



## TRANSFORMATION OF KING SINGAMANGARAJA'S PENALTING SERVICE IN TORTOR SORANGAN NA HINAMIAHAN IN THE BATAK TOBA COMMUNITY OF HUMBAHAS REGENCY

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**Abstract--**Tortor Sorangan na hinamiahan is a dance that is a presentation of the coronation ceremony of King Sisingamangaraja, the Toba Batak community, Humbahas Regency. Its creation was based on the event of the sealing of King Sisingamangaraja who was confirmed to continue the successor to the leadership of the Toba Batak tribe, which was carried out not based on descent. In its presentation, it has an element of community symbolism based on elements in dance, which are believed to have supernatural powers. Data collection methods used are observation, interviews, documentation, and data validity. The results of the study explain that Tortor Sorangan na hinamiahan is a new work originating from the Penabalan Raja Sisingamangaraja ceremony of the Toba Batak community. The presentation explains the procedures for the thickening, contained in the arrangement of the presentation of the tortor from beginning to end which is arranged in 4 parts. The elements in the tortor contain a moral message which is symbolized through motion, musical accompaniment, clothing, floor patterns, property, dancers, and umpasa.

*Keyword: Symbols, tortor Sorangan, corobation*

### INTRODUCTION

The ceremony to seal the King Sisingamangaraja is one of the activities that have been carried out by the Toba Batak tribe in the Parlilitan area, Kab. Humbang Haangkalan (Humbahas). This area has a lot of historical heritage about Sisingamangaraja, and one of them is Sisingamangaraja's headquarters in Pearaja village. Sisingamangaraja (Sisingamangaraja XII) is not only known as a hero, but Sisingamangaraja is believed to be the incarnation of Debata Na Tolu, who is illuminated by the sun or divine light, and the leader of his tribe. Masyarakat Batak mengenal kepercayaan yang dianut sejak lama dan merupakan warisan dari nenek moyang mereka, yang dikenal dengan kepercayaan Parmalim. Menurut Agung Suharyanto (2016:188). “dalam kepercayaannya, Agama Parmalim juga mengakui Debata Mula Jadi Nabolon yang patut untuk diyakini. Keyakinan mereka menyatakan hal-hal yang terjadi, merupakan takdir yang sudah digariskan oleh Debata. Sehingga mereka mereka meyakini segala usaha yang dilakukan, memiliki restu dari Deabata”.

In this regard, Sisingamangaraja is believed to be the incarnation of Debata, who has three words in her name, namely Si-Singa-Mangaraja. The word "lion" for the Batak people means son or prince, which is the incarnation of Debata with the sun shining. The word "lion" also means wisdom, knowledge of good and right, obeying laws and regulations and guided by love and peace. The deepest essence of Sisingamangaraja is the king, Baha, Badia, Malim, and the prophet, so the selection is done by ritual.

As a ritual activity, the inauguration/balancing of Sisingamangaraja, is carried out according to the rules and has various rituals with completeness that must be prepared. The last

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<sup>1</sup> Penulis utama Unimed

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ritual in this activity is in the form of a test by wielding *Piso Solam Dibata* and *Gaja Dompok*. At this time when he is able, he will immediately say with a shout "*Ahu Do Sisingamangaraja*". This shout was then continued by the manortor Pangurason. In general, the special Pangurason referred to in this case is the Pangurason which is carried out specifically for the newly crowned king. Tortor Pangurason or also called *Sorangan Na Hinamiahahan* is only held at the closing of a *Sisingamangaraja*.

The coronation of *Raja Sisingamangaraja* is part of the sustainability of the leadership system in the *Toba Batak* tribe which is inherited not based on descent, but is carried out with procedures and rules that involve their beliefs. *Parlilitan Village, Humbahas Regency* is believed to be the place of origin of the existence of *King Sisingamangaraja*, with the presentation of tortor in the process of the ceremony. *Tortor Sorangan* is a ritual dance that is done by preparing everything based on the provisions of the rules in the coronation of a King. Based on this incident, the *Sion Nauli Cultural studio* in *Kec. District Parliament. Humbahas*, brought back the *Tortor Soorangan* into the show and performed it for the first time at *Pusuk Buhit* in 2015 as their concern for the culture, and for the sake of the *Sanggar* documentation. Then the second performance was shown at the *Humbang Hasundutan Regency Art Festival* in 2018.

