

## THE LOST OF “MARKUSIP” TRADITION OF ETHNIC ANGKOLA IN SIPIONGOT OF SOUTH TAPANULI

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### ABSTRACT

*Modern life changes the ethnic or local traditional ceremonials or adat (customary law). This paper found some factors that made local tradition that has been changed or lost due to modern interferences to the villages. The subject of this study was the Ethnic Angkola, have lived in South Tapanuli of Indonesia, practice many traditional ceremonies for various purposes. One of them is “markusip”, a traditional way of a young man approaching /visiting his interesting girl house in the night of ethnic Angkola in South Tapanuli. Markusi has a process through the term martandang (means visiting girls houses).Markusip which has some elements such as cultural, custom, philosophical so far tend to be changed and lost within ethnic Angkola. Now markusip tradition has been lost due to some factors; modrenization, the influence of city culture and shape of houses in Sipiongot Village of South Tapanuli, Indonesia.*

**Keywords:** Ethnic Angkola, *markusip*, lost of tradition, social change

### INTRODUCTION

Tribes have their own culture in handling the relationships among the young men before the marriage phase. In North Tapanuli, it is known *marhallet* (dating) and South Tapanuli has *margandak*. Ethnic Angkola of South Tapanuli practiced a "*mangkusip*" tradition, which means *whispering* ( a man who stands in the wall of girl's house make a whisper as a sign of his interest to visited girl or woman). Harahap (1985: 154) contends that the way to tie a relationship in secret is through "*mangkusip*" tradition. Implementation markusip was done at night after the people around the house bed the girls together have fallen asleep. Young people from local villages usually know where the girls sleep, so after late at night they go directly to the house without having to ask permission from the head of *neposo bulung* (youth) from the village. For young people from other villages some distance from the village, before markusip usually done martandang first. *Martandang* means visiting the house where the girls are gathering, with the aim to establish relationship with the girls.

In addition it should also be known things that underlie the emergence of traditions *markusi* as a pattern of youth relations that previously not only found in Sipiongot, but also in South Tapanuli in general. Acquisition of facts in the field through in-depth interviews to respondents is expected to be able to provide answers to various problems that arise, including the factors that cause the change in the *markusi*. All the data obtained will be presented in detail in the hope that all events occurring within the *markusi* will of itself be revealed, including the pattern of young people's relationships in the villages that have abandoned the *markusi*'s tradition.

## **FORMULATION OF THE PROBLEM**

By looking at the description above, some questions are as follows:

1. Why Markusip tradition has been lost at Sipiongot Village of South Tapanuli?
2. How many factors that integrated in the Markusip tradition?
3. What are the changes factors that cause the lost of Markusi in Sipiongot Village South Tapanuli ?

## **THEORETICAL FRAMEWORK**

To save people from social behavior that deviates from religious norms, moral norms, legal norms, and customs norms, marriage is done. Marriage has also saved mankind from the enslavement of lust which sometimes transcends the boundaries of the humanity fairy. With a marriage a person is no longer free to sex who he wants. Taib (1985: 115) says that there is a grip that is the universal culture of marriage rules, that is, humans are not allowed to marry or have sex with their fathers, with siblings or with their children. Mair (1991: 84-85) contends that marriage is often defined as, the union between men and women so that children born by women will be legitimately accepted as a offspring for both parrents. Koentjaraningrat (1981: 90) explains that the most important shift in the life-cycle of all humans around the world is the transition from adolescent to married life, or marriage. Selat (1993: 128) said that marriage is also a transitional ceremony that applies when a man and a woman who are not the basic kinsfolk leave their father's and mother's house to begin their own procreative family. Anthropological scholars have much to say that the marriage is a social order. In the term Dictionary of Anthropology, it is described that:

“The marriage, is the institution of the relationship between a man and a woman, a man and several women, some men and a woman who are inaugurated according to the procedures of custom, law or religion in the society concerned and which therefore have economic consequences, Social, legal and religious for the individuals concerned, their relatives and their descendants”. (Koentjaraningrat, et al, 2003: 182). Selat (1993: 128) suggests that the main purpose of marriage is to develop offspring. Marriage also endorses the sex between those who are legalized as husband and wife. Marriage also authorizes the inheritance of property and inheritance of positions replacement or powers. Taib (1985: 115), says that although marriage is a worldwide institution but the form of marriage and persuasion (kinship) is not similar in all cultures in all societies of the world. Sanderson (2000: 441) explains that the monogamy is a marriage performed by a man with a woman. Polygyny is a marriage performed by a man with two or more women. While polyandry is a marriage performed by a woman with two or more men. In Indonesia the usual form of marriage is monogamy and polygyny.

