

# Thought In the Song Ritual on the Self Purification Ceremony at Karo Society<sup>1</sup>

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## Summary

Karo one of the tribes who lived in North Sumatra, Indonesia. They are about one and a half million worldwide. Many chanting ritual that can be found in the Karo people, including the ritual songs in a self purification ceremony. The self purification ceremonies itself are many kinds. So I wrote based on the a shaman Rasmi br Sitepu<sup>2</sup>. In the self purification ritual there two ritual songs, namely mangmang and enjungken mayang. Mangmang presented at the beginning of the ceremony, while enjungken mayang presented at the end portion. The function of mangmang as a tool to communicate with the shaman magical power. Therefore shaman can run shamanism. While enjungken mayang serves as one way shaman gave supernatural powers to the patient. The Mangmang melodic structure and enjungken mayang have scales 2 to 4 tones, with a singing style declaimed. There is a change between one tone with another tone into tone melody in the song of the center due to the presentation of the oral. The Mangmang text structure comprised of two parts, a request for permission and calling. Each part has a form. At the request for permission and callings are the principal songs. In every song of the principal are some of the contents. Enjunjuken mayang comprised of three principal songs. Each of these has two principal song contents. Subject and content mangmang singing and enjungken mayang describe Karo cultural thinking in conjunction with the supernatural.

## 1. Introduction

In this paper described the presentation of ritual songs *mangmang* and *enjungken mayang*. presentation explaining the ritual self purification ceremony. Furthermore, rather than a description of ritual self purification are analyzed to determine means, functions, basic songs, content, structure and style of song music rather than singing ritual contained in self purification ceremonies.

## 2. Presentation Song Ritual on the Self Purification Ceremony

Shaman Rasmi br Sitepu explained that many types of ritual self purification contained in the Karo society. It cannot be separated than those who did purposes. However, attention to the status of people who do, then this ceremony can be divided into two, namely the self purification for the purposes of shamans and rituals for the purposes of the patient. Options ceremony in this paper is utilized for the patient. Self purification ceremony occurred at the request of me as an investigator on February 24, 2014 in Medan. After four times to see and observe the shaman Rasmi br Sitepu run treatment of some patients. In my mind, there is the disadvantage that the ceremony was made into the corpus in my investigation. Better me as a patient. This reality is approved shamans and feels it is really good. So no one is offended. Anyway according to herbalists thought that anyone who needs to connect with shaman then he saw it as a patient including myself, even though as a researcher. With regard to the fact that I as a patient that he intended to purify a particular study the self purification ceremony is called *erpangir ku lau enjungken mayang* (ablutions raise interest areca nut flowers on the head). This means self purification ceremony to raise the position.

This self purification ceremony took place on February 24, 2014 that started around 15:00 in the afternoon. Around 14:30 we were six people arrived in the home of shaman. Soon we reached then the ceremony began. Shamans have put all the tools and materials ceremonies.

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<sup>2</sup> A shaman from Karo society living in Medan

Appliance, is *dagangen* (white cloth), slap and all purposes to eat betel, a knife to cut oranges, perfume, and the offerings are comprised of fruits and cigarettes. While the ingredients are lime, which has been finely ground spices, incense and perfume. All tools and materials in the smoke by burning incense.

In the ceremony, the first shaman wearing a white cloth and also using (*dagangen*) white cloth. He makes and gives *belo cawir* to all that there is in the house. *Belo cawir* means a good leaves betel given lime betel and areca nut split eight. The shaman said so that no one can interfere. One of *belo cawir* used shamans to needs, with flanking her hands and began serving *mangmang*. After she presents *mangmang*, the body entered *jinujung* (guiding spirit) of shaman. Shortly after the presentation *mangmang* wait shaman can dreamy disease that exists in my body. According to the way that she made so I had to shower with purification materials in order to achieve the goals. Things like this she knew after she made a question that I need answered. Many of the questions that she made, but there is one that is not right answer. The question is, which one I choose between the two, peanut planting or planting rice. I replied grow rice, with that she said that the rice has *miang* (fuzz), for it needs to be cleaned, due to itching. It was a sign of disease in my body. But if I choose peanuts, it's very good, because the leaves clean, nutty flavor of fat. This ceremony took place as usual which takes about two hours to three hours. After he knows the illness he made his medicine. He finished making a drug followed by presenting *enjujungken mayang*.

