understanding of male descent from one clan.

The kinship system plays an important role in the relationship of interaction, both between individuals and individuals as well as between individuals and their community. This interaction is reflected in the implementation of Gondang Naposo, which is run by young Toba Batak communities by including tortor as part of it.

Literally, Naposo means young people, while Gondang can be interpreted as a song or performance. Thus, Gondang Naposo can be understood as a show or song intended for young people or the younger generation. Therefore, all tortor actors are young people as well. Before Gondang Naposo began, it was first played by Sipitu Gondang with 11 (eleven) songs. The

number of songs played on different events is not the same or excessive, but these 11 songs must be played or cannot be abandoned. When Sipitu Gondang was rung, everyone present or around Pargonsi (musicians) stood still (marhohom) without manortor (dancing). In other words, there should be no tortor (dance) shown when Sipang Gondang is sounded. This is to reinforce respect for the authorities around them, namely the air, sea and land authorities.

Even though manortor (dancing) activities were carried out by young people, the Na Tolu Dalihan kinship system remained a firmly held control, so that the content of cultural values in the tortor that was shown remained intact. This shows that dance (tortor) has an important role in carrying out the activities of the life of the Toba Batak community which are related to their spiritual and social life. The presence of tortor in a variety of traditional activities is not only in the form of aesthetic expressions from individuals or groups, but rather concerns the continuity of their existence and recognition of their identity as one of the Batak sub-tribes, which means recognition of the integrity of the reality of the social system in its society governed by the Dalihan Na Tolu kinship system .Gondang Naposo is one of the traditional tortor in heritage activities for the young generation, based on the concept that is always related to the socio-cultural community. The concept of tortor in the Toba Batak community is not merely an aesthetic problem, but covers various aspects of life which contain the concept of the cultural value of its people.

II. METHODOLOGY

This study uses the theory presented by Clyde Kluckhohn [2] that cultural values are organized concepts, which affect human behavior with nature, humans and humans, which may be tied to human relations with nature and human beings. This study uses ethnographic research methods to obtain a systematic understanding of culture from the perspective of others. While the qualitative approach is used to find and understand what is hidden behind the phenomenon to be known and understood.

III. RESULT AND DISCUSSION

A. *Culture Value*

Explaining the cultural values stored in tortor in Gondang Naposo, it is important to first understand the concept of value conveyed by Clyde Cluckhon et al. As

follows: a value is a conception, explicit or implicit, distinctive of an individual or characteristic of a group, of the desirable which influences the selection from available modes, means, and ends of action [3].

The values that will be explained in this paper are those related to 'things that should be desired', which are concluded or interpreted from those hidden in the tortor material in Gondang Naposo. Robert Bellah in Marzali [1], likens "matter as the husk (outer skin), or something tangible, visible, and on the surface. Whereas the value hidden under the skin is called the kernel (core). "Thus, the value as" the thing that should be desired ", which is still implicit in tortor in GondangNaposo, will be described or described as something explicit, which is given meaning.

B. Sipitu Gondang

That Gondang is understood as a form of respect for the rulers of the earth, namely the air rulers, the sea rulers, and the land rulers expressed through songs. There are eleven (11) songs that are all required to be played or not to be abandoned, although there are also those who play more than 11 songs. The eleven songs that are required to be presented as an opening at traditional events are: (1) Gondang Laelae, as many as three songs with different poems; (2) Gondang Sombaon; (3) Gondang Sahala; (4) Gondang Debata Guru; (5) Gondang Debata Sori; (6) Gondang Bale Bulan; (7) Gondang Mula Jadi; (8) Gondang Habonaran; (9) Gondang Saur Matua; (10) Gondang Sibade Hulu; (11) Gondang Haseseh - Silitio. The musicians (pargonsi) in the Sipang Gondang numbered seven (7) people, each of whom was on a musical instrument: gondang (large - 1 person); gondang (small, 5 pieces - 1 person); Sarune (1 person); Ogung (doal, panggora, ihutan, oloan - 3 people); HeseK (1 person).

In ancient times, the Sipitu Gondang performance at traditional events such as mangokalholi, saurmatua, or marriage was always followed by the implementation of tortor. Panorors (dancers) who do are people who are considered to have more abilities, such as shaman or hulubalang or advisors at the event being held. However, at this time the implementation of Sipitu Gondang is not permitted accompanied by tortor, because the panoramas are deemed not to have the skills or abilities such as the original panoramas. Although traditional events such as the above are still carried out with the Sipitu Gondang performance as an opening, it is no longer accompanied by tortor. All panoramas involved in the traditional event are only standing and silent (marhohom) as a form of respect for the Lord the Creator, nature, and all those present at the event. Likewise, during the implementation of GondangNaposo, the performance of Sipitu Gondang as the opening of the series of events held was not accompanied by tortor. All panoramas involved, only stand still (marhohom) with siubeon hand positions.

