

The Performance, text, context, and co-text in the oral tradition of *Manyonggot* Malay Tanjungbalai Asahan Sumatra Utara –Indonesia

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ABSTRACT

The purpose of this research is motivated by the assumption that the oral tradition of manyonggot is a tradition that develops and is believed Malay society Tanjungbalai Asahan. This hereditary tradition is still ongoing today. *Manyonggot* is a tradition ceremony to restore the strength of the soul (*sumangat*) someone who is sick, affected by the calamity or ceremonies such as departing Hajj, circumcision, and khatmah Al-Qur'an. This tradition is done by doing *upah-upah*. This research uses qualitative descriptive methods through ethnographic approaches. The instrument on the research is its own researcher using interview guidelines and field records. Findings in this manyonggot oral tradition include: (1) The form of performance, (2) aspects of context covering cultural, social, situation, and ideological contexts, (3) co-classified based on: (a) paralinguistic description, (b) gestures (c) care interactors, and (d) material elements. *manyonggot* oral tradition performance is a form of cultural communication that contains social and aesthetic dimensions.

Keywords: *performance, text, context, co-text, manyonggot oral traditions*

INTRODUCTION

The cultural identity of oral tradition is a wealth of Indonesians and contains sublime values that are still relevant to the present day. Oral tradition conveyed orally from generation to generation, which is always in any culture as well as the culture of the Tanjungbalai Asahan Malay community. Pudentia (2017), said oral tradition is all discourse spoken or submitted in generations encompassing the oral and the romanization which are all spoken orally.

Malay Society has a variety of traditions in the form of cultural heritage that is very high. This cultural heritage can be an object (tangible) and no objects (intangible). Indonesia is a country rich in oral traditions in every region. Oral tradition depicts local wisdom through the art of oral culture involving ceremonies, in the Malay Society of East Sumatra, these ceremonies in the context of the customary universally included in the stratification of the customs of Four customary areas governing Malay society in the life of the hereafter.

The four indigenous stratification are: (a) The true custom of adat, which is the law of nature created by God, for example the custom of fire burning, the custom of the rising sun from the east. (b) A disputed custom, which is a governance system in the context of safeguarding the social integrity. (c) Customary customs, which are the habits of the first being part of customs, but because it has become customary, then be made custom. The point is that culture can change according to the demands of the times. (d) ustoms that are always interpreted as ceremonies, such as: marriage, circumcision, sea herbs, bathing syafar, fresh flour, removing lancing, jamu rice, dance gebuk, pitch belly, and others.

Manyonggot tradition is interesting to learn for two reasons, firstly, in the current modernization era, including the area of Tanjungbalai Asahan, Manyonggot ceremony ritual is still

trusted by the community. Secondly, the implementation of this manyonggot ritual has been passed gradually from the belief of Malay community of Tanjungbalai Asahan. Manyonggot is a ceremony to restore the strength of the soul (*sumangat*) someone who is affected by sickness or calamity or ceremonies such as departing Hajj, circumcision, and Khatmah Al-Qur'an.

This event is done by doing wages, which is carrying the hall (rectangular container) in which is filled with sticky rice pulut that has been cooked with coconut milk and grater grated turmeric So it is yellow, while associated with religious such as doing *upah-upah* for the ceremony of hajj, Al-Quran, or circumcision of pulut without color (white).

Manyonggot is a ritual tradition to surprise people who are sick, just cured, or people who have lost their pain due to a major occurrence. The shock is the coming of the family or neighbors in large numbers to the house of the person who will be in the *songgot* by carrying the hall of the pulut accompanied by food, Balai Pulut consist of glutinous rice and nuclei (shredded coconut fruit then cooked with mixing it with palm sugar, (Malay people in East Sumatra often call it with brown sugar).

