

Sentimental Values in Tor-Tor Parsiarabu in Tomok Toba Samosir Village

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Abstract: *This study aims to uncover the form of tor-tor Parsiarabu as a cultural form of Tomok community's tradition in relation to the sentimentality of the wives left by their husbands. Tor-tor Parsiarabu is an idea of the results of the taste, intention, creativity of the Tomok community in Toba Samosir district for generations. Tor-tor Parsiarabu is closely related to Toba Batak people as the owner of culture, and has always been a support for the survival of the Toba Batak culture itself. Sentimentality is a matter of feeling soft and being easily touched. In order to know the sentimentality in Tor-tor Parsiarabu as a form of the transformation of the rats of the rats, sentimental theory according to Clifford Geertz. The research method is conducted using qualitative methods including literature review, observation, interviews, and documentation. The sentimental form of Tor-tor Parsiarabu seen from motion, music, floor patterns. Sentimentality born of emotions is built from individual widows who are placed collectively. The sentiment that is felt in this tortor is fear of risk, despair, and uncertainty in living life.*

Keywords: *Tor-tor Parsiarabu; Tomok.*

I. Introduction

Following the development of the history of art in our country, especially in North Sumatra is an interesting thing to explore and know. North Sumatra is one of the provinces in Indonesia, has different cultures, including eight ethnic groups namely: Toba Batak, Karo Batak, Simalungun Batak, Mandailing Batak, Pakpak Dairi, Sibolga, Malay and Nias. North Sumatra Province is one of the provinces that has a very large cultural output, and contains norms and values of life that govern life in the community of society. Obeying norms and upholding values is very important for the community itself in preserving cultural and social life. "

From the eight ethnic groups described above, the people of North Sumatra recognize the existence of the largest ethnic group in the area, Toba Batak tribe. Toba Batak tribe has a culture that is still very influential in the lives of its people. Culture is a habit that occurs repeatedly in human life, as well as one of the main elements in community development in the life of the nation and state. In accordance with what was mentioned by Koentjaraningrat (1974: 19), that "Culture is the whole idea and work of humans, which must be familiarized with the learning process, along with the whole of the results of the mind and his work". In essence the culture itself consists of several elements including; language, people belonging to a group, religion, beliefs, and religious system. In accordance with the opinion of Koentjaraningrat (1974: 12), that "Culture consists of seven elements namely language, knowledge systems, religious systems, and religious ceremonies, social systems and social organizations, arts, livelihood systems and technological systems and equipment". Cultural wealth in a nation should be capital and development that can be enjoyed by the whole nation. Therefore, we should be able to preserve and preserve cultural values that are now almost extinct given the development of the times that are increasingly increasing.

National cultural development means maintaining, preserving, protecting, spreading, utilizing and improving the quality of culture in a nation. This culture itself can be used as a source and reference in thinking of a nation to fit the norms and values that apply in the life of the nation and state. Culture is very complex, including knowledge, art, morals, law, customs, and other abilities obtained by humans as members of society. The Toba Batak tribe in Samosir, especially in Tomok Parsaoran District, have a culture in the field of dance which is a legacy inherited from their forefathers which must be preserved and preserved. One such culture is Tortor Parsiarabu in the Horja Bius ceremony.

In the customs and traditions of Toba Batak tribe, each ceremony related to adat such as a celebration, marriage, death, and a large village party (*Horja Bius*), displays various kinds of Tortor. There are many torturers who accompany *Horja Biussanga*, including; *Siijoangginak Tortor*, *Simargolang Obun Tortor*, *Parsiarabu Tortor*, *Sawan Tortor*, and *Panaluan Single Tortor*.

II. Review of Literature

Art and society are two things that can not be separated. Art exists, grows and develops from society and for society. Art is always present in society, both primitive, traditional, modern and court environment, as stated by Sedyawati (1986: 64-65):

"... the effort to develop traditional arts in its ethnic environment makes art a necessity for its people. Each ethnic region has its own customs, and this custom makes the main reason for the organization of dance, whether used for religious characteristics or worldly needs, which are always linked in their customs."

Art is a cultural buffer, and develops according to the conditions of the culture itself. Batak Toba community in Tomok Village has various forms of art such as dance, music, art, literature, and so on. These arts have a function as a medium of communication in various activities, which are poured through art symbols.

