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Bittot Van De Longas' Indiscriminate as a Message of Angkola Culture

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Abstract

Folklore based on local culture has a mandate as the author's message to the reader (listener), because it has ethnic sensitivity in understanding local culture as cultural identity. The study uses the opinion of Dundes (1965:2) Bruvand (1965), Danandjaja (1997) and the concept of mandate according to Bascom in Danandjaja (1995:3-20). Miles and Huberman's (2007) qualitative research methodology includes data collection of folklore texts, data presentation, and drawing conclusions or verification. Based on the analysis of folklore data from a book entitled 'Halilian: Turi-turian Hi Halak Sipirok Banggo-banggo' by H. Abdurrahman Ritonga (2006). Folklore has a very strong ethnic bias in folklore which functions to bring closer to indigenous peoples who are rooted in characters. The mandate in the Sipirok folklore is a message based on the knowledge of the author who wants to be conveyed to others through the intermediary of the story said or composed. Through the stories, attitudes and behavior of the characters, readers are expected to be able to take lessons from the messages conveyed and mandated by the mandate as messages conveyed by the author through the behavior of folklore characters essentially, messages that educate readers. The message contained in the Sipirok folklore text as essential in educating Based on the folklore data entitled Anthology Book: 'Halilian: Turi-turian ni Halak Sipirok Banggo-banggo' which has the form: Bittot Van De Longas, the results of the analysis of the text found the following messages: a) mandate to love each other, b) mandate to live a life of concern for lack, c) mandate to empathize, d) befall (unfortunate fate of characters), e) mandate to be humble, f) mandate to work hard, g) to (not) be wise in the story message the people of Angkola.

Keywords

sipirok folklore; mandate;
 cultural characters



I. Introduction

Folklore belongs to the collective cultural community that spreads and is passed down from generation to generation naturally which has similarities in each region with different versions. As entertainment, Angkola folklore takes local themes scattered during their spare time after being tired of activities. This is in accordance with the opinion of Danandjaja (2015) explaining folklore as a collective culture, which is spread and passed down from generation to generation, among any kind of collective, traditionally in different versions, both in oral form and examples accompanied by gestures or tools binder (monic device).

According to Amri (2020:11) folklore narratives are usually done when: a) going to sleep; b) working in the fields; c) Chatting; d) Datu treats the sick. Folklore as a cultural

heritage needs to be studied so that cultural values can be understood as messages that can be understood. Ethnic folklore as a biased expression that crystallizes thoughts, experiences, and reflects the feelings of ethnic communities. Folklore as a local identity is an ethnic collective pride as the fruit of wisdom and social intelligence

Angkola folklore entitled: *Bittot Van De Longas* is influenced by the cultural background formed by the combination of ethnic elements of a community. Endraswara (2008:151) describes: a) born from an innocent society, not yet literate, and traditional; b) describe a culture belonging to a particular collective, whose creators are not clear; c) more emphasis on the imaginary aspect, there are satire, humor, and educational messages; and d) often depict certain collective traditions.

Semi (2012) defines folklore as follows. Folklore is a story that is basically conveyed orally. The story characters or events that are disclosed are considered to have happened in the past or are creations or mere recordings that are driven by the desire to convey a certain message or mandate, or are an attempt by members of the public to provide or obtain solace.

Meanwhile, Djamaris (2010) explains the meaning of folklore such as "original or traditional Indonesian literature is a story that lives and develops from generation to generation from one generation to the next". Another term that is commonly used is folklore or folklore because these stories live among the people. All walks of life know the story. Folklore belongs to the community, not to anyone.

Regarding folklore, according to Rusyana (2010), among others, stated, "Oral literature is meant literature that lives orally, namely literature that is spread in unwritten form, delivered by word of mouth".

Folk literature is literature that lives, develops, and circulates among the people. Folklore is a story that is basically conveyed orally. The story characters or events that are expressed are considered to have happened in the past or are creations that are driven by the desire to convey a certain message or mandate and are an effort by community members to provide and get entertainment or as solace.

