

Message in the Traditional Pakpak Ethnic Ncayur Tua Ceremony

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ABSTRACT

In this research the author discusses the messages in the Pakpak Ethnic Old Ncayur Traditional Ceremony. The meaning of the Pakpak ethnic Ncayur Tua ceremony is a death ceremony which is carried out when a person dies at an old age, is married, and all of his children are married. This research aims to determine the stages of implementation of the Pakpak ethnic Ncayur Tua ceremony and the messages contained in the Pakpak ethnic Ncayur Tua ceremony. The method used in analyzing this research problem is a qualitative method. This research uses the message theory proposed by Leech. The results of the research found that the stages involved in the Ncayur Tua traditional ceremony are: (1) tenggo raja (deliberation); (2) Puffing the Perdendang (musician who beats the drum); (3) Entering Bangke Mirumahna (putting the corpse in a coffin); (4) Tatak Ipas Ncayur Tua (dancing during the Ncayur Tua ceremony); (5) Mengkerboi (buffalo slaughter); and (6) Peberkatten Bangke Mi Pendebaen (departing the body to its final resting place). Apart from that, the messages contained in the Ncayur Tua Ethnic Pakpak traditional ceremony are: (1) expressive messages; (2) directive messages; (3) commissive messages; (4) representative message; and (5) declarative messages.

Keywords: local wisdom, old ncayur, tradisional ceremonies

1. INTRODUCTION

Humans are inseparable from culture and customs in his life. Culture is the result of human creation, taste, and spirit, it's scope includes many aspects of life such as laws, beliefs, art, customs or habits, morals, and also expertise, its presence is able to influence one's knowledge, ideas, and ideas even though culture abstract form, according to Koentjaraningrat (1980: 193), culture is a whole system ideas, patterned actions, and the results of human works in the framework of life human beings who are made property of humans by learning.

One of the cultural traditions that cultural tradition that still exists today is the death ceremony of Ncayur Tua in ethnic Pakpak. Every ethnicity must have ideas and local knowledge that ideas and local knowledge that are wise, full of wisdom, good value, virtuous and guided or also known as the local wisdom. Local wisdom is local cultural values that can be utilized to regulate the order of community life wisely or wisely.

wise. The term local wisdom means "local". Thus, local wisdom can be understood as ideas and knowledge that are wise, full of wisdom, good value, and virtuous, which are owned, guided, and implemented by members of (Sibarani 2012:114). Pakpak ethnicity recognizes several traditional ceremonies. One of them is the ncayur tua traditional ceremony.

The ncayur tua ceremony in ethnic Pakpak ethnicity is performed when someone dies

in old age. In ideally the old ncayur death ceremony can only be carried out when someone dies in old age has married and all his descendants are already married and all his descendants are already married, but it can also carry out the ncayur tua ceremony even though there are still children who have not married but already in old age, depending on the economy and approval from the family. So that the implementation itself cannot be done carelessly or not all community can carry out the ceremony. Until now, the ncayur tua ceremony is still carried out in the Pakpak ethnic group, because it is a hereditary tradition ethnic Pakpak and will continue to be carried out so that it can be remembered and applied to the next generation, because there are many cultural values to be applied. Therefore the author interested in studying and knowing more deeply about the process of the ncayur tua ceremony.

2. RESEARCH METHODS

The basic method is the method used in terms of the data collection process, until the analysis stage by applying to the subject matter to obtain certain data and uses. The method used in this research is qualitative method. The theory used in this research is message theory. this research is the message theory proposed by Leech. The term message (function) relates to the purpose of an event, even burdened by the will or conscious motivation motivation of the wearer in conducting interaction (Leech 1993: 164-166) role of speech is the use of language in the context of the actual situation context of the actual situation. In the traditional ceremony of ncayur tua, the role of the speaker, the utterance and the one who receives the speech is a meaningful system because language is referenced to the real thing.

