

Dalahi and Daboru on Wedding Ceremony in Simalungunese

Lidya Purnamasari Br Tampubolon

^{1,2} Universitas Sumatera Utara, Medan - Indonesia

CORRESPONDENCE: ✉ lidyatampubolon28@yahoo.com

ABSTRACT

The Simalungun Batak community has a system of customs based on 'Tolu Sahudulan' whereby this system is placed under someone in the Simalungun Batak ethnicity from birth and will last until his death. *Tolu Sahudulan* distinguishes one's position in the customs found in the Simalungun Batak ethnicity. *Tolu Sahudulan* namely *Tondong*, *Sanina*, and, *Boru*. In the Simalungun Batak ethnic wedding ceremony, a *tortor* is used as a medium of communication at traditional weddings through movements related to the customary process based on 'Tolu Sahudulan'. The *tortor* is played by 'Dalahi and Daboru'. This study found that the *tortor* movements in the *Dalahi* and *Daboru* are symbols that have deep meaning in each of their movements. The method used in this research is descriptive method with qualitative data collected through observation, interviews, literature, and documentation. The location in this study was Damak Glugur Village, Hamlet 2, Silinda District, Serdang Bedagai Regency, North Sumatra Province.

KEYWORDS

Dalahi;
Daboru;
Wedding ceremony;
Simalungunese.

INTRODUCTION

The wedding ceremony is significant in a series of traditional events in the Simalungun Batak ethnic community after birth and death. In the wedding ceremony, it is clearer to show how the customs work with various meanings conveyed through symbols present during the customary process, especially through the *tortor*. This is because it is through the marriage ceremony that the initial stages of educating the Simalungun Batak ethnic culture are clearly shown to the next generation's successors, namely the two brides and groom.

The Simalungun Batak community is one of the sub-ethnic groups of the Batak community besides the Toba Batak; Karo Batak; Mandailing Batak; and Pakpak Batak. Each of these ethnic groups has a 'tortor' in carrying out their culture and, of course, has the meaning of the symbols contained in each *tortor*. In this case, Simalungun Batak's ethics are known for their *tortor* played by 'Dalahi and Daboru'.

Tortor in Indonesian is called dance. *Tortor* is not a dance that is just moved. *Tortor* has a deep meaning in every movement as a symbol of communication media for events related to traditional interests, including wedding customs. Dance is a kinesthetic art that can distinguish the dance from other performing arts (Lubis, 2019). The kinesthetic power of dance can evoke a response in some audiences. How dance communicates conveys the meaning of meaning from a dance story. All dance patterns have meaning, both in an ordered and specific manner, are named and assigned denotative meanings, such as in Indonesian dance or in complex classical Hindu styles, or they communicate it in a more flexible structure and in a more direct way, in sending a compelling message by means of gestures that evoke an empathetic response in the viewer (Tarigan & Lubis, 2022; Rahmawati et al., 2022).



In line with the above understanding, at the Simalungun traditional wedding ceremony, some parties are welcomed and given respect, which is carried out with the *tortor* gesture (Ramlan & Lubis, 2022). The party that is welcomed is the *todong* party, in accordance with the position related to the principle of 'Tolu Sahudulan'. The *Tondong* in question also has its parts which consist of several parts, namely *Tondong jabu*, *Tondong pamupus*, and *Tondong bona*. Part of the *todong jabu*, namely, the brother of our mother, then the *Tondong pamupus*, namely, the brother of our grandmother, then the *Tondong bona*, namely, the brother of our father's grandmother (Wibowo & Lubis, 2022). Then the temperature *bolon* (who carries out the party and all families who have family relations with the party).

In the traditional wedding of the Simalungun community, several people's dance traditions will take place, which is considered to affect the bride and groom. The dance is not just a reception but a way of conveying prayers to the bride and groom. The dance, also known as the *tortor*, is divided into two parts: the *tortor Dalahi* and *Daboru* movements. *Dalahi* means dance performed by men, then *Daboru*, namely dance performed by women. Each movement of the *Dalahi* and *Daboru* has a symbolic meaning. In the *Dalahi* movements such as *lakah Sitolu-Tolu* for the men's movement, cross-legged (*sorpei*), men's and women's movements, and the *somba* movement for the men's and women's movements (*Daboru*). Then, the *Dalahi* dance movements, namely the *somba* movements, mean respecting the elders. Then the *somba Daboru* dance movements have the same symbolic meaning, but the movements are carried out more politely than the *sombah* movements in the *Dalahi* dance (Lubis, 2017).

