

## Meaning the Values of Onang-Onang Voice at the Manortor's Tradition

Yusni Khairul Amri<sup>1</sup>, Dian Marisha Putri<sup>2</sup>

<sup>1</sup>Universitas Muhammadiyah Sumatera Utara, Indonesia

<sup>2</sup>Universitas Sumatera Utara, Indonesia

yusnikhairulamri@umsu.ac.id, Caca\_milano@yahoo.com

### Abstract

*The margondang ceremony is completed with panaekkon gondang to open the galanggang 'na so marongit, tapian na so marlinta' which is followed by a manortor ceremony accompanied by onang-onang poetry. Poems sung by paronang-onang accompanied by gondang instrumental music at traditional ceremonies. The data of onang-onang poetry was taken at the Angkola traditional marriage ceremony, in the city of Medan. Barthes (1957:140-142) uses the concept of value according to Barthes (1957:140-142), namely: 1) values related to the subject; 2) values appear in a practical context; 3) value concerns the properties that are 'added' by the subject. taken based on the analysis data classified the results of the analysis of the values of the Angkola traditional onang-onang poetry, among others: the values contained in the lyrics of the Angkola traditional onang-onang poems include: 1. Values Relating to the Subject: a) The Value of Parental Love for Children and Son-in-law b) Advice for Living in harmony, c) Maintaining kinship relations. 2. Values appear in a practical context: a) Belief in the Almighty, b) Forms of Parental Love. 3. The Value of the Characteristics 'Added' by the Subject: a) Angkola Identity Value, and b) Aesthetic Value*

### Keywords

onang-onang poetry; manortor tradition; values



### I. Introduction

Ethnic traditions as community identity, in the form of knowledge, actions, and works of tribal culture of a region. Culture is guided as behavior in order to achieve peace and / or welfare of life. Taylor in Sibarani (2004:2). The ethnic identity that still exists in the midst of the community is the customs so that the community is civilized and orderly in carrying out social life. The Angkola traditional ceremony is one of the traditional agendas called the manortor accompanied by poems using the local language. This is in accordance with Amri's opinion (2011) that language is purely human (purely human) and is a non-instinctive network (non-instinctive network) to communicate ideas, emotions, desires, hopes. Tradition is something that is passed down from the heritage of the ancestors to the next generation in a relay descends performed by the indigenous communities that have become deeply entrenched the culture in life. (Purba, N. 2020)

The manortor ceremony is always accompanied by chanted poems, which is called onang-onang, onang-onang is one of the traditional arts of Angkola. poems sung by paronang-onang accompanied by gondang instrumental music. According to Harahap et al. (1993) onang-onang is a type of music found in the Angkola area which is only used in the implementation of the Nagodang traditional ceremony. Etymologically onang-onang

comes from the word onang or inang which means mother, Ritonga in Siregar (1977). Tortor as part of the traditional marriage ceremony, mata ni karejo manortor means the culmination of the ceremony in the implementation of the traditional marriage ceremony. The poems that are sung to accompany the tortor are generally adapted to the life history of the bride and groom's family.

Onang-onang poetry, which contains traditional values and is rich in meaning, is forgotten. As a result, the young generation of Mandailing/Angkola also turned to Western values which made them alienated and lost their personality (Nasution, 2005:483). This is in accordance with what Sinar (2010:70) stated that many regional languages (cultures) in Indonesia are at a critical threshold, it is increasingly difficult to "live", survive, function, and be inherited as a whole. Many values are displaced and extinct. The Mandailing-Angkola culture continues to experience erosion. In such a situation, most of the Mandailing-Angkola people who were born in the 1940s do not know much about the Mandailing-Angkola culture and the current generation of their descendants are more familiar with the Mandailing-Angkola culture.

Based on the explanation above, it attracted the writer's interest to conduct research on maronang-onang as an intangible cultural heritage, which is starting to fade in use, as well as hacking into the meaning of onang-onang poetry lyrics in the manortor tradition.

## **II. Review of Literature**

### **2.1 Angkola's Onang-onang Tradition**

Large traditional wedding ceremonies are always accompanied by a margondang ceremony, which is marked by the panaekkon gondang ceremony, a mambuka ceremony galanggang na so marongit, tapian na so marlinta, followed by a manortor ceremony accompanied by onang-onang poetry. So, onang-onang is a poem that accompanies the manortor ceremony, because the traditional tortor dance must be accompanied by onang-onang poetry. However, anyone is allowed to maronang-onang even without a tortor dance, because onang-onang poetry contains an atmosphere of expressing the feelings of the paronang-onang.