### **3. Meaning of Ritual Songs of Mangmang and Enjujungken Mayang**

#### **3.1 Mangmang**

Meaning of *mangmang* many in the record. Among them as written Kumalo Tarigan (2006: 67-8) originating than shaman informant Len Tarigan, said that *mangmang* is singing shaman pliers comprised of *perleboh* (call), *persentabin* (request permission) and *turi-turin* (legend, method). Meanwhile, according to the shaman Nd. Pekan br Ginting said *mangmang* comprised of *persentabin* (request permission) *jabat lakon guru* (activity shaman), and *ngeleboh tendi* (call human spirit). *Mangmang* another meaning as written Nurkariana (1992: 6) and Sinar (1992: 7) *mangmang* is a series of words that are presented by way of singing shaman. According to Bangun (1992: 75) *mangmang* is like prayer, *tabas* (mantras) and *persentabin* (request permission) spoken shaman by way of singing (*ermangmang*). According to Bangun (1994: 2) *mangmang* is a dialogue between the shamans with *jinujung* by way of singing. While Sitanggang (1996: 36) *mangmang* is a series of words presented shamans to convey respect for the spirits (unseen) by way of singing. According to the shaman Rasmi br Sitepu that *mangmang* is unity rather than *persentabin* (ask permission) and *perleboh* (call) against certain magical powers.

Knowing what each part means *mangmang* viewed with understanding the content rather than the lyrics. The lyrical content is useful to meet the needs of the present shaman. With it, creating lyrics *mangmang* always based on the content required. Lyrics and melody fused creates traits *mangmang* singing. On the one hand melody *mangmang* created than impulse shaman in time to present it. Various contents are required shaman cause many staple chant at *mangmang*. That is why so many variations rather than meaning of *mangmang*.

#### **3.2 Enjujungken Mayang**

According to the informant delivered shaman Rasmi br Sitepu *enjujungken mayang* is one of *tabas* (mantra) are sung. This *mantra* is presented to a patient using materials specific symbol. The symbol was comprised of *mayang* (flower areca nut), *mumbang* (young coconut), *mangko meciho* (white bowls), *beras meciho* (white rice) and *naroh manuk* (egg). Areca nut flower (*mayang*) is viewed as a toy rather than a holy spirit, are at high altitudes and is seen as a very clean material. *Mumbang* regarded as holy water because it was never touched. *Makok meciho* is seen as a clean container. *Beras meciho* seen as a symbol of prosperity and life in humans. *Naroh manuk* is a symbol of medicine than any disease.

### **4. The Function of Ritual Songs Mangmang and Enjujungken Mayang**

The main function of *mangmang* is a means of communication with the supernatural. In the invisible realm there are believed to have supernatural powers. With the communication, the shaman benefit rather than supernatural powers. This happens because the shaman convey *persentabin* (ask permission) on various supernatural powers who have in the supernatural. After asking permission shaman was then he can call his *jinujung* (spirit guide). With that he has caught in the practice of shamanism. While the function of *enjujungken mayang* is to provide power as a shaman wants to patients using certain symbols.

### 5. Structure of Ritual Songs of Mangmang and Enjujungken Mayang

Structure of *mangmang* and *enjujungken mayang* seen than 2 aspects. The first aspect is the element of melody and lyrics of the second aspect. In essence the lyrics are more important elements than melodic elements. However, the element of melody needs to be explained to discover the characteristics of the melody. I describe the music only on some melodic phrases as I noticed has represented the overall melody or less the same.

#### 5. 1 The structure of the melodic ritual song *Mangmang* and *Enjujungken Mayang*

As is generally the shaman singing the lyrics or song text *mangmang* and *enjujungken mayang* with free meter which has no instrumental accompaniment. The lyrics are not shaped into singing lyrics rhyme and not tied to the number of syllables. With that, the short length varied melodic phrases. The language used is atonal, the meaning of the word does not change according to the change in tone. This song is shown in Example 1

Example 1 Pieces song of *mangmang* part requesting for permission.