On top of the glutinous pulp is inserted marawal (a small flag made of paper with a certain motif carving) and chicken eggs, which are also wrapped with paper ornaments carved with various motifs. The color of the chicken egg and the wrapper is usually colored with the color of the pulut. The arrival of this group was not informed beforehand to the person who would be in Songgot to be a surprise over the sudden arrival of the relatives. For wages, family parties at home do not provide anything. All requirements of the manyonggot were brought family parties or neighbors who came to give a surprise.

According to Lord (2000) Oral tradition should discuss the context of society as the producer of the concerned tradition and society as its people. Discussing oral traditions, of course, will not miss the context of staging or performance. The assessment of the meaning of text discourse is closely related to its function in context, Osch (1988), suggesting discourse is a set of meanings linking the structure of language to the context of the underlying that is knitted by speakers and listeners in The process of producing and interpreting meanings.

In the oral tradition the context gives the integrity of the use of a tradition. Traditional performances will have different interpretations when the context is different. Context is all the circumstances or conditions that are around an oral tradition that makes the tradition alive and created. Through the context of understanding the whole oral tradition is created.

Context is divided into the context of the situation, cultural context, social context, and ideological context. The context of the situation is the immediate environment where a text works with the elements it covers speakers and listeners, messages, settings or situations, channels, and code.

Hesselgrave and Edward (1989) say the cultural context refers to a group of knowledge, attitudes and behaviors of common language, a community group as a systematic whole of cultural principles, communication patterns between Community members, attitude forms, other behavioral patterns are jointly acceptable and applicable in the reality of the life of a particular culture. Context in the oral tradition is known by understanding where, when, who, and for what oral tradition it is performed. In addition, context is also interpreted as a belief in the current situation of the show, and what it functions.

The show is a viewing object involving actors and audiences. At ritual ceremonies are considered sacred, at certain times the audience is also involved. This kind of social event became a show and was read as a show text. In the show text there are verbal and nonverbal elements. The verbal element is the language spoken by the wages at the time of *manyonggot* ritual.

Text includes closed captions, spoken text, and show text. Written text is a text that is found in a fixed form of writing because it is recorded in writing. Spoken text is a text that is Dilisankan or pronounced during a show. The oral text is very flexible, depending once at the time of the show.

Oral text can be written text if it is transcribed into a writing form. In the art of the tradition of text does not stand alone, but the form always appears in every show, Sibarani and Talhah (2015).

The text is an important part of giving the use of oral tradition texts. In oral tradition, a text is often accompanied by non-verbal elements referred to as "co-text" in the coin-text may consist of paralinguistic (suprasegmental), kinetic (gesture gestures), prosemic (distance care), and elements Materials or objects used to analyse oral traditions in the form of ceremonies.

Previous research in accordance with this research, among others, (1) The research of Kisik-Kisik tradition in Muslim Society Tanjungbalai Asahan by Husnel Anwar Matondang (2016) Review the system of the Kisik-Kisik belief using the theory of Bronislaw Malinowski, from this study, was found that Kisik-Kisik ritual originated from the animism belief that became the ancestor of the Tanjungbalai Asahan people. However, he remained in practice, even though they had embraced Islam, (2) The study of the tradition of the Bermantra of Langkat Malay Society, the tradition of treating treatment is still practiced because the community still believed it. Mantra in Langkat Malay community has the function of treatment, socio-cultural, economic, and contain the value of local wisdom that has been inherited from generation to generation, (3) Semitic analysis of the Kisik-Kisik tradition culture in the Malay Society of Tanjung Balai The Asahan conducted by Yunita Isma (2016), reviewing semiotic culture of the Kisik-Kisik tradition knows the meaning of symbols used in the Kisik-Kisik tradition of the Tanjungalai Asahan Malay Society.

See the above exposure should be done research of oral traditions manyonggot as a healing effort through the ritual ceremony implemented by the Tanjungbalai Asahan community in a holistic and thorough. Studies that include performance, text, context, and co-text have never been done. This will be the point of difference of this research with previous research.

METHOD

This research uses qualitative descriptive methods with ethnographic approaches. The instruments in this study are researchers themselves using the interview guidelines and Field records. The research technique is conducted by the technique of data collection directly from the field when the ritual implementation of the oral Manyonggot tradition lasts. Data analysis results are based on interviews and observation results, as well as interpretations of records and field Records.

