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## The Performance, Text, and Context Cenggok-Cenggok Malay Panai Labuhanbatu - Sumatera Utara, Indonesia

Tengku Winona<sup>1</sup>, Prof. T. S. Sinar<sup>1</sup>, Prof. Dr. R. Sibarani<sup>1</sup>, Dr. M. Takari, M. Hum<sup>1</sup>

### ABSTRACT

The purpose of this study was conducted by the fact that the artistic of oral tradition cenggok-cenggok is almost extinct. This tradition is one of the Malay society Panai cultures that were once widespread in the community in Labuhanbatu. This tradition includes the noble values that can be positively applied in social life associated with their moral messages, beliefs, social norms, and the value of education which can be used formally or informally. A descriptive qualitative ethnographic approach was utilized in this current study. The focus on this research is the form of performance, text, and context. The results showed that the oral tradition cenggok-cenggok is a cultural communication event that has a dimension of social, cultural and aesthetic as a form of creativity that generates interaction between performer and audience in the play.

**Keywords:** Cenggok-Cenggok Oral Tradition, Context, Performance, Text.

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### 1. Introduction

Malay *Panai* community has many kinds of traditions. One is the oral tradition *cenggok-cenggok* in which there are poetry, *Barzanji*, *bordah*, and dances that are usually performed in the traditional wedding ceremony, welcoming guest, custom speech, the apostle of circumcision, baby shower, and so forth. This oral tradition is one of the culture in Malay *Panai* community that was once widespread in Labuhanbatu.

However, in the current development, the oral tradition *cenggok cenggok* is rarely shown, and there has been a decline of conceptions of knowledge about the tradition *cenggok-cenggok* used this verbal. So that today many young people are reluctant to inherit it, and even has less knowledge about it. The effect of Global cultural that led to the tradition of endangered and desirable again by the majority Malay community Panai especially the younger generation. This phenomenon is one of the underlying need for research on oral tradition *cenggok-cenggok* ceremony in *Panai*Malay.

<sup>1</sup> Universitas Sumatera Utara, Indonesia. Email: [tengkuwinona@yahoo.com](mailto:tengkuwinona@yahoo.com)

The oral tradition always presents in any cultural setting as well as in the *Panai* Malay culture. The oral traditions are transmitted orally from generation to generation. The oral tradition is any spoken or written discourse from generation to generation which is delivered orally (Pudentia, 2007). Furthermore, Lord (2000) defines oral tradition is something spoken in the community.

Limitations of this oral tradition gives cues to convey oral tradition, the speaker doesn't write what he conveys and the listener doesn't read what he receives. According to Lord, oral tradition must discuss the context of society as a producer of tradition and society as audience. Talking about oral tradition, it would not be separated from the context of staging or performance.

Context plays an important role in the assessment of the meaning of a discourse text. Related to its function in context, according to Osch (1988), discourse is a set of meanings that connect the structure of language and the context beyond, it is processed by speakers and listeners in producing and interpreting the meaning. In oral tradition, the context provides the meaning of an integrity tradition. Performing oral tradition will have a different interpretation when the context is different. Context is the state or condition of being in the vicinity of an oral tradition that keeps that tradition alive and created. Through understanding the overall context of the oral tradition was created.

Context can be sorted on the situational context and cultural context. The situation context is directly a function of a text by its constituent accounts for the speaker and listener, message, background or circumstances, channel, and code. Cultural context refers to a collection of knowledge, attitude and behavior of the language of the commons, a community group as a whole systematically from the principles of culture, communication patterns among members of the public, there is the attitude, the behavior patterns of other jointly acceptable and accepted the reality of life a certain culture friendly (Hesselgrave and Edward, 1989). In the context of oral tradition, it can be known by understanding where, when, who, and for what it demonstrated oral tradition. In addition, also included in the context is the belief of what is in it and what does it show. Context is related to the context of the situation, the cultural context, social context, and the context of ideology.

The performance is the object of spectacle involving players and spectators. A ritual that is still considered sacred, which may also involve public or just watching and involved at any given moment. Therefore, social events like that becomes the performance which are read as the text. In the performance text there are verbal and nonverbal elements. Verbal element in the form of the language spoken by the singer, when *cenggok-cenggok* arts groups performing.

Text as submitted by Sibarani and Talhah (2015) is written text, spoken text, and the text of the performance. Written text is the text that is found in the form of permanent posts as recorded in writing. Text is the text which is oral or spoken during a show. The spoken text is very flexible, depending entirely upon the show. The spoken text can be written if the text is transcribed into written form. This text does not stand alone in the artistic tradition, but it always appears in every show.