Implementing the Simalungun customary system is still being preserved. Even though they are not in the area of origin of the Simalungun ethnicity, the Simalungun people still carry out the Simalungun traditional events even though they are not in the area of origin of the though they move places (Akmal & Lubis, 2022). This proves that cultural wealth has an immeasurable value from its cultural context (Daulay & Lubis, 2022). This wedding ceremony activity will describe what movements are found in the *Dalahi* and

Daboru dances, then state the symbolic meaning contained in each movement in the *Dalahi* and *Daboru* dances.

METHOD

The research will run properly if there is a proper method when researchers research. For this reason, the method used in this research is descriptive with qualitative data collection, with data collection techniques by means of observation, interviews, and documentation (Sudaryanto, 2015). In this process, the five senses will operate. Data analysis techniques are carried out by investigating the circumstances under study. The main source is *Raja parsahap*, or protocol in today's language.

RESULTS AND DISCUSSION

The following are some of the movements played by *Dalahi* and *Daboru* at the Simalungun Batak ethnic wedding ceremony.

1. *Dalah* dance

- a. *Ondok*
- b. *Lakah sitolu-tolu*
- c. *Jongkuk*
- d. *Bersila atau sorpei*
- e. *Somba*
- f. *Mamasu-masu*

2. *Daboru* dance

- a. *Ondok*
- b. *Serser*
- c. *Jongkuk*
- d. *Barsila atau sorpei*
- e. *Sombah*
- f. *Mamasu-masu*
- g. *Mangunjei*

The wedding ceremony presents the *Dalahi*, and *Daboru* dances as an expression of respect and a prayer of hope conveyed in every movement played by *Dalahi* and *Daboru*. These movements have the same designation but different movements. The *Daboru* movement will seem more polite than the *Dalahi* movement.

The Symbolic Meaning of the *Dalahi* and *Daboru* Dance Movements of the Wedding Ceremony:

1. *Ondok* in the dance movement of Pada *Dalahi* means that men in Simalungun society are always persistent in working despite many obstacles. In ancient times, most Simalungun people lived in mountainous areas, so their fields, such as rain, had uneven ground. Then there is the *ondok* or *henjut* dance. The dance movement for *Daboru* has the same meaning as the *Dalahi*: working hard to make ends meet. However, the difference between the *Dalahi* and *Daboru* dance movements is that the



Daboru movement is softer because the Simalungun *boru* (woman) has a much softer nature than her *Dalahi*.

2. *Lakah Sitolu-Tolu* in the *Dalahi* movement means that the rules for each step for men to be more careful in their daily lives, the *pecak silat* movement, proves to be careful in life, including for Simalungun men. You have to be careful when making decisions, and you have to be based on all of these things so that the men of the Simalungun community are careful in everything. In contrast to the server *Daboru* dance movement, it means that Simalungun women should not open their genitals excessively because it can harass Simalungun women and is not in accordance with customs. The server's movement indicates that Simalungun women must be orderly and polite.
3. Squatting or squatting, in the *Dalahi* dance movement, has a meaning as a symbol of sincere respect for those who are respected. Simalungun people, When they are going to respect someone, will do it with all their heart. This movement also shows that the Simalungun people highly respect others, so the squatting or squatting dance moves are carried out under the respected person. Of course not forgetting *Tolu sahudulan*. The *Dalahi* and *Daboru* dance movements have the same meaning as the squatting movement. However, the *Daboru* dance moves will bend their backs more bent than the *Dalahi*. *Daboru*'s knees will touch the ground, which will help *Daboru* to maintain his honor (Nadeak, 2018).
4. Cross-legged or *sorpie* on the *Dalahi* is a movement that perfects respect. When you pay homage to someone, you must first clean all the dirt that sticks to your hands because sincere respect must be with a *somba* free from all impurities. The *Daboru* dance movement is the same as the *Dalahi*, and the *Dalahi* will give the *ulos* on the back of the person asking for the blessing. So it must be done with sincerity and clean from dirt.
5. *Sombah*, the movement of the *sombah dalai* dance, has a symbolic meaning as a form of respect for someone older than the worshiper. Worship with a sincere and sincere heart by opening your hands until your hands are hit by *pamasu-masu*. *Pamasu-masu* gives a blessing prayer to those who ask for blessings or prayers. In the Simalungun community, they believe that if they are sincere, they will bring goodness. The *Dalahi* and *Daboru* dance movements have the same meaning but differ in their movements, and the *Dalahi* will bend down by wearing both elbows to the ground. At the same time, the *Daboru* *sombah* does not reach the ground, and the hands do not touch the ground (Martina & Lubis, 2022).
6. *Mamasu-masu* in the *Dalahi* dance movement means that the Simalungun people always give prayers to start things so that they become good. *Dalahi* and *Daboru* motions have the same meaning and motion, and the Simalungun people believe that if the *Tolu sahudulan* prays sincerely, it will give goodness.
7. *Mangunjei*, this movement is only carried out by *Daboru*, meaning that Simalungun people are smart in choosing a way of life between good and bad. The movement was taking (Sulistiyowati et al., 2022).

