

Yenni Hasnah

Sustaining and Revitalizing Oral Tradition Taur-Taur Simalungun Ethnic

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Sustaining and Revitalizing Oral Tradition

Taur-Taur Simalungun Ethnic:

An Ethnography Approaches a Preservation of Language and Cultural Values

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Abstract

This study discusses the Simalungun oral tradition, namely the *Taur-taur* Simalungun which began to be abandoned so that it was at the point of extinction because it was abandoned by some users of the oral tradition. One way to overcome this is to document the simalungun oral tradition. This research provides a solution to protect the oral tradition of the *Taur-taur* Simalungun from extinction. *Taur-taur* Simalungun is an oral tradition of the Simalungun community in the form of poetry and rhymes and contains stories, advice and satire. The aims of this study were (1) to describe the performance of the *Taur-taur* Simalungun oral tradition, (2) to evaluate the value content contained in the *Taur-taur* Simalungun oral tradition, and (3) to find a revitalization model for the *Taur-taur* Simalungun oral tradition. The *Taur-taur* Simalungun oral tradition that can be passed down from generation to generation. The method used is an ethnographic method which includes in-depth interviews and participant observation. By conducting in-depth interviews and participatory observations, the pattern of using the Simalungun language itself will be obtained. Research data in the form of audio recordings, videos, interviews and observations. The results showed that through an anthropolinguistic approach as a whole (text, co-text and context), the oral tradition of the *Taur-taur* Simalungun can be maintained by documenting the oral tradition in audio-video form, in written format, as well as by developing local content subject matter at school.

Keywords: *Index Terms*-revitalization, oral tradition, *taur-taur* Simalungun, preservation language, cultural values

Mandra Saragih, Pirman Ginting, Yenni Hasnah, M. Avif Toni S. Saragih
Sustaining and Revitalizing Oral Tradition Taur-Taur Simalungun Ethnic: An Ethnography Approaches a Preservation of Language and Cultural Values

Introduction

The influence of technology and the era of globalization is certain to affect the survival of a language, especially when a language is in a state of extinction. Sibarani (2012, p. 12) explains that tradition and modernity cannot be separated. Tradition always brings change with the arrival of the modern era. To overcome this phenomenon, steps to maintain oral tradition must be carried out because language is the main core of an oral tradition. An example is a real case experienced by the Simalungun community in the province of North Sumatra, Indonesia. That the use of Simalungun language and even oral traditions is no longer dominant in the area, especially in urban areas, this is due to the large number of immigrants who settle and seek life in Simalungun itself which makes it more dominant to use the national language and also the local community is contaminated with the language of immigrants. The local language, namely Simalungun language, is only used when there are weddings and other formal events that are sacred, at least the language will be more acceptable if it uses the native language of the area as a cultural ritual.

From observations in the field, the oral tradition of the *Taur-taur* Simalungun began to experience a shift towards the point of extinction, which is often used in its storytelling. The consequence of this is that the tradition will be lost and even unknown to the users of the oral tradition themselves. The cause of the erosion of oral traditions can be seen from several factors, such as changing times, changing weather and the start of the era of rapid globalization, unstoppable technological advances, natural disasters and others. One way to deal with this is to specifically document the traditions that still exist, which are endangered.

With this phenomenon, one of the language defenses can be done from the revitalization of oral traditions such as the *taur-taur* Simalungun which needs to be done to keep the oral tradition from extinction. Efforts to reverse language shifts in many parts of the world offer examples of different approaches to language revitalization (Fishman, 1991, 2001; Grenoble & Whaley, 2006; Hale, 1992; Hinton, 2001; Hoffmann, 2009; Okura, 2017; Onowa, 2006; Ungsitipoonporn, S., 2019), depending on the goals, limitations, and expected results. Hinton (2001) proposes three main types of school-based language programs: 1) language teaching as a subject, 2) bilingual education, and 3) full-scale immersion programs. The objectives, benefits, limitations, and outcomes associated with the three types vary according to the number of speakers with language skills, limited teaching time in schools, and the need to produce fluent speakers or revive ancestral languages.

Hinton (2011) states that schools have been an integral part of language revitalization since at least the 1970s. An example of a school-based program is a one-hour class taught five times a week. This type of language class can be taken in schools from pre-school to university. If more intensive programs are available, the

1884

results will be better in developing fluent speakers. In addition to the formal curriculum, there are other options such as summer and after-school programs. An example of teaching language as a subject is related to local languages in the US, where local courses can be taken at local colleges in districts that have a sufficient indigenous population.

