

PRESENTATION OF *MASU-MASU* IN FUNERAL TRADITIONS IN KARO SOCIETY

Immanuel Sembiring^{1*}, Kumalo Tarigan², Asmyta Surbakti³

^{1*}Magister Penciptaan dan Pengkajian Seni (MPPSn), FIB, Universitas Sumatera Utara

²Universitas Sumatera Utara

³Universitas Sumatera Utara

***Corresponding Author:**

Abstract

Death is a natural thing for humans. But each tribe has variations in how they respond. In Karo society, when there is a death, there is a funeral ceremony. In the ceremony there are rules that must be followed according to funeral customs. In this funeral custom there are speech acts. Speech acts are carried out by several people who are able to represent each branch of the kinship according to Karo custom. This speech act can also be done with chanting called masu-masu. Masu-masu is presented by traditional Karo singers accompanied by a musical instrument called a gendang. Still now the musical instrument used is a keyboard, which has been modified so that it can imitate Karo traditional music well. The content of this masu-masu is to express the deep affection between all relatives and families who have experienced a disaster. Therefore, the death of a parent should not eliminate the kinship of their children with other families.

1. INTRODUCTION

In Karo society, since humans are in the womb, they have carried out traditional ceremonies specifically for the fetus and its mother. All these traditional ceremonies are carried out because the whole family is grateful to Dibata (God), the giver of life, who has added happiness to them. By carrying out this traditional ceremony, it actually shows that the Karo people have long believed that there is a connection between the Creator and the incarnation (humans). Humans are connected from the womb until they die. The rules that apply in this case to the Karo people are called *adat nggeuh* (rules of life). Until these incarnations are born, grow into children, teenagers and adults, the Karo people are very connected to everything related to customs. Customs that bring humans closer to humans and humans to the Dibata. In the youth phase, the next orientation is to find and choose life partners, who will then become the next generation for the Karo community. In the context of choosing *nggeluh* friends, Karo people can use traditional institutions such as rice planting events held together, or annual parties called work years, youth activities called *guro-guro aron* (music and dance performances), and etc.

The next level is building a household. Blessed by asking Dibata, approved as elders (parents/independent in family), regenerating and working hard to be able to get a better standard of living. Ginting (2021) stated that the Karo people's persistence in working can be seen from the *keben* (rice barn) which is never empty. The people of Karo will be very worried if *page* (rice) decreases even just a little because it will affect food security in the future. That is why, until now, the character of the Karo people in general is very persistent in their work.

2. Literature Review

Literature reviews are references to theories that have been written in books, journals, scientific works and other writings that strengthen the results of research conducted by an author. A literature review becomes a theoretical reference as a research scalpel to support research results, complement research data and find the common thread of problems that occur in society related to the research carried out. Considering that the research in this paper is interdisciplinary, several good books will be used to support the theory of preaching, culture and art. Several books can support researchers in conducting research using several books.

Jerry Vines and Jim Shaddix wrote sermons explaining how a sermon is a teaching delivered in a service as God's message. Rothlisberger looked at the form and purpose of the sermon being delivered. How the sermon texts speak to the congregation who accept the sermon as God's message. Practically the attitude in delivering a sermon.

EP Ginting is one of the references that strengthens sermons exegetically which can be used to help a preacher prepare the structure of the sermon he is preparing. So, the Biblical message can be drawn in the current context. These two books help research to look at sermons and their function in Christian congregations at GBKP. Through the existing method, it provides analysis in the sermon in preparing the sermon text.

Koenjaraningrat provides an overview of the structure of a cultured society. A cultured society in which there are cultural elements. This book provides a contribution of thought so that we can see the function of *masu-masu* in the structure of Karo society.

Kumalo Tarigan (2006) is a form of singing used in rituals in the Karo community. Through this thesis, this research obtained information that the Karo people in terms of art are very closely related to all aspects of life, including existing rituals.

Anton Sitepu discusses *katoneng-katoneng*, written in 2015, examining *katoneng-katoneng* in the context of the home *mengket* ceremony with two main studies, namely the semiotics of the lyrics and the structure of the music, especially the melody.

