

***Burangir Na Hombang* Performance of *Mangandung Pabagas Boru* Tradition as Community of *Angkola* Natural Resources**

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Keywords: Burangir Na Hombang Performance, Pabagas Boru Tradition.

Abstract: *Sirih* in the tradition performance of *mangandung pabagas boru* is an activity to give words of advice to the bride and groom at a wedding. This tradition displays *ko-teks* as traditional symbols that are full of meaning. *Sirih* comes from nature is a traditional symbol for *Angkola* community as a background for the social interaction of *Dalihan Na Tolu* that will convey the rules of customary procedures in the traditional activities in *Siriaon and Siluluton* (happiness and sadness). The approach of the research is descriptive qualitative by applying ethnographic model Spradley (2007). Data was collected by using observation and in-depth interviews with several of *Angkola* indigenous people. Based on the research result, *sirih* in the tradition performance of *mangandung pabagas boru* has meaning as the invitation/ announcement to the guests, *harajaan* as connecting community social interaction when they give advices and parents' approval.

1 INTRODUCTION

Demban or in Indonesian which is popularly called betel leaf is an Indonesian native plant that grows vines or rests on other tree trunks. *Karo Batak* call it *belo*, *Gayo Batak* call it *blo* or lemongrass, *Angkola* people call it *burangir*. *Burangir* is used as a medicinal plant (*fitofarmaka*) which plays an important role in life and various traditional ceremonies. In Indonesia betel vine is the flora of the Riau Islands province. The islands of Riau Islands highly uphold the *burangir* meal ceremony especially during the ceremony to welcome guests and use *burangir* as a medicine for various types of diseases. But generally betel plants are used as ornamental plants. Its utilization as a traditional betel leaf culture chewed with *gambir*, areca nut, and tobacco and betel lime or soda. Betel has been very well known by *Batak* people, even considered a magical leaf and is still used today in rituals or in traditional ordinances, especially in marriage, besides still commonly used as chewing by rural mothers in *Batak* land.

We can witness one of the betel uses for the *Angkola* community in the activities of traditional *siriaon* and *siluluton* events, where in this case betel

being one of the co-texts in the performance of the marriage tradition takes place. The tradition of *mangandung pabagas boru* in the community of *Angkola* is a tradition of crying or *meratap* with words that occur during a wedding event held in the house of the bride's family home. The existence of this tradition is still ongoing until now, only it has undergone a change, where the process of *mangandung* is less expressed by the bride, so it seems the bride does not have a burden when he will leave close relatives, especially his parents. Whereas from the tradition of *mangandung* this illustrates how subtle a woman's feelings are, with the words, rhythms, tones, and philosophies that burst through the cry of a woman, because in general the actors in this tradition are performed by women (Sutan Tinggi Barani, 2015).

Pabagas boru is a traditional procession in marrying daughters to the community of *Angkola*. This means that in marrying children, the *Angkola* community does not distinguish love even though the daughter is in second place after men. This refers to the public philosophy of *Angkola* "*Saanak Saboru*", meaning that the *Angkola* community has a shared responsibility at the traditional feast both in *siluluton* (sorrow) and *siriaon* (joy) events, where

the key holders of this event are known as *Natolu*, namely *mora*, *kahanggi*, *anak boru*, where the elements in the *dalihan na tolu* have a unified whole in the implementation of traditional events. The sense of responsibility is upheld by the three elements that exist in *dalihan na tolu*, where the happiness of one of the elements of transition from tolu is happiness for the other elements, and vice versa when disgrace for one of its elements, other elements also cover it.

Pabagas boru (marrying daughters) whose time to settle down is an expression of happiness for parents, because it is an honor for parents, if those who come to propose to their daughters are people who have good morals and character. This expression of happiness is illustrated through the philosophy of the community, "children are praised, *boru* is excelled" means that the child will be looked for as a life partner, as well as women. The tradition of *pabagas boru* is the implementation of the peak of happiness of parents because they have delivered their children who are guarded, educated, until finally married to the beleaguered hearts of the children themselves. Although sadness will arise because the girl will leave her parents and will be brought by her husband's family. This procession started the stage of *mangandung pabagas boru* (happy crying) at a wedding reception at *Angkola*.

