

# The Performance of *Markobar* toward Ecotourism: A Linguistic Anthropology Study

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**Abstract:** Performance can give unique larger contribution in this study. Bauman (1990) stated that performances are not simply artful uses of language that stand apart both from day-to-day life and from larger questions of meaning. Performance of *Markobar* in Mandailing weddings gives critical reflection to the communication process. *Markobar* contain admission with the unique performance toward the succeed of Mandailing marriage. Ethnography method was used in this study. The Linguistic approach was used to find out the meaning, value, function and norm in performance of *Markobar* toward the development in its implementation which is carried out with simplicity, maintaining the authenticity of nature and the environment, maintaining the authenticity of art and culture, customs, habits of life (the way of life), creating tranquillity, silence, preserving flora and fauna, and the preservation of the environment so as to create a balance between life humans with the natural surroundings.

## 1 INTRODUCTION

*Markobar* is an oral tradition from Mandailing, North Sumatera Indonesia deserve to study related to its degradation. *Markobar* deals with speech action that has particular structure to deliver the message. It occur in formal situation only such as wedding party and *mangupa* (giving blessing). In Mandailing wedding, *Markobar* occurs in every stages. There are 8 stages in Mandailing wedding; they are *marpokat haroan boru*, *mangalo-alo boru* and *manjagit boru*, *pataon raja-raja adat* and *koum sisolkot*, *panaek gondang*, *mata ni horja*, *mangupa*, *ajar poda*, and *marulak ari*. Recently, most of Mandailingnese has not ability to do it. It is noted by the using of *Parkobar* service (hire the other person who able to do *Markobar*) as representer of a family who celebrate wedding party. Actually, perform *Markobar* is family's duty because in *Markobar* contain advices, blessings, greeting and so forth in delivering the message. However, the presence of *Parkobar* is a great help for a family when they can perform *Markobar*.

*Markobar* is sacred in Mandailing wedding. Besides it is also traditional, attractive, and artificial. "*Ulang isuan bulu na so marruas*" (know yourself, know the position, and know the ethics). This

expression means the family have to support and play they role in wedding party. There are three parts of social system in celebrating wedding party, they are *mora*, *anak boru* and *kahanggi*. *Mora* is side of the groom. *Anak boru* is side clan from the bride (in this case is hasibuan). *Kahanggi* is sid of groom relatives. It belong to his parents' relatives. shrewdness of *Markobar*. Most of the Mandailing people still see parts of traditional ceremonies delivered either nonverbally or verbally, like *Markobar* as an important activity; sacred, traditive, attractive, and artificial.

The globalization and technological advances has greatly influenced the decreasing of *Markobar*. Performance of *Markobar* is a form that needs to be applied so that the community and future generations still know and want to always keep the values of local wisdom. This cultural heritage contains the meanings, functions, values and norms expressed which contain advice, stories, and expressions that are created with their own distinctive features. Sibarani (2018) states that local wisdom is indigenous knowledge of local genius of a society derived from to make peace and improve the community welfare. Local wisdom can be local knowledge, local skills, local intelligence, local resources, local social process, local norms and local customs. Substantially, local wisdom is values and

cultural norms to organize the social life. The values and norms that are believed to be true become the reference for the daily behaviour of the local people.

Goeldner (1999, in Butcher, 2007), states that ecotourism is a form of journey to an unspoiled area in order to understand the natural culture and history of its environment, maintain ecosystem integrity, while creating economic opportunities to create conservation and natural resources, beneficial for local communities. It is clear that there is a need for the benefits gained by local communities, so that ecotourism must be potential to improve the social behaviour of the community for the purpose of environmental conservation (Buckley, 2003)

The performance of *Markobar* is able to be developed into ecotourism. It is not a type of tourism that solely wastes money or glamour tourism, but rather a type of tourism that can increase knowledge, expand insight, or learn something from nature, flora and fauna, or local ethnic socio-culture. In ecotourism, there are four elements that are considered very important. It is called "pro-active", concern to environmental conservation, involvement of local people, and elements of education. Tourists who come not only to enjoy the natural surroundings but also learn it as an increase in knowledge or experience.

Studying performance of *Markobar* is to describe all aspects of culture and language entirely. It contains the functions, meanings, values, and norms. It can be utilized to develop cultural tourism. *Markobar* contained verbal and nonverbal data that can be studied through linguistic anthropology studies.

