



LEARNING TORTOR MARTONUN TRADITIONAL DANCE IN SIMALUNGUN COMMUNITY

Ruth Hertami Dyah Nugrahaningsih, Dilinar Adlin

Universitas Negeri Medan

Abstract--Batak Simalungun is a part of the five Batak tribes. This study aims to explain how the traditional Batak Simalungun dance movement technique in Tortor Martonun, or in Indonesian can be interpreted as a weaving dance. The method used in this research is descriptive-qualitative. The approach used is an ethnographic study with an emphasis on the cultural aspects of the Batak Simalungun tribe. The research location was conducted in Simalungun Regency. The results showed that the Tortor Martonun belonging to the Simalungun community had 20 types of movements consisting of: *Mamuyuk* (collecting cotton fruit), *Manrobus* (boiling cotton fruit), *Mamispis* (separating seeds from cotton), *Mamusur* (developing), *Manusun Bonang* (composing thread), *Marsigira* (coloring), *Manjomur Bonang* (drying the thread), *Mangganti* (shaping the thread), *Mamuyuk Bonang* (taking the thread), *Partorsahon Bonang* (tidying the thread), *Manggulung Bonang* (rolling the thread), *Martonun* (weaving), *Manggulung bonang* (winding thread), *Papeakkon Bonang* (putting/placing the thread), *Martonun* (weaving), *Mambuka Hiou* (untying the woven/traditional woven cloth), *Patorsahon Hiou* (tidying the hiou), *Pataridahkon Hiou* (showing hiou), and *Panutup* (closing). To facilitate the learning process of Tortor Martonun while responding to technological advances, the entire range of motion is packaged in its entirety in audio-visual media, and uploaded to a website with a link <https://belajartarimenari.blogspot.com/>

Keywords: *Learning, Tortor Martonun, Batak Simalungun*

INTRODUCION

The Simalungun tribe is one of five Batak tribes, namely the Karo Batak, Toba Batak, Mandailing Batak, and Pakpak Dairi Batak, as well as part of the eight indigenous tribes of North Sumatra Province, namely Sibolga, Nias, and Malay. Although the Simalungun Batak is part of other Batakese, this tribe has its own peculiarities, as can be seen in its art form. The art of the Simalungun Batak tribe is achieved in the arts of music, sound art, literary arts, fine arts, theater arts, and dance. Dance in Simalungun language is called tortor. Nugrahaningsih (2020) said "tortors cannot be separated from the life of the Simalungun community. Tortor becomes a 'fence' that must be passed to enter and leave the 'house' for the entire Simalungun community's life in running their business, especially in carrying out their traditional activities. This was also conveyed by Erond (2017) who said: "Tortor is an identity, an identity that is inherent in everyone. Tortor becomes a 'hometown' place to come back and find a pure identity". These two opinions state that tortor has a very important meaning for the Simalungun Batak community. Tortor is a kind of sign that 'authorizes' the life cycle of the Simalungun Batak people, from, getting married, and dying. Whatever the community members want to express, whether related to customs or to socialize, is conveyed through the media tortor.

One of the tortors owned by the Simalungun community is the Martonun tortor or weaving dance. As a traditional dance, Tortor Matonun is not known who created it. This tortor belongs to the Simalungun community which shows how the Simalungun women carry out the process of weaving their traditional cloth called hiou. This woven cloth (hiou) must be worn during various traditional ceremonies. Considering the lack of people outside the Simalungun Batak tribe who know this dance, and the unavailability of written documents about this tortor, the researchers conducted data collection on the existence of this dance in Simalungun Regency. The aim is that Martonun's mentors can be widely known, and that Martonun's learning can be facilitated. In



addition, it can be a document to preserve one of the local wisdoms of the Simalungun Batak community.

In an effort to make learning of Martonun's tutor faster and more widespread, the researcher then packaged the research results in audio-visual form which was uploaded to the website. Although until now there has been no research related to a website specifically for the dance field as stated by Frahma Sekarningsih (2017): There has been no research that has developed a dance website that is used in learning. Given the current technological developments in dance learning, such as the opinion of Wibowo (2019), the development of technology in art and art education is one of the cultural influences of globalization, and supported by the opinion of Larkin & Lowrie (2019); Lindeman & Anderson (2015); Vargas (2017) that digital technology is one part of technology that is used as a tool to help someone achieve their goals, the learning of Tortor Martonun from the Simalungun Batak ethnicity is also gradually uploaded to the website page.