The *mangandung* tradition is the most awaited event in this stage of *pabagas boru*, because in this event the community or invitation to watch *boru cry*, even deliberately made to cry by singing a song with the theme of how a mother's affection, such as *Borhat Mada Inang, Rere Na Rere* song, which contained the goodbye of a girl leaving her parents. In fact, sometimes the situation of a heart that cannot be conditioned is not uncommon to make a bride fall weak, unable to resist the novelty. Of course this tradition is passed by displaying the performance (performance) of the tradition that continues until now.

Betel in the performance of the tradition of *mangandung pabagas boru* is an important part of the *pabagas boru* ceremony, especially in the community of *Angkola*. where betel is a part of the traditional symbol that is manifested in objects and conversations in the customary congregations that are manifested by objects and conversations in the traditional congregation of *mangkobar mangalehen manganese boru*. In addition, betel serves as an information medium for the invitees, both *harajaon*, *hatobangon*, and *dalihan na tolu*. Given that betel nut is very useful as one of the results of natural resources, betel also plays an important role in the

performance of cultural traditions as one of the assets in advancing the world of local creative industries that need to be developed, here will be explained how the performance of betel or passing through the meaning of *mangandung pabagas boru* in the *Angkola* community.

2 LITERATURE OF REVIEW

2.1 Performance

In the ethnographic approach to performance it can be seen as a text as a fundamental unit of description and analysis in supporting the empirical framework for understanding oral literature. As an ethnographic approach, pay great attention to actual behavior when presenting artistic oral traditions in certain people's lives. Some components that play a role in the presentation are presenters (performers), audience, situations, and organizing the presentation supported by the media such as music, place and time of presentation (Bauman, 1993). Furthermore Finnegan (1992) explains that there are several other related concepts about performance, including:

1. Performance is a basic idea that is often used to describe human actions and culture / rituals that are within the human sphere.
2. Performance is a special step or way done before starting the interaction in terms of communication with the audience in the same place, time, and background unit.
3. Performance is also described as a form of performance in the same time and setting.
4. Performance is the actuality of a language, so performance contains dimensions of process and practice or speech acts.

So Finnegan (1992) concludes that performance is a concept used to describe the art of speaking in oral traditions. In this case, performance pays attention to aspects of language expression to determine characteristics and conditions of performance.

Furthermore Finnegan (1992) describes several factors that can be used to describe a performance, namely: Meanings and skills in performance, meaning that attention is not only focused on the words delivered but also focused on the way they are delivered, such as intonation, speed, rhythm, pressure, dramatics, and performance techniques.

1. Part of the reality of life in an interaction, behavior, all forms of participants that exist or are expected.
2. The definition and meaning of the genre that is expected verbally is not only dependent on

verbal language, but also seen from the use of non-verbal languages, such as music, body language, attributes, and others.

3. The form of speech language delivered in performance is used to show individual interactions as a skill and customs (habits) contained in it.
4. Context contained in the performance.

While dimensions need to be considered in the performance expressed by Finnegan (1992), namely performers, audiences, participants includes:

1. Performers are performance actors seen in terms of age, gender, social position, reputation, skills, and competence.
2. The audience is a listener of performance that is presented in a period of time.
3. Participants are all personal involved in performance.

Furthermore, Finnegan said that performance in oral tradition can be divided into (1) performance displayed before the audience, and (2) performance displayed before the audience according to certain conditions. The first performance model is used for entertainment purposes, and the second performance model is used for sacred purposes. The performance intended in the *mangandung* tradition research is a performance model aimed at the sacred goal of seeing how betel nut as a performance in the *mangandung* tradition in the marriage ceremony of the Supreme Court.

2.2 The Performance of *Burangir Na Hombang*

In the religious rituals of betel leaves are used as a base for offering offerings which usually with an odd number are included along with male kaffir oranges and eggs along with others to be offered to the God (*Mula Jadi Jadi Nabolon*), including the treatments carried out by shaman (*datu*). But specifically for the people of Angkola in Padangsidempuan, using plants in various traditional events, such as weddings, *mangupa*, *manyantan*, (welcoming brides at the bridegroom's house or vice versa), etc.