Signs in the written culture of Arthur Asa Berger as well as the language, context, and texts of Halliday and Ruqaiya Hasan's writings help in analyzing texts in sermons and *masu-masu* as messages that have an impact on the listeners.

Sumandiyo sees the phenomenon of art as a text that can be read and then interpreted so that in conducting research, the researcher is in the position of society. The analysis used is symbolic analysis with a structuralistic approach that looks at words or language and tone or paralinguistics.

Clifford Geertz provides a contribution to the meeting point between culture and religion as a unity that does not overcome or precede each other. However, Clifford concluded that religion and culture are a system of life that should work together to find the meaning of life.

3. Research methods

This study used qualitative research methods. Kirk and Miller (1986) as written by Lexy J Moleong (1996) describe that qualitative research is a particular tradition in the social sciences which fundamentally relies on paying attention to people in their own area and relating to these people in their language and terms. Furthermore, according to Taylor and Bogdan (1984) wrote that qualitative research is a research procedure that will produce descriptive data in the form of written or spoken words from people and behavior that can be observed from the people or subjects themselves. So this research places more emphasis on what is in the perceptions and thoughts of the informants. In addition, this research seeks to obtain the views of priest preachers regarding sermons in the context of the *nurun-nurun* traditional ceremony at GBKP and artists regarding the research context of *masu-masu* in the *nurun-nurun* traditional ceremony. In understanding this idea, researchers should take an in-depth approach to the lives of priests and artists as subjects, and live their lives based on their experiences and views.

Marshall and Rossman (1995) emphasized that researchers in qualitative research act as instruments. In this case the researcher must participate in the life of the research object. Based on this opinion, researchers create intensive and conducive social interaction, which allows researchers to further explore and understand the views of artists. The

researcher is a priest and also a person who comes from the Karo area, so in the context the researcher is an insider. In this way, more or less the researcher has quite good knowledge of the sermon itself and Karo customs, ethics and language, so that a very good relationship can be had with the sources.

In general, the working principles implemented in this research are the activities of collecting literature data, interviews and observations, especially on the issues to be researched. Reading literature is done as an effort to increase insight, describe problems, find theories and help examine the main research problems. Interviews are for collecting data in the field, then analyzing them, and deepening the analysis, especially focusing on the form of presenting the function and meaning of sermon texts and *masu-masu*. Observations will be made to obtain facts that occur in the field which are useful for explaining later. This observation is an integral part of the study of the researchers involved (participant observer).

As a certainty that has been established by God as the creator of creation and the earth, everything on earth is not eternal, including humans will definitely experience death. Death means a person's separation from life in the world, having no direct connection, no physical contact with anything that moves. Death in the pastoral view is a human condition that is weak due to the loss of a loved one, opening up old memories with loved ones and a psychological state that is "temporarily fallen" because they can no longer meet them in the future. In general, throughout the world, death is an event with the dimension of loss which is always expressed with sadness and a very deep sense of sorrow. In the views of several other tribes, including those in the Karo culture, death can be said to be a situation that needs to be rejoiced. This factor is caused by married children, advanced age, a good family standard of living and having many grandchildren. In Karo society it is called *cawir metua* (long life).

4. Results and Discussion

4.1 Process of carrying out the funeral ceremony

According to Sarjani Tarigan, in the past context in the life of the Karo people, if a Karo person died, the first cultural activity carried out was to wash the body, make rot (yellow, a type of face cream made from traditional ingredients) on the forehead and cheeks, feet on the big toes, and tie it. In line with that, all *sangkep nggeluh* (relatives), especially *senina* (same clan), *kalimbubu* (female giver), and *anak beru* (female recipient) were invited to hold a deliberation called *runggu* (discussion) regarding the day of burial, an invitation to *sangkep nggeluh*, *patong* work or often also called *baban simate* (whatever will be placed on the coffin) and so on.