RESEARCH METHOD

The research approach implemented in this research is descriptive qualitative research. The intended qualitative research is the narration of the dance movement material contained in the Tortor martonun which has been interpreted beforehand so that the implied meaning can be understood ((Denzin & Lincoln, 2005). The location where the research was conducted The research is in Simalungun Regency, the area where Tortor Martonun was created based on the habits of the women of the Simalungun community at that time doing the process of weaving traditional cloth (hiou). The research subjects consisted of traditional artists and traditional dancers as resource persons who knew and mastered the various movements of Tortor Martonun well. Data collection techniques were carried out through the interview and documentation process. The interview material was adjusted to the information needs about the sequence of movements in the Tortor martonun and what expressions were visualized in each movement. Documentation of motion was recorded through video to see the whole garak in Tortor Martonun, as well as the movement technique of each part starting from the movement of the head, body, hands, and feet. The data analysis technique was carried out qualitatively to obtain comprehensive results according to the research objectives.

FINDINGS AND DISCUSSION

Characteristics of the Simalungun Tribe

The Simalungun tribe is part of the Batak tribe, but the people do not agree to be called the Batak tribe, so they are referred to as the Simalungun tribe. The Simalungun tribe has privileges in the government system compared to other Batak sub-tribes before the colonial period, such as the following statement: "Of all Batak people, only the Simalungun had developed a political structure that resembles a form of state. Before the coming of the Dutch, several small kingdoms headed by radjas existed in Simalungun, but these lacked both clearly defined territorial boundaries and internal coherence" (Wolfgang Clauss, 1982).

The Simalungun tribe has a kinship system called 'Tolu sahundulan - Lima Saodoran' which in Indonesian means "three sitting together - five in harmony" (Budi Agustono et al, 2012). Tolu sahundulan consists of tondong, sanina (family relatives with tondong), and boru, while in the five saodorans it is increased by tondong ni tondong and boru ni boru (boru mintori). In general, tondong is the party with the above or the most respected position, and may be called the party that drafts the regulations in the context of adat. Tondong is considered as a giver of blessings (luck) that must be respected as evident in the sentences 'tondong pangalopan podah, sanina pangalopan riah, boru pangalopan gogoh' or 'tondong a place to ask for blessings, sanina a place for deliberation, boru a place to ask for energy assistance'. In Simalungun traditional ceremonies, the tondong is always at the front and is greeted by the boru with a solemn and reverent dance until it touches the ground with a worshipful attitude towards the tondong; Sanina (family relative



rather than tondong) is a party with an equal position or may be referred to as a mediator/negotiator in customary regulations; while boru is the last party with a lower position who acts as a worker in traditional events, so it can be called as implementing regulations in the context of custom. In traditional marriage ceremonies, tondong is the bride giver, sanina is the same clan as the groom, boru is the recipient bride, tondong ni tondong is tondong from the groom's tondong, and boru ni boru or Boru Mintori is the family of the groom's father's brother. Tolu sahundulan - the five saodorans place a person for sure, from birth to death, having three possible positions in interacting with individuals and with society.

Dance in the Simalungun local language is called 'tortor', also in Toba Batak and Mandailing Batak. Meanwhile in the Karo Batak, the dance is called 'landek' and the Pakpak Batak language is called 'tatak'. Although mentioning 'dance' in the local languages of Simalungun, Batak Toba, and Batak Mandailing is the same, namely 'tortor', but in the form of motion it is not the same, or different from one another. 'tortor' has a deeper meaning and is relevant to the culture, especially during traditional ceremonies. The use of tortors in carrying out traditions is a reflection of the life of the community, related to customs and norms that have been passed down from generation to generation. In this case, the individual and society have a mutually influencing relationship. This relationship produces two forms of interaction, namely the interaction that forms a person and the interaction formed by the community (Stryker, 1980). The presence of tortors in tradition is not only in the form of aesthetic expressions of individuals or groups, but also concerns the continuity of their existence and recognition of their identity as ethnic groups, which means acknowledging the integrity of the reality of the social structure in society.

Tortor acts as a medium of communication in the form of motion to convey a message or a specific purpose, and becomes an integral part of the dynamics of the socio-cultural life of the community. The nature, style and function of the tortor appear as a reflection of the culture of the Simalungun community. Each form of Simalungun tortor becomes a distinctive feature of the community, which is created because of the collective nature of the community, and carries a cultural message that the community wants to convey. Therefore, in the Simalungun community, the tortor has a very important function and position and is part of everyday life. Tortor, in addition to cultural, social and individual creativity, is also a very important factor for carrying out integration.