Burangir na hombang in the performance of the traditional *mangandung pabagas boru* we can see in *pabagas boru* during the *patobang hata* program, which is the sincerity of the male family to the female family to propose to the girl. This traditional ceremony was opened with the *manyurduhon burangir adat* program (offering traditional

burangir), where one of the daughter brought *napuran* and put it politely in front of each member of the daughter's family. After the *manyurdu burangir adat* program was finished, then the two sides continued with the *mangkobar* (traditional speech) program to agree on the *batang boban* (the burden that must be borne by the male family) through deliberation. The first time is the *kahanggi pareban*, the young man, to briefly explain the intent and purpose of their many traditional *burangir*, namely to reach out to Boru. After the *Kahanggi's* turn is complete, they convey their intentions and objectives in detail. Furthermore the *mangkobar* is a boru child from a family of young people who support the cause of *mora*. After that, the *Kahanggi* and the daughter from the family of the young man were burned and then the *pareban* returned to the girl.

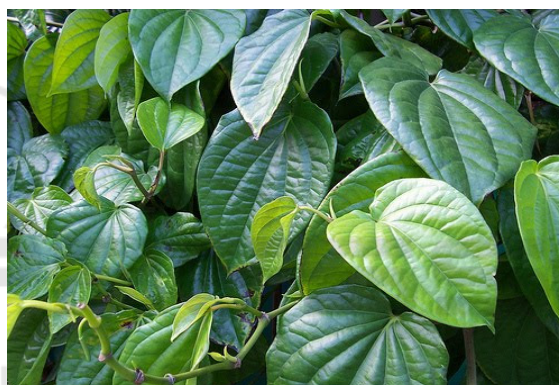


Figure 1: *Burangir*.

2.3 Oral Tradition

Oral tradition refers to all forms of inheritance and tradition born into a community group. The delivery of this tradition can take the form of oral meditation. It is a way for people to convey oral history, literature, legislation and other knowledge that can cross generations without a writing system (Malay Wikipedia, free encyclopedia). Vansina (1982) explained that, oral tradition is a source of direct witness to the past, which has history, and interpretation, as a source of information captured by external perspectives that have bias and have content both demographics, arts, and documents without script. It's lines to Tol (1995) and Hoed, (2008). By the UNESCO oral tradition is formulated as follows "Oral tradition is a tradition that is transmitted in time and space by speech and action. Thus oral traditions include (1) oral literature (2) traditional technology (3) folk knowledge outside the palace centers and metropolitan cities; (4)

religious elements and folk beliefs (outside the formal boundaries of major religions); (5) folk art outside the central and metropolitan cities; customary law.”

Oral tradition was initially guided by orally only, but cannot be denied apart from literacy (print, write) to accelerate in modern technology. Oral tradition in this case the cultural tradition is a target for *anthropinguistics* emphasized in verbal traditions in the form of verbal which explores how values and norms, meanings and functions as well as local wisdom, which are then revitalized. In terms of revitalizing a cultural tradition, oral tradition must always be adapted to the times so that it can be accepted, but the tradition must not be separated from the past. Oral tradition can be used as a source of national identity and character formation. This means by entrusting moral messages that will be delivered by speakers. This means that the richness of oral tradition is a source of wealth of local knowledge that can be applied in wisely overcoming the problems faced by the nation at this time (Sibarani, 2014). Sibarani in his article (2017) also explained In examining the use of language, *anthropinguistics* holds and applies three parameters, namely (1) connectedness, (2) assessment, and (3) sustainability. This means that connection is a linear relationship vertically or a formal relationship horizontally. Formal relations, regarding to the structure of language or text with context (situation, culture, social, (ideology) and *koteks* (paralinguistic, gesture, material elements). Assessment is related to meaning and function. While sustain ability is related to revitalization efforts. From the explanation above, it can be concluded that the study of oral tradition examines three things, namely, the form of oral tradition concerning text, co-text, and context, the content of oral traditions that deny the meaning and function, and the revitalization and preservation of oral traditions relating to activation or protection and management and development, as well as inheritance and utilization.

3 RESEARCH METHODS

The research paradigm used in this study is qualitative with ethnographic models developed by Spradley (2007). Research looks at culture that starts from the view of the owner of the culture, through 12 stages so that this research is known as a step forward flow. This research starts from observations and interviews, forwarded to key informants to the

writing of ethnographic results. The location as a place of research was carried out in the city of *Padangsidempuan*, North Sumatra province, where a large number of inhabitants were ethnic *Angkola*, thus enabling researchers to be more maximal in tracking data.