3. RESULT AND DISCUSSION

A. STAGES OF THE NCAYUR TUA TRADITIONAL CEREMONY

1. Tenggo Raja (Deliberation)

If someone dies and is classified as a death in Pakpak society, a traditional ceremony should be performed. First the family has a discussion, especially the descendants of the deceased including the relatives of the deceased, can also be discussed with the wife of the deceased if the deceased is male, and the husband if the deceased Female. If the family have made plans about how the customary process should be carried out before the body burial then after that the time for tenggo raja is determined, which if translated into Indonesian which means calling the kings. At this stage who must be present are the the following parties:

a. *Dengan sebeltek*, which is the biological descendant of the deceased if the deceased is male, if the deceased is female, *dengan sebeltek* here remains with the brother of the deceased husband.

b. *Sinina*, namely relatives who are of the same family as the mourning family,

c. *Berru takal peggu*, namely the oldest sister of the deceased father (aunt)

d. *Berru ekur beggu*, namely the smallest sister of the father who died

e. *Puang benna*, the family who gave the wife as the mother of the deceased.

f. *Puang pengamaki* the family who gave the wife to the deceased

g. *Dengan kuta*, namely people who live in the same domicile as the deceased

h. *Raja kuta* is the party who represents the clan as the landlord of a village or village

i. *Pengetuai kuta* are the elders, and

j. *Partua ibale*, partua ibages dekket simatah daging, namely the fathers and mothers and youth.

If all of the parties mentioned above are present, that is when the sukut convey their intentions and objectives according to the family's ability to the people present in the tenggo raja (deliberation), such as the plan of the sukut (host) to invite musicians to sound the drum, puang (uncle from the male side and uncle from the female side) at this deliberation acts as a decision maker for whatever plans are in the deliberation according to the economic capacity of the

sukut (host), the implementation of this deliberation is usually carried out at night.



Picture 1. *Tenggo Raja*

2. *Mengapul Pergenderang* (a musician who beats a drum)

Pergenderang (music player) is the person who beats the drum during the old *ncayur* ceremony dance. The drums (music) that are hit are usually five, so the Pakpak Batak usually mentions *gendang silima*. *Mengapul pergendang* (music player) is feeding according to predetermined customs. The aim is to give respect or good ethics to *pergendang* (music player), so that *pergendang* (music player) can hit the drum with enthusiasm and sincerity. The drums used in the *ncayur tua* ceremony are *gendang silima* and *gong sada rabaen*. The speech in floating the *pergenderang* are:

Raja hata: *Mendahi kene pergenderang kami bagendari i dilo nami mo kene i mo na lako mergenderang ibas adat ncayur tua ni inang nami en asa kene mo na lako mergenderangi soh midungna ulanni janah tikan en pe pesaket nami napuran persentabian nami mendahi pergenderang nami asa selloh mo bahan kene sorani genderang ndene tikan ulanni bage mo lebe i pesaket nami napuran en engket beras sipihir-pihir asa manampak mo Tuhan Debata pihir mu tendita karina na. janah ipadao mo hali habat tikan ulanni bagi mo lebe pesaket nami mendahi kene pergenderang nami tah lot sikurang barang pe kurang seloh perbahanan nami i marpanganju mo ke janah ajari ke nami lias ate.* (To you musicians we have called you, namely to play music at the traditional ceremony of the old *ncayur* of our parents, you are hammering music until the end of

this traditional ceremony now we convey the betel nut of our mother's request to you our musicians to play loud instruments at this ceremony so that we used to convey to you our musicians we convey rice so that God gives his blessings to us to be healthy until the end of the implementation of this old *ncayur* custom as well as all evil intentions or rain. wind, kept away from this traditional ceremony so that's how we used to convey to you our musicians if there are bad words we apologize and teach us how to be good thank you, This is how we used to convey to you our musicians, if there is anything that is not good in our words, please apologize and teach us how good, thank you).