Tortor Martonun

The Martonun tradition in the Simalungun noble family as called Erond (2017) began to dim when the entry of fabrics from Europe in the form of soja or kebaya, namely a combination of European and Javanese Mestizo clothing used by women as well as Toluk Balanga or modification of European suits which in Simalungun were made without a collar, worn by men. Tortor Martonun appeared to be part of the Simalungun community, without knowing who the creator was. The Martonun tradition which at first tended to be carried out by the empress or palace family, was later taken over by the Simalungun community who were not only from the nobility, but also by ordinary women. As an expression of the weaving activity, the Simalungun people compose a dance as a dedication to that activity which is known as Tortor Martonun. Therefore, the story in Tortor martonun is to describe a series of weaving or spinning activities by Simalungun women, to produce a cloth called Hiou (traditional Simalungun woven), for the needs of the Simalungun community.

Tortor Martonun has a variety of movements consisting of movements mamuyuk, mamipis, mamusur, mangonti, marsigira, marobus, manjomur, manggulung bonang, mamuyuk bonang, manusun bonang, martonun, pataridahkon hiou. Learning Tortor Martonun contains an explanation of the terminology of movement, techniques/how to perform movements, and fashion.



Motion Terminology

In accordance with the aim of making it easier to learn Tortor Martonun from the Simalungun tribe, it is necessary to explain some dance terms from the Simalungun regional language into Indonesian and English. The terminology of Tortor Martonun motion can be explained as follows:

Tabel 1. Movement Terminologi of Tortor Martonun

Name of the Movements		
Simalungun Language	Indonesian	English
Mamuyuk	Mengumpulkan buah kapas	Collecting cotton fruit
Manrobos	Merebus buah kapas	Boiling cotton berries
Mamispis	Memisah biji dari kapas	Separating seeds from cotton
Mamusur	Mengembangkan	Develop
Manusun Bonang	Menyusun benang	Composing thread
Marsigira	Mewarnai	Coloring
Manjomur Bonang	Menjemur benang	Drying the thread
Mangganti	Membentuk benang	Forming thread
Partorsahon Bonang	Merapikan benang	Tidy the thread
Manggulung Bonang	Menggulung benang	Winding thread
Martonun	Bertenun	Weaving
Papeakkon Bonang	Menaruh/meletak-kan benang	Put the thread
Mambuka Hiou	Membuka <i>hiou</i> /kain adat yang ditenun	Open the <i>hiou</i> /traditional woven cloth
Patorsahon Hiou	Merapikan <i>hiou</i>	Tidy Up <i>hiou</i>
Pataridahkon Hiou	Menunjukkan <i>hiou</i>	Show the <i>hiou</i>
Panutup	Penutup	Closing

Movement Techniques

In this section, we explain how to perform the movements of each variety, starting from the movements of the hands, feet, body, and head.



Figure 1. Mamuyuk

Performed as many as 10 counts

How to do it: Head facing forward, the position of the right and left hands parallel in front of the chest with curved fingers. Alternate foot position.



Figure 2. Manrobus

Performed as many as 8 counts

How to do it: From a count of 1 to 4, the right hand swings up and down. The position of the left hand is in front of the chest with the fingers bent. Then, from a count of 5 to 10, rotate with the right and left hands aligned in front of the chest with the fingers bent.



Figure 3. Mamispis

Performed as many as 8 counts

How to do it: From a count of 1 to 4, the right- and left-hand positions are parallel to swing up and down. Then, from a count of 5 to 8, the hands swing to the left and right while the kneeling proceed.



Figure 4. Mamusur

Performed as many as 8 counts

How to do it: On the count of 1 the right and left hands are parallel and in front of the knees. Then on the count of 2 hands move to the left, the count of 3 returns to the front. On the count of 4 moving to the right, the count of 5 moving forward while turning hands parallel to the chest, starting from a count of 6 to a count of 8 do standing.



Figure 5. Manusun Bonang

Performed as many as 18 counts (2x8+2)

How to do it: Starting from a count of 1 to 8, the position of the right and left hands swings up and down alternately in front of the chest, with the position of the *manerser* leg to the left. Followed by starting from a count of 1 to 10, the same motion is carried out, but *manerser* to the right.



Figure 6. Marsigira

Performed as many as 18 counts (2x8+2)

How to do it: Starting from a count of 1 to 6, the position of the right and left hands is parallel to the bottom towards the left side, with the footwork stepping towards the left. On a count of 7 to 8, rotate your hands to the left with your hands behind your waist with your palms facing outward. Next, on the second count of 1 to 6, the same motion is carried out but steps to the right. On a count of 7 to 10, the same motion is carried out, turning to the right until it returns to the front.