According to Siregar (2002) onang-onang comes from the word host (mother), which gradually develops its meaning into onang-onang, whose meaning is not only an expression of longing for the mother (parents) and her lover, but she is also used in an atmosphere of love. joy, at traditional ceremonies, among others: at the customary marriage ceremony, the traditional ceremony of entering a new house, and welcoming children to be born. If in the past, onang-onang was sung by someone for himself, then nowadays there are also (even in general) onang-onang sung for the crowd (in a happy atmosphere).

According to Ritonga (2002) the story of the occurrence of onang-onang is as follows: Once upon a time there was a person who was wandering and was getting into trouble. He wanted to go home but there was no money, while the longing of his heart could no longer be held back. When the longing arises, what he remembers is the people he loves, namely his mother and lover. To release his longing he sparked through a song with the word onang-onang. Thus, at first onang-onang was a trigger for feelings of longing for the one he loved, namely his mother and lover.

The benefits of onang-onang at traditional ceremonies is an expression of longing heart that cannot be tolerated by the temperature remembering the struggle of life, the hard times that are recalled so that children, in-laws, harajaon, guests and invitees understand

the lineage of Suhut Bolon, so that with the onang-onang poetry they can take benefits in running a household, but must remain in patience. People who sing onang-onang poetry are usually men, who are called paronang-onang, which means singer.

## **2.2 Onang-onang poetry accompanies Tortor**

At the manortor traditional ceremony always accompanied by sung poems, the sung verses are called onang-onang, onang-onang is one of the traditional traditional arts. Typically, the poems are sung by the paronang-onang accompanied by gondang instrumental music. Onang-onang are generally used in maradat ceremonies (traditional ceremonies), so they are also called gondang maradat. Paronang-onang (tortor chanter) must first know the intent and purpose of the ceremony. Because, onang-onang's poems were created by the onang-onang spontaneously, the onang-onang must also know to whom the content and the chanted poems are addressed.

The traditional tortor dance has always been a unity with the chanting of onang-onang and jeir poetry accompanied by the strains of gondang music. Musical cultivation on onang-onang always starts with a high note, while jeir is generally flat, the similarities are in the genre of music: a) used in traditional ceremonies accompanying the tortor, b) poetry is topical, depending on the context sung at the ceremony, c) both sung by the man with the high voice, Harahap (1993:174).

Oral tradition as a cultural product, maronang-onang various matters concerning the life and life of the community of its owner, for example the value system, belief and religion, social rules, work ethic, and even the way in which social dynamics take place (Pudentia, 2003:1). Values according to Roland Barthes (1957:140-142) have the characteristics of values, namely: 1) values related to the subject; 2) values appear in a practical context, where the subject wants to make something; 3) value concerns the properties that are 'added' by the subject to the properties possessed by the object, the value is not owned by the object in itself.

Understanding values well, it is necessary to compare them with facts in the context of oral tradition so that the elements of traditional values in that tradition can be interpreted, so that the value of oral tradition can be accepted by everyone, although according to each person's appreciation these values can vary.

## **III. Research Method**

The ethnographic approach by using this method and approach can examine the data of onang-onang Miller in Moleong (2009:3) states that qualitative research is a tradition of methods used in social science which fundamentally depends on human observations in their own environment. A qualitative method with an ethnographic approach based on the point of view of the community that owns the tradition, Spradley in Moleong (2009:4) cites the view put forward by Malinowski that the purpose of ethnography is to understand the point of view of a presidential candidate, his relationship with life, to get his views on government. Sudaryanto (1993) using structured techniques, content analysis, and poetry analysis, and onang-onang poetry analysis techniques. This research data collection step is expected to be able to represent the paradigm of thinking in general, with data analysis steps, among others. a) Data transcription from recorded data b) data classification and data analysis. According to Saidel in Moleong (2009: 248), the analysis process is: a) Recording data and coding, b) Collecting, sorting data, c) Classifying data, d) synthesizing, e) Making efforts and making indexes, f) Categorize data and find patterns and their relationships.

## IV. Result and Discussion

Interpreting the values of poetrypeople which is used to accompany the tortor dance at the Angkola traditional ceremony, if it is explored in depth it contains the values of local wisdom (local wisdom), so that there are values of wisdom that can be interpreted as having wisdom in poetrypeople, to make it clearer the values contained in the oral traditionpeopleAngkola customs include:

### 4.1 Subject-Related Values

#### a. The Value of Parental Love for Children and In-laws

The affection of both parents for the child according to the Angkola-Mandailing tribe's view remains a priority as in the saying 'na palaluhon holong' three times in the versepeople Suhut Sihabolonan. Poetrypeople:'child support'which means pleasing children is strengthened by poetrypeople:'pasonang ma baya amang in roha muon' please my son. The love of parents for children is intended to be realized when the time has come, it is expressed in the following verse: on madung do baya marbulu stemon on, natarsolot baya di ate ate baya munui' which means that there has been an intention long ago when the time has come, which is stored in the heart. So, parents have instilled the intention long ago when their children were small.