Runggu can be carried out if the *mate* consisting of *sukut*, *kalimbubu* and *anak beru* is present. During the *runggu*, *sukut* and *kalimbubu* will be asked about the ceremony that will be carried out and what must be done. In this performance, the host was *anak beru*. As described above, this is the process that is carried out if someone dies before the influence of Christianity comes into play. There are some things that are still held firmly to be carried out today, but there are also those that have been abandoned considering current developments such as making a turn it on head

In general, activities related to traditional ceremonies (customs) throughout the generations in the culture of the Karo people are carried out for three days. However, there are also Karo people who carry out this *nurun-nurun* ceremony for only two days. The *nuru-nuru* ceremony activities include activities in the form of: preparation, implementation and post-implementation of this traditional ceremony. In this research, the author examines *masu-masu* at the *nurun-nurun* ceremony held in Sinaman village, Barusjahe sub-district, Karo district. *Sukut* the mate (dead family) is Tarigan Tambun Mergana. In this *nurun-nurun* ceremony, the one who died was Rasinta br Ginting Jawak, the mother of Mr Joni Tarigan Tambun. The traditional event was held at Losd Kuta Sinaman (Sinaman village meeting hall) on the day. Monday 23 October 2023 and the Christian kalak burial liturgy is served by GBKP Runggun Sinaman where the author himself is the priest who serves the Christian kalak burial liturgy. In the *nurun-nuru* ceremony, Jenni br Sembiring was the leader.

In general, relatives can be grouped in the order of, among others, *senina*, *kalimbubu*, and *anak beru*. These three kin groups, in the context of Karo culture in general and also functionally in *nurun-nuru* ceremonies.

Then the equipment that is prepared includes traditional clothing (*ose*), traditional debt, musical equipment, coffin, food, and the location where it is buried. If the family that is in misfortune is a person who has a good economy, then to complement the musical performances, a group will be held with a cultural function, namely *masu-masu* (please bless). When the body arrives at the *losd*, it is immediately placed in the designated place. Then *anak beru*, as the host of the event, called all the relatives through the loudspeaker. The new child will call his and will complain to go land together. When the music is played, the reports that are played are the lifting drum and the *sirak-araki* drum. This is the first sequence as an opening.

Then the *sangkep* dance together as a sign that the ceremony is being carried out. When the rose drum is played, the relatives who dance are all the relatives who are experiencing misfortune. When the *tudungen* drum is played, the ones who perform the dance are the role children or *singuda-nguda* (young people). Both drum repertoires are performed with a cultural aim so that all relatives are prepared to carry out their respective duties.

Once finished, the presentation of *gendang* (music and dance) rose and *gendang tudungen* was intended to be carried out, then the *anak beru* again conveyed to the family misfortune that one of the *anak beru kalimbubu* had died. This notification is part of the implementation of the traditional *nurun-nurun* ceremony.

The notification delivered by *anak beru* will then be continued by one of the family members who had the misfortune, namely the *senina* (sister) of the deceased). This notification is in the form of information that on that day all relatives had gathered to settle the customary debt. Furthermore, it was requested of all parties that no one would hold a grudge or be angry with the deceased in the hope that the deceased would not be prevented from going to the land of *Dibata* (God's land). This traditional notification is called *pengalo-ngalo*.

Then, with the completion of the *pengalo-ngalo* words, these words are followed by a performance of the *pengalo-ngalo* drum which functions to accompany the *perkolong-kolong* serving *masu-masu*. The traditional drum indicates that the

traditional event aimed at the family misfortune will enter the next stage.

At this time a *runggu* event was also held which discussed the issue of the customary debt owed by relatives to the *kalimbubu* called pedalen *maneh-maneh*. After the giving of the *maneh-maneh* to the *kalimbubu* had been completed, the *gendang perang* was also served. This drumming was followed by *landek* activities by the *kalimbubu* party. During this ceremony, the *kalimbubu* will bring the *uis dagangen* (shroud) from where they perform the dance while heading to the coffin. Then the *uis* mercantile was thrown over the deceased. While the presentation of the *gendang perang* is taking place, the *perkolong-kolong* (tradition singer in Karo society) once again expresses comforting texts to the family misfortune and relatives in the form of a song called *masu-masu*.