Research on the revitalization of oral traditions is very important because it contains language and knowledge about all aspects of humans to maintain their survival. The preservation of the oral tradition of the *Taur-taur* Simalungun cannot be separated from the defense of the language itself. Oral tradition intertwined with the speech conveyed has become a habit and accepted in the Simalungun community, North Sumatra province, Indonesia. Thus, it is impossible for a text to be delivered or performed without being accompanied by the context and context. Because oral tradition activities are linguistic actions based on the habits and agreements of a language community.

The relation with oral tradition according to Sibarani (2012:48) Oral tradition is a tradition that develops in the midst of people's lives. Oral traditions are often also referred to as oral literature and folk literature, because they arise and develop in the lives of ordinary people. Oral literature is essentially spoken, listened to, listened to, and lived in the mind simultaneously on certain events, with certain aims and objectives. In this regard, oral tradition is a form of oral literary tradition such as the tradition of using folk language, the tradition of mentioning traditional expressions, the tradition of traditional questions or riddles, poetry, storytelling, chanting folk songs, and crowning nobility. Then, Amir (2013, p. 34) argues that the function of oral literature is as entertainment or to make people entertained. Endraswara (2013, p. 157) argues that oral literature has a wealth of meaning and is intended to entertain and sharpen the minds of the audience. In addition to containing meaning and entertainment, oral literature also includes aspects of puzzles and satire.

Brown et al. (2013); Yule (1996) call the speech turn as the process of changing roles between speaker and listener in a conversation. Based on the opinions of these experts, it can be summarized that speech turn taking is a speech change from one speech participant to another speech participant based on differences in social status, role, position and age of each speech participant. This theory is chosen because it fits the topic discussed in this study. So in this study, language is the main medium which will find the player accompanied by the text and context.

The expert opinion above is the basis for finding a revitalizing model such as the *Taur-taur* Simalungun oral tradition through several alternatives. The approach in this study uses an anthropolinguistic approach. The focus of this research is the

Mandra Saragih, Pirman Ginting, Yenni Hasnah, M. Avif Toni S. Saragih
Sustaining and Revitalizing Oral Tradition Taur-Taur Simalungun Ethnic: An Ethnography Approaches a Preservation of Language and Cultural Values

maintenance of the *Taur-taur* Simalungun so that the *taur-taur* in their use in the Simalungun community are the delivery of messages, intentions, goals used to convey news to other people who are far away or do not allow for close communication as usual, this is done by two people repeatedly with reciprocation. Basically communication between humans is a process exchange of knowledge about how one culture is communicated (Bambaeeroo and Shokrpour 2017). (Szkudlarek et al. 2020); and (Saepullah 2021). In intercultural communication, it can change other people's behavior because of that communication is seen as a process by which a person is expected to conveying stimuli both in the form of symbols and in the form of words. Because the content contained in *taur-taur* is to describe feelings of sadness, affection, longing, love, identity, background of life, goals, intentions, desires, and so on.

Method

The method used is a qualitative descriptive method using an ethnograph model. The type of data used in this study consisted of primary data and secondary data. Sources of primary data in the form of interviews, observations, *taur-taur* recordings, field notes and photographs. Secondary data sources in the form of written texts that the authors get from informants

This *Taur-taur* Simalungun research uses the ethnographic model proposed by Spradley (1979, 1980) which follows 12 steps. Danesi (2004: 7) states that the purpose of anthropological linguistics is to study language by collecting data directly from native language speakers. Research using ethnographic models is also used in research (Wenny, 2013; Soni, 2022; and Yustikasari, 2022) Where their research using the ethnographic model is very suitable to be used to conduct research related to culture, communication and language.

This method is known as ethnography or participatory observation, the main idea of this approach is that linguists can gain a better understanding of a language and its overall relationship with its culture by witnessing the use of that language in a natural social context. An anthropolinguistic approach that combines linguistic anthropology and anthropological linguistics collects data directly and understands language through cultural corridors, finding meaning based on the use of a language as a whole because it is inseparable from the culture of the speakers of that language.

The research was conducted using an anthropolinguistic approach. The research model of *Taur-taur* Simalungun using this approach describes performance which includes text, context and context. Furthermore, to find out the content of the *Taur-taur* Simalungun is the meaning, values and norms contained in the Simalungun Taurus. From the results of the performance and content of the *Taur-taur* Simalungun, a revitalization model can be found. The concept of Performance describes how artistic speech is performed in *Taur-taur* Simalungun which includes the way the tradition is conveyed, the components of oral

1886

performance which include macrostructure, plot structure and microstructure. From the performance, the form is obtained and from the content of the oral tradition of the *Taur-taur* Simalungun, the contents of the *Taur-taur* Simalungun are found.