While the data in this study are utterances of words of advice spoken at the time of *mangkobar mangalehen hata* delivered by parents, *dalihan na tolu*, *harajaon* and *hatobangan* which are divided into two groups, namely mothers and fathers. The *Angkola* community wedding event held at the bride's house, known as *bagas godang*. Data is obtained through observation, researchers in following each stage of the marriage event which has been carried out by following and observing the stages and recording directly focusing on the stages of *mangalehen mangan*. Next, the researchers interviewed indigenous peoples, customary actors, and traditional leaders as key informants. Data were analyzed using content analysis using domain analysis models, taxonomic analysis, compound analysis and theme analysis (Spradley, 2007).

4 RESULT AND DISCUSSION

Sirih (piper betle) is a plant known since prehistoric times. Sirih contains essential oils of 1-4.2% consisting of *chavikol*, *hydroxychavicol*, *carvakol*, *eugenol*, *eugenolmetileter*, *pcymene*, *cyenole*, *caryophyllene*, *cadinese*, *estragol*, *terpennena*, *seskuipermena*, *phenyl propane*, *tannin*, *diastase*, *sugar*, *starch*. The content of chavicol causes betel to have a distinctive anti-bacterial odor, and generally betel nut is warm, spicy, aromatic, astrigent, stimulant, anti-inflammatory, antiseptic, antibacterial, *hemostatic*, *sedative* (sedative), itchy remover, and prevents infection. Sirih in the performance of the tradition of *mangandung pabagas boru* is abstraction in the form of words whose emergence is included during the implementation of the *siriaon* (joy) and *siluluton* (sorrow) ceremonies. In the *siriaon* ceremony (excitement) was held during a traditional party (*horja*), in this case *pabagas boru*. Betel is offered quite diverse, one of which is on *harajaon*, and *hatobangan* and representatives of kings from other *luat* (villages). *Manyurduhon burangir* or offering *sirih* is one of the requirements to hold an event. Formerly the kings who will attend the customary congregation will eat the betel vine, which is now enough to just touch it.



Figure 2: Burangir Nahombang.

4.1 *Burangir Na Hombang* Meaning in the Tradition of *Mangandung Pabagas Boru*

In the *siriaon* ceremony, the traditional ceremony of the burangir wedding party as a traditional symbol is accompanied by text or speech. In KBBI, it comes from the word *sirih*, which is a vine with a slightly spicy leaf taste. Susilowati's (2017) research on chewing itself is the activity of chewing betel with equipment (*burangir / napuran*), areca nut (*pining*), gambir (sentang), lime soda (*itak*), and tobacco (*timbako*). Betel has a variety of functions and is an important part of the *Angkola* community. Burangir is presented to kings who are present at the traditional *pabagas boru* program or a party to marry girls. This offering is called *surdu-surdu burangir*.

Surdu-surdu burangir (offering betel leaves) is a requirement to hold an event called *pakkal ni hata*, or opening words that aim to make the bride (giving words of advice) to the bride begin. In the past the kings present at the customary congregation would eat the offered betel, but now it was enough to touch it.

The meaning of betel in the range of traditional contained the *pabagas boru* ceremony in the *Angkola* community carried out at the *mangkobar* customary congregation. In this case betel is carried out at the time before the event where one of the functions of *dalihan na tolu* namely daughter puts a pile of betel nut complete with areca nut, gambir, soda, tobacco into the *pinggan godang* (big plate). The betel arrangement is called *burangir na hombang*. The existence of burangir in the tradition of *mangandung pabagas boru* is an earlier form of traditional preservation. As an indigenous symbol in this activity the use of betel as described above is a

symbol of the implementation of traditional activities. This means that the opening of the event in this case is an invitation symbolized as betel nut cannot be replaced with other media. The one who is in charge of giving this betel is daughter consisting of two people, whose duty is to invite words in a word. Without carrying betel, the daughter is considered not carrying out the duties in the *siriaon* activity.

