BETUTOR 'SPEAKING' IN TAMIANG WEDDING CEREMONY TRADITION

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Abstract*. This study aimed to identify betutor 'speaking' performances (text, co-text, and context) in Tamiang wedding ceremony tradition. Furthermore, it explained the betutor's language in the wedding ceremony, including how to identify and inventory it as an oral tradition. The ethnography model was applied. The data were collected through recordings, interviews, and direct participatory observation. Furthermore, betutor steps were analyzed based on structure and the speech explained, including conversations in the wedding ceremony tradition. The interviews were conducted with informants with knowledge of the wedding tradition, especially on betutor and the terms applied. Additionally, the analysis focused on betutor's text, co-text, and context. The findings showed that performing betutor as traditional speaking in the wedding ceremony indicates utterances of welcoming guest, marriage-themed advice, and agreement. The text utterances consist of expressions of respect, requesting for opinion and directions, cooperation, validation, and prayers. In contrast, the co-text includes paralinguistics that accompanies the text. Furthermore, betutor is a formal event that follows traditional terms and regulations. The performance of betutor performs a respectful each other (telangke 'groom-party speaker' and tande 'bride-party speaker as deligation of the community) based on solidarity and empathy.*
Keywords*: Betutor, Tamiang Wedding Ceremony Tradition, Anthropolinguistic, Oral tradition.*

INTRODUCTION

Betutor is an oral tradition practiced by the Tamiang community, a Malay ethnic group located in Aceh Tamiang Regency, Aceh Province, Indonesia (Halimatussakdiah et al., 2020). The tradition is performed by a *telangke* 'groom-party speaker' and *tande* 'bride-party speaker', respectively. Furthermore, it consists of speaking activities in wedding ceremonies in the Tamiang's Malay language. This language dialect is similar to the Malay language in Langkat, North Sumatra. Several opinions viewed that the Tamiang's Malay community originated from the immigration of the Malay community from Langkat (North Sumatra), Penang Island, and Langkawi, with the majority as Malays ethnic. However, some stated that the Tamiang's Malay language originated from the Riau Islands immigrants, specifically Bintan and Lingga, fleeing from attacks by the Sriwijaya kingdom (Merduati et al., 2012). This community settled in Tamiang and created the language (Mulyani et al., 2018).

Betutor consists of traditional utterances dominated by Malay pantun. Diman (2003) stated that pantun is part of Tamiang's Malay community. Furthermore, Malay pantun is included in every activity, such as livelihood ceremonies (*Turun belang* 'farming preparation tradition', *dendang lebah* 'honey harvesting'), and the cycle of birth, marriage, and death (Sibarani, Deliana, et al., 2021; Sibarani, Indra, et al., 2021). Additionally, some proverbs characterized the Malay community to convey a beautiful and sweet language, especially during a ceremony. This included *Mulia kaom bersirih tepak.../Kembang kerabat manih bahase/* 'honorable people bring tepak 'betel traditional box' /spread of brotherhood (with) sweet language'. The proverbs stated that the community's honor is using the Malay language, as a beautiful language to interact with others. Furthermore, Malay pantun is a unique, sweet, and beautiful language. On other hand, speaking a beautiful language is important for the Malay community. For instance, this Malay pantun /*Anak Cina bertimbang ..../ Dari Makasar langsung ke Deli/ Hidup di dunia biar beradat/ Bahasa tidak terjual beli/* 'Chinese child scales..../from Makasar directly to Deli/ Living with customs/ The language is priceless/, indicates that speaking in a beautiful language is priceless, especially in special moments like traditional wedding ceremonies (Junaidi & Ardiya, 2020).

