

Exploration of Batak Culture as Sources of Learning Batak Toba Dance

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Abstract

This study describes cultural exploration that is used as a source of learning, this is related to how to introduce culture which can be done through art learning in formal activities and informal activities. Through the exploration of traditional culture, in this case the art of dance, efforts to preserve, introduce, inherit, and develop traditional arts become part of strengthening attitudes in understanding norms, values in society. "Tortor" as one of the traditional arts of the Batak tribe becomes one of the subjects of learning in formal activities and becomes a must-have competency, also in informal activities. In the learning process, knowledge is not only given in text (dance form), but the context of the dance is a part that must be introduced as local content. This is done as a strengthening of the knowledge of graduates as prospective teachers, who function as motivators, facilitators, and how to present them in class so that PBM can be successful. However, in the learning process there are still many obstacles, especially the lack of learning resources related to the cultural context of the community, as a basis for understanding in learning traditional dance. Especially with technological advances that require lecturers to be more creative in the process of transferring knowledge. Based on this, the aim of this research is to focus on exploring Batak culture in relation to the preservation of traditional arts as a learning resource. The research was conducted by observation, interview, and recording.

Keywords

exploration; tortor;
encyclopedia



I. Introduction

Art learning activities in the world of education have been going on for a long time, knowledge, skills to form graduates have artistic sensitivity. Then, from this artistic ability, it is hoped that it can be used as a provision for life in the wider community. However, based on the reality on the ground, the process of transforming knowledge has not been carried out optimally. This relates to art teaching materials as an inadequate learning resource, supported by an incomplete contextual mastery of traditional arts. In addition, learning is more focused on practical learning, by not introducing the background of the existence of dance, and lack of time to introduce dance in detail. So that it makes understanding, knowledge of a dance less. Learning traditional dance is not only learning the movements, there are many things that must be known, and understood to be able to dance. This is because, traditional dance as a culture that has been passed down from generation to generation, performed for a specific purpose, requires techniques and appreciation in dancing, one of which is "tortor". Tortor is a traditional dance of the Toba Batak tribe, which is the attitude of the people's life. Tortors become material in various

traditional activities, have a format in their presentation, and are carried out based on a kinship system. The rules for presenting tortors are a form of their loyalty, obedience, and responsibility to those they trust. Based on the concept of "daliha na tolu", the presentation of tortor becomes important.

Based on the review above, there are several things that are of concern, this is related to the continuity of the tortor itself. Currently the traditional tortor is being abandoned by the owner, the tortor's creation is starting to leave the traditional patterns, and there is a change in the performance. This problem arises due to the lack of information to encourage heirs to preserve art forms, in addition to the unavailability of forums for training. Even though preservation has been carried out in traditional activities, the participation of young people is not visible, which in the end slowly but surely the art (tortor) will disappear by itself.

The Toba people call tortor to express in language. but tortor is not just a dance. Tortor is not only a dance, but tortor contains the mindset of the Toba Batak people about their participation in various activities. by presenting dance to complete the activity. As explained by Yusnizar (2019:71) Tortor is the basis for the views, ideas of the Batak tribe in life, which includes tortors as part of activities as a manifestation of hopes, desires and expressions of feelings.

In its presentation, Tortor is used in various activities such as traditional activities, entertainment and spectacle. The implementation is not seen as a dance activity, but they are a manortor or dance in Batak perception. Dance is the beauty of the forms of human limbs that move, in rhythm and in harmony (Febrianto, 2020). Rahmah (2019) states traditional art as one of the materials that must be studied, so far has been taught only by oral tradition, focusing on dance. This means that the Manortor conveys the desire that is carried out together in the customary system of "daliha na tolu", for certain activities, which makes the tortor a medium of delivery. This is in accordance with the explanation of dance experts summarized by Anya Peterson (2007:12) "in performing dances, it is appropriate to observe events that coincide with the implementation template of the event as a unit".

Inheritance of a dance, carried out as information about the culture of a community/ethnic group, through various ways. This is because, dance keeps a document of life, which shows how people live their lives. The presence of dance/tortor comes from the habit that includes it, and is not just an ordinary spectacle. But its embodiment is an expression of gratitude, hope, desire, for all that is done. This form can be seen in traditional activities that include tortors, where in its implementation, all community groups, both old and young, will participate together in dancing, in accordance with their regulations in traditional events. So it will be clear the difference from the included tortor.