Betel is also a utterance that is very polite, which is a value requirement. Through betel people will be easy to give something, easy to forgive, easy to do, easy to help and so on. The purpose of this *surdu-surdu burangir* is to ask for something without strings attached, asking for help workers without pay, asking for medicines without pay (Nasution 2005). This explains that betel nut is a form of nonverbal communication.

Betel as a form of verbal communication we can see when the kings present at the event were attacked by a customary trial. In this case the procedure (1) invites in horja *siriaon* (joyful traditional feast) in this case the marriage uses the media of *sirih (burangir)* which takes place at the event of the induction of *indahan tukkus* (in giving advice) the tradition of *mangandung pabagas boru*, the community of *Angkola*. (2) Respect for kings and invited guests. Burangir is a social interaction tool for the transfer of *dalihan natolu, harajaon, and hatobangon* in giving advice to the bride and groom. We can see this in the program, which welcomes manganese *boru* (filling the bride with food). (3) Parents' approval. Before the bride is *persuntingip* (proposed) by the groom there is usually a *marhusip / mangatak-atik* tradition where each messenger from both parties, namely the *parboru* (the bride) and the *paranak* (the bride) men) meet to negotiate a threat to the number of dowry that will be handed over by the party. Consensus results when the *mangaririt boru* (recognizes the bride's family further). These consensus results are certainly recorded by each envoy which is not an important ingredient for the implementation of a ceremony (talking about dowry). This implementation is carried out at the house of the *parboru* (the girl's parents) and is usually carried out at night. The *Angkola* community will delegate representatives from the party consisting of *kahanggi* (brother of the male parent), one of the daughter plus liaison is called *pande-pande*. The *pande-pande* task includes: (1) Delivering the application to the girl's parents while sending out how much is *botang boban* (burden that must be borne) called *torus tips* or *patobang hobar* (submit application). (2) Bringing

burangir na hombang (betel) and *burangir dua sarangkap*, each of which means a wish is fulfilled and agrees to complete the proposal. The girl's parents received this souvenir by feeding and the youth provided chicken or goats. After eating, *pande-pande* (envoy of the youth) explained their purpose by presenting *burangir na hombang* and *burangir dua sarangkap* delivered with traditional rhymes. About the *batang boban* the value is always elevated

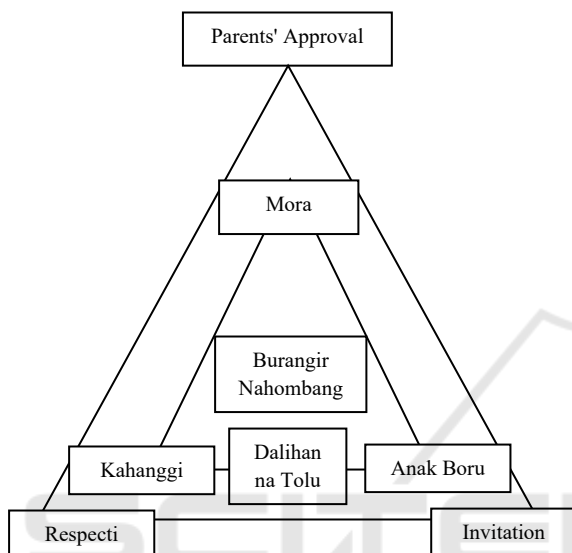


Figure. 3: *Burangir na hombang* performance in tradition of Pabagas Boru as a result of Angkola community's natural resources.

5 CONCLUSIONS

The tradition of *pabagas boru* in the *Angkola* community is inseparable from traditional symbols that are full of meaning. One of the traditional symbols is obtained through natural products that flourish in Indonesia. Betel as a natural product is utilized in various traditional opportunities for the *Angkola* community. The tradition of *pabagas boru* (marrying daughters) includes betel when they will propose to a daughter where the betel skills consist of (1) *abit naso ra buruk* (traditional cloth), which is located on the lower layer as a base (2) *salipi* which is a kind of pandanus which are decorated with beads and are white, red and black (these are placed on the traditional cloth), (30 *burangir adat* (traditional sirih) along with the accessories placed on the salipi. The meaning of betel in the *Angkola* community is also very diverse among others as a means of invitation or notification to the indigenous people, a means of respect for kings, *dalihan na*

tolu, and indigenous peoples, as well as the blessing of parents to the bridal couple at *Angkola*.

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