Contexts is an important part in giving meaning to the text of the oral tradition. In the oral tradition, a text often accompanied by elements of nonverbal called "co-text" (co-text). Co-text can only consist of paralinguistic (suprasegmental), kinetic (gestures), prosemic (distance), and the material elements or objects that are used to analyze the oral tradition which shaped the ceremony.

## 2. Review of related literature

In this study, the results of the oral tradition research ever conducted by previous researchers studied in relation to the ethnic Malay culture *Panai*. The purpose of the research is to determine the findings that have been achieved and at the same time provide an opportunity to assess the oral tradition with some theoretical approaches. Results were used as a source of reference in assessing the oral tradition through the study of cultural ceremonies. Several studies relevant to oral tradition are :

Research on the point of teaching the Malay is also done by Tenas Effendi by Tenas beautiful phrases in the form of rhymes, poems, couplets, proverbs, Seloka and so it is because it is often used as a medium of instruction and education called teaching point. Tenas classified in accordance with the theme bergam moisture content of each phrase. The division of thematically it easier to understand the noble values contained in Malay culture. Categorization and meaning is very important according to which the development of interpretation must be in accordance with the context of the Malay community itself.

T.Silvana Sinar (2011), examines the local wisdom of *pantun* in Malay traditional marriage in Batubara revealed the structure, theme, meaning and function of Malay traditional wedding rhymes in which loaded with the values of local wisdom that needs to be preserved.

Samsul (2012) focused on formula and inheritance in oral tradition *kabhanti Modero* ie unrequited rhyme in the form of singing without musical instrument played by two groups of men and women, the tradition of the community Muna in Southeast Sulawesi. The theory used in this research is the theory of oral tradition with ethnography method. The results of this study indicates that the pattern of the formula used in the oral tradition *kabhanti Modero* form of words, phrases and one array. The pattern of inheritance in *kabhanti Modero* performed in non-formal.

Zulfa (2012) in her study of the tradition *Basiacuang* in the Malay community in Kampar Riau explains the expressions, proverbs and rhymes that have an important role in *Kampar*. this study is a qualitative research with an ethnographic approach. The results of this study show that the oral tradition has *Basiacuang* creation process, formula, variation, and the context of the tradition of the show itself. Creation of speech *Basiacuang* happened spontaneously, is determined by the situation context. Changes in traditional Malay society *Basiacuang* Kampar examined using structural-functionalist theory. The Inheritance of *Basiacuang* tradition happened through three systems form patterns of inheritance, formal inheritance, non-formal inheritance, and the neighborhood pattern.

In accordance with the researches mentioned above, this research focuses on oral tradition *cenggok-cenggok* on Panai Malay traditional wedding ceremony. This study was conducted to elucidate aspects of orality *cenggok-cenggok* which include forms of performance, text, context and co-text of the oral tradition *cenggok-cenggok* of the Malay community Labuhanbatu Panai in the district of North Sumatra province.

### 3. Research method

This study utilized a descriptive qualitative ethnographic approach. A research technique used in this study is the technique of collecting data directly from the field as the performance progressing. Data analysis was conducted based on the interviews with informants, observation, and interpretation of the records and field notes. Therefore, the observation of the Malay community of Labuhan Batu was conducted to understand the traditions in the form of (text, co-texts, and context). Texts, co-texts and context are analyzed to understand the different meanings and frameworks on which the expression of the participants.

The viewpoint can be captured from the native community traditions found in the oral tradition of the Malay community *cenggok-cenggok* Labuhan Batu, Labuhan Bilik and ethnographic Malay community in Labuhan Batu located in the village of Sungai Telaga Suka. The researcher stayed in the community for some time, to obtain their viewpoints and cultures.

The description of oral tradition data was recorded in traditional wedding ceremony of *Dhika Pratama Tanjung, Am.Keb and Julkifli Priansyah, SE.* in Sudirman, *Telaga village Suka Labuhan Bilik Central Panai districts*. The following is the record of the traditional wedding ceremony the bride and groom *Zubaidah, S.Pd and Solomon*, in the village of *Sei Merdeka, Central Panai districts kel.Labuhan Batu*. The data obtained from the field gathered to get a form of oral tradition *cenggok-cenggok* performance.

## 4. Results and discussion

### 4.1 Form of performance

The form of performance or staging *cenggok-cenggok* oral tradition includes the preparation and implementation of tradition. A descriptive analysis of the observations was obtained from in the field based on the testimony of informants.

#### 4.1.1 Preparation

Stages in traditional wedding ceremony procedure require a great expense and should be prepared by the hosts who have a celebration. The first preparation is inviting the guests, preparing food for a meat feast and dishes for the guests, preparing henna equipment, *Tepung Tawar*, and inviting arts groups performance.