1  
Er-sen- ta - bi ka ————— nge — a - ku man Di- ba - ta si - ma - da ti - nu  
ang tem- be ndu - be a - ku ja - di ma - nu - sia - a  
2  
en - da me per - sem - ba - hen ku man ban - du be - lo bu - jur - be - lo ca - wir pi - nang ca  
wir ka - pur - me - ci - ho - o  
3  
sab la ku nga - sup ma - ba ja - ba - ten kue ning - ku ndu - be nga - sup ni - ndu Di - ba - ta - ngku - u

In musical notation above, they are three melodic phrase. The melodic phrases 1, scales with 4 tones, that is, (des) - es - fis - (g). The des and g tones only appear once, so written in the less. The song style is declamation or recited and centered on fis tone. At the melodic phrases 2, the scales with 3 tones, that is, es - fis - (g). In this style of melodic phrases based on the pitch es. At the melodic phrases 3, the scales with 4 tones, namely, (d) - es - (f) - fis. At the beginning of this melodic phrase, the declamation style centered on es tone. While the middle to late of melodic phrases centered on fis tone. In general the melodic style of *mangmang* more or less the same as it was.

The structure of the melody phrase on the *enjujungken mayang* dominant declaimed singing style, even in this melodic phrases are 4 tones, that: (a) - e - f - (fis). Declamation centered on the e tone. In the second melodic phrase, scales with 3 tones, namely (d) - e - (f). Both melodic phrases are shown in Example 2.

Example 2. Peces song *enjujungken mayang* part 1

1  
En - da ba - pa ni - ni - na ku - tam - pe ken ru - dang ma - yang ru - dang me - gan - jang ru - dang - ru - dang  
a - yam - a - yam ke - ra - mat ku - ba - tang da - ging ndu - e ba - pa ni - ni - na  
2  
ma - ka ba - gi ru - dang ma - yang en - da lah pa - gi gan - jang - na be - ri - ta - ndu ka - he - ka - he  
ko - lu - ko - lu er be - ri - ta si me - hu - li - lah pa - gi ma - ka nga - yu per - ten din ndu

## 5.2 Structure of Song text of *Mangmang* and *Enjujungken Mayang*

### 5.2.1 The Basic Song and Content of *Mangmang*

*Mangmang* in the self purification ceremony are realized Rasmi br Sitepu, for the purposes of the patients consisted than *persentabin* (request permission) and *perleboh* (call). Each section has some basic singing and chanting each subject also has some of the contents.

*Persentabin* (ask permission) comprised of four basic songs. The fourth basic song, there are, 1) requesting permission to *Dibata* (God) who created the shaman to be human; 2) requesting permission to *beraspati taneh kenjahe kenjulu kuseder kubertengna* (unseen forces on the ground rather than in all directions); 3) requesting permission to *buah huta-huta* (unseen forces in the village or city) and *nini pariembalang kuta* (unseen forces that maintain a village or town); 4) ask for permission to the: *guru sintua*, *simate sada wari*, *butara guru*, *bicara guru*, *jabu Tarigan mergana* (great shaman, some spirits or the deceased were believed to have supernatural powers rather than a family of *Tarigan's* clan).

The basic song asked for permission to become a the shaman to *Dibata* who created as a human has four content, namely a) states asking permission, b) a tool to ask for permission, c) reason for requesting permission and d) the purpose of asking for permission. It is like a piece of lyrics *mangmang* below.

#### a. States requesting permission

1. *Sentabi nge aku*

2. *Man Dibata si nuang tembe ndube aku jadi manusia.*

Translation: 1. Ask for my permission, 2. To *Dibata* who created me to be human.

#### b. Tools requesting permission

3. *Endam me persembahenku man bandu belo bujur belo cawir pinang cawir kapur meciho*

Translation: 3. this is a tool I worship, Thee betel, nut areca split eight, intact whiting clean.