C. Tortor in Gondang Naposo

Dance in the Toba Batak language is called tortor. Although it can be interpreted as 'dance', it has a deeper meaning and is relevant to its culture. especially in carrying out traditions, related to customs and norms that apply for generations. The presence of tortor in tradition is not only in the form of aesthetic expressions from individuals or groups, but rather involves the existence and recognition of

their identity. Running tortor means playing traditional music which in Batak Toba is called margondang, so the name gondang is often used as the name tortor. Gondang and tortor are two important things that cannot be separated from the lives of the Toba Batak people in carrying out traditional ceremonies, ceremonies not adat, or their 'religion' ceremonies. The connection between tortor and gondang which very closely raises the expression "in the adonggondang, accompanied by adongtortor" which in Indonesian means "where there is gondang, there is a tortor".

Many values can be found in the form of tortor, for example: the value of authority, loyalty, majesty, nobility, policy, and others. These values are realized through tortor movement medium so that it becomes an attractive dish to be lived as a soul meal. Medium motion tortor which contains the important and main spiritual values in gondangnaposo, is realized by the roles involved in the implementation of Gondang Naposo. The roles involved in the implementation of Gondang Naposo are as follows.

Table 1. Roles Involved in the Implementation of GondangNaposo

Role	Information	Symbol
Pargonsi	traditional music player (gondang)	
Suhut	The host	
PamittaSuhut	Host the host	
Panatti	Invitation / guest party	
PamittaPanatti	Invitation party host	

Symbols as shown in the table above are not standard forms, but researchers use them to facilitate the introduction of each of the roles involved when Gondang Naposo is implemented.

In the research location, the place of implementation of Gondang Naposo is generally in an open yard or open field. The place of each role involved has been arranged in such a way, both the host (suhut) and host of the host (pamittasuhut), as well as invited guests (panatti) and invited guests (pamittapanatti) facing the music players (pargonsi) as shown in the following plan picture.

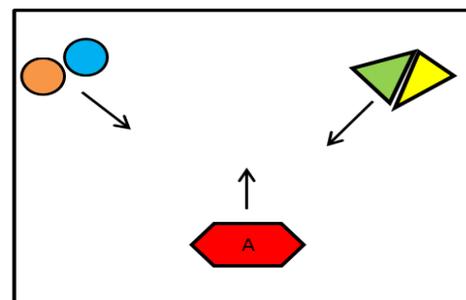


Fig. 1. Plan for the game position of Gondang Naposo

All roles involved (except 'A') carry out manortor activities (dancing). There are seven (7) types of tortor which are the material in the gondangnaposo program, presented by each role according to the rules. The name tortor (dance) with the name gondang (song) being the accompanist is the same. In the opening section (gondangparjolo) the composition of tortor material must not be changed. In the second part (pitta-pitta or parsaoaran) the amount of tortor material to be danced may choose only one, or on request. In the closing section, these two sets of tortor must be done. The seventh arrangement of tortor is divided into three parts as shown in the following table.

Table 2. Tortor material in Gondang Naposo

Part	Name Tortor	Name gondang	Prepetrator
I. Opening (Gondang Parjolo)	1. Tortor Mula-mula	Gondang Mula-mula	Suhut and Panattiin their palace
	2. Tortor Somba	Gondang Somba	
	3. Tortor Mangaliat	Gondang Mangaliat	Panatti and Suhut, make a circle
II. Pitta-pitta (request), or also called parsaoaran (group))	4. Tortor Si Bunga Jambu	Gondang Si Bunga Jambu	Panatti
	5. Tortor Hatasopisik	Gondang Hatasopisik	Panatti by including part of the rolesuhut
	6. Tortor Si Monang- monang	Gondang Si Monang- monang	Panatti
	7. Tortor Hasahatan And Silitio	Gondang Hasahatan silitio	Suhut and Panatti



Fig. 2. Siubeon motion

Gondang Naposo in the Toba Batak community, is carried out by using 'tortor' as a medium of movement, which is dominated by the will and belief, that by the movement of 'dance' or 'tortor', they can convey the values of authority, loyalty, majesty, nobility, and policy, as the 'thing that should be desired.' The concept of tortor value in the Toba Batak community carried out when GondangNaposo was explained by analyzing the elements of tortor material, namely part: (1) the opening part (Gondang Parjolo) containing three types of tortor (First, Somba, Mangaliat), all of which are brought together by the role of the host as the host and the role of Panatti as a guest; (2) the content section (pitta-pitta / parsaoaran) is when the role of suhut (the host) shows manortor (dancing) ability, while involving some participants from guests/ guests, one of the three tortors is usually danced (tortor Si

Bunga Jambu, Hatasopisik). , or Si Monang-monang); (3) the cover part which consists of two sets of tortor (Hasuhi and Silitio-tio).

