

Communication Activities at the Mangongkal Holi Ceremony

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Abstract. The purpose of this study was to determine the communication activities at the *Mangongkal Holi* ceremony. The method in this research is used descriptive method with a qualitative approach. The results of the study indicate that the communication activities at the *Mangongkal Holi* traditional ceremony include the clothes worn which mean joy and joy. The movements displayed at the mangongkal holi ceremony show courtesy and mutual respect within the family. There are 4 (four) traditional Batak musical instruments, namely tagading, ogung, serune, and hesek which are called gondang. The conclusion of this research is that nonverbal meaning is contained in the mangongkal holi traditional ceremony. Where the mangongkal holi traditional ceremony contains meaning conveyed through clothing, movement, and music, each part of which has its own meaning.

1. Introduction

The mangongkal holi traditional ceremony is the process of digging back the bones from the grave which are temporary and then placed into a new place, usually made of cement and known as *napir* stone or *tugu marga*. That way it makes it easier for people or their descendants to recognize the identity of their ancestors from generation to generation. A belief in ancestors as a form of religious community before religion existed, so that every success becomes stimulation to give thanks according to their religious beliefs. Unfortunately, the ancestral religion of the Toba Batak community is still strong and does not thicken at church services, this has made the Toba Batak people with their belief in their ancestors adapted to Christianity. The meaning is communicated only in part. The meaning we get from an event (event) is multi-faceted and very complex, but only a part of these meanings can really be explained [1].

Charles David Marudut Silalahi, Robert Sibarani in these article *Mangongkal Holi As The Highest Level Of Tradition In Batak Toba Society*. In their writings they only describe that Mangongkal Holi is the highest tradition of the Toba people, in this study we try to see the communication aspects of the ceremony [2]. Then in his research, Ikhwanuddin saw the Mangongkal Holi tradition as a form of beauty of the art work of the Batak Toba community because of the dance and music that accompanied the ceremony, while in this study he looked at the communication meaning of dance and music [3]. In other research, Simanjuntak, Sinaga and Bahri describe the mangongkal holi ceremony in terms of the language or verbal communication used and in this study we looked at it from a non-verbal communication perspective [4]. Naibaho also conducted research on Mangongkal Holi, only in his research, Naibaho described the stages of the ceremony, while in our research we tried to show the meaning of communication in the Mangongkal holi ceremony [5].

This study aims to determine the meaning of nonverbal communication in the Mangongkal Holi traditional ceremony and the method in this research is used descriptive method with a qualitative approach.. The purpose of this study was to determine the meaning of clothing, movement, music, space and time in the mangongkal holi traditional ceremony.

2. Method

In this study, researchers used qualitative research methods with descriptive studies. As suggested by Sugiyono from the book *Quantitative Research Methods, Qualitative, and R & D* defines "Qualitative research views social reality as something holistic / whole, complex, dynamic, full of meaning, and the relationship between symptoms is interactive (reciprocal). Research is carried out on natural objects. Natural objects are objects that develop as they are and are not manipulated by researchers and the presence of researchers does not affect the dynamics of these objects [6].

3. Results and Discussion

3.1. *The Meaning of Clothing in the Mangongkal Holi Traditional Ceremony*

As in the traditional Batak party, women dressed in kebaya and men dressed in complete suits. The most important thing is that during the five-day mangongkal holi party, the family holding the custom must wear bright and bright colored clothes to show joy for the success of the family in holding the event because the mangongkal holi traditional ceremony is a form of celebration [7].

In addition, in every mangongkal holi party, the family holding the event will wear (sortali) head ties, both male and female, this symbolizes which families are active and which are invited guests, especially as grandchildren of the wearing a different strap from the others (see Figure 1).



Figure 1. Clothing at the Mangongkal holi Traditional ceremony

Clothing used in the mangongkal holi traditional ceremony to strengthen the delivery of its nonverbal meaning, namely by wearing traditional Batak clothes like a batak party, namely kebaya for women and a coat complete with a shirt for men. The choice of clothing must also be light in color, which symbolizes joy and joy.

3.2. *The Meaning of Movement in the Mangongkal Holi Traditional Ceremony*

In the mangongkal holi party itself which starts from traditional pasahat toppi-toppi sulannng baho, traditional manjalo, and sipanganon sipitu doi, it shows a happy and joyful movement with the extended family, because the family has succeeded in placing the best place for their ancestors.

In the movements that occur at the mangongkal holi traditional ceremony, there are messages of nonverbal communication that contain values and moral messages that describe joy. The movements are shown through hand movements, body postures and facial expressions. The mangongkal holi traditional ceremony does not have a stone rule as to how long the day is carried out. Can be 2 to five days. This is because families who hold traditional ceremonies are only able to provide what they can do. The movements produced in the mangongkal holi traditional ceremony are as follows:

- a. Manortor worship movement
This movement brings the hands together on the chest and above the head, where the head is slightly lowered, this movement has the meaning of worship as a form of respect for those who are worshiped and aged like the Lord Jesus, ancestors, hula-hula and bones.
- b. Movement of joy manortor
This movement opens your hands and slides them in front of your shoulders, this movement is a form of gratitude and joy, where facial expressions that smile happily because your family has succeeded in giving your parents or ancestors a better place. See Figures 2 and 3.



Figure 2. Movement at the Mangongkal Holi Traditional Ceremony



Figure 3. Expression at the Mangongkal Holi Traditional Ceremony

3.3. *The Meaning of Music in the Mangongkal Holi Traditional Ceremony*

In the Batak Toba community, the music is called Gondang, the meaning of Gondang is to rejoice in the praise of the exalted, because Gondang itself was born to the Batak Toba community before the existence of religion.

Each musical instrument in Gondang Batak has its own meaning. Such as tagading who is the leader or the Dirgen of Gondang Batak. Serune as a song melody delivered by tagading. Ogung as an instrument to keep the rhythm constant. And the last one is hesek, although the tools and sounds are simple, they still play an important role, namely to guide other instruments together. The hobo gondang cannot be broken down, because each of the musical instruments has its own function in generating the tone, for that the relationship of each of the hobo gondang instruments is related to one another. In the traditional mangongkal holi ceremony, the gondang used are gondang first, gondang somba-somba, and gondang sitio-tio as the closing ceremony. See figure 4.



Figure 4. Musical Instrument at the Mangongkal Holi Traditional Ceremony

4. Conclusion

Mangongkal Holi traditional ceremony has many meanings contained in it, Clothing in the implementation of the Mangongkal Holi Traditional Ceremony, there are different clothes, namely on the day of mangongkal holi (dismantling the grave), The movements displayed in the Mangongkal Holi Traditional Ceremony, there are slow and fast movements depending on the rhythm of the accompanying music, however in this mangongkal holi traditional ceremony, it produces two movements called manortor, namely, worshiping with closed hands and open with open arms. Music has its own meaning for the Batak people. In the Toba Batak tribe, this music is known as Gondang which consists of tagading, serune, hesek, and ogung, all of which cannot be separated because when viewed from their function they are connected to one another. And the gondang used in the Mangongkal Holi Traditional Ceremony is the first gondang, gondang somba-somba, and ending with gondang sitio-tio.

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