Fig 1: The relatives perform the ceremony

4.2 Serving *masu-masu*

Humans are called social creatures. This mention is because humans are creatures that are connected to one another. This relationship can be created through good communication between individuals and other individuals, between individuals and groups of people and vice versa, and between one group and another group. Thus, it can be said that communication is the lifeblood of building a social life that continues continuously and this also gives birth to a culture.

This communication process can occur because of the existence of a link called language. Language is meaningful symbols that are communicated either directly or indirectly. Direct communication or what is called verbal language is giving meaningful messages to the recipients of the message using language in the form of words that have been mutually agreed upon. Meanwhile, non-verbal communication or what is often called non-verbal language is conveying a message to the recipient using media other than words such as sounds, colors, gestures, images and natural reactions. Communication as a symbolic activity uses meaningful symbols which are then converted into words to be written or performed by singing in the form of actions or activities so as to create a human culture such as traditional ceremonies, community entertainment communicated in the form of art, ritual ceremonies. which is carried out in various tribes in Indonesia.

Masu-masu is categorized as multi-directional and highly contextual communication. Where a *perkolong-kolong* will convey a message to all relatives who come. Alex Sobur (2016:114) says that music is a very complex response and feeling which can be seen in 3 aspects, including: Musical rhythms can be connected to biological rhythms, Structural symptoms in music are iconic for the structural symptoms of the world of perception, and A work music, overall both the presentation and the listener as an argument.

According to the author's interview with one of the *perkolong-kolong*, Jenni br Sembiring said that *perkolong-kolong masu-masu* in the context of traditional death ceremonies serves as a language for the *sukut si mate* (the family of the deceased). *Masu-masu* is a process of conveying good messages to the family and is considered *babah si mate* (words from the deceased). In other words, the presentation of *masu-masu* is an expression of relatives and those who mourn, conveyed through *narrative songs*. The song is called the text.

In the funeral ceremony for the *nurun-nurun* Rasinta br Ginting, the *masu-masu* presentation presented by Jenny br Sembiring can be seen in the following text:

Radu radu tedis kam kerina kalimbubu kamiSi empat merga puang silima merga

I ja ibas kita landek ralo-alo

I bas kata tenah nande beru ginting si nadingken kita

Ndalani dalam si gedang

Janah ija kalimbubu puang kamiIbas kita petungko tungko e

Ersura sura kami anak beru anak beru menterindu

Nehken kata tenah sini tenahken nande beru ginting e

I ja tenah nande beru ginting gelah banci isehkenndu kata gegehMan impal man beberendu si kutadingken enda

Bagem nina nande si beru ginting

Bagem anakku turang nandena teman nandena,

Tatap-tatapndu kalimbubu turang rikut permainku endaAlo-alondu kel ia ije me iidahna bekasku ngajarken kamJadi kalak

si mehamat man kalimbubu

Mehamat man puang kalimbubu

*Anakku turang nandena teman nandena keleng atekubagem nina nande beru ginting Bagepe kalimbubu kami ginting
mergana, turang rikut ras permainku
Tatapndu aku sekali nari gelah ietehndu erbelas kerna aku turang sikukelengi permain bibina*

*Bagem nina nande si beru ginting ngalo-ngalo kam kalimbubuk kami ginting mergana Kalimbubu ginting mergana puang
kalimbubu tarigan purba mergana*

English translation :

Today together we stand our *kalimbubu*

The four merga and five merga are our *puang kalimbubu*

Where when we dance together face to face

because of the call from Ginting's mother who has left us,

who has come a long way

We all support to get the best way for our *Kalimbubu* and *Puang*

When we face each other now

Our wish is that your children and ministers will convey the message of Mrs. Ginting's call

Where is Ginting's mother's message

so that you can convey a word of comfort To your *impal* and *bere-bere*

which I have now left forever. That's what Ginting's mother said

This is how my child is, mother's brother, mother's friend Look and welcome Kalimbubu and my nephew Welcome them

well to show my love

that I taught you before.