Performance or staging *cenggok-cenggok* oral tradition in the Malay traditional wedding ceremony Panai was implemented by following the procedures and processes that have been agreed upon by the community Panai. *Cenggok-cenggok* oral tradition is usually held for welcoming guests, henna night, akikah, khataman the Qur'an. These are the traditional arts of ethnic Malays Panai Labuhan Batu, North Sumatra.

Performing oral tradition can not be called as performing oral tradition when there is no context. The context here are the traditional players, spectators, place and time of the performance. Therefore, the presence of performances in the context of the oral tradition became a very important part in giving meaning and significance in a show, without the context, *cenggok cenggok* oral tradition performance can not be executed.

Costumes or clothing worn by dancers and musicians are *teluk belanga* (malay traditional clothes) with simple makeup. In general, clothing between dancers and musicians are distinguished by color. The color should be matched with the cloth and the trousers.

#### 4.1.2 Implementation

The staging of *cenggok-cenggok* oral tradition on marriage ceremonies also supported by sound system, this tool is used to help the players, especially the singer of the poem in terms of sound power. In a show of good performances in the oral tradition or the performing arts in general, the role of actors or players are like spirits in the show. Performing oral tradition must observe the audience. Viewers when watching a show will trigger a reaction as the effect of the show, witnessed, as the show was held at the home yard to make a stage in the open space. The performances usually take place at night time after evening prayers and last until the early hours depending on the agreement between the group that have a celebration with traditional art-*cenggok cenggok*.

### 4.2 Text

The oral tradition *cenggok-cenggok* is performed on stage before the wedding. Here ere three texts about the *cenggok-cenggok* songs:

Text 1. Title Warosa Bordah song in the wedding ceremony

<i>Kampung selamat pokannya baru</i>	<i>Kampung selamat pekannya baru</i>
<i>Makan salada bekawan susu</i>	<i>Makan selada bekawan susu</i>
<i>Semoga selamat penganten baru</i>	<i>Semoga selamat pengantin baru</i>
<i>Dari anak sampai kecucu</i>	<i>Dari anak sampai kecucu</i>

<i>Ibu-ibu jalan kakandis</i>	<i>Ibu-ibu jalan kekandis</i>
<i>Panggung balanak dengan sisiknya</i>	<i>Panggung belanak dengan sisiknya</i>
<i>Ibu bapak jangan manangis</i>	<i>Ibu bapak jangan menangis</i>
<i>Anak mambawa untong nasibnya</i>	<i>Anak membawa untung nasibnya</i>

<i>Kalo pangantin poi kamokah</i>	<i>Kalau pengantin pergi ke Mekah</i>
<i>Tolong bawakkan permata batu</i>	<i>Tolong bawakan permata batu</i>
<i>Kalo panganten mencari nafkah</i>	<i>Kalau pengantin mencari nafkah</i>
<i>Jangan lupakan yang lima waktu</i>	<i>Jangan lupakan yang lima waktu</i>

<i>Pilanduk-pilanduk tekial-kial</i>	<i>Kancil-kancil berjingkat-jingkat</i>
<i>Kona jorat pilanduk Sembilan mata</i>	<i>kena jerat kancil Sembilan mata</i>
<i>Habis pondok ponding tajual</i>	<i>Habis segalanya terjual</i>
<i>Alamat hidup kan merana</i>	<i>Alamat hidup akan merana</i>

Teks 2. Title *anak itekbordah* song to entertain

<i>Anak ikan dimakan ikan</i>	<i>Anak ikan dimakan ikan</i>
<i>Ikan dimakan di kepalanya</i>	<i>Ikan dimakan di kepalanya</i>
<i>Tau makan tau manyimpan</i>	<i>Tau makan tau menyimpan</i>
<i>Rasia jangan tuan bukakan</i>	<i>Rahasia jangan tuan bukakan</i>

<i>Anak itek teronang-ronang</i>	<i>Anak itik berenang-renang</i>
<i>Dari Aceh ke Batubara</i>	<i>Dari Aceh ke Batubara</i>
<i>Ambek sireh betali bonang</i>	<i>Ambil sirih bertali benang</i>
<i>Tanda kita basudara</i>	<i>Tanda kita bersaudara</i>

Teks 3. Title *Pilandokbordah* song in wedding ceremony

*Pilandok-pilandok tekial-kial... ..*  
*Pilandok-pilandok tekial-kial ... ..*  
*Pilandok-pilandok tekial-kial... ..*  
*Pilandok-pilandok tekial-kial ... ..*

<i>Pilandok-pilandok tekial-tekial....</i>	<i>Kancil-kancil berjingkat-jingkat</i>
<i>Kona jorat pilanduk Sembilan mata</i>	<i>Kena jerat kancil Sembilan mata</i>
<i>Habis pondok ponding tajual</i>	<i>Habis segalanya terjual</i>
<i>Alamat hidup kan merana</i>	<i>Alamat hidup akan merana</i>

The content of the text has the theme like the things : (1) welcoming guests, (2) praises to Allah Almighty, (3) survived prosperous, (4 ) prayer to the wedding couple, (5) run a religious order, (6) respect for the elderly, (6) the lessons of life, and (7) fraternity.