Pergenderang: *lias ate mo mendahi kene sukut nami ibas keselohen pemereen ndene en enggo mo merasa i akap nami janah senang ukur nami en pe bagedari mangido kami mendahi sukut nami tah lot sikurang barang pe si oda mende sorani gendering nami asa marpanganju mo ke. En pe bagendari pesaket ke napurun ndene engket beras sipihir-pihir asa penduduri janah napurun perdalan nami persentabian dalam nami mengido mendahi Tuhan Debata asa ipadao mo hali habat engket pemende karina ulaen en pe napurun si pihir-pihir mengido nami man Tuhan asa pihir mo tendita karina janah pecihur i wari ibas ulaen en asa manumpak mo Tuhan Debata kai pe sisura-suranta i mo tuhu jadi lias ate mo pesaket name mendahi sukut sinipersangapen.* (Thank you to you our sukut because of your kindness you give the best for us your gift to us musicians now we feel very happy now we ask you that we ask you where you know there is less or less good sound from our music so that we apologize in advance and now you convey your apology betel and rice at this time and your apology betel as our way of asking God to keep away all our intentions- the evil intentions of people so that this traditional ceremony runs smoothly at this time we ask us to God *duberi* God health is also always given a bright day in this traditional

ceremony we say hopefully what we want is achieved granted by God almighty so that is the first time we ask God to give us the best for us This is the way we ask God to keep away all our evil intentions of people so that this traditional ceremony runs smoothly at this time asking us to God duberi God health is also always given a sunny day in this traditional ceremony we convey hopefully what we want to achieve is granted by God almighty that's how we used to convey to you we say thank you).



Picture 2. Mengapul Pergenderang

3. Memasukkan Bangke Mirumahna (put the corpse in a coffin)

Memasukkan bangke mi rumah-rumahna means putting the body into its coffin. A person who dies in old age in the Pakpak community, then the next day after *tenggo raja* (deliberation), the body will be put into the coffin if it is Christian. This must be done in the morning at sunrise. For the Pakpak community this means that all the families left behind have an easy time sustaining themselves. The eldest daughter-in-law on behalf of all the sons-in-law puts the *blagen mbentar* (white mat) into the coffin while apologizing for all their mistakes when their parents-in-law were still alive and after that *Puang benna* (the family who gave the deceased mother's wife) also unfolds the *puang pengamaki* (the wife's side who gave the wife to the family). The body cannot be put in if the *puang benna* has not been present and put the mat into the coffin. The speech of *dakam memasukken bangke mirumahna* is:

Raja hata : *mendahi karina sitapak pulung kula-kula nami dengan sebeltek name, berru nami, bage ma situa-tua ni kuta dengan sada kuta engket i pertua ibagas pertua i*

*bage bagendari so mo i kuta i ulan memasukken inang nami mirumahna en mengido mo nami mengido mo kami mendahi kula-kula nami puang benna engket puang pengamaki asa kene mo memasukken inang nami manang pe berru ndene mirumahna janah mendahi kene permaenna asa buat ke blagen bentar asa lot na lako pedemen ni inang sikekelengen, mendahi kene pertua name i kuta asa aturken kene bakune perdalannni ulaen en. Kula-kula memasukken bangke mirumahna yaitu puang benna, mendahi ke berru nami en mirumahna, asa seloh kene karina dukak-dukak mu “mendahi ko berru bagendari ku masukken nami mo ko mirumahna serembaru seneng mo ko ibagas rumah men lako mendapetken Tuhan sitempah ko janah begahken simerkuaso asa karina dukak-dukak mu sinitadingkenmu beak gabe meranak merberr; janah kade pe si sura-sura na i mo jadi janah i bere kami oles bamu i mo oles persirangen asa en mo oles mu nan a lako mendapetken Tuhan sitempah mo ko senang mo ko berru i rumahna”. Bagi mo mendahi kene sukut nami enggo i masukken nami berru nami mirumahna asa kade ulaen selanjutnya pesaket kami mendahi ke (To you our kula-kula our brothers, our sisters, our berru, village elders, village friends, and all those present at this time now we are already in the event of putting our mother in her chest and to you *parumaen* to take a white mat for the bed of our dear mother to you village elders so that you are the one who organizes how this ceremony goes. At that time also put our mother into her coffin assisted by *puang benna*, and *puang pengamaki* continued to you berru we now put our *berru* into her coffin so that you are in agreement with her children. “To you berru now we put in your new home be happy you are there to meet the God who created you and convey to the almighty God so that all your children you left behind are healthy and have offspring and what they want to be granted by the almighty God and now we give you a smear that is a farewell smear this is your smear to meet the God who*

created you be happy you are berru in your home” such is the word from us our tribe we have put our berru into his house so that the next event we leave to our tribe thank you).