Horton and Hunt (2004: 209) argues that the marriage is an approved social pattern in which two or more people form families. Shryock (1982: 127-128), has described the following marital functions:

1. The marriage is intended to provide guarantees, both financially and emotionally. The human desire to live a peaceful life, itupalah that encourages him to mate.
2. Marriage is to provide spiritual and cultural growth to all family members.
3. Marriage connected with the survival of a nation.

## **Young Man Relationship (Dating)**

Dating is a social agreement made by two individuals of different sex types to gain close relation. The actual dating function is that the two sides know each other well, but it also

gives both sides a chance to investigate the personality of each of them before they both bind themselves to a marriage, and South Tapanuli the dating is so called "*margandak*". In Batak Toba society has *Martandang* means visiting (Vergouwen, 2004: 211).

The process of social change that occurs in society brings effects on cultural change, because the culture is born and developed in the community. All forms of change are there that take place quickly and some are slow, even hardly felt by the culture supporters (Soekanto, 1982: 265). Lubis (2005: 155) says that marriage is central to the social structure so that any change in marriage practices shows that the society is undergoing fundamental change. Especially for rural people, usually cultural change is a result of the influence of modernization. Modernization is a process of global change that comes from the industrial community. Rural society as a non-industrial society always views the culture of industrial society as a modern culture. By itself they want to have that culture, which in the end their original culture changes. Similarly, changes in the pattern of youth relationships in Sipiongot through *markusip*, can not be separated from the various factors that cause the change.

## RESEARCH METHOD

This qualitative method was applied to collect the data of *Markusip* tradition in Sipiongot Village of South Tapanuli. This method led directly the nature of the relationship between the researcher and the respondent. In the field it was more sensitive and more adaptable to much sharpening of mutual influence and to the patterns of value encountered (Moleong, 2001: 5).

## RESULTS AND DISCUSSION

### *Markusip* in The Past

Before making *markusip*, there is usually a process that is passed through the term *martandang*. *Martandang* means visiting. For young people from other villages, *martandang* is the beginning of his acquaintance with the girls in the village. The goal is to get to know each other face up close. As for the youth who come from the local village *martandang* like that no longer done, because between the youth and the children of one village girls have known each other among their fellow. Even if there is a desire to establish relationships with girls in the village immediately they do *markusip*, because the boy had also known where the house girls in the village sleep together. Normal time for *martandang* is done from 19:00 pm until 21.30 pm. In the living room where *martandang* will be implemented has been developed mats for the seat of the coming youth. When the young man is coming three, then the girl who waits in the living room is also as many as three people. After midnight the young man who would do the *markusip* went to the bed house of the village girls. The young man with the girl who is the other person is not facing each other as he does when he is martyred. The young man is under the house, while the girl is in the house. It is the custom of the village girls to sleep together and not to use the mats, just layered pandan mats woven from the village girls. Therefore it could be that some young men at the same time are under the house where the girls are sleeping.

Under the house, usually the young man sat on a dimple or firewood that had been tied up, so close to the ear of the girl who sleeps in the house. The young man with the girl has a barrier, the floor of the house made of wood, and the walls of the house which is also made of wood or bamboo. Usually there are small holes in the cracks of the walls and the floor of the house close to the bed of the girls. The holes are not deliberately created, but there are coincidences. Used by village girls in the afternoon working in the fields. Or maybe the girl had not fallen asleep, but she pretended to have slept as she tested the extent to which the youth's

perseverance would visit her in waking her from her sleep. Actually he did not sleep, because all the words in the form of a whisper expressed by the young man who was in the house can be heard hearing well. Even if the idol girl in the house has not responded to him yet, for the young man it does not matter, because the string of words he says has been regarded as an art in *markusip*. The young man continues to seduce with words of begging or begging the attention of the girl.

### **The Basic Thinking of *Markusip***

#### ***Cultural Factors***

Based on in-depth interviews conducted to the respondents, it can be seen that one of the factors underlying the existence of traditions especially in Sipiongot *markusip* is a cultural factor. Although *markusip* tradition can not be regarded as a culture, but *markusip* is a pattern of youth relationships. *Markusip* appeared because from morning until evening people are in the fields or in their respective fields. The people who work the fields are not only parents, but young people and girls also work in the fields. There is almost no time for young people to communicate among their peers during the daytime, as it is always occupied by daily activities in the fields and fields. The time available is only at night, and that's the time they use to establish a love and affection relationship through *markusip*.