There are several studies on speaking in wedding ceremony tradition in various disciplines. For example, Ramadhani et al (2021) focused on Tamiang wedding ceremonies in etnobotany and found that they use 20 plant species with 16 families and 18 genera. These plants symbolize peace, happiness, sustenance, a pleasant heart, safety and serenity, and conformity in the community. Sembiring (2020) analyzed on the content pantun in marriage tradition of Tamiang community with literature approach. The result showed that type of content pantun in marriage tradition of Tamiang community devided by four types. There are pantun agama 'religion pantun', pantun adat 'custom pantun', pantun nasihat 'advice pantun' and pantun jenaka 'humor pantun'. Moreover, Fahriati (2019) found that Tamiang's Malay pantun in the traditional wedding ceremony is used to deliver messages. These messages include marital items provided by the groom's family, such as *mahar* 'gold', *sirih* 'betel' and *'elang tujuh hari'* consisting of sugar cane, *bale* 'traditional food in a bucket', and clothes that symbolize the marriage's goal. Furthermore, Sarah (2019) identified several factors that changed the Tamiang's Malay pantun in the wedding ceremony tradition stages, such as cross-culture marriages and people's mindset about pantun performance that includes modern entertainment (Fahriati, 2019; Ramadhani et al., 2021; Sarah et al., 2019).

Recent studies showed that the community still practices the tradition embedded with cultural values. At the same time, *betutor* tradition in wedding ceremonies has not been fully implemented in the community based on customs. There are few studies on the performance (text, co-text, and context) of *betutor* 'speaking' as an important part of Tamiang's Malay wedding ceremony. However, oral tradition is a cognitive manifestation of society in interpreting and managing life's problems, including finding solutions (Octavianna et al., 2021; Sibarani, Sibarani, et al., 2021a; Silaban & Sibarani, 2021). Speech culture owned by a community group which is the result of this cognitive can be studied because it contains values that also include local knowledge (indigenous knowledge). As Sibarani (2012) states that indigenous knowledge needs to be collected and implemented for the sake of increasing human welfare and creating peace (Gusnardi et al., 2021, Sibarani, Sibarani, et al., 2021b, 2021c).

Furthermore, the uniqueness of *betutor* tradition spoken by *telangke* and *tande* as groom-party and bride-party speakers is an interesting phenomenon. The selection of sampiran in pantun, *kata tetuhe* and figurative languages in *betutor* tradition have meanings, functions, values and norms that can be explored. This is supported by Lubis (2019) states that the idea of tradition rarely dies/extincts, but is replaced with something that can be adapted to be more meaningful for the group who practices it. This is found in the implementation of traditions in the Tamiang community (Lubis, 2019).

According to the informant, namely Mr. Hasan Basri, one of telangke who has carried out his duties as a telangke since 1970s, the idea of tradition still continues in the Tamiang community because it is part of the customs which is always expressed in every important activity of the Tamiang community. However, there are some adaptations of activities in a tradition without reducing the essence of its sacredness and urgency. Hasan Basri said that referring to the proposing stage in the past, the tradition consists of three or four stages. However, nowadays, with various considerations, such as financial, effectiveness and efficiency, the girl proposing activity is shortened to a single stage without reducing its functions, meanings, norms and values. Based on the rationales and considerations, this study aimed to identify the performances (text, co-text, and context) of *betutor* 'speaking' in Tamiang wedding ceremony tradition. Furthermore, it explained the phenomenon of using language to identify and inventory *betutor* in the wedding ceremony tradition.

An anthropolinguistic approach was applied involving interdisciplinary between anthropology and linguistics. This studies a language, culture, and each human life aspect through anthropology, linguistic framework, and a combination of both, respectively. Furthermore, the performance has three components, text, co-text, and context. The anthropolinguistic approach describes the *betutor* performance and evaluates its meaning, function, cultural values, and norms through indexicality and participation.