Sukut: *lias ate mendahi kene kula-kula nami merketeken sodip kene engket pasu-pasu ndene mendahi kami berru ndene. Asa kade pe sinisura-sura nami i mo menjadi ijoloan ari en asa lot gegeh nami pesangepken kula-kula nami.* (Thank you to our *kula-kula* for your prayers the blessings you convey to all your *berru* and whatever we want is granted by the Almighty for the day ahead so that there is our energy to worship our *kula-kula*).



Picture 3. Memasukken Bangke Mirumahna

4. *Tatak Ipas Ncayur Tua* (dancing during the *Ncayur Tua* ceremony)

Tatak for the Pakpak people is dance in the broadest sense. *Tatak ipas ncayur tua* means dancing during the *ncayur tua* ceremony. This is in line with Merriam's (1964) description, that ceremonies related to prayer to God are related to other mechanisms, in this case dancing. For the Pakpak community, dancing in an atmosphere of grief does not mean that the family left behind does not grieve, but the dance is a substitute for their crying. The dance referred to here does not mean the dance that we know in general which is a performance but is the basic dance movements of the Pakpak tribe which are usually used in any traditional ceremony, for example such as *menerser* movements, *mersembah*, *menyuyuk*, and so on which are common in Pakpak society.

There are two *tatak* stages that must be carried out in the *ncayur tua* ceremony,

namely *Tatak Tikan Ibages Sapo* (an event inside the house) and *Tatak Tikan Ikasean* (an event in the yard). The meaning and description of these two *tataks* are as follows:

a. *Tatak Tikan Ibages Sapo*

Tatak Tikan Ibages Sapo means that the *tatak* is still carried out in the funeral home, this is done at night after the *pergenderrang* (music player) sounds the *simemubuh* drum as a sign of the start of the *tatak* event. *Tatak* which is done at night for the Pakpak people is also called *tatak peparasken*, *periah-riahken*, and *tatak pendungo-ndungoi*, this means that all series of *tatak* events at night are an illustration for the next day as the peak of the ceremony, because more or less all series of *tatak* events will be carried out again the next day in the courtyard of the funeral home. This *tatak* event is first carried out by *puang benna*, if *puang benna* has not started the dance for the next anyone may not do it.

b. *Tatak Tikan I kasean*

Tatak Tikan Ikasean means the *tatak* event in the courtyard of the funeral home. This *tatak* event is held in the morning after the *tatak* event the night before. Before carrying out the *tatak* event in the courtyard of the funeral home, first the tribe holds a family event such as the family's final apology to the deceased considering the mistakes made by the family, especially the children of the deceased (deceased) during his lifetime.

After the family program is completed, closed with prayer, the body is taken to the funeral home yard to carry out the *Tatak Tikan Ikasean* event (event in the yard). The corpse will be paraded around the designated place to place the coffin seven times around the house.