The relationship of an event with dance will be related to why the dance is included or presented, this is related to the event that gives a role in the dance. So the role, character traits will be owned by each dance that is included, as well as the presence of the tortor. In maintaining the continuity of culture, there are many things that need to be done, the Toba people as owners are not just waiting for the implementation of activities that include tortors. They must be responsive because tortors are slowly getting away from ownership, especially among young people, for that commitment is needed in growing and maintaining their culture. Through the exploration of traditional arts, their culture is strived to be preserved. Exploration itself is an effort in searching for a phenomenon as a form of guidance in order to seek to maintain the life of traditional art as a whole, starting from mapping all issues related to the art material itself, types of art, functions, and so on.

Indeed, this is not easy, considering the condition of the arts with each other facing different problems. Maintaining, developing traditional arts in order to survive requires awareness. This research was proposed based on the analysis of the need for the availability of learning resources about tutors, who have not answered competencies, and answered problems in the field. Learning media as learning resources can actually help overcome problems in the learning process. The existence of media as a source of learning can increase students' motivation and interest in learning, increase the effectiveness and efficiency of delivering information and make it easier for students to understand the content of the material. For this reason, one way to overcome this is to look for learning resources related to dance materials belonging to one ethnic group, which are used in their various activities, one of which is by exploring the culture of the Toba Batak tribe, by exploring the Batak culture, this research is important to do.

II. Review of Literatures

Exploration of the Ethnomathematics of Tambourine Art as a Source of Mathematics Learning at the MI Level By (Linda Indiyarti Putri lindaputri) Unwahas Semarang. Explaining, culture is a product produced by society, while mathematics is a science that provides certainty by means of logical thinking related to objects and thoughts. Ethnomathematics emerged as a connector between culture and the world of education, through culture that is used as a learning medium it can be a source in learning mathematics, one of which is by making the traditional art of tambourine as a source of learning. The same thing was also conveyed by Ariantje et al in their research on Ethnomathematical Exploration in Dayak Culture as a Source of Mathematics Learning at Linggang Bigung State 1 Junior High School, West Kutai. Both revealed that the exploration of local culture contained mathematical elements, such as geometric concepts and counting techniques to form a harmonious tone pattern, and exploration of Dayak culture became a source of learning. This paper is very helpful in exploring Batak culture for the needs of contextual understanding of Toba Batak Dance or Tortor.

Exploration of Cultural Values Based on Local Cultural Wisdom through Traditional Drama in Indonesian Language Learning in Schools by Dwi Susilowati (2021: 309-317). Explaining the attitude of appreciation and care for the environment is developed through Indonesian language subjects with more specific local advantages which become local cultural wisdom. Local cultural wisdom developed is in the field of art. Through the exploration carried out, providing understanding in appreciation through exploration of local culture, the implementation of local wisdom and culture in traditional dramas in interpreting the environment, and the creation of concern for others. Dwi's writing provides an understanding of local culture as local wisdom provides learning in life through art, obtaining an attitude of caring, respect, responsibility, appropriate cooperation given in the learning process. This process should be given from a young age to protect them in the future.

The literature review above is a reference in seeing the need for references as the above essence, as a reference in seeing how traditional arts are slowly being abandoned by their owners, so that the re-appointment of these arts is needed. By revitalizing, it is hoped that the culture will re-familiarize its owner, by making it a source of learning.

III. Research Methods

This study uses a qualitative descriptive method by describing the importance of cultural exploration related to the importance of knowledge, understanding in studying

local culture. Sugiyono (2012:305) states that the researcher is an instrument in a study. This means that a research will be a part or instrument that is directly involved in the field in obtaining data through observation. From this observation, researchers can determine the right problem, to get results that will later become report material. The research was carried out using several stages, from collecting data from literature studies, observations and interviews which were then inventoried, and identified for later processing and analysis based on qualitative methods, as material in finding answers to problems.

The qualitative approach used aims to describe the concept of the Toba Batak community placing Tortors in their various activities. To obtain accurate data and information in this study, field research was carried out which was taken through interviews with resource persons who could provide information. This descriptive method is used in analyzing the structure of the Toba Batak tortor in the Toba Batak community. The location of the study was carried out in several Toba Batak areas such as Humbang Hasundutan, Samosir, Parapat.