## 2 METHOD

This research is a qualitative research using ethnography method within the linguistic anthropology study. The process of language change that is interdependent with other cultural aspects in the network of cultural systems, language systems, social systems, and material culture. Duranti (1997) stated that linguistic anthropology is a study of speech and language within the context of anthropology. The ethnography method proposed by Spradley (1980) who applied twelve steps of research. Through the application of this descriptive method, will be described by contextual and scientific object to be studied. This study aims to describe, study, discover and document text, co-text, context, oral tradition content and *Markobar* revitalization model in Mandailing wedding.

## 3 RESULT AND DISCUSSION

*Markobar* is regarded as something sacred because most of the thoughts that are conveyed in the talk contains the good and avoid the bad deeds (*amar maruf nahi munkar*). In other parts *Markobar* also has a tendency that is entirely aimed at giving advice (*marsipaingot*). The *marsipaingot* tradition is delivered to a newlywed couple. The advice conveyed is inseparable from the teachings of Islam to obey Allah and His apostles, establish prayers, honor and care for parents, relatives (*mora, kahanggi, and anak boru*). Furthermore, to a child who will go wander submitted to do not forget to pray, steadfast and persistent search for sustenance, honest, trust, and do not forget the hometown.

*Markobar* is considered a traditional speech act because it has become an agreement for Mandailing people who are domiciled in Mandailing or abroad. It would be worth profane when celebrating a wedding without *Markobar*. When the bride who is given advice does not understand at all because she was not birth and descendant of Mandailing, it is needs to be translated into Indonesian so the messages were delivered. Below, there are the unique of speech in *Markobar*.

*Anak simaradang tua na martambat di tali sigatolu na manjampal di gulamo, na marondam di paya na bolak na marnaong di toru balakka.*

[The son of the old maradang who is moored on a three-tiered rope, which feeds the grass, which soaks in the river, which takes cover under a balakka tree (a kind of fruit-bearing tree, sweet to taste)].

The speech is pronounced by *suhut* (who celebrate party) when he is asked by *raja* (the king), what will be slaughtered on *horja godang* (traditional party). In line with the above, Kramsch (1998) states there are three things why language and culture cannot be separated from one another: (1) language expresses culture; (2) language as cultural embodiment; and (3) language as a cultural symbol. Thus, language symbolizing cultural reality and language is a cultural expression as a cultural embodiment.

*Markobar* is an attractive activity because in practice the language of the *Parkobar* (*parhata-hata*) acts as a negotiator who can influence the decision to be taken. In this connection, it will be seen the *Parkobar* competition in *maricrit*, reaching *boru*, reaching the boban from the bride or the bridegroom will jointly display its beauty in the language practice in the *adat* session. The ability to

choose fascinating words will be able to run the celebration well. This is in accordance with the proverbs contained in the Mandailing language, that:

*ata-ata do dupang-dupang*  
*ata-ata do panggarar utang*  
*ata-ata do dupang-dupang*  
*tutur kata dapat jadi pembayar utang*

*Markobar* is an artistic activity because in the procession is indeed using the function of aesthetic language, that is by deliberately using a distinctive style of speech, choice of words, and particular intonation. The style of language and diction used in *Markobar* activities in accordance with the circumstances. The *anak boru* or candidate *anak boru* will speak with modesty and pity and convey complaints so that what he asked will be granted by *mora*. On the other hand, *mora* will speak agile and authoritative. The impression that is displayed will increase the respect of *anak boru*.

*Markobar* is an oral tradition that is done repeatedly, continuously and embraced by the Mandailing community as a truth. This oral tradition is a common practice adopted by society as a truth that is delivered in the form of speech. The concept of oral is the context of the system in the processing of materials that do not rely on letters. Lord (2000) expresses the oral tradition as something that is spoken in society. This means that the verbal element for the speaker and the listening element for the recipient becomes the key word.

*Markobar* benefits the community as well as prioritizing common interests rather than self-interest. It is a form of altruism that is inherent in the persistence of the implementation of marriage events. Such altruism is a manifestation of the nobility of people's character which is the basis of the practice of wisdom in the management of cultural heritage. There might be no material benefits obtained by residents from the *Markobar* program, even in some cases residents who are active as organizers have to sacrifice time, energy and material so that resources are available. The advantage is can be seen in the context when the results of mutual cooperation can be used to support the preservation of cultural heritage. The meaning of a more concrete benefit is felt by the people is the assistance from others through friendly associations, both of associations based on family groups and association in the village. As Sibarani (2015) states about the characteristics of oral tradition that consist of: (1) oral, partial oral, and non-verbal habit; (2) is a performance, event or activity as the context of its use; (3) can be observed and watched; (4) is traditional; (5) inherited in descending order; (6) the delivery process with oral or mouth-to-ear media; (7) having a version or variation; (8) contains cultural values as local wisdom; (9) potentially revitalized and cultivated creatively as the source of the cultural industry.