Figure 7. Manjomur Bonang

Performed as many as 8 counts

How to do it: Starting from a count of 1 to 2 hands swing up and down, on a count of 3 to 4 the hands are kicked down at a fast tempo. The position of the body facing the left side with the right foot on tiptoe and the left foot treading. On a count of 5 to 8, the same motion is carried out but the body position is facing the right side with the left foot on tiptoe and the right foot treading.



Figure 8. Mangganti

Performed as many as 8 counts (1x8)

How to do it: Starting from a count of 1 to 2, the left-hand swings diagonally forward to the left with the position of the right hand parallel to the chest and the palm facing up, on the count of 3 to 4 the left-hand swings inward. Position the left leg diagonally in front of the left and the right leg in a slightly bent place, on a count of 5 to 8 repeat the same movement.



Figure 9. Mamuyuk Bonang

Performed as many as 26 counts (3x8+2)

How to do it: Starting from the count of 1 to 8, rotate to the right with the position of the right hand parallel to the chest and the fingers are bent, the left hand is on the back of the waist, the palm is pointing outward. Footsteps are stomped alternately. Next, start a count of 1 to 10 rotating to the left with the same motion. On a count of 1 to 6, the right hand is swung up and down, while the position of the left hand is in front of the chest with the fingers curled while the process is down, on a count of 7 to 8 take a sitting posture while straightening both legs forward.



Figure 10. Patorsahon Bonang

Performed as many as 10 counts (1x8+2)

How to do it: From the count of 1 to 10, swing hands back and forth



Figure 11. Manggulung Bonang

Performed as many as 16 counts (2x8)

How to do it: Starting from the count of 1 to 4, both hands are on the left side of the body with the fingers like twisting a thread. On a count of 5 to 8 both hands are swung back and forth followed by the body as if straightening a thread. Next, the next count of 1 to 8 is carried out in the same motion in the opposite direction.



Figure 12. Martonun

Performed as many as 16 counts (2x8)

How to do it: Count 1 left hand at eye level with fingers bent, count 2 right hand swing to the right side while rotating the wrist, count 3 right hand pounded with a fast tempo, count 4 right and left hands thrown back, count 5 to 6 right and left hands are swung forward while being rotated, count 7 to 8 right and left hands move like pulling a *sorha* (loom). Position the legs straight ahead. Next count of 1 to 8, repeating the same movement with the opposite hand.



Figure 13. Manggulung Bonang

Performed as many as 12 counts (1x8+4)

How to do it: Circular hand movements such as rolling a thread, the position of the right and left hands facing each other moving from left to right, sitting position with legs straight in front.



Figure 14. Papaekkon Bonang

Performed as many as counts (1x8)

How to do it: Count 1 right and left hands straight next to the body slightly open, the body facing the right oblique front. On count of 2 hands is the opposite of the count of 1, the body is facing the right oblique front. On count 3 to 6 repeats the previous move, on count 7 to 8 right and left hands are behind the waist with the palms facing out.



Figure 15. Papaekhoh Bonang

Performed as many as 8 counts (1x8)

How to do it: On Count 1, the left hand is straight beside the body slightly forward, the right hand is straight beside the body slightly towards the back with an open hand position. Body position facing the right side. Count 2 the same motion but in the opposite direction. Counts 3 to 4 repeat the movements of counts 1 and 2. Count 5 to 8 right and left hands swing back and forth with the body slightly bent.



Figure 16. Martonun

Performed as many as 16 counts (2x8)

How to do it: Count 1 left hand at eye level with fingers bent, count 2 right hand swing sideways while twisting wrist. Count of 3 hands pounded at a fast tempo, count 4 right and left hands thrown back. Count 5 to 6 right and left hands are swung forward while rotating a count of 7 to 8 right and left hands pull the *sorha* (loom). Position the legs straight ahead. This entire series of movements is replayed with alternating hands.



Figure 17. Mambuka Hiou

Performed as many as 8 counts (1 x 8)

How to do it: Count 1 left hand pulled forward to the diagonal with the right hand pulled back, with an open hand position. Body position facing the right side. Count 2 is like count 1, in the opposite direction. Count 3 to 4, repeat the motion of counting 1 and 2. Counts 5-8 open the shark to fold and tidy up.