IV. Discussion

Exploration of Batak culture in relation to the tortor, is observed from the participation of the totor in various activities of the Batak community, both in ceremonial activities, entertainment, and performance activities. The discussion leads to the Toba Batak community, with the presence of tortors in their participation in various activities of the Batak community's life.

4.1 Exploration of Batak Culture

Information about tortor certainly arouse curiosity for anyone who has seen or heard. Tortor in the life of the Batak tribe that includes tortor in various cultural activities from one community group in this case is the Toba Batak tribe. This paper tries to express it through the exploration of tortor by analyzing the concept of culture in the Batak community, which then becomes a source for art actors in relation to the preservation, inheritance, development of cultural arts. So that the information obtained becomes a source for readers related to the development of tortors in their presentation and tortors in the life activities of the Toba Batak people.

This study explores the presentation of Tortors in various activities of the Toba Batak community, by conducting an analysis of the Batak people who include Tortors in various activities and examining the inclusion of Tortors as material in their activities. Tortor is not only seen as an art but tortor becomes an important part in its implementation, so that tortor is always there in their every activity.

The Batak Toba people have a very high concern and sense of their family and they are also very strong with the cultural customs that are inherent in their lives even though they are not in their place, so that wherever they live, cultural customs become an inseparable part where in its implementation art in In this case, tor-tors become part of strengthening the sense of kinship and strengthening their attachment to their cultural customs. Through tortors, we can see how the community system is.

In relation to this research, exploration is an effort to obtain data on how the existence of tortors in the life of the Toba Batak people. Exploration is carried out in every activity

4.2 Tortor

For the Batak people Tortor (dance) is not just a movement, but tortor, is part of a traditional rite that is moved symbolically. Tortor is based on the philosophy of life of the

Batak people. Literally, tortor means the movement of the human body that is carried out regularly, becomes a habit and is recognized and supported. Tortor movements have patterns, are arranged according to customary rules, and have beauty and religious meanings.

At first tortor associated with animist beliefs to bring magical powers, function to worship the gods, and later known as a dance part of the art of the Toba Batak culture, the presentation of tortor is carried out continuously, then it becomes a tradition because the inclusion of tortor is carried out in various activities. Tortor is still used in traditional parties, and has its own role for each supporting group. So that the tortor becomes a medium to maintain and maintain the continuity of the social system. This function can be seen in traditional ceremonies, social interactions in society, and social interactions that occur during manortor (dancing).

4.3 Tortors in the Life of the Toba Batak Society

In traditional Batak activities, there is an activity called "Margondang" in which there are elements of dance and music, which become a single unit and cannot be separated, so that in the Batak proverb it is also stated as "didia adong gondang in siadong tortor" (where gondang is heard. there is a tortor). These two elements have a close relationship and become a reference in the ridge of each element involved in the ceremony. The inclusion of tortor and gondang is an important part of these traditional activities, so they are always there.

Tortor can be found in the Batak tribal areas, namely: North Tapanuli, Humbang Hasundutan, Toba Samosir and Samosir. In this tribal area, mentors are an important part of their lives. The movement of the tortor is carried out in rhythm with the accompaniment of music played using traditional musical instruments such as gondang, flute, Batak trumpet, and others. Tor-tor also experienced influence from outside, namely India. Even if traced further its influence can be recorded as far back as Babylon.

At first the presentation of tortor was presented in ritual activities of belief in conveying the mind to ancestral spirits. The ritual is carried out by preparing several statues made of stone as a medium for the entry of supernatural spirits. After the stone statues were entered by the spirit, then the statues moved like dancing with a rigid pattern of movement. Patterns of movement that are carried out by stepping on the feet and moving the hands. (quoted from www.kulturindonesia.net) (accessed November 20, 2014).

