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.
Background

One of the traditional ceremonies and rituals of the Angkola community is marsiurupan. In Indonesian, this is known as mutual cooperation. At a traditional Angkola wedding ceremony, marsiurupan materialises from the marpege-pege, markuras, mangkubak sibodak, mamasu dahanon, mardandang, manggule and mannugkus indahan. These are inseparable from the role of the dalihan na tolu, harajaon, hatobangon, orang kaya and naposo nauli bulung.

The oral tradition appears to contain elements of text, co-text and context. The text is a hobar. It is interesting to study because it conveys meaning in the form of requests and responses, which contain values and norms. The hobar that is delivered contains poetry and a proverb, which shows a strong sense of kinship, as is expressed below.

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

This saying is written in the marpege-pege hobar. The proverb asks for support, energy, and materials from those who are able to provide it. It also asks for wisdom or advice for the success of the marpege-pege event.

Co-texts are material objects such as betel leaves, gambier, tobacco, whiting, sarong and cap. All of these material elements, if analysed, have meanings. They support the values and norms contained in the marsiurupan tradition in Padangsidimpuan city. Likewise, the context cannot be separated from the tradition of marsiurupan as conveyed by Sibarani (2012: p. 324-331). The context is very important to study because of the role it plays in conveying the meaning, purpose, message and function of the oral tradition. This, 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 organise social life. The context includes cultural, social, situation and ideological contexts.

In a cultural context, marsiurupan is the implementation of a long-standing traditional heritage from thousands of years ago by the people of Angkola. The tradition of marsiurupan is carried out in Padangsidimpuan city. It certainly contains a cultural context that needs to be studied by the Angkola community today. The factors that influence this tradition will be revealed in their social context. Marsiurupan contained in the traditional wedding ceremonies of the Angkola community is inseparable from the role of the three pillars of the Angkola community's tradition, namely dalihan na tolu.
Literature Review

**Definition of Marsiurupan**

In Indonesian, mutual cooperation is called marsiurupan. It means to working together to complete a job. Abdillah (2006: p. 4) states that mutual cooperation is an activity carried out together. It is voluntary, so the activities carried out can run smoothly, easily and lightly. Barani (2008: p. 34) says that marsiurupan comes from the word mangurupi. It means to help, or help the work of others, without expecting anything in return. Furthermore, Sibarani (2014: p. 41-42) proposed the concept of marsirimpa. It means: compact, simultaneous and together. It is very important for the participants of mutual cooperation to apply these three rules. 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:

**Marpege-pege**

Marpege-pege comes from a plant called pege-pege. Its leaves are lush and its fruit is very sweet. This plant is loved by various species of birds. If it bears fruit, the flock of birds will be crowded on the plant. That is the origin of the term marpege-pege, a time when many people 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 neighbours for some things needed to prepare a wedding party for the Angkola people.

**Markuras**

Markuras is one of the marsiurupan activities carried out the day before the horja. 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 the next day.

**Pajongjong Los**

The stall that is set up aims to overshadow the work that will be done together by the community for horja needs. The work includes markuras and mangkubak sibodak.
Mamasu Dahanon
Mamasu dahanon is the job of washing rice that will be cooked for horja. This work is carried out by mothers of relatives, such as etek, bou, ina-ina parhutaon and nauli bulung.

Mangkubak Sibodak
This work is the work of peeling jackfruit (sibodak), which is made as a compulsory dish for the Angkola community.

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

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

Manungkus Indahan
The manungkus indahan comes after the rice is finished by the mothers and the curry is finished by the fathers.

Performance
Finnegan (1992: 86) states that performance is one of the main focuses of traditional oral art research. Components in performance according to Finnegan (1992: p. 89-97) include: actors (players), spectators (audiences) and participants (audiences). The performance of the marsiurupan tradition in the traditional Angkola wedding 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.

Text
Text structure can be seen from the macro structure, superstructure (also known as 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 conclusion.

Co-texts
Co-texts are other signs that appear alongside the text when communicating. The co-texts are paralinguistic, kinetic, proxemic, and material elements (Sibarani, 2012: p. 319). The co-text serves to clarify the message or meaning of a text.
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 contexts studied in the marsiurupan tradition not only involves social contexts but also includes cultural, situational and ideological contexts.

Research Methodology

This research into the traditional marsiurupan wedding ceremonies of the Angkola community is qualitative in its approach to ethnography. The following are 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.

The title of this research indicates this research was conducted in Padangsidimpuan Utara sub-district, Padangsidimpuan city, North Sumatra province. The data in this study consists of primary data. These are records of the marsiurupan stages, which are observed directly at a traditional wedding ceremony in the Angkola community. Secondary data refers to oral utterances in the form of utterances in marsiurupan tradition.

Data Collection Techniques
While collecting data by observing the marsiurupan tradition in the traditional wedding ceremonies of the Angkola community, researchers also observed traditional activities directly by recording each process that took place.