Figure 18. Patorsahon Hiou

Performed 18 counts ($2 \times 8 + 2$)

How to do it: The first 1 to 8 counts, the movement of the right-hand pushes to the right oblique like smoothing the chisel tassel. the left hand holds the *hiou* in a sitting position with the legs straight in front. The next count of 1 to 10, the movement of the left hand pushing to the left, the right hand holding the *hiou*.



Figure 19. Pataridahkon Hiou

Performed as many as of 42 counts which are divided into three parts

First part, 10 counts ($1 \times 8 + 2$).

How to do it: head and torso pointing forward while holding the shark, *manerser* legs to the left
Second part, 16 count (2×8).

How to do it: The gaze is on the shark, arms swinging back and forth. Count 1 right foot steps forward, left foot in place of tread, count 2 left foot forward parallel to the right foot, and so on until the count of 4 while shifting to the right. Count 5 to 6 the process of opening the *hiou* with the right hand up, diagonally with the left hand down. Fingers pointing downwards.

Third part, 18 counts ($2 \times 8 + 2$)

How to do it: the left hand is at the side of the body with the fingers pointing down in a diagonal manner with the right hand raised up and the fingers pointing up. *Manerser* leg to the left. The view follows the direction of the *hiou*.



Figure 20. Panutup

Performed as many as 26 counts (3x8+2)

How to do it: Both hands hold the open shark, with the movement of opening and closing the shark. Foot position back and forth in place, 10 count. On the next count, rotate to the right until it comes back into place. Performed a total of 16 counts.

The Dance Attire



Figure 21. Tortor Martonun's Clothing

All of the above data related to learning Tortor Martonun from the Simalungun ethnic group can be accessed through the website <https://learningtarimenari.blogspot.com/>

CONCLUSION

Everyone must go through the learning process, both formally and informally. One of the ways to learn informally is by accessing various information via the internet. So that learning, in this case learning Tortor Martonun can be done anytime without any restrictions. Tortor Martonun is a traditional dance from the Simalungun tribe. Learning Tortor Martonun means learning to master and be able to dance Tortor Martonun well. Tortor Martonun consists of 20 different movements, where there are repetitions of movements, namely the Martonun movement and Papaekkon



Bonang movement. To facilitate the learning process of Tortor Martonun while at the same time responding to technological advances, all motifs/varieties of motion are packaged in their entirety in audio-visual media, and uploaded to the website with this following link: <https://learningtarimenari.blogspot.com/>

Acknowledgment

The research team would like to thank all those who have given their attention and assistance so that the research can be completed and the writing of this article successfully submitted and published. We would especially like to thank the Department of Drama, Dance, and Music, Faculty of Language and Arts, as well as the Institute for Research and Community Service, State University of Medan for providing moral and financial support so that this research can be completed.

REFERENCES

- Budi Agustono, Heristina Dewi, Hisarma Saragih, Juandaha Raya, Kaiman Turnip, Setia Dermawan, Suprayitno. (2012). *Sejarah Etnis Simalungun*. Pematang Siantar: Hutarih Jaya.
- Denzin, N. K., & Lincoln, Y. S. (2005). *The SAGE Handbook of Qualitative Research*. Thousand Oaks: Sage Publications
- Eronid L. Damanik (2017). *TORTOR: Gerak Ritmis, Eksoresi Berpola, dan maknanya Bagi Orang Simalungun*. Medan: Simetri Institute
- Frahma Sekarningsih, Agus Budiman, Gaung Rizki Gustiaji (2021) *Wix Web-Based Dance Learning Media to Support Teaching in The Pandemic Era in High School*. Harmonia: Journal of Arts Research and Education, 21(1), 178–191
- Larkin, K., & Lowrie, T. (2019). *The Role and Nature of Digital Technology Use in Preschool STEM*. Mathematics Education Research Group of Australasia
- Lindeman, K. W., & Anderson, E. M. (2015). *Using blocks to develop 21st century skills*. (Cover Story). YC: Young Children, 70(1), 36–43
- Nugrahaningsih, R. (2020). *Manduda Dance in Simalungun Community Dancing Style in a Contextual Perspective*. Budapest International Research and Critics in Linguistics and Education (BirLE) Journal. P. 164-171
- Vargas, H. I. U. (2017). *The Perceptions of New York City 21st Century School Administrators on the Implementation of 21st Century Learning Environments*. Sage Graduate School
- Wibowo, A. (2019). *Malang Mask Puppet in Era of Globalization: Social and Cultural Impact*. Harmonia: Journal of Arts Research and Education, 19(1), 18–28

Character Building
UNIVERSITY