Picture 4. *Tapak Ipas Ncayur Tua*

5. Mengkerboi (Buffalo Slaughter)

Before the *Tatak Tiakani aksean* (event inside the house) continues, the next event is the *mengkerboi* (buffalo slaughter). *Mengkerboi* for Pakpak people community is the event of slaughtering buffaloes that are brought by kula-kula (uncle) or puang, namely puang benna and puang, namely puang benna and puang pengamaki to be used as *persulangen*. Equipment in the traditional ceremony mengkerboi are as follows: (1) Belagen mbentar (white mat) from puang (puang benna and puang pengamaki); (2) Oles (sarong) from the berru takal peggu (eldest sister); (3) Sarkea (cloth); (4) Bulung silinjuhang (silinjuang leaf); (5) Jabi-jabi (banyan tree); (6) Lambak buluh (banana leaf); (7) Rih ntua (old weeds); (8) Sanggar (long grass); and (9) Sangka sapilit (a type of rope). The stages that must be carried out in this event are as follows.

a) Memasekken Jeretten

Puang benna and puang pengamaki will come carrying the jeretten with the position of Puang Benna at the front of the jereten and puang pengamaki at the the back. Puang will be greeted by berru takal peggu while making anera-era accompanied by the drums of the pergenderrang. Before sticking the jeretten pole they first surround the hole where the jeretten will be will be stuck seven times.

b) Mangiring Gajah

The term elephant in this case does not means the actual elephant that we know, for the Pakpak people elephant is a symbolic designation for animal that has four legs and is large enough to be slaughtered at traditional ceremonies, such as buffalo or cattle in general. The buffalo will be led by puang and then greeted again by berru takal peggu to the jeretten (buffalo mooring) pole that has been (buffalo tether) that has been pole and accompanied by drums. Mangiring (musical notes) Elephant by pergenderrang. After the buffalo reaches the place where the jeretten (buffalo tether (buffalo tether) is attached, then the buffalo is tied up to the

jeretten (buffalo tether) for the next the buffalo will then be pantem (pushed).

c) Gajah Mangiring

Gajah mangiring is the process of spearing (pushing) the buffalo, berru takal peggu (the eldest daughter) carries kujur sinane (stick) which is replaced by sarkea (rag) as a tool to spear the buffalo. While dancing to the accompaniment of Gajah Mangiring drums (musical tones) by the pergenderrang, the berru takal peggu (eldest daughter) is followed by the whole family around the buffalo tied to the jeretten (buffalo tether) seven times. At the count of seven by word, the berru takal peggu spears (the eldest daughter digs a hole) the buffalo and at that moment the reportoar played by the pergenderrang changes to Gendang Raja. Then Puang Benna (the family of the wife who gave the wife who gave the mother died) scatters page tumpar (rice) around the jeretten for the whole family to take.

After the whole family has finished picking up the rice sown by the puang benna, the buffalo that has been speared is brought by the perkebbas (those who work in the food department) to be slaughtered and certain parts of the buffalo's body are cut to make sulang. Next, the berru takal peggu (eldest daughter) takes the puang benna mat that is tied to the jeretten (buffalo tether), as well as the berru ekur peggu (eldest daughter) takes the puang pengamaki mat (the family who gave the wife to the deceased). This is the last stage in the mengkerboi event in the Pakpak Batak community.



Picture 5. Mengkerboi

6. Peberkatten Bangke Mi Pendebaen (send the body to its final resting place)

Peberkatken bangke mi pendebaen means to send the body to its final resting place, in other words this stage is the process of burying the body. This stage is carried out after all the tatak events are completed. The obligation of *berru takal peggu* (the oldest daughter) and *berru ekur peggu* (the smallest daughter) here is to put *oles* on the coffin while saying farewell words, this *oles* is called *oles sintaken* (sarong). Then *puang benna* and *puang pengamaki* take the *oles* (sarong) and say their parting words while praying to God that the family left behind will be given strength and sustenance in the future.

Next is the *pergenderrang* (music player) event, which is to say goodbye as well as words of comfort to the family left behind, because this is the culmination of the traditional ceremony that has been carried out here *pergendorang* also apologizes to all attendees especially to the *sukut* (host) if there are mistakes *pergenderrang* (music player) during the ceremony. *Pergenderrang* also plays the drums of all families around the corpse seven times and on the count of seven the drumming stops.

Before the religious ceremony is carried out for burial, here the *sukut* (host) will briefly describe the life history of their family members who died and the *sukut* (host) also expressed his gratitude to all those who came and apologized for the shortcomings that existed during the ceremony. If during the deceased's lifetime there were debts, the family will be ready to settle them.