RESULT AND DISCUSSION

Performance form

The performance form of this manyonggot tradition includes the preparation and implementation stage, which is analyzed descriptively from the observations obtained by researchers in the field, and based on information informant.

A. Preparation

The family or neighbors prepare the material for the implementation of *upah-upah*, among others, bale, pulut, coconut core (inti kelapa), seven (7) eggs (tolukh), bale flower (bungo bale-bale), paper flag (bendekha kekhtas/marawal), potpourri (bungo rampe), Water (aikh), rice flour (topung bokha) leaves all over, sedwant leaves, kalinjuhang leaves, lime (jokhuk pukhut), and sarong (Sakhung)

B. Implementation

Procedures for *manyonggot* implementation

Begins with the coming of the family or neighbors the person who will be in the *songgot* by carrying materials for the purposes of *manyonggot*

Text

The text spoken in the *manyonggot* tradition of the Tanjungbalai Asahan Malay Society when carrying out the *upah-upah* is as shown below:

-Bismillahirrahmanirrahiim.

One, duo, tigo, ompat, limo, onam, tuuujuoooooh... This is your *upah-upah* yo... healthy-healthy crew yoo no longer saket-saket. The body of the... This rinjisannyo let sogar and cool body crew the... avoid the sogalo ponyakit. This is sarungnyo huh baleklah *sumangat* you that yoo...

Context

Context analysis relates to the ritual procession of manyonggot traditions. Context is a situation that is around us when a ritual event progresses. The meaning of a language expressed by a person is determined by context, i.e. at when, and where the ritual is done. Researchers see the context at the ritual ceremony, i.e. cultural context, social context, context of the situation, and context of ideology.

Cultural context

The oral tradition of manyonggot, the objectives include:

- 1) returns the "Sumangat " lost by sadness, surprise, or fear when a person starts a new thing in his or her life;
- 2) The granting of confidence through wages in the face of future life;
- 3) In the Welcome of guests, as a tribute, or a thank you.

Convening a traditional ritual ceremony is often related to the life cycle. In the Malay Society of Tanjungbalai Ritual form conducted related to the transitional ceremony (see The Rites of Passage, Van GENNEP: 1960) Life or allegedly also with transitional ceremonies, transitional ceremonies such as birth, life and death and also related to human quality for example from failure to success, increasing age, promotion, from ill to healthy.

The Malay community of Tanjungbalai to date often hold the event of the coronation of newborn babies, hair scissors or Akikah, wedding events, the responsibility of the success of a person, the safety of the Al-Qur'an is all characterized by a *manyonggot* tradition.

Manyonggot, performed for reverence, encouragement and motivation.

The Upah-Upah is a place that is made of wood and has 4 feet, a multilevel shape and in it there is a yellow pulut, which is cooked using coconut milk, turmeric that is shredded to give color yellow on the pulut. In the pulut that is placed in the container first lined with banana leaves on the banana leaves are carved at the end to add aesthetic value, above the pulut laid core (grated coconut cooked with palm sugar) and above the core To be plugged in marawal (paper flag). People who do *manyonggot* are referred to as wages, people who are appointed doing songgot, among others, people who wrote, indigenous figures, scholars, clever cleverly, people who are respected in family or community environment. Wages are generally not more than 10 people.

The time chosen is usually Friday morning, before the prayer time. Friday was chosen because on this day men do not work in the sea, fields or in the rubber plantation, because part of the community of Tanjungbalai area where the implementation of Manyonggot tradition became the object of research eyed search as fishermen and farmers.

Procedure of implementation begins with family and neighbors come to the house that will be denied by saying Assala'mualaikum greetings, after getting the answer Wa'alaikum Greetings the host asked his guest Hajj, what is the Hajj?