The performance study of the anthropolinguistic approach involves interdisciplinary anthropology and linguistics simultaneously. According to Finnegan (2005), an anthropologist, performance has four elements with the main element being human participation. Then followed by framing, organization and situation. According to Sibarani (2013), a linguist, performance in anthropolinguistics includes text, context and context.

Results

This research has a novelty through an anthropolinguistic approach with the use of ethnographic methods used to research, so as to find a revitalization model for people who have oral traditions. The findings consist of theoretical and practical findings.

A. Theoretical Findings of the *Taur-taur* Simalungun Oral Tradition Research Theoretically

The research of the *Taur-taur* Simalungun oral tradition using an anthropolinguistic approach resulted in the form and content of the *Taur-taur* Simalungun oral tradition. The form is obtained from the data and performance analysis is carried out through analysis of text, co-text, and context as a reflection of the parameters of the connectedness between the three integrated components. In terms of performance and then it will be formulated for revitalization.

To evaluate and find out the content of the performance of the oral tradition, the thing to do is to analyze the meaning, function, value, and norm of the performance of the oral tradition as a reflection of the value parameter.

(a) Performance

According Kallio, K. (2011) Performance is in accordance what was stated by Finnegan who stated that circumstances and situations are part of performance. According to Finnegan (2005: 96) performance is carried out in many situations, from those designed and structured to activities or formal, informal in crowded situations (impromptu).

Findings in performance resulted in the discovery of text structure, performance formulas in formal events, performer components, and text function structures. The structure of the text of *Taur-taur* Simalungun is a rhyme/poetry. This is evidenced by micro-analysis which shows that the *Taur-taur* Simalungun

Mandra Saragih, Pirman Ginting, Yenni Hasnah, M. Avif Toni S. Saragih
Sustaining and Revitalizing Oral Tradition Taur-Taur Simalungun Ethnic: An Ethnography
Approaches a Preservation of Language and Cultural Values

text has a *sampiran* (introduction to poetry) and content as a condition for an old poem (pantun) and is also a poem that does not have a *sampiran* (introduction to poetry) found in all *taur-taur*. Next is the finding of the *Taur-taur* Simalungun stage formula found in a formal situation which consists of the introduction of the *taur-taur* being performed, the sound of the flute signaling the start, the content *taur* (*taur-taur* show), Lantuna sound of the flute (sign the *Taur-taur* will be closed).) In non-formal situations, *Taur-taur* Simalungun is sung spontaneously without following the rules as in formal situations. The next finding is the performer component, which can consist of large groups of 10 or more people, according to the conditions and requests for formal events, small groups of 2 people, and solo. For findings on the function of speech, *Taur-taur* Simalungun has a persuasive and narrative function.

In the oral tradition of the *Taur-taur* Simalungun, the researcher found structural elements which include macro structure, flow structure and micro structure. For the macro structure of Simalungun's *taur-taur*, it can be seen the topic sentence patterns of 6 *taur-taur* Simalungun strands.

Table 1 Macro Structure on The Topic of *Taur-Taur* Simalungun

Taur-taur Simalungun	Teks	Topic
<i>Taur-taur</i>	<i>Ronggit do hape solpah ale inang</i>	stanza
<i>Rontoaloim</i>	<i>Ida birah ratting mardepek</i> <i>Ida borit do hape jolma ale inang</i> (It really hurts to have not someone, O mother) <i>Ida girah tading maetek</i> (When fast (since childhood) orphaned) <i>Pisou lading ladingan botou</i> <i>Ida panayat dayok pogong</i> <i>Inda jolma tading-tadingan</i> (Someone who has been abandoned by his parents (orphaned) <i>Palobei tangis ase modom</i> (Cry before going to sleep/before cry then sleep) Ale..... (Ale.)	3-line 3
<i>Taur-taur</i>	(Soon the night will come)	stanza
<i>Sibuat</i>	<i>Gorok-gorokma longgur botou</i>	3-line 3
<i>Gulom</i>	(The sound of thunder) <i>Tanja pangasar ou</i>	

1888

(Spear archer)

Papodasma maruhur botou

(Quick to think (think of marriage) dear)

Nahorja raja ou ale

(Who works with future in-laws)

O botou, botouhu do da

(O dear, my dear)

Roh maham botou

(Come on dear)

Hubalog ganjang ondo

(To the border of this village)

Taur-taur

Garama/ youth:

Balog

Inda tiktik balang salendang tene botou

Ganjang

(Mottled salendang (a type of grasshopper))

Inda soding bulungni kasang

(Bean leaf tilted)

Inda antupi bangku demban tene botou

(get me a betel leaf for me dear)

Inda demban laho marlajang tene botou

(Betel leaf is a sign that you are going to go abroad, dear)

Ale...