Be a good person

for *Kalimbubu* Respect *Puang Kalimbubu*

we are my beloved child,

my friend That's what Ginting's mother said



Fig 2. The singer serves *masu-masu*

4.3 *Masu-masu* Structure at the *Nurun-nurun* Ceremony

The *masu-masu* structure in the *nurun-nurun* ceremony is seen from two aspects, namely melody and lyrics. The melodic aspect shows the characteristics of the melody, while the lyrical aspect shows the content of the *masu-masu* song being presented.

Aspects of the *masu-masu* melody at the *nurun-nurun* ceremony

Masu-masu in the *nurun-nurun* ceremony is accompanied by an ensemble of five *sedalanen* drums or what are also called *sarune* drums. This ensemble consists of musical instruments *sarune*, gendang *singanaki* and gendang *singindungi*, penganak and gung. *Sarune* to carry the melody. Generally, the *singanaki* drum carries a basic rhythm and the *singindungi* drum carries a varied rhythm. Accompanied by a vocal melody, the *singanaki* gendang and *singindungi* gendang carry a basic rhythm called *cakcak*.

According to Kumalo Tarigan, the *sarune* melody consists of three ritual chant phrases only. The *sarune* melody appears in just a few phrases of the song's melody. At first the *sarune* melody relies on just one note but then moves up and down

so that it seems to complement one another. Based on the tone description that has been mentioned, this is the tone found in the masu-masu presentation.

There are seven ritual chant melody phrases in the example above. The seven melodic phrases consist of two melodic styles. Melodic phrases 1 to 3 are called didong-didong melodic style. Melodic phrases 4 to 7 are called *susurna* melody style. The basic melody phrase is b, with the main notes: b – e. the scales in this ritual song are b – d – e – f – f-sharp – g. Aspects of the masu-masu lyrics at the *nurun-nurun* ceremony

The lyrical aspect shows the content of the masu-masu song being presented. In this text, it can be seen how the *perkolong-kolong* act as mediators between the *sukut mate* and the *Kalimbubu* and *Puang Kalimbubu* parties. *Perkolong-kolong* welcomed the *Kalimbubu* and *Puang Kalimbubu* with the hope that their arrival could provide consolation, cure the longing of the *Sukut Si Mate*, and the hope that the fraternal relationship between the *Sukut Si Mate* and the *Kalimbubu* would not be broken after the death of the late *Rasinta Br Ginting*.

5. Conclusion

Funeral ceremonies in Karo society are very important. The ceremony is supported by core relatives in this ceremony which shows a very strong relationship. The relationship that is so strong is shown in the speech acts. One of the speech acts is manifested in the form of *masu-masu*. The content in the masu-masu is a deep feeling of affection between one relative and another.