Guest answer this huh... we want to make a cure Si H. Rohiddin, after being welcome to enter the guests in the house, then the host prepares the room and spread the mat. The room selected space is

ample in the house. The person who will be in the *upah-upah* is placed in one corner of the room, the invitees sit down on each side of the room. In front of people in *upah-upah* placed equipment for the implementation of *upah-upah*.

Audzubillah Himinas Syaiton Nirojim

Bismillahirrahmanirrahiim

Assalamu 'alaikum Warahmatullahi Wabarakatuh

The same we honor the current brother of H. Rohiddin who again experience the calamity of Allah tested with cataracts in his eyes, so today we all his family want to hire-his wages will hopefully all the illness. Then let us be together with our salutations and greetings and show us to the Prophet of God

Muhammad shallallahu 'alaihi wa sallam. Allahumma Sholli Wasallim Wabarik 'Alaih.... Muhammad shallallahu 'alaihi wa sallam. Allahumma Sholli Wasallim Wabarik 'Alaih....

"Uuupah-upah satu, duo, tigo, ompat, limo, onam, tujuh... uuupah-uuupah... sumangat ... sehat-sehat awak yoo... "

"Uuupah-uuupah one, duo, tigo, ompat, limo, onam, tujuh... Uuupah-Uuupah... The... Healthy-healthy crew yoo..."

The next step is to do the wages. The person who hired the wages took the bale and lifted it around it one inch above the head, then the bale slightly rotated in a circular motion from right direction, as many as seven times. This calculation is clearly stated:

Well....

Fathers, mothers, brothers and sisters, let us start the event *Upah-upahnya* so that if our brother Haji Rohiddin get the health of Allah SWT let him be lifted all his illness. To start with, we did not have the elder brother. Rusnah and her husband are welcome to start with him.

Bismillahirrahmanirrahiim

One, two, three, four, five, six, tuuujuoooh... It's the *upah-upah* you're yoo... Healthy-you yoo do not be sick again. Come back to your spirit to the body yoo... This rinjisanya let me cool your body's yo... Avoid any disease. This is the holster huh...

To the next, he would not be a brother of his sister Mardiwati and her husband...

One, two, three, four, five, six, tuuujuoooh... It's the *upah-upah* you're yoo... Healthy-you Yoo do not be sick again. Come back to your spirit to the body yoo... This rinjisanya let me cool your body's yo... Avoid any disease. This is the holster huh...

Already exhausted all his brothers to *upah-upah*??

Furthermore, the implementation of fresh flour starts with the rinjis-rinjis water rinjisan is the water in which it is inserted a slice of citrus kaffir lime so fragrant, while the merinjis consists of a leaf, seam, sifull leaves, and leaves kalinjuhang tied into one. The *rinjis-rinjis* ordinance is to pat the rose water into the hand or body with the leaves bond. Next the rice flour that has been mixed with water, applied to the face or hand of the person who is being trampled. After that sprinkled pote flowers (consisting of a variety of flowers that have been mixed with rice soaked with turmeric water so that the color is yellow). Potpourri and yellow rice are sprinkled on the head of a person who is in a tawari. The final procession is the wearing of gloves to the one who is disonggot.

It's done roughly I think this. If it is exhausted all let us pray first yoo... For his prayer we would not to Mr. Samsul Bahri

To read his prayer. To Mr. Samsul Bahri we please.

Mr. Samsul Bahri began his prayer:

Allahumma Inna Nas-Aluka Salamatan Fiddinii Wa'afiatan Filjasadi Waziyadatan Fil'ilmu Wabarokatan Firrizki Wataubatan Qablalmauti Warahmatan 'Indalmauti Wamagfiratan Ba'dal

*Mauti, Allahumma Hawwin 'Alaina Fisakaraatil Mauti, Wanajaatan Minannaari Wal Afwa Indal
Hisaabi
Rabbana la tuzigh qulubana ba'da idz-hadaitana wa hablana min ladunka rahmah, innaka antal
wahhab.*