METHOD

A qualitative paradigm was used with ethnography models by Spradley (1979,1980). The focus was on Tamiang's Malay ethnic group as natives of Aceh Tamiang Regency, Aceh Province. Furthermore, the data were collected through interviews, direct participatory observation, and recordings. Direct participatory observations were applied to the *betutor* during the wedding ceremony in Tamiang's Malay community. In-depth open-ended interviews were conducted with informants with knowledge of the wedding tradition based on the cultures and values of the ethnic group. At the stage of collecting data through interviews, the first step was determinated the informants according to the criteria set by Spradley. The informants were *telangke* and *tande* who speak at *nabogh beras padi*. In addition, other informants who were also interviewed were Tamiang cultural experts who knew the history and existence of traditions in Tamiang community. Furthermore, conducting interview the informants with three types of questions, namely descriptive questions, structural questions and contrast questions. The examples of descriptive questions are "what is *betutor* tradition?", "who is the actor of *betutor* tradition?", And so forth. Additionally, the examples of structural questions such as "what is the meaning of *betutor* in *nabogh beras padi*?" or "what did *telangke* and *tande* say during *betutor* at *nabogh beras padi* ceremony?". The next interview is to ask contrast questions such as "do *telangke* or *tande* have to be male only or can it be female?", "why do *betutor* use pantuns?" The answers from the interview analyzed by domain, taxonomy, and componential analysis. The result of analysis used to obtain the cultural theme of *betutor* tradition at *nabogh beras padi*. Moreover, wrote ethnographic report about *betutor* tradition in Tamiang wedding tradition ceremony. The figure below shows the stages of the ethnography method.

Table 1. The stages of the ethnography method

No	Interview	Participant observation
1.	Locating the informants.	Locating the situation.
2.	Conducting interviews.	Participant observation.
3.	Making ethnography method.	Making ethnography method.
4.	Creating the descriptive questions.	Making the description observation.
5.	Interview analysis.	Domain analysis.
6.	Domain analysis.	Focus observation.
7.	Structural questions.	Taxonomic analysis.
8.	Taxonomic analysis.	Conducting selected observation.
9.	Creating contrast questions.	Component analysis.
10.	Component analysis	Discovering cultural themes.
11.	Discovering theme analysis.	Discovering theme analysis.
12.	Writing an ethnography.	Writing an ethnography.

RESULTS

The utterances and pantuns as the content of *betutor* from the informants and observation were categorized as text, co-text, and context, including *nabogh beras padi* as part of Tamiang wedding ceremony tradition, as explained below.

Performance

Speaking is a representation of language to preserve culture as the most fundamental ins and outs of human life. Furthermore, language is a performance of socio-cultural activities (Edwita et al., 2019 and Perbawasari et al., 2019). Using verbal and nonverbal performance as a process of activities, actions, and communication requires creativity. *Betutor* in *nabogh beras padi* is implemented in three pantun stages, namely greeting the groom and his family, a conversation between *telangke* 'groom-party speaker' and *tande* 'bride-party speaker' on how the groom and his family will enter the bride's home, and closing of *nabogh beras padi* with *shalawat nabi* and *kata tetuhe*. Furthermore, *tande* as the bride's family delegation gives several requirements to

telangke, including how to reply to their pantun in a good way and the items to bring like clothes, money for *palang pintu's* crew, and several questions about the groom.

Text

The formal text structure in *betutor* implementation includes the opening, content, and closing stages. *Telangke* and *tande* perform *betutor* based on the rules at the event. Table 1 shows the stages followed by *telangke* and *tande*.

