

Marpege-Pege: A Tradition in Batak Angkola Padangsidimpuan

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Abstract. The purpose of this research is to describe the patterns and forms of speech of performers or participants in the performance of the *marpege-pege* tradition in the Batak Angkola Padangsidimpuan. The method used in this research is the ethnographic method which is carried out by collecting data through in-depth interviews with event leaders, both performers and participants in the tradition itself. To understand the performance displayed, the data collected was analyzed using domain analysis and component analysis methods to obtain the role of participation or performers that was performed. From the findings, it was found that the performance of the performers in the Angkola Padangsidimpuan *marpege-pege* Batak shows the performers and participants as part of the performance. And for the performer component itself, it can be seen with their respective roles in the utterances or utterances conveyed by performers or participants. Then there are 2 functions of utterances or utterances in this tradition, namely declarative and imperative.

Keywords: Performance, *Marpege-pege*, Angkola, Padangsidimpuan

Received: 17 January 2023 | Revised: 26 January 2023 | Accepted: 17 March 2023

1 Introduction

Performers refer to individuals or groups involved in communicative acts in a "language performance". In this case, the performer has an important role in the continuity of a traditional event. Language performance involves the active use of language in a particular social and cultural context. Research on the study of oral traditions is carried out using an anthropolinguistic approach. The anthropolinguistic approach involves a thorough analysis of the meanings and patterns in the oral tradition being studied [1][2]. In this case, using an anthropolinguistic approach can explain the meaning and patterns contained in an oral tradition.

In a study of oral tradition, it is closely related to text, co-text and context. The structural form of an oral tradition cannot be separated from the text, co-text and context [3][4]. Performer performance describes the ability of individuals or

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groups to display and maintain certain oral traditions. The performer's performance reflects how speakers of oral traditions use language, gestures, and other nonverbal elements to communicate stories, songs, or other cultural practices to listeners or spectators [5].

Performance of performers in the context of oral tradition involves technical skills, fluency, and expressiveness in presenting oral material that is passed down from generation to generation. The performer's performance also reflects in-depth knowledge of the content, structure, and aesthetics of a particular oral tradition, as in research on the *marpege-pege* tradition. They must have a deep understanding of the characters, plots, themes, and roles involved in the *marpege-pege* tradition. Performers in this *marpege-pege* tradition can be held by members of *Dalihan Natolu*, as well as the temperature itself [6].

In addition, the performer's performance also involves interaction with the audience or in other words participants. They must be able to build an emotional connection with the listener or audience through the appropriate use of language, expression and gestures [7][8]. Good performance can create an interesting experience and evoke feelings in the audience. So that in terms of performers' performance, the intent and purpose will be conveyed to the listeners or participants involved in it. Like the performers in the *marpege-pege* tradition, namely *Dalihan Natolu* and *Suhut*, they will contribute a lot to the continuation of the event such as:

King *harana madung dison sudena jajaran Dalihan Natolu sanga pe Suhut bolon, so hita mulai ma acara parsidangan adat on.*
(Because the *Dalihan Natolu* and the host are already here, in this case we will start the customary trial)

Research related to the performance of performers has never been studied before because performers are included in the category of participants in certain traditional events, especially the *marpege-pege* tradition. So, in this case, the purpose of the research is to describe the patterns and forms of performers' performance speech in the *marpege-pege* oral tradition in the Angkola Padangsidimpuan Batak.

2. Method

This research was conducted at the residence of T. Dalimunthe (*Suhut Bolon* or the party who will hold the marriage custom) Gg, Kavling Indah, LK.II Hutaimbaru, Padangsidimpuan Hutaimbaru, Padangsidimpuan City, on May 22

2023, 20.57 - 00.00 WIB. There were 3 other important elements involved in the *marpege-pege* customary trial, namely: Participant: all participants involved in the trial consisted of *Suhut Bolon*, *Dalihan Natolu* and the patriarchal community present, totalling 21 participants. Performers: *Dalihan Natolu* (Mora, Kahanggi and Anak Boru), Raja, Pisang Raut, Hatobangon, Orang Kaya, Kahanggi, *Suhut Bolon* and all of those who were involved in the procession of the traditional trial.

The method used in this research is the ethnographic method proposed by Spradley [9][10]. This is carried out by collecting data through in-depth interviews with the event leaders, both performers and participants in the tradition itself [11][12]. The best idea of an ethnographic interview is a series of friendly conversations conducted by the researcher while introducing new elements to help informants respond as informants.

Then, the participants in participatory observation are people who observe a social situation with two purposes: first, to engage in specific activities in that situation, and second, to observe activities, people, and aspects social aspects of the situation. To understand the performance displayed, the data collected was analyzed using domain analysis and component analysis methods to obtain the role of participation or performers that was performed [13].