Social context

Social context refers to the social factors affecting the text. These social factors relate to differences in gender, social classes, ethnicity, age, and so on. The social context referred to in this study is the people involved in a performance or performance as perpetrators, managers, connoisseurs, and even supporting communities. In accordance with the theory of Sibarani (2012) Analysis of the social context referring to social factors affecting the text covers the gender differences, social stratification, ethnic group differences, place differences, differences in the level of Education, age difference, and so on. Based on the analysis of the social context that has been displayed in the Data Description section. Can be concluded that the oral tradition of manyonggot in this is done by members of the Malay community Tanjungbalai Asahan. The perpetrator of this tradition consists of a variety of heterogeneous professions, but most of the livelihood as a farmer as the main livelihood.

The age of traditional actors is grouped into two, the old and the young. The elderly occupy the role of the core actors, while the younger group of relatively fewer occupy the role of additional actors. This can be the reason for how important the regeneration of the Manyonggot tradition. From the audience aspect, in this study a relatively substantial audience of 20 people. It is assumed quite a lot because considering the performance time and the context of performance is part of personal celebration usually not too many inviting audiences. Due to a sense of audience if not an invitation

In other words, performance even though it can be witnessed by the public, is still personal like classification Finnegan (1992:100). The next Finnegan classification (1992:98) an audience in the Manyonggot ceremony in this study could be classified as follows: (a) The primary audience and the side audience. The primary audience is those who actually come to see the performance, while the side audience is the researchers aiming to record and research the show, (b) The audience is an accidental audience (incidentally). Audiences come to the relationship as well as watch the performance, (c) The audience is homogeneous based on the background of age, education, and manyonggot performance work lasts approximately 1 hour. From the discussion of these three aspects can be concluded that manyonggot oral traditions live in the social context of the Tanjungbalai Asahan Malay community with different backgrounds. Both of the age aspects, the level of education, and other social backgrounds. In other words, manyonggot can be done by all circles, both children and adults, both capable and underprivileged.

Situation context Discussion

The analysis of the social context is based on the theory of Sibarani (2012:325) which refers to the time, place, and use of text. Based on the analysis of the context of the situation, this manyonggot ritual is organized and planned but not known to the person who will be disonggot. Performed in an informal situation in the morning at the House of Mr. Haji Rohiddin in the framework of Manyonggot Haji Rohiddin which is recovering from cataract eye surgery. In addition to the opinion of Sibarani, the analysis is also based on the theory of Finnegan (1992:101) which mentions aspects of important audience attitude also to be researched. In this research the audience seemed enthusiastic. This opinion is evidenced by the ritual of this manyonggot ceremony with orderly and solemn ceremonies until the event is completed.

Ideological context Discussion

Analysis of the ideological context according to the theory of Sibarani (2012) which refers to power or power that dominates text content. Manyonggot ceremony is a tradition of Malay society that is charged with Islamic laws. The religious ideology of the background is of course the Islamic religion, and in the context of Malay culture that suits the daily life of Malay people. Religious ideology, also found in the messages of Manyonggot tradition. Message that contains the application of health, safety, increase of knowledge, blessing in sustenance, and obtaining forgiveness from the Almighty.

Co-text discussion in *Manyonggot* oral tradition

The co-text analysis in Manyonggot oral tradition refers to Sibarani (2012) which classifies co-text of oral traditions in the concept of Anthropolinguistic, include: (a) paralinguistic descriptions, (b) Gesture (c) The care of the Interactors, and (d) Material elements: clothing, layout and decoration, use of property and its functions, and based on field data added one more aspect of the song. The analysis of the co-text in Manyonggot oral tradition serves to clarify the message or meaning that is to be conveyed in manyonggot oral traditions. Paralinguistic descriptions include intonation, accent, pause, pressure indicating the song/rhythm of the mastermind in storytelling with a specific purpose. Whether it is advising, criticizing, insinuating, humor, and so on. In gesture analysis, although not too much of a gesture in manyonggot performance, there can be expressions of people who during wages, Rinjis-rinjis, and fresh flour clarify messages. The description of distance care among actors gives the interpretation that interactors have a clear distance. Pengupah-Upah as the perpetrator has the main position in the middle of the front room. People who have been denied are not far from the wages with a certain distance. While the distance between the actors with the audience is a few meters ahead, right side, and left side substantial place ritual implementation ceremony.