"Akon in baen korja si jolo na adaton i, pasonang ma baya amang in roha muonmeans that it must be made custom, so that you can please your heart, my son ... which meansPasonang son of boru on in jolo munu on maro he da si doli siakkaan on si Hamdan da haholonganon pleasing children in front of the public. The first child is Hamdan, the favorite child of...

It's a pity that both parents love their children, who have been instilled in them since childhood and have realized that since childhood, parents intend (pledge) their children to have a festive celebration, by paying for an intention called a vow, this is stated with the expression of poetry.people: 'namampay baya nazar on' So, every parent's intention which is an expression of affection can be realized, so that there is no longer a block in the parents' heart so that the burden, which is a responsibility, can be fulfilled.

#### b. Advice to live in harmony

Meaning of poetrypeoplemeaning that the advice to live in harmony includes harmony between citizens, religions, and between ethnicities in the concept of multiculturalism and pluralism. This is revealed in the advice of harmony and good family and family, such as, "Sareto maroban jait, dobu so solkot na markoum 'to be familiar with the family." Poetry soundpeople "...God's sadoa mahita baya is on at Haroro Ni Parumaen Munu I, Maroban Jail Ale Domudomu is on, Maroban Gutting Balls are on again at Hamu Doda Sapanganan Ale Sapangadongan On, Tuppa Doda Baya Hamu is Garonggang On, Young Hu Suan has a najolo intention. ihut do boru son, mora munui randang missing do dipudi munu on..." Meaning: "... we pray to God Almighty for the arrival of the daughter-in-law, bring sustenance in this meeting, do not cause family divisions."

So the advice to be close and close to family/relatives has been recommended since the beginning of marriage, so that we know each other who our relatives are. By knowing the relatives owned will create harmony among the family since the first (songon na dibaen opputta na jolo).

### c. Maintaining kinship

Dalian na tolu relationship is a social interaction between mora kahanggi, and boru children are bound by the rights and obligations of one another in the dalian na tolu order. Parents always give advice formarkahanggi manat (be careful of kahanggi) so that there are no disputes between clansmen, because those who are markahanggi can work together. Kinship is a very essential thing conveyed byharajaon, hatobangon, and scholars, it is necessary to maintain and maintain kinship and a sense of help tokoum sisolkot. This is in the advice of King Pangundian on the advice in the Great Hat Building such as, "With ma ho tu kahanggimu, elek ma ho, maranak boru, sombah ma ho tu moramu." Kinship values in society have been embedded since stepping foot during the marriage period. So that these kinship values are imprinted on the souls of almost every Angkola person (Mandailing, Angkola, and Batak). Thus, kinship values are maintained, let alone the elements of marriageexcuse na tolucontinue to maintain that order continue to maintain until now.

## 4.2 Values appear in a practical context

### a. Believing in the Almighty

Embodiment of belief in the creator by praying so that there is no place to ask except to the creator. Referring to prayer in poetrypeopleIt implies a deep meaning of hope that every parent hopes for their children to succeed in poetrypeopleembodied like the verse: "...anggo dung graduated ko mang sikola on andigan ko amang mar position on akkon ta oban mada boru on akon in baen korja si jolo na adaton i, pasonang ma baya amang in roha muon." Judging from the poetry of onang-onang, the family did not expect this to happen. It is expressed in poetryonang-onang: "...Ima girl nadi bayo onang ale regar on dapot udan da di bumi on, ibaen jolo tu hadang- sometime on aso mujae so mu jolona da lungun on palaluon holong repeat marpajolo parumaen ondi parumaen munu mulo-mulo on..."

Paronang-onangchanting a prayer to God Almighty as an extension of the parent's hand narrating the story of the journey in the form of prayer, as an optative form to the Creator. Optative/desiderative sentences as sentences of hope are also prayer sentences so that wishes, ideals, hopes can be realized, but in poetrypeoplethis can be achieved. In the onang-onang poem it is stated: "...Madung anakkon baya is marked sitting on induda on tano na, jolo paluta i naidokkon ni head of jolo field i, carito baya parumaen munu ima this girl is bayo regar on..."

Poetrypeople Ombar Suhutwhich shows prayer as affection for the child and first son-in-law of boru Siregar. So that with the arrival of Siregar's son-in-law, he received health, this was revealed twice. It was expressed in poetrypeople: "...torkis mada sude da sipardahan on, sai sure do ale di baya boru munu on..." is reaffirmed in the verseombar ombarin the verse: "...your torkis sude sianajar on, healthy maon son of boru munu on..." (poemOmbar Suhut).