Tabel 1. Greetings and respect for the groom and family

Text	Tamiang's Malay Language	Indonesian Language
Shalawat nabi	*Allahumma shalli ala sayyidina Muhammad*	Ya Allah, limpahkan rahmat dan kesejahteraan kepada junjungan kami, Nabi Muhammad
	Allahumma shalli ala sayyidina wa maulana Muhammad	
	Allahumma shalli ala sayyidina wa habibina wa syafi'ina wa zukhrina wa maulana muhammad	Ya Allah, limpahkan rahmat dan kesejahteraan kepada junjungan kami, kesayangan kami, Nabi Muhammad
Islamic greetings	*Assalamu'alaikum warahmatullahi wabaarakatuh*	Selamat dan sejahtera atas Anda semuanya
Respect	*Pukul betunang betubi-tubi*	Pukul bertunang bertubi-tubi
	Memberi kabar ke anak negeri	Memberi kabar ke anak negeri
	Kini tlah tibe tamu yang dinanti	Kini tlah tiba tamu yang dinanti
	Tamu yang datang besame raja sehari	Tamu yang datang bersama raja sehari
To inform purpose of *nabogh beras padi*	*Bukanlah karas sembarang karas*	Bukanlah karas yang sembarangan
	Boleh karas yang dari Mekah	Inilah karas berasal dari Mekah
	Bukanlah beras sembarang beras	Bukanlah beras sembarang beras
	Beras kusiram membawe berkah	Beras ku siram membawa berkah
		Jangan Ibu dan Bapak salah tafsir
	Jangan Cek puan dan Tuan salah tafsir	Beras mahal disiram-siram
	Beras mahal disiram-siram	Yang Bu Siti buat bukan mubazir
	Yang cek siti buat bukan mubazir	
	Abih ne biarlah dipatok ayam	Setelah ini biarlah (beras) dipatok (dimakan) ayam.
	Semakin banyak beras ditabor	Semakin banyak beras ditabur
	Banyak maknenye kawanku sayang	Banyak maknanya kawanku sayang
	Insyaallah rejeki banyak menghambor	InsyaAllah rejeki banyak menghambur
	Sebanyak padi di tengah belang	Sebanyak padi di tengah sawah
Asking *telangke* (spokesperson) to reply to *tande's* pantun	*Kalau hendak menebang si batang kapok*	Kalau hendak menebang si pohon kapas
	Tebangnye pule di dalam rimbe	Menebangnya pula di dalam hutan
	Kalaulah rombongan nak	

	melangkah masok	Kalau lah rombongan ingin melangkah masok
	Apakah lawan bepanton ada dibawe?	Apakah lawan berpantun ada dibawa?
Answering *tande's* question	*Batang ditebang di kala pagi*	Pohon ditebang di saat pagi
	Kalau puan cari lawan bepanton	Kalau puan mencari lawan berpantun
	Ambe ade di belakang sini	Saya ada di belakang sini

Content

The content stage includes the delivery of the tradition's aims and objectives and requests for support from family and customary parties. The following shows the speech acts conveyed in *betutor*:

Tabel 2. Main conversation between *tande* and *telangke* delivered by Tamiang's Malay pantuns

Text	Tamiang's Malay Language	Indonesian Language
Aims of arriving at the groom's family	*Begine pulak katanye*	Seperti ini pula katanya
	Terbanglah tinggi si burung elang	Terbang tinggi si burung elang
	Hinggap seekor di atas jendele	Hinggap seekor di atas jendela
	Demi anak menantu yang datang	Demi anak menantu yang datang
	Ambe rela tergade nyawe	Saya rela menggadaikan nyawa
	Begini pulak katanye	Seperti ini pula katanya
	Kalau puan hendak ke Tamiang Hulu	Kalau puan hendak ke Tamiang Hulu
	Sampai kesana membuat rumah	Sampai di sana membuat rumah
	Kalau memang puan nak tau	Kalau memang puan ingin tahu
	Kami datang mengantarkan anak betuah	Kami datang mengantarkan anak bertuah
Asking the groom's family's origin	*Ohh.. begini pule tuan*	Ohh.. seperti ini pula tuan
	Kalau hendak ke Rantau Paoh	Kalau hendak ke Rantau Pauh
	Bejalan kaki di waktu siang	Berjalan kaki di waktu siang
	Tuan kate perjalanan jaoh	Tuan berkata perjalanan jauh
	Dari mane rombongan ne datang?	Dari mana rombongan ini datang?
	Tebang-tebang si batang bambu	Tebang-tebang si pohon bambu
	Bambu ditebang di dalam rimbe	Bambu ditebang di dalam hutan
	Kalau ambe boleh nak tau	Kalau saya boleh tau
	Siape pule nama abangnye?	Siapa pula nama abangnya (pengantin laki-laki)?
Asking the requirements	*Ah tunggu, tuan*	Ah tunggu, tuan
	Tebang-tebang si batang kapok	Tebang-tebang si pohon kapas
	Kapok di tebang di dalam rimbe	Pohon kapas ditebang di dalam hutan
	Kalaulah rombongan nak melangkah masuk	Kalaulah rombongan nak melangkah masuk
	Apakah syarat ada di bawe?	Apakah syarat ada dibawa?

