

THE DYNAMICS MEANING OF *TORTOR* DANCE IN THE CONTEMPORARY AGE: AN ANALYSIS OF MEANING CHANGES IN THE PERSPECTIVE OF SYMBOLIC INTERACTION HERBERT BLUMMER

Bijak Ginting¹

¹Lecturer Quality University

Email correspondence: wiseginting08@gmail.com

ABSTRACT

The tortor dance has an important role in every Batak traditional event, but it can be clearly seen that there are many Toba Batak people who do not understand the meaning of each tortor dance movement at the time of the wedding ceremony. In this study, we will try to see this with Hebert Blumer's theory of symbolic interaction. This research is a reflective qualitative research with a library study approach. The data are taken from various sources such as books, journals, and others. The results showed that most of the Toba Batak people did not know what the meaning of the tortor dance was in the Toba Batak marriage ceremony. The wedding ceremony does not use accompaniment music in the form of *gondang*, but the accompaniment music is replaced with keyboard music, for reasons that are more practical and modern.

The current shift for women's clothing has been to wear the kebaya and ulos wrapped around the outside of the clothes. Based on the results of the study, many people who became panortors at traditional wedding events left the culture of wearing ulos as one of the devices in the manortor that should be used, and it is not uncommon to find many panortors or female dancers who do not wear gloves or only wear pants when will join the manortor thereby reducing the value of politeness.

Keywords: symbolic interaction, tortor, meaning, change.

INTRODUCTION

Indonesia is famous for the diversity of arts and culture, it is recorded that there are around 1,000 more ethnic groups in Indonesia, each with different customs and cultures. Dance is one of the main products of art and culture owned by all ethnic groups in Indonesia. The Batak tribe is a tribe consisting of several ethnic groups, namely Toba Batak, Mandailing Batak, Pakpak Batak, Simalungun Batak, and Angkola Batak. It is known that the Batak tribe in ancient times only had the Toba Batak tribe, but along with the times, the Toba Batak was divided into several ethnic groups. Batak Toba is a tribe that has a traditional dance. Dance in the life of the Toba Batak people is called Tortor, while dancers are usually called Panortor. Tortor (dance) in the wedding ceremony begins with the entry of the bride and groom into the building where the na gok (or full custom) ceremony is carried out. Na gok (complete custom)

marriage ceremonies are said to be so if the customary procedures are carried out in accordance with the customary procedures carried out. This can be seen clearly at the Batak ethnic wedding party in the Tangga Batu Village area, where Tortor is held no longer as a communication medium by paying attention to the meaning of each symbol for the movements that exist in Tortor (dance), but Tortor (dance) is only held become an art that can entertain and enliven the party and there are also those who have the aim of making profit for the party organizers by showing the bride and groom in public while dancing tortor, and then the invitees or people who will participate in the dance will give some money which is inserted in the tortor. the fingers of the organizer and the bride and groom.

The symbols in each movement and music that represent a meaning, in fact, not all participants and spectators witness can understand and understand what the meaning in the movement and music in the tortor dance is, because of limitations as art connoisseurs who understand the nonverbal communication process that occurs belongs to the classification body language where the message is conveyed is only hand signals, head movements, body posture and foot position, facial expressions, eye gaze and tortor dance music accompaniment. This reflective study will review how the meaning of the message and the reality of the changing meaning of the Tortor dance in the Batak community in the contemporary era.

THEORETICAL FRAMEWORK

Interaction Theory

Symbolic Symbolic interaction is an interaction that gives rise to special meanings and gives rise to interpretations or interpretations of signs that arise from the results of a mutual agreement on how things become a shared perspective, how an action gives special meanings that are only understood by the people who do it.

Dedy Mulyana said that the symbolic theory discusses the self, the social self, including control from the perspective of others, interpretations and other meanings that arise in these interactions. There are three premises that are built in social interactions. The three premises are (1). Humans act on the basis of meaning. (2). The meaning is obtained from interactions with other people. (3). This meaning develops and is perfected as the interaction takes place (Lely Arrianie 2010).

There are three assumptions of symbolic interaction taken from the work of Herbert Blummer (Sobur, 2004). namely: (1) Humans act towards other humans based on the meanings that other people give them. The meaning we give to symbols is a product of them. The meaning we give to symbols is a product of social interaction and reflects our agreement to apply certain meanings to certain symbols. (2) The second approach to the origin of things by someone for whom they are). This approach supports the well-known notion that meaning lies in people, not things. The third approach to meaning, sees meaning as something that happens between people formed in and through the definition of human activities when they interact. (3) The meaning is modified through an interactive process. Blummer states that this interactive process has two steps. First, the actors determine objects that have meaning. The second step

involves the actors to choose and check, and carry out the transformation of meaning in the context in which they are located.

Theory of Meaning

Morris Morgan (1955) mentions signs, signals, and symbols. Brodbeck (1963) refers to it as (1) referential meaning, the meaning of a term regarding objects, thoughts, ideas or concepts indicated by the term itself, (2) meaning that indicates the meaning of a term as long as it is related to other concepts and (3) meaning, intentional, namely the meaning of a term or symbol depending on what is meant by the user (Kusuma, 2007). Coumming (1999) states the theory of meaning through three approaches. The three parts are symbols in language seen from: (1) Referential perspective (meaning in the world) means entities in the outside world. (2) Psychological perspective (meaning in mind) means reference in mind. (3) Social perspective (meaning in action) means done through language. This meaning can be seen from every movement meaning contained in the Toba Batak tortor which consists of head, eye, nose, face, foot, body and hand movements, all of which have meanings and rules contained in the life of the Toba Batak people. Meaning does not lie in words but in humans. We use words to approach the meaning we want to communicate. In a cultural system, the more people communicate or interact, the more understanding of a meaning we get. The interpretation of a meaning is basically judged to be personal to each person.

