

Analysis of The Meaning of Movement of The Traditional Dance of Batak Toba

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Abstract: This research aims to analyze the meaning of movement of Batak Toba traditional dance. In this research, the analysis method of Ekman & Friesen namely regulatory authorities is applied. The process of analysis consists of explaining the stages of Miles Hubermann's theory. Among them are (i) data reduction, (ii) data display, (iii) review and summary. The data of this study are all the basic movements of traditional Batak Toba dance. And the data source is the speaker of *Ruma Parsiajaran Tradisional dan Sanggar Seni Inang Nauli Basa* (Juita Manurung, S.Th) and a video from Youtube about tortor dance. This research is conducted in *Ruma Parsiajaran Tradisional dan Sanggar Seni Inang Nauli Basa*, Sibisa, Toba Samosir, North Sumatera. The result of this investigation is an explanation of *Tortor* dance movements. These movements include: 1. Place hands on stomach, 2. Somba, 3. Open hands forward, 4. Palms up (inside), 5. Palms forward, 6. Palms up (outside), 7. Hand gesture under the ear (*Tangi*), 8th hand movement near the mouth (*Bakkol Manghatahon*), 9. *Manerser* movement (*Ringgas Mangulahon*), 10. movement of *Si Boru Parbahul-bahul Na Bolon*, downward movement, 11 *Marembas*. The analyzed movements can be as a reference for any tour guide and other research.

Keywords: Analysis, Movement, Traditional *Tortor*, Batak Toba

Introduction

Batak Toba has a traditional dance namely *Tortor*. And the dancers are called *Panortor*. It is called *tor gate* dance because the word "gate gate" comes from the sound of the feet tapping on the dancers on the floorboards of the traditional Batak Toba house (Naibaho, 2012). *Tortor* dance for the Batak tribe is not just a dance, but involves prayer, meaning and sharing the values of philosophy of life and communication with the audience. Culture is often an interesting topic in German. At the German department of the State University of Medan itself, there is even a subject German for tourism. In the German for Tourism degree programme, there is a basic competence, namely students must be able to explain the traditional cultures existing in North Sumatra well and correctly in German (CPMK-3 RPS subject German for Tourism 2021). This can be a basic skill, as the skills or knowledge of a tour guide must be able to explain the traditional cultures existing in North Sumatra well and correctly in German. (Hutagalung, 2020:284). The competence of a tour guide is very important as it is related to the quality of the travel services and has a great impact on the sustainability of the repurchase of a travel package.

Hutagalung (2020:285) explains that according to the observations made, most tour guides still do not know and know their own culture, are for example about *Tortor* dance. Many tour guides immediately change the speaker or just introduce the dance, but do not explain the meaning of the traditional dance movement, since there is no clear information about the meaning of traditional dance and therefore they do not dare to explain it.

On this basis, information and understanding about the importance of traditional *tortor* dancing is needed for tour guides, the Batak Toba tribe itself, and for other people who want to get to know it. So that the tour guide no longer hesitates to explain the meaning to the tourists on German. Based on the above description, the author is interested in adopting *Tortor* as an investigation entitled: "Analysis of the Meaning of Movement of the Traditional Dance of Batak Toba".

Theoretical Review

The concept of analysis

Satori and Komariyah (2014:200) notes that the analysis is an attempt to break down a problem into pieces. So the arrangement looks clear and then the meaning can be grasped or the problem can be understood.

The concept of meaning and movement

Meaning is commonly known as something that lives in messages and thoughts (Donsbach 2008:2806). In the study, Blumer (Aksan 2009:903) argues that people form meaning: (1) meaning is something attributed to objects, events, phenomena, and so on; (2) Meaning is the "physical complement" that man assigns to events and objects. Blumer sees meaning as a condition created by the interaction of group members, rather than as an intrinsic feature of an object.

Movement is the main element, which is then combined into a dance unit with many movements. The unity of the whole dance creates beauty. The source of the movement idea is the dance work with various traditional dance movements that have a clear structure.

The traditional dance of Batak Toba

Tortor is "the art of dancing, in which the entire body is moved, guided by the rhythm of the gondang, with the center of movement in the hands and fingers, feet and soles of the feet/back and shoulders." (Malau, 2000: 215).

Tortors in ritual and traditional ceremonies are usually accompanied by Gondang Sabangun (traditional music of the Batak Toba). Manortor performed by young people is a form of conveying the desire of the heart to the opposite sex, and in the past this dance was performed on a full moon night. That is, this landlord activity serves to convey inner contents both to ancestral spirits and to respected and loved ones (fellow human beings), who are presented in the form of dance / tortor.

The conceptual basics

In this study, the importance of the traditional Tortor dance is analyzed. This research can be used by faculty and students, as well as the wider community, as accurate and reliable information. This investigation can be used as reference material or as a trace of the Batak culture, especially torturers. In addition, this investigation is also easy to understand. This research can motivate and arouse the interest of local and foreign communities for more in-depth quantitative mentors. This examination can also be used anywhere and at any time.

The aspect studied is the importance of movement. In this study, Ekman & Friesen's theory is used to analyze the importance of nonverbal communication. This theory was chosen because it is a grouping of nonverbal communication movements in its theory, known as cumulative structural theoryinh. This theory is based on a group of nonverbal communication movements and is therefore used in this study.