Folklore is a popular belief that is often called superstition. Ethnic folklore is the identity of an ethnic group in line with the opinion of Dundes (1965: 2) folklore is a collective culture, which is spread and passed down from generation to generation in different Versions. Folklore is a reflection of the collective human self and habits, so by revealing folklore it is like searching for human identity. (Marsellaa, E and Putri, D. 2020)

Folklore is a shared wealth that was born on the urge to communicate with each other. In folk literature or oral literature, various language creativity is revealed to realize the values that exist in society. So, oral literature is the common property of the people. This shows that no one can admit that folklore is his creation. Everyone can add or subtract stories according to their storytelling abilities, according to the situation and condition of the audience or listeners of the story. Like oral literature, folklore has the right to be enjoyed and understood positively. The message conveyed by the author through folklore is entitled: *The Bittot Van De Longas*. This is the importance of examining the mandate as a cultural message in Angkola folklore.

II. Review of Literature

The existence of folklore is a cultural phenomenon that is universal in people's lives. As a product of community culture, folklore is generally created as a response and result of social system thinking (Razali and Joson, 2002: 2). Folklore is synonymous with superstition, myth, culture, and traditional populist. According to Dundes (1965:2) folklore is a myth as a story of the past. According to Nurgiyantoro (2005:24) folklore reflects messages that are

consciously formulated and cultivated by its citizens in a society that contains messages. The mandate is a message based on the knowledge of the author who wants to be conveyed to others through the intermediary of the story said or composed through stories,

Nurgiyantoro (2012:336) explains that in literary works it is often found that there are hidden messages to be conveyed, but some are deliberately displayed or highlighted. The form of delivering a direct moral message is identical to the way in which the character of a character is described or explained

The mandate also includes intrinsic elements or elements that build literary works from within. By reading as a whole or listening to the speaker attentively, we can find out what messages are contained in a literary work. Ibrahim (1987:15) suggests that the mandate is a solution to the theme. In the mandate, the views of life and ideals are explicit (overt) and can also be implicit (implied).

In fact, there is a message that seems very vague. The same opinion was expressed by Kridalaksana (2001:11) that the mandate is the overall meaning or content of a discourse; concepts and feelings that the speaker wants to convey to be understood and accepted by the listener. Esten (1982: 91) defines the mandate as a solution and a solution given by the author in a literary work to the proposed theme. The mandate is a solution to the problems contained in the theme.

The possibility that is difficult in determining the mandate is that there are times when the mandate is revealed implicitly (implied); the mandate is not always expressed clearly (explicitly). Thus, the mandate is a moral teaching or message that the author wants to convey in a literary work and contains a value or message conveyed by the author so that noble values can be taken for life.

Djamaris in Eddy et al. (1990:2) suggests that folklore is usually conveyed orally by people who memorize the story. Folklore is also known as oral literature. The story is told by a storyteller, while sitting in one place, to anyone, both children and adults. Bascom in Danandjaja (2002:19) suggests that there are four functions of folklore, namely (1) as a projective system, namely as a means of reflecting the imagination of a collective; (2) as a means of ratifying cultural institutions and institutions; (3) as a child education tool (pedagogical device); and (4) as a coercive and supervisory tool so that community norms will always be obeyed by its collective members. Thus, folklore has a function for the supporting community in everyday life.

III. Research Methods

This study aims to determine the message as the author's message to the reader through the message of the story in the Angkola folklore. In accordance with the research, the method used is a qualitative descriptive method. Qualitative descriptive research method based on data analyzed from folklore entitled: *Bittot Van De Longas* in the book entitled *Halilian* by Prof., Dr. Abdurrahman Ritonga as the object under study. This is in accordance with the opinion of Moleong (2009:11) that descriptive methods are collected as facts, images, and not numbers so that the research report will contain data quotes to provide an overview of the presentation of the report.

Krippendorff (1993:15) states that content analysis is a technique for making inferences through valid data by taking into account the context. The approach used to analyze Angkola folklore. The form of research used is a form of qualitative research chosen because the presentation of data and data analysis steps and conclusions in this study are presented in the form of sentences, descriptions or statements that explain the mandate of folklore contained in the collection of Angkola folklore entitled: *Halilian*.