Closing

Table 3 shows the closing stage of the *pantun nasehat* performance.

Table 3. The conclusion of *betutor* in *nabogh beras padi* with pantun nasehat 'advice pantuns'

Text	Tamiang's Malay Language	Indonesian Language
Delivering *pantun nasehat* 'advice pantun' for the bride	*Allahumma shalli ala sayyidina muhammad* *Assalamualaikum* kami *ucapkan Kepada rombongan yang telah tibe* *Dengan membawe seorang pemude* *Gagah perkase bagaike raje* *Sebelom dudok dengan si puteri, hendak dudok di singgasana* *Mohon sejenak untuk bediri* *Ada pesan yang hendak disampeke*	Ya Allah, limpahkan rahmat dan kesejahteraan kepada junjungan kami Nabi Muhammad Selamat dan sejahtera atas Anda semuanya kami ucapkan Kepada rombongan yang telah tiba Dengan membawa seorang pemuda Gagah perkasa bagaikan raja Sebelum duduk dengan si putri, hendak duduk di singgasana Mohon sejenak untuk berdiri Ada pesan yang hendak disampaikan
Advising the bride to be faithful	*Kalau tuan hendak ke Banda Aceh* *Singgah sekejap ke masjid Baiturrahman* *Kalau isteri telah engkau peroleh* *Bimbinglah die menjadi isteri yang beriman*	Jika tuan hendak ke Banda Aceh Singgah sekejap ke Masjid Baiturahman Jika istri telah engkau peroleh Bimbinglah dia menjadi istri yang beriman
Advice on building the family based on syariat 'islamic law'	*Kalaulah hendak lalu ke Stabat lalu ke stabat naik avanza* *bine rumah tangga ikuti syariat insyaAllah tercapai keluarge bahagie*	Jika hendak pergi ke Stabat Lalu ke Stabat naik avanza Bina rumah tangga ikuti syariat insyaAllah tercapai keluarga bahagia
Advice on parenting to bring up a great generation	*Kalau hendak ke Banda Aceh* *Singgah sekejap ke Museum Tsunami* *Kelak anak kalian peroleh* *Bimbinglah ie solat juga mengaji*	Jika hendak ke Banda Aceh Singgah sebentar ke Museum Tsunami Kelak anak (akan) kalian peroleh Bimbinglah dia salat dan juga mengaji
Advice on being a good member of the society	*Kalau berkawan dengan pemabok* *Alamat pipi tekena tumbok* *Kalau bekawan dengan pak datok* *Mudah nak buat kartu pendudok*	Jika berteman dengan pemabuk Risiko pipi terkena tumbuk Jika berteman dengan Pak Datok Mudah ingin buat kartu penduduk
Pantun penutup 'closing pantun'	*Kini panton usailah sudah* *Kalau disambung jadi tak menentu*	Sekarang pantun sudah selesai Kalau disambung jadi tidak menentu

	Masuklah pengantin dan	Masuklah pengantin dan
	rombongan dengan basmalah	rombongan dengan basmalah
	Jangan lupakan si palang pintu	Jangan lupakan si palang pintu

The indexicality of text structure

Telangke and *tande's* utterances are indexed to the community's knowledge and experience. In general, starting a conversation is related to Islamic teachings, namely Arabic greetings followed by expressions of respect in the regional language. The first greeting in the traditional session is *Assalamualaikum*. Additionally, shalawat nabi and respectful greetings are conveyed to the bride's family. The first sentence expresses gratitude to the bride and groom's family. Furthermore, the expression of respect symbolizes honor to the guests.

Co-text

Co-text is paralinguistics produced simultaneously with the text, including intonation, kinesics, proxemics, and the tools used during *betutor*. In *nabogh beras padi*, the *telangke* and *tande* as performers have opposite positions. The family or *tande* holds a bowl of rice colored with turmeric while reciting pantuns and sprinkles it with the right hand towards the groom and his family. Few moves are made to focus on the message conveyed in beautiful and interesting pantuns. Furthermore, the reciprocated pantun signals the cognitive language ability of the Tamiang's Malay community. The performers face each other, with *tande* standing close to the bride's parent's house, while *telangke* faces the house. Additionally, the audience is not far apart but not along with the performers.