(Ale.)

Taur-taur

Uei pe lo lisak

Simananggei

Ida lisak namardahukei ale

Ida age namin mardahuk

Ai ambit bani rattingni aleeee

Ida ueipe lo sipat-sipat namalungunei

(with a calm (sad) quality (state))

Age namin malungun Ai ambit bani mantinni ale...

(Let the situation be calm and sad because the situation is better))

Taur-taur

Ida ijon lu pahu pahu inang

Bah Tonang

(here blessed mother)

Ida baoras sabur saburan ale

stanza

1-line 3

stanza 1

line 5

and 6

stanza

2-line 4

Mandra Saragih, Pirman Ginting, Yenni Hasnah, M. Avif Toni S. Saragih
*Sustaining and Revitalizing Oral Tradition Taur-Taur Simalungun Ethnic: An Ethnography
 Approaches a Preservation of Language and Cultural Values*

	(blessed with a sprinkling of rice)	
	<i>Ida ijon hita hu pasu pasu lo inang ku bapaku botoku saninaku</i>	
	(O my brother, here we are blessed father, mother)	
	<i>Ida horas, horas hita ganupan).</i>	
	(I hope we are all healthy always)	
Taur-taur	<i>Inda itoruh ni gambiri tene botou</i>	stanza
Simbandar	(under the hazelnut tree, my beloved)	2-line 3
	<i>Marhata golong ari</i>	
	(Sound of Lightning)	
	<i>I papodas hamma maridi tene botou</i>	
	(Hurry up, take a shower, my love)	
	<i>Inda barahma golab ari tene botouhu</i>	

Through the analysis of the macro structure listed in the table above, it was found that the propositions that show the *Taur-taur* Simalungun theme are explicitly the same as those found in rhymes or poetry. As for what is sung at the *taur-taur* Simalungun in the form of direct messages. And in every stanza, there are messages in the form of advice, hope, struggle and belief to live life. The moral message is written in each stanza

Groove structure in the oral tradition of *taur-taur* Simalungun includes the structure of the performance of *taur-taur*, the structure of the components of the actors, and the category of content of the coverage of *taur-taur*. The groove structure generally contains an opening, filling and closing. If in a formal situation, such as a cultural festival, the opening is marked by the sung of a bamboo flute which is a notification that the *taur-taur* will begin. Furthermore, it contains *taur-taur* which are selected based on the agreement of the actors regarding certain events. as illustrated in the plot of the *taur-taur* show, it can be seen from the following plot:

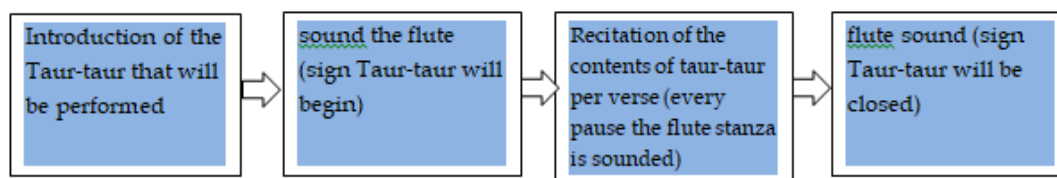


Figure 1 The Groove Structure of *Taur-Taur* at Formal Events

1890

In non-formal events, there is no stage structure because it is done spontaneously. Performers in *taur-taur* are found through taxonomic analysis with attributive domains. The performer must be an adult male and female adult capable of producing high-pitched to high-pitched voices. In terms of performer components, the number of performers depends on the situation when the *taur-taur* is carried out. In formal events, *taur-taur* performers can be found in large groups of 10 people with choreo and dance, small groups of 2 people and even solos. In non-formal events, *taur-taur* performers are usually in small groups of 1 or solo or 2 people. Usually, non-formal *taur-taur* activities are carried out when they want to bathe in rivers or springs, go hunting, gardening and during breaks.