#### LITERATURE REVIEW

Ketut Sudewa's writing "Transformation of Oral Literature Into Performing Arts in Bali: An Educational Perspective" (2014: vol 26 pp. 65-73) tells the story of oral literature that is part of Balinese life. Although the existence of oral literature in Bali has had its ups and downs, the government and society are still trying to preserve this oral literature. The goal is that oral literature does not become extinct due to the influence of globalization which has the power of capitalism, so that the younger generation of Bali is no stranger to their own culture. Efforts are made through the oral literature competition "*Mesatue Bali*", in various events and by documenting it in the form of a book..

Furthermore, Sumaryono's writings in the book *Restoration and Cultural Transformation* (2003:95). Explaining human life will definitely experience changes either for the better or vice versa. The changes that occur are seen from the process of cultural change from one community group by not eliminating its original form. But changes also tend to change only a small part and sometimes change almost the whole of the layer that changes. The word change is often written the same as transformation.

Yusnizar Heniwaty's writing "*Design of Tortor Revitalization As A Learning Model for Toba Batak*" in the December 2019 *IC2RSE* proceedings, explains about the revitalization of *Toba Batak* tortors in traditional activities of *Batak* people's life, by placing tortors as a medium of expression of gratitude, respect, carried out with structured movements as a messenger. This research is also motivated by the lack of accurate documentation in the form of writing, video, or in other forms of documentation, so that in an effort to re-familiarize the arts, inheritance is carried out through revitalization of tortor.

Based on the writing above, transformation or change into a concept in creating tortor *Sorangan na hinamiahahan* originating from the ceremony of the coronation of *King Sisingamangaraja*.

#### RESEARCH METHOD

Exploration in interpreting the sealing ceremony of *King Sisingamangaraja* which is transformed in the form of tortor presentation, will reveal events experienced by individuals and groups of *Toba Batak* society. The patching event will be revealed through in-depth, broad and comprehensive exploration which is used as the source of creation. To be able to uncover these events, a qualitative research approach is used, as an effort to reveal social phenomena in depth. This use uses a qualitative method in order to obtain data widely and explore according to what



happened, so that the interpretation results of the elements in the creation of tortors are derived from the penalan ceremony. The data obtained are used in analyzing the phenomenology of the socio-cultural concept of the Toba Batak community, which is transformed in the Tortor Sorangan na hinamiah performance.

## **FINDINGS AND DISCUSSION**

### **A. King Sisingamangaraja's coronation ceremony**

King Sisingamangaraja's coronation ceremony was carried out from the II to XII Sisingamangaraja. This appointment is based on the presence of signs from nature that are unknown and mysterious, and can only be seen by Malim, Datu, Sibaso and all people who are smart in Batak spirituality. They gathered to perform rituals for seven days, performing Tonggo-tonggo addressed to Parbanua Ginjang so that Sahala Sisingamangaraja descended to the chosen one, as the successor of King Sisingamangaraja.

In addition to tonggo-tonggo, preparing heirlooms is also an important part, including seven tortors as a medium in delivering prayers to Parbanua Tonga. The seven days of the ritual of penalizing begin with performing tonggo as many as seven tonggo, playing gondang (lucky gondang without doing tortor), performing tortor to ask for the descent of sahala Sisingamangaraja, and ending with the descent of the signs of the election of Sisingamangaraja by asking for gondang Parbanua Ginjang, and ending with mossak (silat played by men). At the time of patching all the heirlooms that have been given by King Uti to Sisingamangaraja I, will be given at the time of Tonggo-tonggo Sisingamangaraja. These heirlooms have been piled up by all Malim, Sibaso, Datu, and are waiting for a sign from the heavens for the chosen child to receive the parsahalaan Sisingamangaraja. After there is a sign of the answer, the selected Sisingamangaraja will shout "Ahu Sisingamangaraja". Followed by Horas' words three times.

Each of Sisingamangaraja's recitations are always presented by Sibaso Bolon's pangurason, because it was Sibaso Bolon who continued from a human perspective the presence of Debata's power above which was passed down to King Uti as a child of Nahimiahon and that was what continued to Sisingamangaraja. Raja Sisingamangaraja's coronation ceremony then became a source in the creation of the Sorangan na hinamiah tortor which was arranged according to the procedure for the curing. Tortor pangurason in Penabalan is part of Tortor Sorangan Nahimiahon which is the material in its presentation.