Performance of *Markobar* is the power of words or speeches in a communication event or a performance at the Mandailing wedding. The power lies in the power of speakers who are able to change the behaviour of speakers after the occurrence of communication events or performances so that the Mandailing wedding in running smoothly as expected. Because performance is a form of language used in everyday life that has creativity and is always evolving, so that *Markobar* has a role in the success of the wedding ceremony. The performance of *Markobar* that possess the language skills of the Mandailing community are demonstrated through real capabilities such as

Table 1: Diction in Mandailing Language.

Position	Function	Performance
<i>Suhut</i>	Explain about the purpose of upacara adat (the traditional ceremony)	Compassion, responsibility, willing to sacrifice, honesty, courtesy, and hospitality
<i>Kahanggi</i>	Compassion, responsibility, willing to sacrifice, honesty, courtesy, and hospitality	Compassion, responsibility, willing to sacrifice, honesty, courtesy, and hospitality
<i>Anak boru</i>	Support suhut and beg to <i>mora</i> to approve suhut proposal	Compassion, responsibility, honesty, and hospitality
<i>Mora</i>	Approve the proposal and happy for suhut proposal	Compassion, responsibility, willing to sacrifice, honesty, courtesy, and hospitality
<i>Atobangun</i>	Confirm and make clear the suhut proposal and review <i>mora</i> 's answer	Compassion, responsibility, willing to sacrifice, honesty, courtesy, and hospitality
<i>Namora natoras</i>	To conclude, to inaugurate, and to revise sidang adat	Firm, fair, responsibility, honesty, courtesy, hospitality
<i>Arajoan</i>	To conclude and to validate the decision in traditional ceremonies	Firm, fair, responsibility, honesty, courtesy, hospitality

speaking, listening and writing. Understanding language as an action, as well as communicative performances that have concrete properties.

Together in *Markobar* program to collaborate mutual cooperation with helping each other if something goes wrong, and mutual respect among stakeholders involved in the event. Deliberation in traditional meetings as a forum to participate in assessing and criticizing the *adat* (custom) process. The atmosphere of trusty, honesty and open in all stages of customary events will foster mutual trust. An atmosphere of mutual trust which is a manifestation of social capital built the practices of collective cooperation in the Mandailing area. The ability to build social capital is also the essence of local wisdom can be found in the Mandailing community. The fact of survival of the wisdom practices is the cohesiveness of the community (social cohesiveness) in carrying out the consensus that has been set together when the *adat* session. Small differences tend to be eliminated and they always return to the main goal of their intention to achieve.

Finnegan (1992) states that performance is a socially-culturally and aesthetically charged communication event. Fine (1984) states that the performances or performances in the show of oral tradition in social communication process is different from daily conversation. Furthermore Finnegan (1992) states the elements of performance that is (1) the situation and place of staging; (2) performers are people performing performances or performances; (3) variation as a reaction from the audience; (4) spectators and participants; (5) media (facilities and infrastructure used); (6) materials or tools used. Bauman (1994) also state the components of oral tradition performances namely (1) presenter (performer); (2) the audience, the situation and (3) the organization supported by the media such as music, place and time of presentation.

An analysis of the situation and place of staging to reveal the various things that support the *Markobar* ceremonies, such as the social, cultural, economic conditions that exist within the support community. The social context relates to the audience, the singers, or the participants involved. Boyer (1990) states that anthropological research should include the ideas of society, the organization in which the oral tradition is staged, and also relates to the emotional involvement of society in the oral tradition. The second element is a performer that is the person who performs the art of the *Dalihan Na Tolu* (DNT) which is analogous to three cooking stoves in the kitchen where the pot cookies. Hence

the custom has three pillars in life, is (1) in group, (2) wife receiving party, (3) giving party.

The third element is variation as the reaction of the participants, because participants as well as performers who speak with the pattern of thinking, raises the petition, and the story of the story ending with deliberation for consensus. The elements of the audience, listeners and participants, this element is also embedded in the elements of kinship DNT role play according to the role, such as how they should speak, some audience or audience who attend just watch.