In the groove structure for the content category, the rhymes in *taur-taur* simalungun show 2 types of speech functions, namely statements and commands. The utterances are encoded into declarative sentences and command utterances are encoded into story sentences. Pantun containing advice is coded into a command sentence and also in the form of satire. Command sentences contained in *taur-taur* are in the form of commands (command) and in the form of invitations and innuendos. Advice is the dominant category found in *taur-taur*, so in general, the Simalungun people hear the word *taur-taur* will be connected with stories and advice.

Table 2. Speech Function of *Taur-Taur* Simalungun

<i>Taur-taur</i>	Persuasive	Invite	Satire and Advice	Narrative
	Imperative Request			Descriptive
Simbandar	Ya	Ya	Ya	Ya
Balog Ganjang	Ya	Ya	Ya	Ya
Simanggei	Ya	Ya	Ya	Ya
Palopah-lopah	Ya	Ya	Ya	Ya
Urung				
Bah tonang	Ya	Ya	Ya	Ya
Sibuat Gulom	Ya	No	Ya	Ya
Sitarak	No	No	Ya	Ya
Galunggung				

Mandra Saragih, Pirman Ginting, Yenni Hasnah, M. Avif Toni S. Saragih
Sustaining and Revitalizing Oral Tradition Taur-Taur Simalungun Ethnic: An Ethnography
Approaches a Preservation of Language and Cultural Values

For microstructure, *Taur-taur* is analyzed by evaluating its parallelism which includes sound and grammar, use of lexical shift and metaphors related to speaker's cognition. For the discussion of parallelism, it is divided into three levels, namely phonological, grammatical and lexicosemantic levels.

(b) Phonological Level

Table 3 Phonological Level of *Taur-Taur* Simalungun

Name	of	Line	Teks	Assonant	Aliteracy	lyric
<i>Taur-taur</i>						
Sitarak	1		Ronggit do hape solpah	i-o-e-a	o-o-a-o-	a-ba-
Galunggung			birah ratting mardepek	a-i-e	a-i	b
			borit do hape jolma	i-o-e-a	i-a-a	
			girah tading maetek	a-i-e	o-o-a-o-	
					a-i	
					i-aa	
Sibuat	1		Ai inda rattingni buluh	i-a-i-u-i	a-i-a-u-u	a-b-
Gulom			duri	a-o-o	i-a-u	a-a
			Inda mardorob	a-a-a-i	i-o-a-a	
			hubogeihon	a-o-a-o	-i-a-u	
			Inda podas hamma maridi			
			Inda mahodok ma			
			hubogeihon			
Balog	3		Ulang madungdung	a-u-u-u	u-a-u-o	a-b-
Ganjang			bulung botou	e-a-a	a-a-a	a-b
			Age arirang pandan	i-u-u-u	o-a-u-o	
			Holi malungun uhur botou	o-a-a	a-a-a	
			Anggo marsirang padan			
Simbandar	2		Mase si hortas kajang	e-a-a	a-o-a	a-b-
			Joltik-joltikni banban	i-i-a	o-o-a	a-b
			mase maham marlajang	e-a-a	a-a-a	
			Sonin Poltikni padan	i-i-a	o-o-a	
Simananggei	2		Ambit hordongma sigei	i-a-i	a-o-i	a-b-
and			Ida sihala martuk tangan	a-a-u-a	i-i-a-a	a-b

1892

	3	<i>Ida gajah namarbuleilei</i>	<i>a-a-i</i>	<i>i-a-a</i>	
		<i>Ai marodor hu sampalan</i>	<i>i-o-u-a</i>	<i>a-a-a</i>	
		<i>Ida ambit dong ma</i>	<i>a-i-a-i</i>	<i>i-a-o-a</i>	
		<i>namine</i>			
Bah Tonang	1	<i>Ale lisak-lisak maradukke</i>	<i>e-a-e</i>	<i>a-i-a</i>	<i>a-b-</i>
		<i>Mardaokke naming ambit</i>	<i>e-i-i-i-i</i>	<i>a-a-a-a-a</i>	<i>ab</i>
		<i>bani rating ni</i>			
		<i>Deideng bittang</i>	<i>a-a-a-i-e</i>	<i>e-i-a-a-a-</i>	
		<i>narondang ajari au pande</i>		<i>a</i>	
		<i>Ulang gabe jadi naborit</i>	<i>a-e-i-i-o-a</i>		
		<i>pusok paruhuran</i>		<i>u-a-a-a-</i>	
				<i>u-a</i>	