#### c. Reason ask permission

4. *Sebab la aku ngasup maba jabaten ku e ningku ndube ngasup nindu Dibata engku*

5. *La kungasup jadi penungkunen ningku endube, ngasup nindu Dibatanku*

6. *La ku ngasup ngkunduli amak mbentar ningku ndube ngasup nindu Dibatanku*

Translation: 4. Because I cannot run the job I said, can you said my God, 5. I cannot be the place to ask I say, can you said my God, 6. I cannot sit on a mat white I said, can you said my God.

#### d. The purpose for requesting permission

7. *Maka enda ka me ku endesken man bandu erkelang ke langken belo bujur enda belo cawir kapur meciho*

8. *Sabab kam ndube nurihi jari-jaringku duapuluh ganjangan si kemuhen ngikut si kawes*

Translation: 7. Thus, this I leave to Thee through this upright betel, betel intact, pure limestone, 8. Therefore, you first create my fingers were twenty, higher also the right than the left.

The second basic song is requesting permission to *beraspati taneh kenjahe kenjulu kuseder kubertengna* (unseen forces on the ground rather than in all directions). Singing this subject has two contents, namely a) states asking permission and b) the tools to ask for permission. It is like a piece of *mangmang* below.

#### a. States requesting permission

9. *Ersentabi ka nge aku man beraspati nini taneh enda kenjahe kenjulu kusider kubertengna nini*

Translation: 9. Request permission to *beraspati* also my grandmother's land against the sunset, sunrise, according to the cross and the tall and straight grandmother.

#### b. Tools requesting permission

10. *Edam me persembahenku man bandu belo bujur belo cawir pinang cawir kapur meciho*

Translation: 10. It was the worship to You've got my stuff, betel intact, split eight areca nut, lime sacred.

The third main chant is requesting permission to *buah huta-huta* (unseen forces in the village or city) and *nini pariembalang kuta* (unseen forces that maintain a village or town). Singing this subject has two contents, namely a) states asking permission and b) the purpose of asking for permission. It's like a piece of lyric *mangmang* below.

#### a. States asking permission

11. *Ersentabi kange aku man nini buah huta-huta enda nini*

12. *Bage pe nini pariembalang kuta enda nini*

Translation: 11. Ask for permission anyway I told the grandmother who has no magical power in the city or the village grandmother, 12. Similarly to the unseen forces that keep the village or town.

b) The purpose of asking for permission

13. *Maka ula kari kam ngeliklik ula kam ngelika ula kam ngeliur nini*

14. *Ngilik ngelake ngeliur pe kam kari kubereken kange enda*

15. *Sila mehulilah kari maka likendu maka lilikndu nini*

Translation: 13. So that no probing, no delete and do not make mistaken, 14. Probing, delete, create mistaken, nor will you also let, 15. That is not good then removed then investigated grandmother.

The fourth basic songs is requesting permission to guru sintua, simate sada wari, butara guru, bicara guru (great shaman, some spirits or the deceased were believed to have supernatural powers) in the *Tarigan's* family. Singing this subject has two contents, namely a) states asking permission and b) the tools to ask for permission. It's like a piece of lyric *mangmang* below.

a) States asking permission

16. *Ersentabi kange aku man guru sintua simate sada wari bicara guru butara guru*

17. *Jabu tarigan mergana nini*

Translation: 16. Ask for permission anyway I told the elder shaman, *simate sada wari, bicara guru, butara guru*, 17. In the family *Tarigan's* clan, grandmother.

b) The tools to ask for permission

18. *Enda me persembahen ku man bandu*

19. *Belo bujur belo cawir pinang cawir kapur mecicho*

Translation: 18. This is the tool of my grandmother worship thee, 19. Betel honest, betel intact, split eight arcea nut, lime white and clean.