Performance of *Markobar* value in Mandailing wedding are (1) sacred. it means that the main point of the thought conveyed in the ceremony is deliberation, agreement between the two sides in kinship. In the form of advice to uphold good deeds, respect for parents, honest, implement the teachings of religion. Being persistent in looking for fortune and remembering at home; (2) the traditiveness of the *Markobar* ceremony has become a convention for the Mandailing community especially in the Mandailing area, as well as in the overseas, even though it has undergone a change, shift. But the core of the *Markobar* remains to be done, namely deliberation and giving advice. (3) attractive activities. It means in practice the *Parkobars* act as negotiators that can influence the decisions to be taken. In this connection, the competence of the DNT's in using the utterance with the choice of beautiful words, polite but persuasive. The expertise of using diction in utilizing dazzling words can smoothen and smoothen the conversation; (4) artistic activity. The meaning is in the procession *Markobar* has an artistic function that is the language used deliberately using a distinctive style of language, poetic language, using diction, and using a typical intonation.

Local wisdom will be the source of character building for the younger generation so that it will create a generation that craves for welfare improvement through hardworking, discipline, loving education, loving health, loving cooperation, loving gender management, loving cultural conservation and creativity, and caring for nature. *Markobar* performance shows that it has strong relationship with environment through its activities such as watch, study, admire nature, deliberate flora and fauna and also local ethnic socio-culture, tourists to get involved in the preservation of the natural environment around it by involving local residents. In addition, it will create a generation who always crave for peace through the character of good manners, honesty, loyalty, being harmonious and



peaceful, being committed, positive thinking, and always grateful (Sibarani, 2014).

*Markobar* is a local wisdom that has local cultural values that can be used to regulate social life wisely. This local wisdom consist of activities of cultural values in the social life in the community that can be used for the development of ecotourism which is also their original wisdom and knowledge. Thus, local wisdom is the indigenous wisdom or knowledge of a society derived from the noble value of cultural traditions to govern the life order of society (Sibarani, 2014).

Ecotourism that utilizes *Markobar* can preserve the environment, prevent art and culture pollution, maintain comfort and security and avoid social upheaval. *Markobar* culture also develop in the communities around the area is differ from the culture of the newcomers. In carrying out activities of an oral tradition, there will be a shift that will eventually lead to the loss of indigenous culture. This must be endeavoured not to occur. From the values that exist in the performance of *Markobar* have language content that has the potential to be developed for event activities and cultural tourism performances. The utilization of this performance can also preserve the values contained in the *Markobar* so that the Mandailing community can maintain the existence of oral tradition which is the ancestral cultural heritage.

Variety of cultural heritage and rural and urban social life patterns that contain the meaning of learning and can enhance the experience of tourists in various aspects. Drake (1991) asserts that the participation of local people is one of the sustainable components in general and ecotourism in particular. Dowling and Fennell (2003) further explained that the important benefits of ecotourism policies and planning are to provide benefits to local communities and the surrounding environment. This also includes new jobs, additional income, markets for local products, infrastructure improvements, community facilities and services, new technologies and expertise, increased cultural and environmental concerns, protection and conservation, and improved land use patterns.

The development of *Markobar* toward ecotourism is able to provide economic benefits for the community. In addition, tourism also able create a variety of social and cultural benefits, and tourism can help to achieve environmental conservation goals, as well as the principle of a high degree of community control. The community holds a large portion of its profits. The development of ecotourism that is needed is to empower local

communities to better know and understand the problems in their region, and find the right solutions to overcome these problems (Phillips, 2009). By empowering local communities, good participation will be realized between the local community and the tourism industry in the region, and by involving the community in decision-making, it is hoped that there will be a better form of cooperation between the local community and the tourism industry.

## 4 CONCLUSIONS

Language style and language used in *Markobar* activities in accordance with the circumstances. *Anak boru* or a candidate of *anak boru* will speak with modesty and pity and convey complaints so that what he asked will be granted by the *mora*. On the other hand *mora* will speak with agile and authoritative. The impression displayed will increase the respect of *anak boru*.

Performance of *Markobar* contains the value of compassion, responsibility, willing to sacrifice, honesty, courtesy, kindness, firm and fair that is shown to speak throughout the customary event took place. This is reflected in the philosophy of Mandailing “*pantun angoluan, teas amatean*” polite language, we will live safe and secure, while verbal abuse will bring danger, woe, even death. Content in performance of *Markobar* can be preserved by utilizing it for cultural tourism activities in the form of events and performances in bulk and continuous.

These quite good potentials can be developed into community-based ecotourism, because they are not only conveys tourism resources in the form of natural and cultural tourism, but also has community resources that have the potential to be empowered in cultural tourism activities to develop ecotourism. The potential for developing religious, sacred, attractive and aesthetic tourism values that have a variety of tourism resources can be developed, as well as contributing to the livelihoods of rural areas in the region in an inclusive manner.

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