Figure 1 Tande 'bride-party speaker' on duty in Nabogh Beras Padi

Figure 2 Telangke 'groom-party speaker' on duty in Nabogh Beras Padi

Context

Sibarani (2015) found four types of context, namely social, cultural, situational, and ideological. The situational context of *betutor* tradition is formal because the event is well-planned in terms of location, time, and procedure. This formal situation consists of the spoken text and manner, speaking rules, and traditional intonation. In this case, *nabogh beras padi* is the ceremony's stage for the bride and groom. In a social context, *betutor* is conducted as a community responsibility for *resam* 'the traditional law' by *tetuhe*. Furthermore, in the cultural context, it represents the

Tamiang's Malay community who communicate fully with courtesy and respect with the guests, representing *telangke* and *tande's* intentions as the wise in conveying messages.

DISCUSSION

Each community has a distinct identity that reflects creativity, including Tamiang's Malay. This is represented through farming, buildings, and display. Furthermore, the performance is represented by pantun, poetry, and songs, while *betutor* is used orally to deliver a message. Language is divided into linguistics and paralinguistics, contributing to communication development.

Linguistics consists of phonology, morphology, and syntax levels that aid in the development of semantics (Putri et al., 2020). In contrast, paralinguistics include *betutor* 'speaking' quality, suprasegmental elements such as tone, stress, intonation, distance and body movement, and touch concerning the sense of taste (skin). Both aspects serve as a communication tool, constructing certain situations when speaking in conjunction with context. Language aids the speaking process, including linguistic and paralinguistic aspects, information, and participants as givers and receivers (Aprilia et al., 2020). These elements combine to form a speaking situation and event in a speech act.

The performance follows a distinct pattern, for example, *betutor*, as a cultural performance, is a sacred and local-attached dimension of human life emphasized and realized in traditional displays that demonstrate artistic abilities, aesthetics, improvisation, and creativity. The realization of *betutor* performance is classified as traditional speaking, namely pantun with cultural expression.

The tradition of *betutor* in *nabogh beras padi* shows the expertise of *telangke* and *tande* in doing pantun, namely being able to produce pantun of welcome and respect to the groom's family. This is as shown in the opening of *betutor* by saying greetings, blessings on the prophet PBUH and words of respect as listed in table 3.1. The greetings, praise to Allah SWT and salawat to the prophet PBUH are a representation of the identity of the Malay community, namely Islam. Takari and Fadli (2019) state that the identity of the Malay community refers to *adat*. The customs in the Malay world are based on Islamic teachings, which are called *adat bersendi syarak, syarak bersendikan kitabullah* 'adat-based Islamic law, Islamic law based on kitabullah (Al-Qur'an)'. This is also shown in the proverb *kalau hendak tahu kemuliaan umat, tengok kepada adat-istiadatnya, bahasa menunjukkan bangsa, adat menunjukkan umat* 'if you want to know the glory of the people, look at their customs, language shows the nation, customs show the people'. As for the meaning of the traditional proverbs that relate to the regulation of all aspects of the life of the Malay community, both human relations with the Creator, human relations with other humans and human relations with themselves, it implies that the Malay community is noble with these customs (Syahrial & Dja'far, 2019).

Continuation in the opening session was a speech of respect delivered by *tande* to the groom's family. It also showed the attitude of the Malay community, namely respecting guests and silaturahmi 'establishing friendships'. The bride's family welcomes the groom's family with joy.