Looking from the selection of the words that appear in the lyrics above, it can be seen that this takes the form of poetry and rhyming quatrains a-b-a-b. The first two lines are enclosing and the next two lines are the content.

The words *salada*, *susuk*, *balanak*, *kakandis*, *poi* are the marker words that characterize the Malay Panai community. Those words are the common words used in daily life among Malay Panai community. However, the author is aware that the use and placement of words is done carefully and thoroughly. The word chosen to assume the functions was expected by the listener. The use of words such as *balanak*, *fish*, *taronang-ronang* have a relationship with the marine, closely related to the Malay community in Labuhan Bilik because of their ecological area surrounded by sea and river.

Formula on poetry and poetic texts that were analyzed, covering thirty five poem text, and ten poetry, the poem shows that there is a formula consisting of all four bands, two clauses, and two phrases. The



formula in the form of poetry indicates a repetition of the first and the last byte. It also shows the variation in couplets.

### 4.3 Context

The analysis of the context of poetry is related to the ritual procession tradition *cenggok-cenggok* at marriage ceremonies. Context poems and rhymes that are described and analyzed in this study is based on Malay traditional wedding procession *Panai* in *Labuhan Bilik*. Context is a situation that is around us when an event of ritual takes place. The meaning of a language that is disclosed by a person is determined by the context, i.e at the time when and where this ritual is performed. In this traditional ceremony, it can be seen that some contexts are to cover, namely the cultural context, social context, situational context, and ideology context.

#### 4.3.1 Cultural context

The cultural context also affects the maintenance of a traditional ritual. The natural henna ceremony is different from that done at funerals. The henna night is a series with the traditional wedding ceremony of Malay. Henna night ceremony is held in the context of Malay culture coupled with *barzanji*, *marhaban*, *tari gubang*, *kasidah*, and *pencak silat*. The henna night is aimed to pray to God so the wedding party will be successful without any disturbance from bad spirits.

#### 4.3.2 Social context

The social context refers to the social factors that affect the text. Social factors are associated with the differences in gender, social class, ethnicity, age, and so on. The social context in this study is referred to the people who are involved in a show or performance either as principals, managers, spectators, and even legal community.

The culprit in this *berinai* night ceremony involve many parties, from the bride and groom, custom leader, parents, neighbors, friends and arts groups. Manager or organizer in a traditional wedding ceremony is the hosts of the party who have sufficient financial and love the culture. Community supporting this ceremony is *Panai* Malay society. Over time, the ceremony has been left by the party hosts. This is because the ceremony takes time and costs a lot of money.

#### 4.3.3 Context of situation

This refers to the time, place, and the use of ceremonies. Henna evening ceremony was held at night. The event was held on the evening after praying *Isya* (approximately 20:00 pm). Then the ceremony continued with the *barzanji*, *marhaban*, *tari*, *pencak silat*, *pantun*, and *sinandong*. The show ended until midnight. The venue for this ceremony was held at the home of the bride. The bride and groom were seated on the aisle and given *tepung tawar* and henna symbolically. Then the groom comes back to his house and is given henna by his relatives. At the same time the bride is given henna at her home.

#### 4.3.4 Context ideology

Ideology is the belief, faith, and values shared by the community into the concept of sociocultural directs and determines the value contained in a community. Although today people Labuhanbatu majority are Moslem, but the culture still influences the customs pra Islamic era, especially the form of a ritual. One of them is henna ceremony. In this ceremony a series of activities combined with the teachings of Islam and Hindu. The use of *tepung tawar* and *henna* in this ceremony is the reflection of Hindu values. Thus, it can be concluded that *berinai* ceremony is a mixture of ideology between Islam and non-Islam (Hindu). This assumption is reasonable because when Islam was introduced in Indonesia, the tradition and customs were not opposed since it could be the way to spread the Islamic values to the community.

## 5. Conclusion

The form of performance-cenggok cenggok oral tradition includes preparation and implementation of the tradition analyzed descriptively by the observations obtained by researchers in the field and based on the informant. The results of the analysis of spoken text cenggok-cenggok shows that the text contained the themes: (1) welcoming guests, (2) praises to Allah Almighty, (3) prosperous survival, (4) prayer to the wedding couple, (5) run a religious order, (6) respect for the elderly, (6) the lessons of life, and (7) fraternity. The context of poems and rhymes are described and analyzed including cultural context, social context, the context of the situation, and ideological context.

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