Analysis of material elements in Manyonggot performance in this study includes: clothing, location and decoration, use of property and its functions. From the clothing aspect, it is simple to use a neat everyday outfit. For men wearing Moslem clothes long hand dress and trousers, there are also wear casing cloth and equipped with peci. For women wearing moslem clothing and headgear. While clothing is a neat free audience like attending a wedding party. Location layout is also relatively simple. The room is only laid out mats. Some additional properties used in addition to having certain functions also have certain meanings. It can be concluded that the co-text is very supportive of the performance in building the atmosphere and reinforce the message that was carried in the implementation.

Idiology context

Idiology is the understand, the flow, the beliefs, beliefs, and values that are shared by the idiology community into a sociocultural concept that directs and determines the value that there is a community. Although the community is currently the majority of Tanjungbalai Asahan Islamic religion, but the culture of Praislam still affects the habit of customs, especially the form of ritual ceremony. One of them is ritual manyonggot ceremony in this treatment. In this ceremony the series of activities adapted to the teachings of Islam, but in this ceremony used the tools that symbolize a thing. For example in ceremonial wages and fresh flour.

Thus, it can be concluded that this manyonggot ritual is a mixture of idiology between Islam and non-Islamic (Hindu). This assumption is reasonably reasoned because when Islam was introduced in Malaya, the process of Islamism did not oppose customary customs. Even the customary habit is used as a container to incorporate Islamic teachings slowly in hopes of forming a Muslim generation that can establish the process of Islamization in full and sustainable.

Co-text

Co-text is an important part of giving the use of oral tradition texts. Co-text consists of paralinguistic (suprasegmental), kinetic (gesture-motion), prosemic (distance care), and material elements or objects used are suitable for analyzing the oral tradition of ceremonial-shaped.

1. Paralinguistic (suprasegmental)

The suprasegmental element in the text can be seen in the intonation and the pressures that arise when the person who hires the *upah-upah* say:

"Uuupah-wage one duo tigo ompat limo onam tujoh... Uuupah-Uuupah... The... Healthy crew yoo... "

The sentence used by the wage consists of the same sentence pattern so that the intonation used in the first row is equal to the third row, used Uuupah sound-... Uuupah... crew member

2. Kinetic (Gesture motion)

-Perpetrators of traditions (*upah-upah*)

A manyonggot perpetrator usually has certain accompanying movements such as a hand, foot, head, and facial expression like a smile, this is adapted to the spoken speech.

-Perpetrators of freshwater flour

The unsalted Penepung movement can be displayed in the following explanation,

1. Take a "pinch" of turmeric rice, potpourri, white rice, and weary then sprinkle over the head, to the right shoulder and the shoulder of the sick person. Make the leaf of the flour into the freshwater, and then be on the forehead, the right and left shoulder, and the back of the palm of the hand (the position of the palms of the hands).

2. Take a cool powder secolet then applied in the palm of the right and left hand.

3. Material elements

The material elements used in the Kisik-Kisik tradition are:

A. Fresh Flour Equipment

The equipment or completeness of the freshwater flour used by the Malay community in a broad outline consists of two main parts, namely:

-Herb of the seed

-Rinjisan Herb

A. The seed herb

On top of the container lies a plate of white rice, a plate of yellow rice, a parched plate and a plate of rice flour, as the following thresholds:

-White rice = fertility and self-washing from being dirty.

-Yellow Rice = glory, seriousness and majesty.

-Bertih = development of the growth of sustenance growing from the Earth
And from the heavens.

-Potpourri = symbolizes friendship, sweetness

Fraternity, and his daily familiarity.

-Rice flour = liver hygiene.

-The overall meaning and the above ingredients are happiness.