Part one (Gondang Parjolo) begins with tortor First. This tortor was the beginning of the opening of communication with the people who were present to see Gondang Naposo's activities. Gondang (song) which is used to accompany tortor First is gondang First. The role of suhut and panatti as perpetrators of tortor At first, demonstrating the value of authority which contains the intention of leading to virtuous virtue because it expresses respect and high appreciation to the people present observing the course of the Gondang Naposo event. As the opening tortor, in tortor, at first only had two forms of various movements named: Siubeon and Somba Raja, as shown in the following photo.



Fig. 3. Somba Raja motion

After tortor, it is first done, followed by Somba's tortor. After preliminary communication with the people who were present openly through Tortor First, then through tortor Somba, the role of the director and the role of Panatti conveyed his respect to Debata Mulajadi Nabolon (the creator), to the Raja Raja, and to the community. Through Tortor Somba, both roles convey the value of loyalty that contains determination and obedience, as an expression of gratitude for the implementation of Gondang Naposo. The three types of motion that symbolize respect are: Siubeon, Somba Raja, and Somba Debataas shown in the following photo.



Fig. 4. Mangaliat motion

The last tortor in the opening part (Gondang Parjolo) is the Mangaliat tortor. The perpetrators of this tortor are Panatti and Suhut. Some people (usually 4 to 6 people) from Suhut will approach or pick up all the Panatti dancers,

then they will manoror together to form a circle and rotate three (3) times. In the second round of the end before the third round, both the Suhut and Panatti parties performed the lower level, except for a pair of dancers from the Panatti carrier satti-satti (hand pieces) and a pair of dancers from the Suhut party to move Mangelek until Satti-satti was given to the party Suhut. Furthermore, Satti-satti by Suhut will be conveyed to Pargonsi (music player), as a form of gratitude for the pleasure of playing music until the event is over. In this series of tortor, reflected the value of nobility from the role of Panatti, namely the attitude of glorifying or respecting the role of the guest (guest) to the role of Suhuh (the host), by conveying satti-satti. There are 2 (two) variants of motion in the Mangaliattortor, namely the traditional somba, satahisaloan, followed by the mangait motion on the female dancer and the dance movement on the male dancer. andmangeol motion on male and female dancers, and the movement of mangembas which can be observed through the following photo.



Fig. 5. Mangait motion

After the Mangaliattortor is finished, proceed with the contents section (pitta-pitta / parsauran). Of the three types of tortor that are part of the pitta-pitta, usually the most common is tortor Hatasopisik. Literally, it can be interpreted as 'whispering'. Tells how young people show interest in the opposite sex by whispering to convey their hearts. The male dancer from Suhut, will pick up the female dancer from Panatti, to dance between the lines of Suhut and Panatti. The motion that appears in this section is Somba's motion, Satahi Saoloan's motion, Marhusip's motion, and Embas' motion. In this tortor, reflected the value of authority, and the honor of the role of Panatti, namely how the honor of the daughters is guarded and valued by the son of the party who is not picking up.



Fig. 6. Satahi Saoloan motion



Fig. 7. Marhusip motion

The tortor series in Gondang Naposo will be closed by tortor Haseseh and Sitio-tio. Both of these tortors told of the attitude of giving thanks for the blessings and health conferred by Mulajadi Na Bolon, throughout the event, so the event went smoothly. The contents contained in these two tortors contain the value of loyalty to the majesty of the creator as the ruler of nature and its contents. The movement is Somba's motion, SatahiSaolon motion, and take the ulos tip ampe-ampe (which is placed on the shoulder), lifting it while saying the word "horas" three times. This tortor becomes a cover tortor.



Fig. 8. Marembas motion



Fig. 9. Ampe-ampe motion

IV. CONCLUSION

The results show that Tortor in Gondang Naposo is a dance performance, whose implementation is based on the kinship system of the Toba Batak tribe. It was seen from the opening of this event by eleven (11) Sipitu Gondang songs to show respect for the Toba Batak people to the creators and rulers of the universe,

expressed by the supporters of the event by standing still (marhohom). The whole tortor series in Gondang Naposo expresses various values belonging to the Toba Batak community that is maintained and manifested in the lives of their everyday people. The values of authority, loyalty, obedience, nobility, and majesty that are stored in every variety of movements in each tortor are messages that the perpetrator wishes to convey to the audience to be addressed and appreciated.

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