### **B. Tor-tor Sorangan Na Hinamiahon**

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The participation of Sisingamangaraja's tortor begins with the second Sisingamangaraja cancellation, based on the determination of the successor of the previous Sisingamangaraja. This determination was based on the replacement of the King who was not based on heredity, but was carried out with martonggo by the Bius, Malim, Sibaso, Datu, Pangulu and all the magic people to Debata Mulajadi Na Bolon, to give a sign to them who was the initiation of Parsahalaan Sisingamangaraja. In the ritual, everything related to the filling is prepared, such as the magical objects that Sisingamangaraja I received from Raja Uti, which will then be delivered to a powerful young man.

The initiation of Sisingamangaraja parsahalaan was determined by Debata Mulajadi Na Bolon to a young man who had supernatural powers/virtue. Before he was appointed by



mentioning the sentence "Ahu do Sisingamangaraja" (I am Sisingamangaraja) he had to accept the request of the Datu, Malim, Sibaso and other magic people who were present to show that he was a Sorangan/who was born from the time that Debata Mulajadi Na Bolon was elected as the initiation of Parsahalaan Sisingamangaraja. At the end of this initiation ceremony, you are asked to be tor-

### C. Transformasi penabalan dalam Tortor Sorangan Na hanimiahon

Tortor Sorangan Na Hanimiahon is a tortor who is transformed from the Tortor of Sorangan in the Penabalan Raja Sisingamangaraja ritual. In Sumaryono (2003:49) "transformation has the meaning of changing forms or changing forms that produce an element of novelty". This opinion is in accordance with the topic in the study of the Sorangan tortor, which was re-created by a monk named Amore, by reconstructing the Sorangan tortor and the restoration of King Sisingamangaraja.<sup>3</sup>

Hasil rekonstruksi tersebut menghasilkan sebuah tarian yang diberi nama Tortor Sorangan Na Hanimiahon yang disusun dalam empat bagian yaitu: 1) Tortor Parbanua Ginjang, 2) Tortor nahinamiahon, 3) Tortor pangurason sibaso bolon, dan 4) mossak.

The arrangement in this presentation begins with Tor-tor Parbanua Ginjang (dweller of the sky) as the Tor-tor initiating the power of Banua Ginjang in a Malim na Hungkus and becomes an important part of the dance. This is because He is the transformation of King Indainda/King Indapati. This power was initiated in the womb of Si Baso Bolon which contained King Uti, who would later be born as the initiation of King Sisingamangaraja. Tor-tor Parbanua Ginjang is played by Leang-leang who brings all the power of Banua Ginjang, namely 7 powers of water of life and death, 7 powers of seeds of life and death and 7 divine powers above and below, white and black (through tools). This power was initiated in Si Baso Bolon which contains Raja Uti who passed the power on to Sisingamangaraja I,

The second part is tortor Nahinimiahon which means "as the chosen one". Tor-tor Na Hinamiahon is played by Sibaso Bolon, the manortor brings seven cups. After Tor-tor Na Hinamiahon followed by the third part with Tor-tor Pangurason Sibaso Bolon, where in this Tor-tor already elected as a King. King Sisingamangaraja XII will be sprinkled with 7 seeds of life and death, given seven magical tools, and then sprinkled with seven waters of life and death. Leang-leang to the chosen Sisingamangaraja.

After the fulfillment of becoming a King, the fourth part will continue with Mossak. Mossak is a Batak silat that is only practiced by certain people or only by people who have the ability. That ability will bring someone to bring the Mossak. This Mossak is only for male players.

The sealing of Raja Sisingamangaraja is clearly visible in the composition of Tortor Sorangan Na Hinimiahon, where the forms in the dance elements are symbols of the power that is believed to exist in Sisingamangaraja, and is believed by the people. The use of the completeness of the performance such as 7 types of seeds of life, 7 kinds of supernatural objects, seven people in each formation (3 formations), all of which symbolize the ritual of the sealing of King Sisingamangaraja.