CONCLUSION

With the description above, it can be understood that '*Tolu sahdulan*' is very important for the people of Simalungun. Through the dance movements of the *Dalahi* and *Daboru*, namely men and women, it can be understood that the Simalungun people have binding ethics through their cultural customs. There are 6 *Dalahi* movements and 7 *Daboru* movements, although *Dalahi* and *dabori* tend to have the same meaning in the dance movements. It can also be understood that the Simalungun people always uphold the customs wherever they are.

REFERENCES

- Akmal, & Lubis, T. (2022). The Oral Tradition of Hoyak Tabuik in Pariaman, West Sumatera: An Anthropological Approach. *Tradition and Modernity of Humanity*, 2(3), 16–24. <https://doi.org/10.32734/tmh.v2i3.10146>
- Daulay, E., & Lubis, T. (2022). The Revitalization of Mandi Marpangir Tradition in Matondang Village, Padang Lawas Regency. *Tradition and Modernity of Humanity*, 2(3), 43–49. <https://doi.org/10.32734/tmh.v2i3.10149>
- Lubis, T. (2017). Indeksikalitas dalam Perspektif Antropologi. *Seminar Antarbangsa Kajian Linguistik Dan Kearifan Lokal*, 128–134. <https://doi.org/10.31227/osf.io/dwa7p>
- Lubis, T. (2019). Performansi Partisipasi Pembelajaran Bahasa di Politeknik LP3I Medan. *Basastra: Jurnal Kajian Bahasa Dan Sastra Indonesia*, 8(1), 70–87. <https://doi.org/https://doi.org/10.24114/bss.v8i1.12940>
- Martina, & Lubis, T. (2022). Swear Word in West Kalimantan Community. *Tradition and Modernity of Humanity*, 2(2), 14–27. <https://doi.org/10.32734/tmh.v2i2.10131>
- Nadeak, T. R. J. (2018). Analisis Kontrasif Sistem Pembentukan Verba Bahasa Batak Toba dengan Verba Bahasa Indonesia. *Jurnal Christian Humaniora*, 2(1), 26–39.
- Rahmawati, Sibarani, R., & Lubis, T. (2022). The Performance of Ruwatan in Javanese Community: An Anthropological Approach. *Tradition and Modernity of Humanity*, 2(1), 1–7.
- Ramlan, & Lubis, T. (2022). Coffee Shops Naming in Aceh: An Anthropological Approach. *Journal of Anthrop Linguistics*, 3(1), 40–46.
- Sudaryanto. (2015). *Metode dan Aneka Teknik Analisis Bahasa*. Sanata Dharma University Press.
- Sulistiyowati, H., Mahatmaharti, A. K., & Lubis, T. (2022). Noun Composition in Narrative Passage. *Tradition and Modernity of Humanity*, 2(2), 1–7. <https://doi.org/10.32734/tmh.v2i2.10129>
- Tarigan, K. E., & Lubis, T. (2022). Indexicality of Minyak Karo in North Sumatra : An Anthropological Perspective. *Tradition and Modernity of Humanity*, 2(1), 8–25.
- Wibowo, S., & Lubis, T. (2022). Naming Paya Badau at Taman Cadika Pramuka Medan: Semiotic Narrative Analysis. *Tradition and Modernity of Humanity*, 2(1), 47–55.