Data Analysis Techniques
After collecting data, the researchers then performed data analysis (namely content analysis). According to Spradley (2007: 140), content analysis is carried out in stages of domain analysis, taxonomic analysis, componential analysis, and analysis of cultural themes.
Results and Discussion Research

A Form of Traditional Marsiurupan Performance in a Traditional Angkola Marriage Ceremony
There is also a form of performance included in the stages of the marsiurupan tradition, namely marpege-pege. This is held one month before the wedding. Then pajongjong los, markuras and mamasu dahanon are done one day before the wedding. Mangkubak sibodak, mardandang, manggule and manungkus indahan is done on the wedding day precisely in the morning.

Performance Components of the Marsiurupan Tradition at an Indigenous Angkola Marriage Ceremony

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 and manungkus indahan are done in the field near the bride's house.

Audience
The audience in marpege-pege includes: (1) Orang kaya as the moderator in traditional marpege-pege sessions, (2) Harajaon, (3) Hatobangon, (4) Cerdik Pandai

Actors
The actors in this tradition are: (1) the father (male parent of the bride), (2) Uda (the father’s brother), (3) the grandfather (the father's male parent), (4) Dalihan na tolu, (5) Hatobangon, (6) Harajaon, (7) Orang kaya.
Text, Co-Text and Context Analysis

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 koum koum ta.’

‘Takkas sanoli sabotulna in dipangidoan nami’,
‘It's actually clear here that our request’,

‘sanga pe oppu san bagas godang dabo bope orangkaya’,
‘is 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.’

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. The contents and purpose of the marsiurupan tradition (which is manifested in the marpege-pege at an Angkola community wedding) is to: (1) Inform distant relatives, 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 koum koum ta), (2) To ask for moral and material assistance for the bride and groom as they fulfil their intention to marry (Takkas sanoli sabotulna in dipangidoan nami sanga pe oppu san bagang dabo bope bagang orangkad nadong sabotulna salain naparkaro do), (3) Help each other in lightening the workload (Songoni do sabotulna do dohot gogo sabotulna tong lek magido hi opai lek adong tu naporlu tokkin nai), (4) Participate in mutual prayer so that everything is healthy,
especially until the day of the wedding (Mudah-mudahanto nanggondolama sabotulna tarmasuk doa so lek sehat hita sampahari H).

**Superstructure**

**Introduction**
The introduction to the traditional marpege-pege text is delivered by the pandongkon hata, suhut. This section is an introductory hobby which conveys the intent and purpose of asking for moral and material assistance.

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

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

**Text Data (2)**

‘Kahanggi (Uda na): anggo hata do sabotulna demi hata nanggo ginjang be hata sabotulna san hamisuhut bolon’,
‘Not many more actual words that I can convey as a host’,

‘ben nadison do sabotulna 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 1

Macro Structure, Superstructure and Microstructure

<table>
<thead>
<tr>
<th>Macro Structure (Theme)</th>
<th>Superstructure</th>
<th>Microstructure</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Asking for prayer</td>
<td>1. Introduction:</td>
<td></td>
</tr>
<tr>
<td>2. Submitting requests for personal assistance</td>
<td>• Praise to God's presence</td>
<td>□ The use of greetings refers to people</td>
</tr>
<tr>
<td>3. Submitting requests for material assistance</td>
<td>• Sholawat to the Prophet</td>
<td>□ The use of data</td>
</tr>
<tr>
<td></td>
<td>• Greetings to the audience</td>
<td>□ Use of connotations</td>
</tr>
<tr>
<td></td>
<td>2. Content:</td>
<td>□ The use of straightforward language</td>
</tr>
<tr>
<td></td>
<td>□ Convey the intention of Invitation</td>
<td>□ The use of rhymes</td>
</tr>
<tr>
<td></td>
<td>• Submit a request for three matters: prayer, energy and material</td>
<td>□ The use of the sayings</td>
</tr>
<tr>
<td></td>
<td>3. Closing:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Greetings</td>
<td></td>
</tr>
</tbody>
</table>

Co-texts

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

Table 2

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

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

Cultural Context
The cultural context of marsiurupan maintains the continuity of the tradition of mutual cooperation in the Angkola community. The culture in the city of Padangsidimpuan, Padangsidimpuan Utara District, North Sumatra Province, has been inherited from previous generations.

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.

Situational Context
The situational context of the marsiurupan tradition in 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. This activity is usually carried out by the ina parhutaon, whose average profession is a housewife.

Context of Ideology
The ideological context that is seen is the ideology that emerged in the Angkola community. It dictates what is included in the culture and what is not. Carrying out the marsiurupan tradition, which has a very deep and noble meaning, shows a civilised society. Whereas, people who do not carry out the marsiurupan tradition in the community will be considered as a proud and uncivilised (even though the tradition is not perfect when it comes to marriage, for example). Of course, this is detrimental to the community because these people get social sanctions from the community.

Conclusion
After conducting research on the marsiurupan tradition in Padangsidimpuan city, Padangsidimpuan Utara District, North Sumatra Province, the conclusions are as follows: First, marsiurupan tradition performance in the city of Padangsidimpuan, District of North Padangsidimpuan, 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 marsiurupan tradition, precisely in the components of the 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 neighbours 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 shows the strength of the customary position of the Angkola community in the case of marsiurupan.
REFERENCES