Qualitative research that is prioritized is the depth of appreciation of the interactions between concepts that are being studied empirically (Semi, 2012:11). The paradigm of qualitative research requires research activities that are "rich in context", a series of processes, and emphasizes meaning (Syam, 2011:12). The source of data in this study is the text of Angkola folklore, data about the theme of Angkola folklore in the collection of Halilian folklore. Documentary study techniques were used to collect data from primary data sources, a text book document of a collection of folklore entitled *Halilian* as a source of research data.

The technique of analyzing the data is as follows. First, identify data that reflects the mandate. Second, describe the inner mandate. Third, analyze data that reflects the mandate contained in the collection of Kalantika folklore. Sixth, draw conclusions.

IV. Result and Discussion

Folklore as a cultural phenomenon that is universal in the life of the Angkola people as a cultural product. Oral literature was created from the thought of the Sipirok social system reflecting the Angkola ethnicity. Thus, there is a mandate that is reflected through folklore texts as a characteristic of the Angkola ethnic group. The mandate of Luhak Angkola as a reflection of ethnic character in behavior as behavior and community psychology as a mandate.

4.1. Angkola Folklore's Mandate

The mandate is a message based on the knowledge of the author who wants to be conveyed to others through the intermediary of the story said or composed. It is through the stories, attitudes and behavior of the characters that readers are expected to be able to take lessons from the moral messages conveyed and mandated by the mandate as messages conveyed by the author through the behavior of folklore characters essentially, messages that educate readers. The mandates contained in the Sipirok folklore text as essential in educating readers are described, such as: the mandate to love each other, the mandate of a life character to be concerned about the lack, the mandate of empathy, being afflicted by disaster (the character's unfortunate fate), the mandate to be humble, the mandate to work hard, to (unfortunately) the wisdom of the message of the Angkola folklore, to be more clear it will be described below:

a. The mandate to love each other

Dalihan's philosophy is "the furnace", *Na 'yang' Tolu* means "three" (Ritonga and Azhar, 2002: 8). *Dalihan na tolu* means, three groups of indigenous peoples consisting of: a) Suhut and kahangginya; b) Boru's son; c) Mora. The focus is on Natolu's pretext, as well as the problems faced by the characters in folklore when the characters go missing while looking for firewood. The customary assembly was led by Raja panusunan Bulung, Suhut, and Harajaon to love each other to find characters in folklore and handed over the task of *na ringgas* rare (diligent) in general, young 'young people' in working together to find missing figures. It's in the following text:

Masude marluhut ulakkon di bagas ni kapala kappung marsicaritohon carito na be, uppe adding bagi sad ape na paboahon adong tanda-tanda bagi didia do si Tigor.. (D1/CBNH/K71). Which means 'Everyone has gathered again at the village head's house to report their respective stories, no one has said there are signs of where Tigor actually is. (D1/CBNH/K71)

In the folklore text above, the pretext of Natolu, the indigenous people have tried to love each other in an effort to find the Tigor to his relatives. The lexicon that strengthens love for each other is: *rap rim mangaluluisa mancarinya*, meaning: *marsicaritohon carito na be, uppe adding bagi sad ape na paboahon adong tanda-tanda bagi didia do si Tigor* which means: report each other's story, neither one tells any signs of where the person actually Si Tigor. Mutual love is an attitude to love each other based on a noble conscience by the community in everyday life.

b. The Mandate of Life Characters Concerned About Weaknesses

The nature of steadfastness and patience as a challenge in the life of the character that is told in the Sipirok folklore text, due to the death of his beloved parent. The character in the story loses his mother, then after Si Tigor is eleven years old his father also dies, this is expressed in the sentence, *Hira-hira marumur sabolas taon ma si Tigor kehe musengma aman* ⁶ *nia mangihutkion inangnia Boru Lombang*.