After the funeral ceremony is over, all the executors of the ceremony eat at the house of the *sukut* (host), after which the settlement of debts and the overall cost of the ceremony that has been carried out and the assistance they get. In the implementation of customary death payments there is still a type of debt that must be paid by the *sukut* to the *puang* called *lemba* (debt).

Lemba is a customary debt to an uncle (*puhun*) or his descendants after someone dies. *Lemba* indicates that there is a blood bond between the tribe and the *puang*

through marriage. Someone who does not pay the *lemba* is believed to be subject to a supernatural punishment called *idendeni lemba*. The group of relatives who receive *lemba* between men and women is different. If it is a man who dies, the person entitled to receive the *lemba* (debt) is the mother's brother or mother's son. If it is a woman who dies, the person entitled to receive the *lemba* is her father or brother or the son of her brother. The type of *lemba* (debt) to be paid by the family of the deceased can be in the form of gold, land, gardens, rice fields or a sum of money. The type is determined after consultation between relatives from both sides. If the family is economically well-off, the traditional debt is usually accompanied by a gift of gold.



Picture 6. *Peberkatten Bangke Mi Pendebaen*

B. MESSAGE AT THE TRADITIONAL NCAYUR TUA PAKPAK ETHNIC CEREMONY

In general, the message contained in each stage of the old *ncayur* traditional ceremony in the Pakpak ethnic group is advice, a mandate conveyed by the *sukut*, *kula-kula* to the family at each stage of the Pakpak ethnic old *ncayur* traditional ceremony.

Based on the speech act message, it consists of (1) expressive messages, (2) directive messages, (3) commissive messages, (4) representative messages, and (5) declarative messages. The following are the messages conveyed in the Pakpak ethnic *Ncayur Tua* traditional ceremony:

1. Expressive Message

Expressive messages are messages that are used to express the speaker's feelings and behavior in responding to an issue. Expressive messages consist of: thanking, congratulating, sympathising and

apologizing (Leech, 1993:164). The expressive messages found are as follows:

(1) *Lias mo mendahi ken berru nami en pe mendahi karina kula-kula kami dengan sebeltek nami, berru nami situa-tua kuta dengan sada kuta dekket karina sitapak pulung sini hormati nami bagi mo lebe rananta berngin en janah mengido kami aramben ceggen ni ari asa rebbak mo kita memasukken pertua nami ni rumah na bagi mo lebbe rana tarap nami lias ate mob anta karina njuah-juah.*

(2) Thank you to all of us who are present at this time, namely our brothers, our brothers, our berru, village elders, village friends, and all those who are present at this time. We respect that. That was our conversation tonight and we ask for tomorrow In the morning we put our parents in their coffins, that's what we used to say, thank you.

Indexical Information: Based on data (1) and (2), the speech is found at the old ncayur traditional ceremony delivered by the sukut (host) which can be proven in the speech for *mo lebe rananta berngin en janah mengido kami aramben ceggen ni ari asa rebbak mo kita memasukken pertua nami ni rumah na for mo lebbe rana tarap* (That's how we talked tonight and we asked for tomorrow in the morning we put our parents in the chest). So, based on the utterance, it is to congratulate that they have gotten a decision that is in accordance with the custom and what the family wants which is done at *tenggo raja*.

2. Directive Message

Directive messages are messages used to express the feelings and behavior of speakers in addressing a problem. This directive message consists of ordering, commanding, begging, and giving advice (Leech, 1993: 164). Directive messages that can be found in the old ncayur traditional ceremony are:

(3) *Mendahi kene pergenderang kami bagendari i dilo nami mo kene i mo na lako mergenderang ibas adat ncayur tua ni inang nami en asa kene mo na lako mergenderangi soh midungna ulanni janah*

tikan en pe pesaket nami napuran persentabian nami mendahi pergenderang nami asa selloh mo bahan kene sorani genderang ndene tikan ulanni bage mo lebe i pesaket nami napuran en engket beras sipihir-pihir asa manampak mo Tuhan Debata pihir mu tendita karina na. janah ipadao mo hali habat tikan ulanni bagi mo lebe pesaket nami mendahi kene pergenderang nami tah lot sikurang barang pe kurang seloh perbahanan nami i marpanganju mo ke janah ajari ke nami lias ate.