The presentation of the tortor above gives enthusiasm to the Batak tribe in carrying out traditional events, because the tortor encourages them to realize their wishes and hopes. In subsequent developments, the tradition of organizing events that include tortors begins with the entry of Christianity in the Batak Land. The rules for the inclusion of tortors are part of the regulation in the church, with Christian missionaries setting limits for the presentation of tortors and gondang sabangun. This applies to the Toba Batak people who have converted to Christianity. The limitation imposed by the church is that Tortor can only be served on certain occasions related to social activities, for example in traditional ceremonies, weddings with the permission of the church. This restriction is carried out to avoid blaming activities that still adhere to beliefs to avoid conflicts in Christian teachings.

a. Tortor in Traditional Ceremony

For the Batak people, Tortor participation is not only entertainment, but Tortor participation is an obligation in traditional life. In its presentation, tortors are divided into two types, namely 1) Hatopan Tortors, and 2) Hapunjungan Tortors. Tortor Hatopan is a general dance form (no specialization) or custom. Participants in the event may dance

(manortor), by performing simultaneous movements, for example totor hatopan ni Suhut (general dance of Suhut) or Totor Hatopan ni Boru (General dance of Boru). On the other hand, Totor Hapunjungan is a special dance, where not all participants in the traditional event may be the manortor. The reason is that the participation of the tortor is carried out for certain purposes according to the ceremony or margondang event.

Horja or work on traditional activities, including gondang and tortor. They do it in a position of standing in Dalihan na tolu, which is shown in posture, hand movements and the position with whom the supervisor is. The body posture of the dancer is seen when two different elements meet (facing each other), for example, hula-hula with their boru, or two people who have the same customary position meet, for example, Suhut and Dongan Tubu. Even this posture supports hand movements and high and low hands in front of the dancers. The pattern of hand movements is the dominant movement and the easiest to show one's position in dancing together on the horja.

b. Tortors in Entertainment Events

In entertainment events, Tortor is also one of the materials included. Wherever the Batak people live, they will include a tortor and join the manortor as an identity that has been carried out for generations. So, there is a saying that says:

"And tartangishon, tumagonma tinortor hon" means if there is a problem that we can no longer cry, it is better if we dance (manortor). So, for the Batak people, they are the manortors to comfort themselves from all the problems that they can no longer cry, so that when the Batak people hear the sound of the gondang, consciously or not, they will manortor irregularly. In entertainment activities, even this tortor is often presented or shown to entertain tourists or for other entertainment activities. Apart from being social entertainment, the presentation of tortor is carried out in competitions to enliven events or events organized by the government or private institutions/agencies. The presentation of the tortor is also one of the government's involvement efforts in preserving the Toba Batak culture through the presentation of the tortor.

c. The Need for Education as a Learning Resource

Introduction to Tortor is not only done through performances, but introduction can be done through mass media publications, documentation or learning that is carried out both formally and informally. In formal learning, tutors become part of the local content of North Sumatra which is introduced in the Cultural Arts lesson. Cultural arts materials provide a content of attitude, knowledge, and skill competencies, where the purpose of art learning is to increase knowledge, cultivate feelings and imagination, and develop and enhance creative power. This of course will have an impact on the formation of graduates who have artistic sensitivity, appreciation, and creativity in practicing art. Likewise art learning in informal activities that provide insight into knowledge, creativity in practicing art, as well as forming human beings who have sensitivity.

Based on the reality on the ground, the art learning process cannot be said to be maximally carried out, this is related to the lack of learning media, especially in local art materials (Batak Toba dance). In addition, the ability of teachers to process their teaching methodology is also a problem in itself. So, we need methods, strategies, and media related to teaching materials as a source in art learning in schools, either through books, or through other digital media.

Exploration of Batak Toba culture, became a source in preparing teaching materials for Batak Toba dance as content for local art. Through exploration of the tutor's participation in various activities, teaching materials are obtained that contain competencies according to the curriculum used. In informal activities, the exploration of

Toba Batak culture, becomes a material/resource for artists in developing creativity based on regional art, as well as part of efforts to preserve, generate, inherit, and develop regional traditional arts. This will also have an impact on increasing art documentation by creating new dance works by artists/choreographers.

V. Conclusion

Tortor presentation which is currently growing rapidly, both in the form of traditional and in the form of the reconstruction and revitalization of Toba Batak artists, was developed through art studios and art education institutions such as the State University of Medan which has three study programs, namely, Music Arts Education, Pend. Dance, and Performing Arts. Descriptions of tortor performances by art studios both within the Batak tribal area and outside have been disseminated through Youtube media in various development models. The writer hopes for Toba Batak artists and art creators in carrying out reconstruction and revitalization not to change.

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