It could be found in the content of pantun in table 3.1 in the respect section, namely *kini tlah tiba tamu yang dinanti, tamu yang datang bersama raja sehari* 'now the awaited guests have arrived, the guests who came with one day king'. It is the privilege for the Tamiang Malay community if they get the opportunity to welcome guests. In the wedding ceremony, some of the bride's families do not only greet guests with respectful language in pantun but also welcome them with a *pencak silat* performance called *silat rencah tebang*. In addition, there is an offering dance called *Ranup Lampuan* as a symbol of welcoming and respecting guests who have been being waited for (Sembiring, 2020)

The usage of the phrase *tamu yang dinanti* has been chosen and delivered by *tande* because the arrival of the groom and his family are the result of an agreement between the two families previously, namely in the proposing process. Both parties have agreed on several matters relating to the continuation of the marriage process including the date and time of the arrival of the groom family to the bride family's house called *ngantagh mempelai laki*. In addition, the form of respect is

also shown by the use of the phrase *raja sehari* 'raja a day' by *tande* to mention the groom and his family.

Table 2 shows the *telangke* and *tande*'s pantuns for delivering entry requirements from the groom's family, including money for the *palang pintu*'s crew based on the bride's family requestion. Previously, *telangke* and *tande* exchanged pantuns to show their expertise in using beautiful utterances and also as entertainment for guests. In addition, the representative person of the family, which can be seen in figure 1, is holding a bowl filled with rice that has been colored with turmeric. Then, when *telangke* and *tande* exchange pantun and when the groom has been allowed to enter the bride's family home, rice is sown towards them until they run out.

The meaning of throwing rice at the groom is as a symbol of prosperity and blessing for the new family. As stated in the pantun in Table 1 the purpose of *nabogh beras padi*. The rice indexes the staple food of the Indonesian people, especially Tamiang community. In addition, the livelihood of the Tamiang community is farming, so that it displays the meaning of welfare for them.

In the closing section, *telangke* and *tande* together deliver the advice pantun as listed in table 3 Marriage-themed advice pantuns are also called *seupama pantun* (Fahriati, 2019). The pantun contains marriage advice for newlyweds who will live a domestic life with various challenges, both joys and sorrows. Therefore, newlyweds need to be provided with advice that comes from the Malay community's way of life, namely Islamic teachings. The contents of the advice pantuns are in the form of messages to the groom to guide the bride as a pious wife. This is in accordance with Islamic teachings, namely the hadith of the Prophet PBUH *"The world is jewelry, and the best jewelry in the world is a pious wife."* (HR Muslim from Abdullah bin Amr) The hadith explains that the wife of *salihah* 'pious wife' is the most valuable and the best person. She can't be compared to fine and expensive jewelry. In addition, there is also advice for building a happy family. The meaning of a happy family is a family that reminds and guides family members based on the Qur'an and the hadith of the Prophet PBUH. Then, advice that is also important contains etiquette in interacting with the community and the role of the new family in the community, namely playing a role in the goodness of the community.

According to the community, a document of Tamiang's cycle of life denotes that a groom who want to meet his bride must follow *nabogh beras padi* as a part of *ngantagh mempelai* (wedding ceremony tradition stages), and obey with adat istiadat and Tamiang's Malay of resam adat. *Nabogh beras padi* is part of the *ngantagh mempelai* tradition entrusted to a *telangke* and *tande* 'groom-party speaker and bride-party speaker' at every ceremony. They are trusted based on their ability, commitment, and honesty. Furthermore, they perform the ceremony honestly and fairly. Their fluency in speaking help maintains harmony and tolerance for traditional resam. Additionally, these cultural values develop into local wisdom to build a new family and join the Tamiang's Malay community.

CONCLUSION

The rules of *betutor* performance in *nabogh beras padi* is related to three stages are the opening, the content and the closing. The performance of *betutor* refers to respect guest and advice for newlyweds. Respect guest occurs in Islamic greetings and adat 'custom' pantuns. Advice for newlyweds occurs in *seupama* 'marriage-themed' pantuns and prayers. The character of Tamiang community is represented in *betutor* as one of their oral tradition. Respect guest refers to their character as moslem that honor others is a priviledge for them. In addition, the role of *telangke* 'groom-party speaker' and *tande* 'bride-party speaker' in betutor assembles the community in an agreement (cooperation) demonstrating solidarity.

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