Etymologically the word *tor-tor* / *manortor* comes from the word *manghatur* or *manortory* which means to vibrate. For Toba Batak people, *tortor* is a dance movement that depicts life in a way of respect and worship behavior (surrender) in a religious way. preserved for generations to the next generation.

The art symbols contained in *Tor-tor Parsiarabu* as a form of Tomok dance are born through the movements of the human body. Motion as a basic element in dance is supported by other elements such as themes, music, makeup, clothing, settings, lighting, places and property (Nurwani, 2014: 21).

III. Discussion

Horja Bius is a traditional ceremony performed by Toba Batak people. *Horja Bius* ceremony is done by offering offerings to the tomb of the king of the ruler in the village, and the ruler of Lake Toba. People believe that after giving their offerings, all their requests will be accepted. The ceremony continued with buffalo cutting, and held a party by presenting various tortors including the *Parsiarabu tortor*.

Tor-tor Parsiarabu is a tradition believed to have emerged during the leadership of the first Sisingamangaraja until XII Sisingamangaraja who died on June 17, 1907 until the Dutch colonial period. This *Tortor Parsiarabu* was presented at the *Horja Bius* ceremony,

danced by mothers who had lost their husbands, while going to war during the Dutch colonial era.

Tor-tor Pasiarabu is a place to express the sadness of mothers when they are left or left by their husbands, and a place to complain about all the suffering they experience as a widow and as a single parent. Given that in Batak Toba community mothers have a very large role in income and economic resources for the family, so the mothers in the Toba Batak tribe feel extreme pain when losing their husbands and become the backbone for their family life.

Since 2008 until now, *Horja Bius* ceremony has begun to be routinely held every year, but Tor-tor Pasiarabu, which was one of the must-have Tortors, has rarely been performed. Parsiarabu's tortor was shown again in 2008 and 2016.

Tor-tor Pasiarabu is circulated by eight dancers, and consists of several movements such as siubeon, marsomba, shouldering the burden, gathering blessings, expressing hearts. This dance is performed with a slow tempo following the accompaniment of music and vocals that contain sadness. Taru movements can be seen in the table below.

Tor-tor Pasiarabu Movement

N O	Movemnet Name	Meaning	Figure 1
1	<i>Siubeon</i>	<i>Siubeon</i> is the perfect attitude when starting a job, like dancing, as well as the perfect ending attitude of a dance. This indicates that in doing anything must be done with concentration, and wholeheartedly	 <p data-bbox="967 1395 1337 1429">Figure 1. <i>Siubeon</i> movement</p>
2	<i>Marsomba</i>	<i>Marsomba</i> has the meaning of asking God for protection by praying. Every start and end work, or any business must begin with prayer, as a form of gratitude to the creator.	 <p data-bbox="946 1792 1358 1825">Figure 2. <i>Marsomba</i> movement</p>

3	Carry the burden	Carrying the burden symbolizes the strength and resilience of a mother in living a domestic life, fighting for children, and facing problems as a widow.	 <p data-bbox="975 763 1326 797">Figure 3. Carry the burden</p>
4	Gather blessings	Collecting blessings means that a mother works hard in finding sustenance, to support her children, by doing a good job so that the sustenance she receives gets a blessing.	 <p data-bbox="975 1184 1326 1218">Figure 4. Gather blessings</p>
5	Express the contents of the heart.	The motion above is the climax or the core of the Parsiarabu Tortor, to express a mother's grievances in living her life. Various feelings expressed such as pleasure, gratitude, emotion and sadness, all of this is expressed so that the burden that has been felt can be reduced.	 <p data-bbox="906 1559 1394 1644">Figure 5. Express the contents of the heart.</p>

IV. Conclusion

Tortor Parsiarabu is one of the porters that was found at Horja Bius ceremony, which was danced by eight widowed female dancers. Tortor Parsiarabu has a purpose as a means of delivering complaints that are felt by the mother when left to leave or die while fighting against the Dutch colonialism. The sentimental sentiment was built from individuals who were put together, such as fear of risk, despair, and uncertainty in living life. As its

development Parsiarabud Tortor was drawn for the consumption of tourists, and danced by young dancers.

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