B. Herb Rinjisan

A white bowl (if the coconut shell used to be) contains plain water with a handful of white rice and a citrus kaffir lime that has been sliced. The place/container of freshwater flour called ampar means earth. Inside the bowl is also placed a bond leaves consisting of 3 kinds of leaves

-The leaves of Kalijuhang/jenjuang (Wide-leaved red-colored plants). Symbolizing the reinforcements and alienating the ghosts, demons and demons that interfere with the community and the high fighting spirit.

-Stalk Pepulut tree/setawar (thick leaf branched plant). This symbolises the antidote (medicine) of all who can, sea, can be the earth, and discard everything that is evil. This leaf also means restoring something damaged or sick.

-Leaf sedwant. The leaves are meaningful to provide coolness, tranquility and health.

The three leaves are tied with roots or yarn so one small file as Rinjisan. The meanings of the above materials are as follows:

-White bowl filled with white water means clarity. There are also those who use rose water, which is made from a variety of scented leaves such as pandan, fragrant lemongrass, boiled citrus lime.

-Rice or powder rice. Made from rice flour with natural fragrance solution and plants that have meaning as cooling, heat-filling, and fertility.

-Lime is thinly sliced, which has meaning as a power giver and patience while cleaning. Overall it is interpreted as salvation and happiness.

All three of these equipments were mixed together in one container and was injected using a combination of the consisting of a pile and the leaves.

B. Upah-Wages equipment

-Bale

-Pulut

-Core

-Marawal

-Chicken eggs

C. Food/Snack

The food served by the host is usually the main food such as rice and its dishes as well as snacks such as cakes, tea and coffee.

CONCLUSION

Manyonggot is a tradition ceremony to restore the strength of the soul (*sumangat*) someone who is sick, affected by the calamity or ceremonies such as departing Hajj, circumcision, and Khatmah Al-Qur'an. This tradition is done by doing wages. Convening a traditional ritual ceremony is often related to the life cycle. In the Malay community of Tanjungbalai ritual form conducted related to the transition ceremony of life or said also with the transitional ceremony, such as birth, life and death and also related to the quality of man For example from failure to success, increasing age, promotion, from ill to healthy. The context of *Manyonggot* oral tradition in Tanjungbalai Asahan judging from the context of culture implemented in various traditional events such as wedding party, circumcision, ceremony such as departing from Hajj, and Khatmah Al-Qur'an.

The results of the analysis of the social context in the description of the data that has been displayed, concluded that the oral tradition of *manyonggot* in the study was conducted by various heterogeneous professions, but most of the farmer's livelihood As the main livelihood. The age of actors is grouped into two, the old and the young. With a variety of different backgrounds. Both of the age aspects, the level of education, and other social backgrounds. It can be said that *Manyonggot* tradition can be witnessed by all circles, both children and adults, both capable and underprivileged. Co-text strongly supports the performance. The analysis of the social context is based on the theory of Sibarani (2012:325) which refers to the time, place, and use of text. Based on the analysis of the context of the situation, the performance of *Manyonggot* tradition is organized and planned.

The analysis of the ideological context is based on the Sibarani Theory (2012) which refers to the dominant power of text content. *Manyonggot* is a Malay tradition that is backed by religious ideology is Islamic religion in the context of Malay culture. In the Malay community of East Sumatera, these traditional ceremonies, in the context of universal tradition, included in the

stratification of the customs of the four customary areas governing Malay society in the life of the Hereafter. The four customary stratification are: (a) the actual customs of the customs, (b) The adat, (c) the customary customs, and (d) the customs .

Co-text in an oral tradition of manyonggot in Tanjungbalai Asahan., includes: (a) paralinguistic descriptions, (b) gestation (c) Interperformer care, and (d) Material elements: clothing, layout and decoration, the use of equipment and its functions. Equipment in *manyonggot* tradition namely bale, rinjis-rinjis, and fresh flour has certain functions also have certain meanings. Inconclusive performance of Manyonggot oral tradition is a form of cultural communication in which contains social dimension, and aesthetic.

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