Taur simalungu in language pays great attention to assonance and alliteration in the stanzas. a parallelism at the phonological level, alliteration and assonance patterns contained in the simalungun taur is shown through the equations in the *sampiran* (introduction to poetry) in the first line with the contents in the first line. Likewise, the *sampiran* (introduction to poetry) in the second line has the same sound as the contents in the fourth line, so that the sound pattern at the end of the lyrics of each stanza is a-b-a-b. *Taur-taur* in making it using alliteration and assonance in the stanzas. In the semangke taur-tuar in the second stanza, the deep taur do not have *sampiran* (introduction to poetry) anymore but only the contents. Thus, the final sound of each lyric can be a-b-a-b or a-a-a-a.

(c) Grammatical Level

The structure of the *taur-taur* text is analyzed to see the pattern of sentences delivered based on their performance. The explanation is divided into the original text, denoted by the text, then the literal translation is denoted by *Tl*, and the structure based on the text is denoted by *St*.

Table 4 Phonological Level of *Taur-Taur* Simalungun

<i>Teks</i>	<i>Ai inda</i>	<i>Rattingni</i>	<i>Buluh</i>	<i>Duri</i>
<i>Tl</i>	<i>that's it</i>	<i>Twig</i>	<i>Bamboo</i>	<i>Thorns</i>
<i>St</i>	<i>Pronomina</i>	<i>N</i>	<i>N</i>	<i>N</i>

1893

Mandra Saragih, Pirman Ginting, Yenni Hasnah, M. Avif Toni S. Saragih
Sustaining and Revitalizing Oral Tradition Taur-Taur Simalungun Ethnic: An Ethnography
Approaches a Preservation of Language and Cultural Values

Teks	inda	Mardorob	hudogehon
Tl	that's it	when	I step on
St	Pronomina	Konj	V
Teks	inda	podasma	Maridi
Tl	that's it	Fast	Bath
St	Pronomina	Adj	V
Teks	inda	Mgrahlah	Hubogehon
Tl	that's it	Fast	My feel
St	Pronomina	Adj	V

In a fragment of a *taur-taur* stanza that describes the whole *taur-taur*, the structure is

Pron + N + N + N

Pron + Konj + V

Pron + Adj + V

Pron + Adj + V

(d) Lexicosemantic Levels

The special lexical used shows formal and poetic. Lexicosemantic parallelism is not just a certain lexical repetition, but also exists to strengthen / reinforce statements in the *taur-taur* theme. Lexical that often appear are those related to natural conditions. And there is also a lexical shift.

Table 5. Lexical Shift Table in *Taur-Taur* Simalungun

Lexical used	Meaning	Meaning of shift
Horja Raja	The work one does in the garden of the prospective in-laws to marry	Great work (cooperation with many people)
Balog ganjang	Statement mentions for village boundaries	A statement whose meaning is a very long wood
Marlajang	A name for someone who will go abroad	A term for someone who is not married

There are not many words shifts because the words used in *taur-taur* are rarely used and some are almost the same as the Simalungun language used in everyday life. The lexical Marlajang, Horja Raja, Balog Ganjang were used in the past due to the geographical conditions where the *taur-taur* was chanted.

A. Content Value of Taur-taur Simalungun

According Seken (2011) Culture/oral tradition affects communication, and communication affects culture. oral tradition one of the cultures used as a means of communication between members of the community in the form of sound symbols produced by human speech. The purpose of language is to convey the intent or will to the interlocutor. This opinion is also confirmed Bin-Tahir (2017) communication processes, symbols and language is the main focus. Emphasis on nonverbal and verbal messages can complete and colour the message itself, making it easy interpreted by performance and message recipients who see and hear through symbolized messages such as language, images, colours, gestures, and artefacts can be interpreted well,

The content of the *Taur-taur* Simalungun oral tradition includes meaning, function, value, and norms which are the contents of the *Taur-taur* Simalungun oral tradition. Through the ethnographic method starting from data collection to analysis, the meanings, functions, values, and norms contained in the *Taur-taur* Simalungun become the local wisdom of the Simalungun community. The findings of this study are that the content contained in *Taur-taur* Simalungun in the form of meaning is as advice, in the form of its function it is as a reminder, in the form of values are sportsmanship, respect, respect, responsibility, and toughness, while in the form of findings the content of oral traditions can be seen in the following table:

Table 6 Content of The *Taur-Taur* Simalungun Oral Tradition

Meaning	Function	Value
Advice	Reminder	Sportsmanship
Satire	Entertainment	Honor
		Value
		Toughness
		Responsibility

Mandra Saragih, Pirman Ginting, Yenni Hasnah, M. Avif Toni S. Saragih
Sustaining and Revitalizing Oral Tradition Taur-Taur Simalungun Ethnic: An Ethnography
Approaches a Preservation of Language and Cultural Values

This is done to get a comprehensive function of *taur-taur*. Based on the poetic function proposed by Foley (1997) which includes genre, lexical shift, and parallelism, *Taur-taur* Simalungun has a rhyme genre that functions to tell advice, share knowledge and satirize.

C. Taur-Taur Revitalization Model in its Application to The Simalungun Community

The practical discussion is to find a revitalization model that can be applied in Simalungun community activities. A revitalization model that can be applied in carrying out activities which of course have undergone several changes such as work, time, and place. Thus, the *Taur-taur* Simalungun can also be applied and entered into the digitalization era such as being a call tone on a mobile phone, an encouraging song at work and school as well as being a distraction song at the port in Simalungun. For the Simalungun community, the indexicality of the culture will be maintained and for other people, they will become acquainted with this oral tradition.

Discussion

Based on the findings from the analysis of the performance and content of the *taur-taur* Simalungun, there are many stored values that must be preserved by the users. The advice and satire on the *taur-taur* Simalungun can make the speakers in the Simalungun area return to love this very meaningful culture. Likewise, the performance analysis in terms of the text shows that *taur-taur* is the original simalungun language that is often spoken because of a very significant language shift. Therefore, in this discussion, a solution was found.

The solution is to see the role of technology in growing and developing globally short becomes an extension of dominant Western Hegemony Kelly-Holmes, (2019) becomes one where Communities have the right to how traditions are used, imagined and preserved. then revitalizing the underlying in the oral tradition is carried out by the developer "firmly in applying the tradition" (emphasis added, Schwab-Cartas, 2018).

However, the use of social technology is also not necessarily considered as a substitute for real-life face-to-face interactions or as a panacea for preserving oral traditions, but at least technology can connect with the future, a means to reclaim pride in society language as the owner of the oral tradition, as well as face-to-face interaction, the purpose and purpose of the connection between the oral tradition and technology is to decide the impact of its extinction so that the owner of the tradition will still have it in the future. Could it be Indigenous peoples are using

1896

new networking technologies to their own ends, or in an attempt to do so they will see their own culture and language are swallowed up in a homogeneous whole? (Pitawanakwat, 2018; Rice, E. 2016; and Schwab, 2018). More than 20 years and several stages of digital and online technology later, some probably asking the same question.

The answer lies in no more views culture or language as static, decontextualized, monolithic entity; no longer measure Indigenous Peoples or language against colonial benchmarks; and Indigenous People have complete self-determination over their use, negotiation, implementation, and creation of technology. This self-determination also means that indigenous peoples can chose to involve "outside experts" in the oral tradition documentation project based on their requirements and needs (Wagner, 2017).

This article shows that there are very promising indicators of socio-technological self-determination of society. Original content creators, developers and visionaries become more visible and influential in decolonizing the digital landscape to better serve, their language and their community

According to Sibarani (2015) states that the type of revitalization and preservation of oral traditions can be done formally through formal education, as well as non-formally through traditional studios or institutions, and informally through self-awareness learning in the community. The three types of revitalization and preservation of oral traditions must be carried out together for the sake of inheriting oral traditions in the future. *Taur-taur* is a valuable oral tradition and is a wealth that must be preserved because it contains life values that can be used to organize, behave and solve problems. The revitalization program includes:

- i. Activating the Simalungun cultural studio as a medium for *taur-taur* is the first step that can be done because by activating the *taur-taur* studio, *taur-taur* activists have a place to be creative and can develop their activities
- ii. Furthermore, the results of the documentation are archived so that they can be stored for a long time. Data documentation can be used as metadata to be analyzed linguistically by doing transcription, translation which can be done in languages other than local languages such as Indonesian and English as an international language.
- iii. *Taur-taur* Simalungun workforce in the daily activities of employees. In the past, the *Taur-taur* Simalungun were sung in daily activities

Mandra Saragih, Pirman Ginting, Yenni Hasnah, M. Avif Toni S. Saragih
Sustaining and Revitalizing Oral Tradition Taur-Taur Simalungun Ethnic: An Ethnography Approaches a Preservation of Language and Cultural Values