### b. Forms of Parental Love

The form of parental love for children according to the Angkola-Mandailing Batak tribe's view remains a priority as in the saying "anakkokki do hamoraon in au" This saying is always believed by every Angkola-Mandailing Batak tribe, which means that children are kings for their parents. Based on that on the versepeopleabove it is mentionedna palaluhon holong' three times in the verseOnang-onang Suhut Sihabolonan.

More delivered bymufflerwith poetryonang-onang: 'childbearing' which means pleasing children is strengthened by poetrypeople:'pasonang ma baya amang in roha muon' please my son. The love of parents for children is intended while the child is still small,

this is expressed with poetry which expresses: 'Tarsunggul mada najolo an'verse people it means: there is also an intention first, the intention has actually been there since the child was a child.

### 4.3 Value the Traits 'Added' by the Subject

#### a. Angkola (Batak) Identity Value

Identity is the basic behavior for understanding attitudes and motivations, because values influence individual perceptions, further implying that people's behaviors and cultures are preferred over others. Poets explain the apology profusely to the audience, traditional leaders, harajaon, scholars, clever, and guests and invitees. The contents of the poem 'Santabi nda jolo sappulu on sappulu noli marsatabi on' which means 'sorry first ten times sorry Ten times sorry.' If you look closely at the meanings of the words in this section, the host acts as a mouthpiece for the host (Suhut Sihabolonan) to explain the purpose of the ceremony and an apology. So that the contents of this poem, people can understand the purpose of the ceremony being carried out and to whom the information is conveyed. Paronang-onang chanting the implementation of the marriage ceremony explaining the identity of the bride and groom "two simanjungung" Say, he also knows to whom it is intended, in order to be able to adjust the content and poetry which is sung. For example, in a wedding ceremony, the first gondang is Gondang Suhut Sihabolonan, so the host sends a message to people that the life and education of the bride and her work.

#### b. Aesthetic Value

Advice given at obangon, scholars, excuse na tolu, and the harajaon and indigenous communities in the oral tradition, people, has aesthetic values. The advice given by traditional actors is sometimes boring for those who hear because there is repetition from each customary speaker, but if we take the implied meaning and the explicit meaning, it contains aesthetic values. The value of humility of traditional actors is a high award that has an impact on harmony and cohesiveness among fellow people of speech, which is actually clearly seen in the custom. In oral tradition, when hacked, many words of wisdom have high meaning that have aesthetic values as ethnic local wisdom that can be revealed.

Repeat nda maruba nian ale luai on Sian najolo indu nda sannari on Santabi nda jolo sappulu on, Sappulu noli marsatabi on, Tu jolo na dua le tolu on. The lobby isn't fixed, the fire is on, Ois nda taronang ale baya onang. Ie old man onang. Meaning, let's open it first, slowly, think about it, don't let anything change from the past until now, sorry first ten times sorry Ten times apologizing in front of two three (all relatives present) Especially before the respected Ois nda taronang ale baya onang. The contents of the poem can understand the intent, so respect other people by apologizing so that the ceremony can be carried out.

The second value of respect is still conveyed by traditional actors when opening greetings to those present at the ceremony. This custom is a form of respect for the audience with the sentence, "...have respect, ima is this son of king songoni, this child is mora, surung u pa lobby is oppui sian bagas..." (which is respected by the children of kings and nobles, especially to the king from the palace), a form of respect for traditional figures by saying the sentence above to the customary speech guyub, that whoever is present is considered the king's children and noble children .

## V. Conclusion

The onang-onang poetry used to accompany the tortor dance at the Angkola traditional wedding ceremony. The paronang-onang are generally male, as traditional actors, the existence of the paronang-onang is sufficient to determine the development of customs. Paronang-onang before reciting onang-onang poetry must first know the intent and purpose of the ceremony. In addition, he must also know to whom the song is intended, so that the paronang-onang can adjust the content and lyrics of the song he sings.

Onang-onang poetry has a function as an accompaniment to the tortor dance at the Angkola-Mandailing traditional ceremony or as part of the traditional marriage ceremony, which is not present in the North Tapanuli Batak tortor dance. So, basically the onang-onang poetry is sung to provide information to the audience that: a) the opening of the onang-onang has begun, b) explains the purpose of the traditional ceremony being held, c) describes the background of the panortor (bride, Suhut, etc.), d) praise, e) advice on married life, and f) ask for prayers to the Almighty. The chanting of the onang-onang poems also provides moral teaching regarding filial piety to parents and filial piety to God as the creator.

Interpreting the values contained in the lyrics of the Angkola traditional onang-onang poetry, among others: 1. Values Relating to the Subject: a) The Value of Parental Love for Children and Son-in-law b) Advice for Living in harmony, c) Maintaining kinship. 2. Values appear in a practical context: a) Belief in the Almighty b) A form of Parental Love. 3. Value of Characteristics 'Added' by Subjects: a) Identity Value of Angkola (Batak) and b) Aesthetic Value

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