**Tabel 1. Presentation Arrangement of Tortor Sorangan Na Hanimiahon**

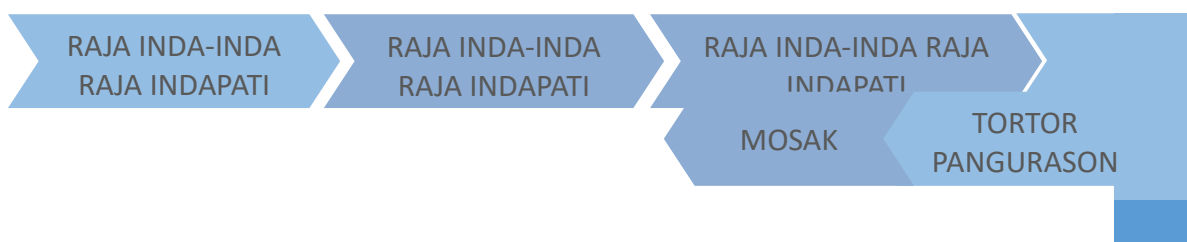
No	Nama Gerak	Keterangan
1.	Raja Inda-inda Raja Indapati	The movement carried out in this first stage (raja inda-inda raja indapati) is by pointing to the sky and hitting the ground three times..

<sup>3</sup> Interview with Monk Christian Amore that the creation of the Sorangan tortors was obtained through meditation, literature, interviews from other sources related to Sisingamangaraja, to get inspiration about these Tor-tors that came through prayer.



2.	move in place	Forming a U pattern by dividing the 21 people into 7 people on the right side holding weapons properties, 7 people on the left carrying 7 seeds of death and life, and 7 people on the back carrying a cup containing 7 waters of life and death. Sibasobolon is in the middle position sleeping or lying on a 7 layer mat. Sisingamangaraja's position is in front of Sibasobolon
3.	worship in place	Full circular motion in four directions starting from the right, back, left and back again to the front
4.	open the spirit	Sombah while kneeling while calling the spirit of Sibasobolon. When the basobolon got up, the leangs got up by opening their arms up with a manjalo tangian movement.
5.	pamper your hands	Do it slowly from the top, middle and to the bottom. Then leang-leang-lenag Siboru Pleang followed the movements made by Sibasobolon
6.	Leang-leang Boru Parujar	Si bringing the 7 waters of life and death forward with a sombah movement towards the basobolon and placing 6 cups which are located in front of the bolon sibasobolon. The cup is then placed on the shoulders, elbows and backs of the hands of the basobolon. Leang-leang returned to the place and the sibasobolon moved to the tempo of the music with the cup position located above the head, right left shoulder, right left elbow, and right left hand back
7.	Sibasobolon	rotating in place, facing right and left. When Sibasobolon moves, at that moment, Sisingamangaraja, whose name will be printed, also moves
8.	Sisingamangaraja	King Sisingamangaraja rose from his seat. During the movement, Datu Partonggo shouted the question "On do Raja Sisingamangarajai?". The question was asked three times, the first and second time the sibasobolon and the dancing leang-leang were silent, then the third time they answered with "horas horas horas"
9.	Leang-leang Siboru Parujar	Leang-leang went forward again lowering the cup from the sibasobolon and then put it all in place.
10.	Leang-lenag Sugia Bolon	Leang Leang who is on the right side carries a weapon forward towards Sisingamangaraja and alternately gives weapons to King Sisingamangaraja. After that it's back forgingt.
11.	Leang-leang Nagurasta	Leang-leang on the left side comes forward. King Sisingamangaraja sowed 7 seeds of life and death.
12.	Pangurason	Leang-Leang and Sibasobolon Mangurason 7 Water of Life and Death. Sibso goes around while mangurason
13.	Siubeon	This move is closed with siubeon.

**This move is closed with siubeon**





### Tortor Sibaso Bolon



### Tortor Panguorason



### Mossak



### CONCLUSION

The transformation of Sisingamangaraja's filling into a performing art, with the presentation of Tortor Sorangan Na Hanimiahon, is a form of appreciation for the Batak community in an effort to re-familiarize their art with its owner. The efforts made show concern that in the tortor there are many values, customary and cultural norms that can be used as lessons for future generations. Transformation by rearranging something that once existed, in this case Tortor Sorangan, gives a new color in a dance work, without leaving the strength that exists in the Toba Batak culture.

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