- iv. Involving the *Taur-taur* Simalungun in formal events such as seminars, welcoming guests and others.
- v. *Taur-taur* Simalungun for tourist purposes such as presenting *Taur-taur* Simalungun performances to tourists (local and domestic). Then make accessories that represent *Taur-taur* such as key chains in the form of clothes, gondang, and *Taur-taur* Simalungun rhymes/poems.
- vi. *Taur-taur* formally taught at school, making books and dictionaries about *Taur-taur* Simalungun which is equipped with a story or background from the pantun *taur-taur* in order to deepen the meaning of the presence of *Taur-taur* in life and increase knowledge about *Taur-taur* especially for generations young Simalungun.
- vii. Documentation of the *Taur-taur* Simalungun oral tradition. Documentation is done in the form of audio-video so that it can be observed visually and audio. So that individuals or groups who have a relationship with Simalungun are good as narratives

The revitalization model is formulated with categories of stages of revitalization model and revitalization program. The following Figure 3 for these categories can be seen as follows

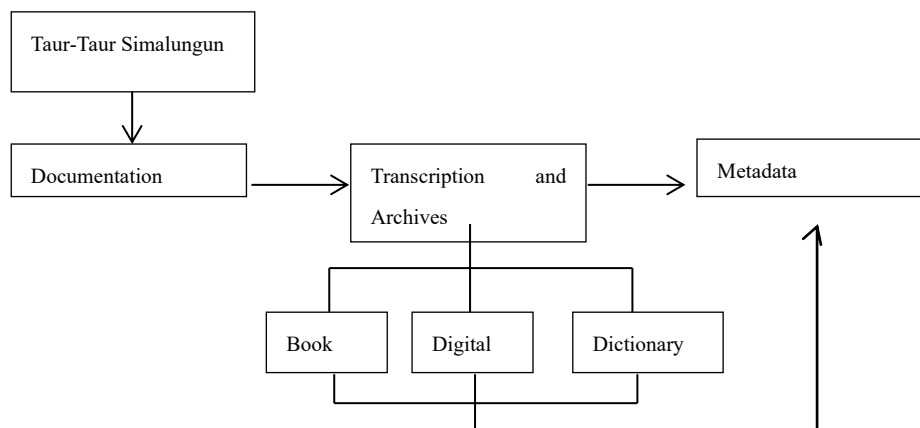


Figure 2 *Taur-taur* Simalungun Revitalization Model

Conclusion

Based on the results of research and discussion, it can be concluded that The *Taur-taur* Simalungun performance is an advisory performance and a storytelling performance. *Taur-taur* Simalungun is a communication that has a pattern of delivering advice through rhymes/poems sung by adult men who are able to produce high voices (vocals) both in large, small and solo groups. As a hum, *Taur-taur* Simalungun has a fixed formula in formal situations because it follows the main theme of the event (framing). *Taur-taur* Simalungun utterances consist in the form of advice delivered in a persuasive and narrative manner.

The content of the *Taur-taur* Simalungun oral tradition includes meaning, function, values and norms. *Taur-taur* Simalungun means advice so that its main function is as an alarm (reminder) for the community. For values and norms, *Taur-taur* Simalungun has (1) religious and educational values related to religion, especially the character of advising each other, respecting and appreciating, sportsmanship, responsibility, and resilience.

The revitalization model that can be carried out is divided into two programs, namely long-term and short-term. The revitalization model was formulated based on the opinions and suggestions of the informants and the observations of the researchers. For short-term programs, based on the advice of informants, it is to reactivate the Simalungun cultural group (studio) so that it can continue to exist / survive for long-term management. Furthermore, for long-term programs, *Taur-taur* Simalungun will be documented and archived in the form of audio-video recordings, books, dictionaries so that they can survive and be learned by the younger generation and beyond.

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Mandra Saragih, Pirman Ginting, Yenni Hasnah, M. Avif Toni S. Saragih
Sustaining and Revitalizing Oral Tradition Taur-Taur Simalungun Ethnic: An Ethnography
Approaches a Preservation of Language and Cultural Values

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1900

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Mandra Saragih, Pirman Ginting, Yenni Hasnah, M. Avif Toni S. Saragih
Sustaining and Revitalizing Oral Tradition Taur-Taur Simalungun Ethnic: An Ethnography
Approaches a Preservation of Language and Cultural Values

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