Research Method

The method of this investigation is analytical investigation. In this study, the descriptive qualitative method is used. This study is used by Miles Hubermann. Some of the data collection methods used in this research are: a) Interview. The data was collected through in-depth interviews with informants (founder of Ruma Parsiajaran Tradisional dan Sanggar Seni Inang Nauli Basa) who were thought to understand the problems being studied. In-depth interviews serve to obtain complete and in-depth answers from informants. The investigator asked informants questions about the history of the Batak Toba Tortor dance and their views on the meaning of the basic movements of the Tortor dance., b) Observation. Observations were made on the examined object. The examiner saw first-hand the preparation of the dancers before the performance of the traditional Tortor dance, when the dancers performed the Tortor dance, and the daily behavior of the Batak Toba., c) Documentation. Data collection through visual documentation of the traditional tortor dance in the form of several photos and video recordings., d) Literature studies. The data obtained by conducting a literature study, namely the review of books, research results and other literature related to the investigation.

This study uses the technique of data collection by Miles and Hubermann (in Manurung, 2017:6). The steps are explained as follows: 1. The first step is to watch the video (This video contains an explanation of the traditional Batak Toba Tortor dance movements and the meaning contained in each movement. and one can be viewed via Youtube channel Ruma Parsiajaran Tradisional dan Sanggar Seni Inang Nauli Basa). All videos are viewed in full., 2. All explanations of the importance of the tortor dance movement in the explanatory video are written in detail., 3. The meaning of the Tortor dance movement in the video is identified and marked., 4th interview with founder of Ruma Parsiajaran Tradisional dan Sanggar Seni Inang Nauli Basa for a more accurate answer., 5. The whole meaning of the Tortor dance movements is arranged in sentences.

The chosen type of subversion is descriptive-qualitative in data analysis with the theory of Miles Hubermann (Miles et al, 2014) with the following steps: 1. Data reduction. This investigation reduces data categories in which important data is selected. Important data is data that contains the meaning of the Tortor dance movement. while those that do not mean the tortor dance are ordered., 2nd data display. The reduced data is presented in the form of narrative texts. The data view makes it easy to find relationships between existing categories, 3rd review, and summary. The results of the analysis are reduced and presented. Data validation is done by increasing persistence and validation by experts. The analyzed data were reviewed, examined in more detail and further developed. This data is then reviewed and validated by experts. In the last step, a summary is described.

The Results of The Study

The first step is to conduct an interview with a traditional speaker as a respondent. To answer the results of this step, interviews were conducted at Ruma Parsiajaran Tradisional Inang Nauli Basa with a traditional speaker as a respondent. In the following, the information about the traditional Tortor dance is presented:

Based on the results of interviews with the respondent, it is known that there are 11 movements in the traditional Tortor dance. These are: 1. Placed hands on the abdomen as mula-mula or introduction, 2. hands held together as somba or worship, 3. hands to face open the core movement, 4. palms up (in) the core movement, 5. palms forward, 6. palms up (outside), 7. hand movement under the ear (tangi), 8. hand movement near the mouth (Bakkol manghatahon), 9. Manerser Movement (Ringgas mangulahon), 10. Si Boru Parbahul-bahul na bolon Movement, 11. Marembas Movement.

Discussion

Tortor is a traditional dance that has been passed down from generation to generation of ancestors. Tortor is a traditional dance often performed at certain ritual ceremonies where each movement has a meaning and includes prayers and various forms of expression of happiness.

The traditional dance Batak Toba Tortor has a special meaning. This dance is not only a series of movements created to make the dance look beautiful, but also has a deep meaning. The initial movement begins with the prayer to the Almighty with the Marsomba movement and then continues to movements that do work, such as the Tangi Movement, Bakkol Mangatahon, Manerser, Siboru Parbahul-Bahun Nabolon and Marembas.

Based on the results of the investigation, the following conclusions are drawn.

1. There are movements that have a meaning in traditional Batak Toba dance, namely: 1. place hand in belly, 2. somba, 3. open hands to face, 4. palms up (in), 5. palms forward, 6. palms up (outside), 7. hand movement under the ear (tangi), 8. hand movement near the mouth (Bakkol manghatahon), 9. Manerser movement (ringgas mangulahon), 10. Si Boru Parbahul-bahul na bolon Movement, 11. Marembas Movement.
2. Analysis the meaning of movement of the traditional dance of Batak Toba are: (1). Hand gate on the lower abdomen, which means that every person comes from the womb. Where the womb has a deep meaning for the Batak Toba tribe, namely Bona Pasogit or Mother Earth. (2). Somba movement means worshipping the Almighty. Usually, the Somba

movement leads in 3 directions, namely forward, left and right. In terms of the Batak Toba tribe, these three directions have the meaning of worshipping 3 gods. In Christianity, God is triune (God Father, Son and Holy Spirit) and in Batacology he is called Debata Natolu (Debata Batara Guru, Debata Sorisohaliapan and Debata Bala Bulan). This movement of open hands to face (like in a mirror) means that it is better for us to correct ourselves before we surrender to God. We reflect on how we behave towards others. The movement of pointing the palms upwards has the meaning of praying for wisdom from the Almighty.

The movement of the forward-facing palms has the meaning that people must be an example by showing good behavior through daily action (true worship). The movement of the palms upwards (outwards) has the meaning of surrendering to God. The movement of the hand under the ear (tangi) means always listening diligently to the input of others. The movement of hands near the mouth (Bakkol manghatahon) means always being careful when speaking. The Manerser movement (ring gas mangulahon) has the meaning of diligently doing its work. The Si Boru Parbahul-bahul na bolon movement (usually supported by female panortors) means that we have to work to earn a living, which we can then share with others. The Marembas movement has the meaning of being happy. After working and sharing it with others, it's time for us to have fun together. In addition, when the Tortor dance is finished, it ends with the hands returning to the lower abdomen, which means that every living person will die and return to the bowels of the earth. Based on this explanation, this study takes positive values from the meanings contained in every traditional dance movement of Batak Toba, which is a guide and guide to the lives of people, especially the Batak Toba tribe.

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