#### ***Custom Factors***

There are things that should not be done by the young because they are violating the custom, such as sitting together, walking with hands and joking. Such matters are regarded as taboo, and those who do so are regarded as non-dwellers. All forms of youth relationships are always measured by adat, meaning things that are not in accordance with customs should not be done. For young people who want to foster love and affection with a girl, there are of course things to be conveyed in secret, then the place is at the time of *markusip*. *Markusip* as a pattern of youth relationships has been regarded as a tradition that does not violate the custom.

#### ***Philosophical and Religious Factors***

There is one phrase that is found among the people;” *halak namamboto hahaila do halak na maradat*” (the shame person is the so-called man). The phrase seems to have put the shame as the basis of social interaction especially in Sipiongot. Advice to the children: “*ulang iba amang/inang sai ummasing sian halak* (My children may not be different from the majority of people). The advice is usually given by parents to children who have reached adulthood. The goal is that his children in daily life do not violate the usual rules of his peers in the village.

### **Factors Cause of Changes and Loss of *Markusip* Tradition**

In accordance with the changing state of society, the traditions that exist in the community sooner or later will change as well. Similarly, the long tradition of *markusip* in Sipiongot. *Markusip* as one of the traditions among young people to establish a relationship of love and affection to the level of marriage, has undergone a change, and even has begun to disappear. In some villages in Sipiongot young people no longer use *markusip* as a pattern of youth relationships. Many factors that cause *markusip* tradition is changing and even disappear from the surface. Indeed the factors that cause change in *markusip*, is also a factor causing the loss of that tradition. Therefore, in this discussion the factors causing the change of *markusip* also considered in line with the cause of the loss of *markusip* tradition.

The factors mentioned are as follows:

### **Modernization**

Based on facts obtained in the field, modernization is the main factor causing the change and loss of *markusip* tradition. Haviland (1993: 271) argues that the modernization is defined as a process of cultural and socioeconomic change in which developing societies derive some characteristics from Western industrial societies. Modernization is defined as a process of shifting attitudes and mentality of citizens to live in accordance with the demands of the present.

Technology is an example of the influence of modernization. Electricity as a technology product today has entered the capital district (*Pasar Sipiongot*). Most likely for the next few years, the network will be extended to the inland villages. Even in some villages, even though electricity has not yet entered, people with better economies have begun installing generators in small sizes for their home lighting. With the inclusion of power grids into the villages, the people's homes became bright. The youths who wished to do *markusip* were annoyed, because the *markusip* was usually done in a dark, so as not to be seen by others.

### **The Influence of City Culture**

The city culture has now begun to enter the countryside, including the villages of *Sipiongot*. There are two ways the influx of cultural influences of the city was rural, first of the electronic media that is television. Television broadcasts have reached into the countryside. From the broadcast of the television young people can get to know the culture of the city which they regard as a modern culture. Secondly, urban culture is carried by rural youths who migrate or school in urban areas. When their holiday returned to their village with a different attitude from the village youths. Consciously or unconsciously they have actually introduced the culture of the city to his village. By the village youth, urban culture is considered superior to the village culture and they want to have it.

### **Shape of the Modern House**

As the times progressed, the shape of the houses in the villages of *Sipiongot* seemed to have begun to change. Originally the houses are shaped like stilts and stairs, the walls are made of wood and bamboo, now have begun there is a house in the form of a building. Of course in the house building can not be done the *markusip*, because the house building does not have under, and whispered behind the wall will not sound. That's why young people look for other forms of relationships, because *markusip* can not be done anymore.

## **CONCLUSION**

The conclusions are as followings:

1. There are some things that underlie the existence of a *markusip* tradition in the life of the people especially in *Sipiongot*, that is, the first cultural factor. Communities at *Sipiongot* consider that the *markusip* tradition is an ancestral hereditary culture and needs to be respected and preserved. There are several factors that cause change, even the loss of traditions of *markusip*, namely, among others the first influence of modernization such as the entry of electricity and television to the villages. Electricity has caused the village area to be bright, and it is very disturbing to the activity *markusip*. Similarly, television has also given influence to the community, especially young people, that is, they can witness all forms of intercourse young people through the television broadcast. Second, the emergence of assumptions among society, especially young people, that *markusip* is a classic relationship pattern and no longer appropriate with the times. Third, the influence of urban culture that has penetrated the countryside.

2. As Ethnic Angkola has been intervened by modernity the Markusip as a cultural pattern which governs the young man relationship with a girl has been lost. The martandang as a way of approaching girls tended to be gone as the modernity appears. Young people and village girls prefer a pattern of relationships that are more open than closed relationships. Fourth, the change in the shape of a house in the countryside, which once housed the stage into a house that shaped the building. In the building house the implementation of *markusip* can not be done, because the activity of *markusip* was done from under the house.

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