References

- [1]. Bangun, Elieser (1994) *Studi Deskriptif dan Musikologis Ioio: Musik Vokal Dalam Konteks Ngampeken Jinujung Pada Masyarakat Karo di Kelurahan Ladang Bambu Kecamatan Medan Tuntungan Kodya Medan*, Medan: Skripsi S1, Jurusan Etnomusikologi Fakultas Sastra, Universitas Sumatera Utara
- [2]. Bangun, Fariana (1992) *Deskripsi Peranan Gendang Kulcapi Dalam Upacara Erpangir Ku Lau di Berastagi*, Medan: Skripsi S1, Jurusan Etnomusikologi Fakultas Sastra, Universitas Sumatera Utara.
- [3]. Bangun, Jabatin (1994) *Prilaku Sosial dan Gaya Penyajian Repertoar Guro-guro Aron Pada Masyarakat Karo: Studi Kasus Analisis Komparatif Musikologis Gendang Patam-Patam Oleh Tiga Instrumen Pembawa Melodi*, Medan: Skripsi S1, Jurusan Etnomusikologi Fakultas Sastra, Universitas Sumatera Utara.
- [4]. Bukit, Evy Epheta (1993) *Studi Gendang Sarune Dalam Upacara Ngampeken Tulan-tulan Pada Masyarakat Karo, di Desa Rumah Kabanjahe, Kabupataen Karo*. Medan: Skripsi S1, Jurusan Etnomusikologi Fakultas Sastra, Universitas Sumatera Utara.
- [5]. Eriyanto. (2009) *Analisis Framing: Konstruksi, Ideologi, dan Politik Media*, Yogyakarta: LKIS Yogyakarta.
- [6]. Ginting, Risman (1994) *Kajian Tekstual dan Musikologis Io-io Suatu Nyanyian Tradisional Karo di Desa Panribuan Kecamatan Dolok Silau Kabupaten Simalungun*. Medan: Skripsi S1, Jurusan Etnomusikologi Fakultas Sastra, Universitas Sumatera Utara.
- [7]. Ginting, Sadakata (2021) *Rumah Adat Siwaluh Jabu*, Home: Press
- [8]. Kirk, J. & Miller, M. L., (1986) *Reliability and Validity in Qualitative Research*, Beverly Hills, CA, Sage Publications.
- [9]. Manurung, Erni (1994) *Studi Deskriptif Musikologis Dan Tekstual Musik Vokal Dalam Upacara Ndilo Wari Udan Pada Masyarakat Karo*, Medan: Skripsi S1, Jurusan Etnomusikologi Fakultas Sastra, Universitas Sumatera Utara.
- [10]. Moleong, Lexy J. (2012) *Metodologi Penelitian Kualitatif*, Bandung: PT Remaja. Rosdakarya. [11]. Nasution, S. (2012) *Metode Research*, Medan: Bumi Aksara
- [11]. Nettl, Bruno. (2012) *Teori Dan Metode dalam Etnomusikologi*, Jayapura: Jayapura Center of Music.
- [12]. Simamora, Rismaria (1993) *Studi Deskriptif dan Musikologis Gendang Sarune Dalam Upacara Cawir Metua Pada Masyarakat Karo*. Medan: Skripsi S1, Jurusan Etnomusikologi Fakultas Sastra, Universitas Sumatera Utara.
- [13]. Sinar (1992) *Studi Deskriptif Musik Vokal Gendang Keramat Dalam Upacara Erpangir Ku Lau Perumah Jinujung Meriah Ukur Pada Masyarakat Karo*, Medan: Skripsi S1, Jurusan Etnomusikologi Fakultas Sastra, Universitas Sumatera Utara,
- [14]. Sobur, Alex. (2009) *Analisis Teks Media; Suatu Pengantar Untuk Analisis Wacana, Analisis Semiotika dan Analisis Framing*, Bandung: PT. Remaja Rosdakarya
- [15]. Tarigan, Kumalo. (2017) *Canta Ritual Karo Di Sumatera Utara Mengikuti Adat Enggeluh (Peraturan Kehidupan)*, Pulau Pinang: Desertasi Doktor Falsafah, Universiti Sains Malaysia.
- [16]. Tarigan, Kumalo. (2017) *Contents of Ritual Chanting "Pemasu-Masun" in Marriage Ceremony in Karo Society*, in the "American International Journal of Contemporary Research" Vol.7 No. 4. ISSN 2162-139X (Print), ISSN 2162-142X (Online)
- [17]. Tarigan, Kumalo. (2017) *Unsur Budaya Populer Dalam Seni Pertunjukan Tradisi Karo, Seminar Nasional Budaya Populer*, Medan: Magister Penciptaan dan Pengkajian Seni, FIB USU.
- [18]. Tarigan, Kumalo. (2017) *Makna Teks Didong Doah Pada Masyarakat Karo Memperkuat Kohesi Sosial Keluarga Pengantin Perempuan*, Medan: Seminar Nasional Bahasa Lokal, Magister Linguistik, FIB USU.
- [19]. Tarigan, Kumalo. (2006) *Mangmang: Analisis Dan Perbandingan Senikata Dan Melodi Nyanyian Ritual Karo Di Sumatera Utara*, Pulau Pinang: Thesis Master of Art, Universiti Sains Malaysia.
- [20]. Tarigan, Kumalo. (2015) *Thought in the Song Ritual on the Self Purification Ceremony at Karo Society*, in the "American International Journal of Contemporary Research" Vol.5 No. 5. ISSN 2162-139X (Print), ISSN 2162-142X Online)