3. Result and Discussion

Domain Analysis

In the results of this study, it was found that the domain is in the form of participant or performer which is part of the performance of the *marpege-pege* tradition. For more details, see the chart below:

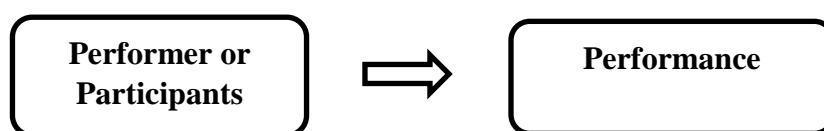


Figure 1. Part of the performance of the *marpege-pege* tradition

To see the form or pattern of performance played by performers or participants, can be seen from the context of the speech delivered at the *marpege-pege* customary trial, as shown below:



Figure 2. The speech delivered at the *marpege-pege* customary trial

The following is the context of the speech in the *marpege-pege* trial where the *Dalihan Natolu* will open the trial:

- Traditional Chief : *Assalamu'alaikumwarahmahmatullahi wabaarakatuh, puji dohot syukur atas karunia Allah SWT dan inda lupa shalawat mariringkan salam marima hita hadiahkon tu ruh junjungannita Nabi besar Muhammad SAW na marlafdzkon Allohmma Sholli A'laa Sayyidina Muhammad wa 'Ala alihi sayyidina Muhammad. Na hurmati jejeran Dalihan Natolu mora, kahanggi, anakboru sangape koum-koum sasilkot sudena na madung ro di borngin ni ari on. Anggo sini baen mada Suhut bolon ilehen ma kesempatan manyampehon maksudnai.*
- Suhut Bolon : *Assalamu'alaikum warahmatullahi, salam dohot hormatku tu sudena jejeran mora kahanggi sangape anak boru namadung mangaringankon langkah na tu acara parsidangan adat di borngin di ari on. Taringot ni anak nami si Fadly nadung godang pamatangna, anak namion naringgas doon madao lao tu jae tujulu, muda kehe manyogot mulak potang, tarsung anak namion lakka tu halaman ni Mora, disi attong tarpaida mei sada anak gadi ni ami ni Mora, ima si Sari goarna. Disi attong hape madung marpokat mahalai giot lakka matua bulung, mudah-mudahan attong dapot ma nagot nadihagioti, onpe nagot dipaboa do tu inatta sasudena koum. Songoni mattong panyempeon ni anak nami dibagason namapaboahon tu ami namadung tikkon niat na ima tu gadis ni mora ni hami. Godang ma nian harapan ni hami hata ni hami dapot disambut disiluwangi. Onpe tarsonima hata na dapot au, harana dison dopena Mora, Kahanggi dohot anak boru ku, usdahhi ma dohot salam Assalamu'alaikum warahmatullahi wabaarakatuh.*
- Mora : *Assalamu'alaikumwarahmahmatullahi wabaarakatuh, puji dohot syukur atas karunia Allah SWT dan inda lupa shalawat mariringkan salam marima hita hadiahkon tu ruh junjungannita Nabi besar Muhammad SAW, na tokkinnai hita haropkon syafaat na di kemudian hari. Ison pe mewakili mora nanggo pala bahat bena nagot sampeonon. Nabisa usampeon tu anak taon ia nagot manjalankon sunnah ni Nabitta, manyempurnaan agama. On pe Fadly jadi ma ho to amang imam na pade tu boruttai, tuntun ma ia tu dalan napade. soalna adaboru on diibaratkon gelas do ia on, mudah retak, ima ate-ate ni adaborui, ulang sanga retak, harana payah donai paturena mulak.*
- Suhut Bolon : *Jadi mangalanjutkon hata nita on, hami serahkon ma tu kahanggi nami.*
- Kahanggi : *Assalamu'alaikum warahmatullahi, au dison mawakili tu sudena sian kahanggi, inda bahat mandokkon tusudena bahwa si Fadly nagot mangalap boru on, jadi disonpe rap takarejoon ma sude tu kawajiban*

Traditional Chief	: <i>ta anso leleleng lalu na mangalap boru on.</i>
	: <i>Mungkin tarsongonan ma nabisa hami sampeon, hurang dohot lobina hami mangido moof, wassalamu'alaikum, warahmatullahi wabarakatuh. Jadi masadia dapot kutipan tai?</i>
Suhut Bolon	: <i>Alhamdulillah dapot ma tamba-tamba ni si Fadly sanilai 20 Juta. Tarimo kasih hami sampeon tu sudena jejeran Dalihan Natolu dohot kaum sisolkot.</i>

Component Analysis

For component analysis in the study of oral traditions, it can be seen from the performers and the functions of their utterances. Like the table below:

Performer	Speech Function
Traditional Chief	Declarative, Imperative
Suhut Bolon	Declarative, Imperative
Kahanggi	Imperative
Mora	Declarative

Then for the performance of participants or performers, can be explained in more detail in the table below:

Speech Function	Text (Performer or Participant)
Declarative	<i>Na hurmati jejeran Dalihan Natolu mora, kahanggi, anakboru sangape koum-koum sasilkot sudena na madung ro di borngin ni ari on. Anggo sini baen mada Suhut bolon ilehen ma kesempatan manyampehon maksudnai.</i> (I respect all <i>Dalihan Natolu</i> entities and all my relatives who have attended this evening)
Imperative	<i>On pe Fadly jadi ma ho to amang imam na pade tu boruttai, tuntun ma ia tu dalan napade. soalna adaboru on diibaratkon gelas do ia on, mudah retak, ima ate-ate ni adaborui, ulang sanga retak, harana payah donai paturena mulak.</i> (This is also Fadly, be kind in demanding your wife to the straight path, moreover, a woman is like glass that cracks easily and is difficult to fix).

5. Conclusion

From the findings, it was found that the performance of the performers in the Angkola Padangsidimpuan *marpege-pege* Batak shows the performers and participants as part of the performance. And for the performer component itself, it can be seen with their respective roles in the utterances or utterances conveyed by performers or participants.

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