(4) To you musicians we have called you, namely to play music at the traditional ceremony of the old ncayur of our parents, you are hammering music until the end of this traditional ceremony now we convey the betel nut of our mother's request to you our musicians to play loud instruments at this ceremony so that we used to convey to you our musicians we convey rice so that God gives his blessings to us to be healthy until the end of the implementation of this old ncayur custom as well as all evil intentions or rain. wind, kept away from this traditional ceremony so that's how we used to convey to you our musicians if there are bad words we apologize and teach us how to be good thank you, This is how we used to convey to you our musicians, if there is anything that is not good in our words, please apologize and teach us how good, thank you..

Indexical information: Based on the data (3) and (4), The speech is found in the old ncayur ceremony delivered by King Hata to the pergenderang (who plays musical instruments) which can be proven in *pesaket nami napuran persentabian nami mendahi pergenderang nami asa selloh mo bahan kene sorani genderang ndene tikan ulanni bage mo lebe i pesaket nami napuran en engket beras sipihir- pihir asa manampak mo God Debata* (we convey betel nut our mother's request to you our musicians to play loud instruments at this ceremony that's how we used to convey to you our musicians we convey rice so that God gives his blessings). So, based on the speech, it is

to ask the musicians to play the instrument as an expression of a message to the Creator.

3. Commissive Message

A commissive message is a message conveyed to express the feelings and behavior of the speaker in addressing a problem in the future. Commissive messages consist of promising, offering and vowing (Leech, 1993: 164). The commissive message conveyed at the old ncajur traditional ceremony is:

(5) *lias ate mendahi ke sukut nami ibas dilo-dilo ndene mendahi nami i mo mirkitekten na merujung gelluh sada inang i tengah-tengah ni keluarga ndene mella nami dengan sada kuta ndene barang kade pe si naing ulaen kenah siap mo nami bakune kibahan seloh na tapi sipenting na terlebih kuso lebbe kula-kula ndene, terlebih lula-kula puang benna engket puang pengamaki engket dengan sebeltek bagi mo lebe kata tarap nami denggan sada kuta ndene liat ate.*

(6) Thank you to you for inviting us because due to the death of one of the mothers from the middle of your family, if we are your village friends, whatever you do in this ceremony, we are ready to help how to make it run well, so that the process of carrying out the traditional ceremony is organized, but it is better to first ask your kula-kula, your brothers and your sisters what they want, what they do so that the traditional event is better, that's what we said from your village friends, thank you.

Indexical information: Based on the data (5) and (6), the speech was found at the old ncajur traditional ceremony delivered by the King of Hata Village Elder to Sukut during the implementation of tenggo raja which can be proven in the speech *tapi sipenting na terlebih kuso lebbe kula-kula ndene, especially lula-kula puang benna engket puang pengamaki engket with sebeltek* (but it's better to ask first your kula-kula your brothers and your berru what they want what they do so that the traditional event is better). So, based on this speech, it is a commissive message of offering made by Raja Hata, the Village Elder, to Sukut to

ask the kula-kula and berru first so that the event can run well.

4. Representative Message

Representative messages are messages that are used to express the feelings and behavior of speakers in addressing a problem. Representative messages consist of stating, complaining, expressing opinions and reporting (Leech, 1993: 164). Representative messages conveyed at the old ncajur traditional ceremony are:

(7) *lias ate mo mendahi kene dengan sada kuta nami ibas sada ni ukurta janah keselehon ndene na lako pemendeken ulaanni i cegen ni ari en pe mendahi ke kula-kula nami tah lot sikurang pas barang pe mernaing pengidoan ndene mendahi nami anak berru ndene i mo enggo merujung gelluh inang nami berru ndene janah enggo mo ncajur tua ku mernai tangkas mo kataken ke asa ulang gabe merutang nami ipudianni ari asa tangkas mo kataken ke kula-kula nami*

(8) Thank you to you, our village friends, for being of one mind and for your readiness to help us. Now we ask our honorable kula-kula if there is anything that is not right or your request so that it does not become our debt in the future so that it is clear that our kula-kula say what is the request.