### 5.2.2 Basic songs and Content of *Enjujungken Mayang*

Basic songs in *enjujungken mayang* are three: a) *enjujungken mayang*, b) *enjujungken mumbang* and c) *enjujungken mangkok*. Respectively than the third basic songs has two contents, namely a) the activities undertaken and b) the expected impact. It is like the lyrics *enjujungken mayang* below.

a) *Enjujungken mayang*

i) Activity undertaken

1. *Enda bapak nina kutampeken rudang mayang*

2. *Rudang meganjang*

3. *Rudang-rudang ayam-ayam keramat*

4. *Kobatang daging ndue bapak ninina*

Translation: 1. It is his grandmother's father, than I raised flower areca nut (upper body), 2. Interest is high, 3. The flowers are becoming an important ingredient than the holy spirit, 4. To the body is the father rather than his grandmother.

ii. Impact expected

5. *Maka bagi rudang mayang endalah pagi ganjangna beritanndu kahe-kahe kolu-kolu*

6. *Erberita simehulilah pagi maka ngayu pertandinndu*

Translation: 5. So this is like a flower nut height news later you into the sunset, toward the sunrise, 6. Have news that you will let that be accepted by your spirit

b) *Enjujungken mumbang*

i) Activity undertaken

7. *Enda turang ninina*

8. *Kutampeken lau mumbang lau mecicho lau la keliamen*

9. *Ku batang daging endu e*

Translation: 7. This *turang*<sup>3</sup> than his grandmother, 8. I raised thus bypassing (your body) than young coconut water, clear water, pure water has not been touched, 9. To the top of this your body.

ii. Impact expected

<sup>3</sup> One rather than calling men to women

10. *Maka bagi lau mumbang enda lah pagi percihona batang daging endu e jenda nari terus kupudi bapak ninina*
11. *Maka ngayun lah pagi pertendinndu*
12. *Serasi sekula lah kam pagi engkunduli 'jabu beru karo,*
13. *Jenda nari pagi kupudi*
14. *Nangkih lah jabatendu bapak ninina*

Translation: 10. So as these young coconut water was crystal clear later on your body, starting time now and rivals to the back of the father than his grandmother, 11. Then the spiritual will receive you, 12. Has harmony and compatibility was later to take drugs to where *beru karo* <sup>4</sup>13. from time now so onwards, 14. Increase the position you father than her grandmother.

c) *Enjujungken mangkok*

i) Activity undertaken

15. *Enda turang ninina*
16. *Kutampeken mangkok meciho*
17. *Beras meciho*
18. *Naruh manuk ganjang mulia.*
19. *Ku batang daging endue bapak ninina*

Translation: 15. It is *turang* than his grandmother, 16. I raised thus the clear white bowl, 17. A clear white rice, 18. Eggs *ganjang mulia* <sup>5</sup>, 19. To your body, father than his grandmother.

ii. Impact expected

20. *Maka bagi mangkok meciho endalah pagi percihona batang daging endu e jenda nari terus kupudi bapak ninina*
21. *Bagi beras meciho endalah pagi percihona batang daging endu e*
22. *Bagi naroh manuk raja mulia*
23. *Ngerajalah pagi pertendinndu tengah-tengan jabundu bapak ninina jenda nari pagi kupudi*
24. *Reh ganjanglah lah jabatenndu e bapak ninina*

Translation: 20. So as white bowl's clear this was later on your body than the current time backward so as the father rather than his grandmother. 21. So as white rice which was later clear this is your body, such as a chicken egg 22. Then the noble king, 23. Have a very blessed position of spiritual will offer you in the household of his grandmother from the father rather than the current time that day onwards, 24. The higher the level of your job than her grandmother's father.

## 6. Conclusion

The ritual songs *mangmang* and *enjujungken mayang* associated with the supernatural in Karo culture. In the *mangmang* there is a request for permission and callings. Requests for permission submitted to the creator and all that magical power in all corners of the universe. While the call is addressed to a spirit or ghost that becomes a spirit guide of shaman. With no license request and call it the shaman can run shamanic activity.

At *enjujungken mayang* some materials that can be used as a shaman as symbolic. By states would mimic certain circumstances shaman symbol expects to realize in patients. This ritual ritualistic analogical. In the *enjujungken mayang* some materials that can be used as a symbolic by shaman. By states would mimic certain circumstances shaman symbol expects to realize in patients. This ritual ritualistic analogical.

<sup>4</sup> Pronouns rather than shaman

<sup>5</sup> The name of which is considered a good egg

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