METHOD

This study tries to see reality or problems with Hebert Blumer's theory of symbolic interaction. This research is a reflective qualitative research with a library study approach. The data are taken from various sources such as books, journals, and others. Data analysis carried out to answer the problems that exist in this study is data reduction, which is then analyzed based on the theories chosen in this study and presented in the form of scientific narratives.

DISCUSSION

Meaning of Tortor Range of Motion

The four standard hand movements (positions) in the Toba Batak Tortor, according to the position of the dancer (panortor) in the kinship system in the life of the Toba Batak people, have meanings, namely Maneanea meaning asking for blessings, mamasu-masu meaning giving blessings, mangido tua meaning asking and receiving blessing and manomba, namely honoring the parents of the wife or this movement is carried out by daughters who show respect to the father (who lowers the clan). The art of dance in which there is a value of aesthetic beauty in every movement delivered by the dancer, the drums of each musical instrument that accompanies it also adds to the enjoyment of people who watch the Tortor dance. However, often in enjoying what is conveyed in the Tortor song without knowing what the actual meaning of the dance is.

Shifting the Meaning of Tortor Dance in the Batak Tribe Marriage Ceremony

Social and cultural shifts in society can occur due to causes that come from the community itself or from outside the community. 1. Tortor that we often encounter today is Tortor in the horja party (the inauguration of the monument). Many people, especially the elderly, say that the use of Tortor has undergone many changes. Currently Tortor is mostly carried out in church party ceremonies in order to raise funds or activities of joy (celebration of the great Christian community), especially the Toba Batak.

Shifting Accompaniment Music in Tortor Dance in Marriage Ceremonies.

The music and repertoire that are played have dominated the songs that are trending (popular). In religious ceremonies, musical instruments and manortor techniques still use the previous procedures (there is no merging or influenced by music or dance today), but in traditional wedding ceremonies, elements of the present have begun to influence, this is because the life of the Toba Batak people in Tangga Village Batu has been heavily influenced by Christianity which forbids carrying out religious ceremonies related to ancestral beliefs. Meanwhile, in entertainment ceremonies, religious and traditional elements have disappeared completely. The songs played have varied from pop rhythms, dangdut, and others. At the wedding party, the Batak people who held the party no longer used accompaniment music in the form of gondang, but the accompaniment music was replaced with keyboard music.

Shifts in Tortor's Clothing in a Wedding Ceremony in Tangga Batu Village

The current situation for women's clothing is already wearing kebaya clothes inside Ulos wrapped around the outside of the clothes. The ulos used has also been modified modern. The shawl has been used from ulos called sadum, which is used already has many motifs and colors. many people who have become panortors at traditional wedding events have left the culture of wearing ulos as one of the tools in the manortor that should be used, and it is not uncommon to find many men, women panortors who do not wear gloves or only wear jeans when going to the manortor at a party by showing the bend of his hips so as to reduce the value of politeness, politeness and honor. The results of the interview are very clear that in wearing ulos when the manortor is no longer visible, this is part of a change or cultural shift in wearing ulos at the time of the manortor in Batak wedding ceremonies in this globalization era. The process of customary diffusion, in the form of mixed marriages between ethnicities, tribes, and the influence of globalization has gradually eroded the culture or the typical Batak tradition itself in terms of marriage ceremonies.

CONCLUSION

An understanding of the message of the meaning of the symbol is very important to understand, not just enjoying the aesthetic beauty in this dance but as a Toba Batak society in particular, we must continue to maintain the preservation of the Batak culture that has been passed down from generation to generation. From the results of the study, it is known that some

people who become informants do not understand how Tortor is in a marriage ceremony in accordance with its provisions, resulting in people not knowing the meaning contained in the Tortor dance. The shift in the meaning of the tortor dance in the wedding ceremony, both in terms of clothing, musical accompaniment, and also dance moves. In terms of clothing, it can be seen from the presence of people who follow or become tortor participants in the marriage ceremony not wearing ulos, where ulos should be one of the most important parts if you are going to manortor (dance). The accompaniment music that is currently used at weddings does not use gondang music, but instead leads to more modern music, namely the keyboard.

REFERENCES

- Aw Suranto. 2010. Komunikasi sosial Budaya. Yogyakarta: Graha Ilmu.
- Daeng, Hans J, 2000. Manusia, Kebudayaan dan Lingkungan: Pustaka Pelajar, Yogyakarta.
- Langer, Susanne, K. 2005. Antropologi Musik. Yogyakarta: Perpustakaan Intitut Seni Indonesia.
- Malau, G. Gens. 2000. Budaya Batak: Seri Dolok Pusut Buhit. Jakarta: Yayasan Bina Budaya Nusantara
- Burhan Bungin. 2006. Sosiologi Komunikasi: Teori, Paradigma, dan Diskursus Teknologi Komunikasi di Masyarakat. Jakarta: Prenada Media Group.
- Burhan Bungin. 2005. Metode Penelitian Kualitatif. Jakarta: PT. Raja Grafindo Persada.
- Effendy. 2005. Ilmu Komunikasi Suatu Teori dan Praktik. Bandung: Remaja Rosdakarya.
- Purba, Mauly. 1989. Mangido Gondang didalam Penyajiaan Musik Gondang sabangunan Pada Masyarakat Toba. Jakarta: Unpublished paper, Presented at The Conference Of The Society For Indonesian Musicologist.
- Rajamarpondang, Gultom. 1992. Dalihan Na Tolu Nilai Budaya Batak. Medan: C.V. Armanda.
- Siahaan, Mangaraja Asal. t. t. Gondang Dohot Tortor Batak. Pematang Siantar: Sjarif Saama.