Indexical information: Based on the data (7) and (8), the speech was found at the old ncajur traditional ceremony delivered by the king of hata sukut to the kula-kula which can be proven in the speech *mernai tangkas mo kataken ke asa ulang gabe merutang nami ipudianni ari asa tangkas mo kataken ke kula-kula nami* (your request so that it does not become our debt in the future so that it is clear to the kula-kula we say what is the request). So, based on the speech, it is a representative message, namely to state or express an opinion so that the kula-kula in the ceremony accepts the statement, which is carried out at the time of the *tenggo raja*.

5. Declarative Message

Declarative messages are messages that are used to express the feelings and behavior of

speakers in responding to something. Declarative messages consist of ordering, begging, resigning, naming, excommunicating, and appointing and so on (Leech, 1993: 164). The declarative messages contained in the old ncayur traditional ceremony are:

(9) *Mendahi kene pergenderang kami bagendari i dilo nami mo kene i mo na lako mergenderang ibas adat ncayur tua ni inang nami en asa kene mo na lako mergenderangi soh midungna ulanni janah tikan en pe pesaket nami napuran persentabian nami mendahi pergenderang nami asa selloh mo bahan kene sorani gendrang ndene tikan ulanni bage mo lebe i pesaket nami napuran en engket beras sipihir-pihir asa manampak mo Tuhan Debata pihir mu tendita karina na. janah ipadao mo hali habat tikan ulanni bagi mo lebe pesaket nami mendahi kene pergenderang nami tah lot sikurang barang pe kurang seloh perbahanan nami i marpanganju mo ke janah ajari ke nami lias ate.*

(10) To you musicians we have called you, namely to play music at the traditional ceremony of the old ncayur of our parents, you are hammering music until the end of this traditional ceremony now we convey the betel nut of our mother's request to you our musicians to play loud instruments at this ceremony so that we used to convey to you our musicians we convey rice so that God gives his blessings to us to be healthy until the end of the implementation of this old ncayur custom as well as all evil intentions or rain. wind, kept away from this traditional ceremony so that's how we used to convey to you our musicians if there are bad words we apologize and teach us how to be good thank you, this is how we used to convey to you our musicians, if there is anything that is not good in our words, please apologize and teach us how good, thank you.

Indexical information: Based on the data (9) and (10), the speech was found at the old ncayur traditional ceremony conveyed by the sukut to the drummer which can be

proven in the speech *Mendahi kene pergenderang kami bagendari i dilo nami mo kene i mo na lako mergenderang ibas adat ncayur tua ni inang nami en* (To you music players we have called you, namely to play music at the old ncayur traditional ceremony of our parents). So, based on the utterance, it is a declarative message, namely to order the musicians to play musical instruments in accompanying the ncayur tua ceremony.

4. CONCLUSIONS

Based on the results of the discussion above, it can be concluded that there are six Ncayur Tua customs, namely: (1) *tenggo raja* (2) *Mengapul pergenderang* (3) *Memasukken bangke mirumahna* (4) *tatak ipas ncayur tua* (5) *Mangkerboi* (6) *Peberkatken bangke ni pandeban ini*. Besides that, there are five messages contained in the Ncayur Tua traditional ceremony of the Pakpak ethnic group, namely: (1) Expressive message of Ncayur Tua traditional ceremony (2) Directive message of Ncayur Tua traditional ceremony (3) Commissive message of Ncayur Tua traditional ceremony (4) Representative message of Ncayur Tua traditional ceremony (5) Declarative message of Ncayur Tua traditional ceremony.

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