Abiti pe leng hadang ⁶ *nai di abara i, jadi ulos hatiha modom, jadi gobak-gobak di pardalanan muda hatiha ngali ari, bisa muse gabe singgulu maroban soban. Baju i pe mamulai makkasuak harani jotjotna dipake-pake. Anggo na hum hara ni na mai soban, nanggo pakeon nia be.* (D1/BVDL/P1/K12)

Which means: The cloth remains sticky on the shoulders, becomes a blanket when sleeping, is wrapped around the body as protection when the weather is cold, it can also be a head protection when holding firewood. His clothes were already starting to tear because they were worn so often. If it was only because he ³ *bought* firewood, he would not wear the clothes again. ((D1/BVDL/P1/K12) *Tarsongoni ma si Tigor, sai hohom kohom. Saba sibaenon pe na sadia, nadilehen kalak. Tarpaksa ma ia sai kehe mar soban atco bisa manyambung ngolu.*' (D1/BVDL/P1/K31)

Losing both parents, cloth as a blanket, and safety when taking firewood, his clothes were torn. The life of the character is quite apprehensive as a symbol of the character's patience being tested which is quite heavy, in addition, Tigor has to support himself in this life, with the heavy burden of life he bears, the character is mostly silent. The mandate is to be patient and steadfast not to complain about the various life difficulties he is experiencing

c. Empathy Message

Empathy is the process of understanding other people's feelings and sharing what others are experiencing. The message conveyed in the form of empathy is not only limited to entering and feeling what other people are experiencing, but the empathy that a person has will make him try to do and show his care. Evidence as a mandate in the form of empathy in the Angkola folklore that shows a sense of empathy in the folklore entitled: *Bittot Van De Longas*, empathetic behavior is shown by the Angkola indigenous people and the people around *bagas ni kapala kapping marsicaritohon carito na be, uppe adding bagi sad ape na paboahon adong tanda-tanda bagi didia do si Tigor* (D1/CBNH/K71). Which means 'Everyone has gathered again at the village head's house to report their respective stories, no one gave any sign of where exactly the Tigor was. (D1/CBNH/K71)

In the folklore text above, *dalihan natolu*, the traditional community leaders have tried to sympathize with the efforts to find Tigor to his relatives. The lexicon that strengthens mutual love is: *rap rim mangaluluisa mancarinya*, which means: empathizing in the benthic of loving to look for it and trying to find the missing character as soon as possible.

d. Overwhelmed by Disaster (Unfortunate Fate of Character)

The character's misfortune is not only the loss of parents, the lack of clothing and food, as well as the character who gets lost while looking for wood in the forest with repeated misfortunes described by the character in the text:

Eh, aha dehe indi", ning roha nia. Tai na podo sompat ia patakkaskon, madung tar cicilet ia di topi-topi ni mual-mual. Di na tarcicilet i ia, tandos ulunia tu bona ni hayu hoteng. Mula- mula songon marsingor-singor parnidaannia. Sodar do ia di hatiha i, tai na tarbaen bagi ma hua. Dungi murgolap dilala ia parnidaannia, hinggo na diboto ia bagi didia be ia (D1/BVDL/P1/K15) Which means: Eh...what is that, he thought. But before he could see more clearly, he slipped on the edge of the marsh. When he slipped his head hit the trunk of a hoteng (banyan) tree. At first his vision was dim. At that time he was still conscious but could not do anything. Then he felt his vision getting darker so he didn't know where he was. (D1/BVDL/P1/K15)

The misfortune experienced by the character with various sufferings for the sake of life's suffering is described by the author with the sentence: He slipped on the edge of a marsh. When he slipped his head hit the trunk of a hoteng (banyan) tree. At first his vision was dim. At that time he was still conscious but could not do anything. So, the message conveyed by the author of life is not to be whiny and easy to complain about the various trials of life, so that we can survive and fight for life.

e. Humble Message

The humility of qolbi is the behavior of everyone's society, but the message to be humble is found in the character's behavior as a characteristic of humility as a character of the Sipirok ethnic culture. It is found in the text:

'Tarsongoni ma si Tigor, sai hohom kohom. Saba sibaenon pe na sadia, nadilehen kalak. Tarpaksa ma ia sai kehe mar soban atco bisa manyambung ngolu.' (D1/BVDL/P1/K31) Which means, 'That's what Tigor is like, always silent? There are not many people who give rice fields to use, that are why he goes to look for firewood to make a living.' (D1/BVDL/P1/K31)

The author's mandate through the character's behavior as a characteristic of humility Si Tigor as a behavior that has humility in behavior that is owned by the character as a mandate for humility to respect other people with their various advantages and disadvantages.

f. Commitment to Work Hard

Hard work ethic as a mandate, the quality of this work is determined by the cultural value orientation system of the community concerned. Hard work ethic motivated by external factors and internal factors in order to meet the needs of daily life. The fate of the characters in the Angkola folklore that are less fortunate, have been orphaned since childhood, so they live in a relative's house. The character's hard work ethic as a reflection of the attitude of the Angkola community is reflected in Si Tigor as the main character, who has a hard work ethic in the text: *'Tarpaksa ma ia sai kehe manjalaki soban atco bisa manyambung ngolu.'* (D1/BVDL/P1/K8) Which means 'He was forced to often go looking for firewood in order to make a living. (D1/BVDL/P1/K8)

The mandate as the character's hard work ethic shows the character of the persistent Angkola ethnic culture with high motivation in working hard, so that he can overcome various economic difficulties that befall him, to be able to survive to meet his daily needs. The mandate to work hard and not to complain about various economic difficulties and various life concerns faced by the characters is the author's mandate and message through folklore stories.

g. The (no) Wisdom as a Message of Angkola Folklore

The author's mandate in conveying paradoxical messages is rare, especially with the tragic ending of a character's life, namely by taking a shortcut by committing suicide hanging on a tree, actually as a sad ending. Following the folklore line, of course, it should contain a mandate that provides educational values, but the author chooses a different ending by ending the life of the character to commit suicide hanging on a tree, of course, it can be used as a mandate not to give up quickly in the face of various trials of life found in the text:

Tarsonggot ia ma diida ia adong na gattung-gattung jolma. Manigor rap manaili halahi tu bayo nagattung i, hape bayo na diluluan ni halak Sipirok bayo na mago i, si Tigor. (D1/BVDL/P1/K110) which means: He was surprised to see a human hanging. Immediately they looked together at the person who hanged himself, it turned out that the person was the Sipirok who was wanted because he was missing, Si Tigor. (D1/BVDL/P1/K110)

The author's message is conveyed through the message as a paradoxical message that is rarely considered as wisdom or (not) wisdom of the story characters, especially with the tragic ending of the character's life, namely by taking a shortcut by committing suicide hanging on a tree. The sad ending in the *Bittot Van De Longas* folklore line certainly contains a mandate that provides educational values, the author chooses a different ending by ending the character's life by committing suicide hanging on a tree, of course, it can be used as a mandate not to give up quickly in the face of various life trials and the bitterness and bitterness of life.

V. Conclusion

Angkola folklore as a mythical or mythological story so that folklore is always closely related to mythical matters. But when hacked with the meaning contained in the text. Thus, the Sipirok folklore has a mandate as a hidden ethnic bias. Folklore has a very strong ethnic bias in folklore which functions to bring closer to indigenous peoples who are rooted in characters. The mandate of the Sipirok folklore is a message that is based on the knowledge of the author who wants to be conveyed to others through the intermediary of the story said or composed. through stories, It is the attitude and behavior of these characters that readers are expected to take lessons from the moral messages conveyed and mandated by the mandate as messages conveyed by the author through the behavior of folklore characters essentially, messages that educate readers. The message contained in the text of the Sipirok folklore as essential in educating Based on the folklore data entitled *Malilian: Turi-turian ni Halak Sipirok Banggo-banggo* which has the form: *Bittot Van De Longas*, the results of the analysis of the text found the mandates, among others: the mandate to love each other, the mandate of a life character to be concerned about lack, a mandate to empathize, to be afflicted by misfortune (the character's unfortunate fate), a humble mandate, a mandate to work hard, and the (no)wisdom of the message of the Angkola folklore.

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