

Onang-onang: Angkola Mandailing Oral Tradition (Viewed from Culture, Local Wisdom and Education Perspectives)

Roswita Silalahi¹, Ely Hayati Nasution², Anna Leli Harahap³

^{1), 2)} English Department, Faculty of Cultural Sciences

University of Sumatera Utara Medan Indonesia, University of Graha Nusantara Padangsidempuan, Sumatera Utara

Medan, Indonesia

roswita_silalahi@yahoo.com

Abstract— Empowering local culture to sustain local wisdom has become a crucial issue since the publication of President Decree No. 5 the year 2017, emphasizing on the significance of enhancing culture in all aspects, and included education. This paper aims to investigate *Onang-Aonang*, an Angkola Mandailing oral tradition viewed from culture, local wisdom and education perspectives. This research was the combination of library and field research. The research applied qualitative descriptive method supported by documentation, interview and focus group discussion (FGD). The text of *Onang-onang* uttered by the old during *Manortor* (a traditional dance performed at wedding ceremony) was selected as the main data and the attributes used (colored flags, musical instruments, and clothes) were treated as the additional data. The main data next was translated into Bahasa Indonesia (Larson, 1998) and then was analyzed in order to find out the local wisdom values (Sibarani, 2012) and the character education concepts (Muchlas and Hariyanto, 2011) by correlating them with the additional data. The research found *Onang-onang* represented three main perspectives; the culture itself (custom and kinship system), local wisdom values (obedience, equality, respect, being humble, togetherness and carefulness) and education concepts (preserving tradition and the family role).

Keywords—*Onang-onang; culture; local wisdom; character education*

INTRODUCTION

Mandailing is a traditional cultural group mainly living in the northern section of Sumatera Island, Indonesia. It is divided into 2 (two) major regions, namely *Mandailing Godang (Mandailing Besar; living around agricultural areas and Mandailing Julu/Ulu (Mandailing Hulu/Kecil); living around plantation areas* [4]. The Mandailing were associated with the Toba Batak people instead of being recognized as a distinct ethnic minority. Consequently, they are identified between two cultural and ethnic identities, Angkola-Mandailing and Batak-Mandailing.

Mandailing community, like other Batak tribes, is patriarchal, employing family names or *marga* (for male) and *Boru* (for female). There are only eleven of them; Siregar, Hasibuan, Harahap, Dalimunthe, Matondang, Rangkuti, Parinduri, Pulungan, Rambe, Daulay, Pohan, Batubara, Barus, Hutajulu, Nasution, and Lubis. Nasution and Lubis are considered as the biggest groups in Mandailing clan. The mandailingnese family is categorized as extended family. There will be other family members living together with the nuclear family, for instance, grandparents (*opung*). Therefore, any custom activities always involve the whole family members, for example, wedding ceremony.

The wedding ceremony is one main traditional ceremony carried on Mandailing community as it will add the number of family members (the family binding/line), not only the bridegroom themselves. Moreover, there will be a sequence of events to be done during the procession and certainly, it requires the participation of all. One of them is *manortor* (dancing). It is danced by all the people attending the ceremony; young to old, men and women, even rich and poor. *Manortor* is an obligatory; an expression to show the cheerful and happiness; and also a way to gather and educate, especially for the youngsters through the lyrics uttered by the old during *manortor* familiarly known as *onang-onang*.

Onang-onang is a kind of Mandailingnese oral tradition as well as literature (folklore). It contains lyrics as a song uttered during *manortor*. The lyric itself shows the social status (the position in kinship system) of the dancers but with the same melody. It also conveys hopes and advises to the Mandailing to behave properly, particularly the bridegroom. It implies that its lyrics represent the local wisdom embracing on the Mandailing community, as [5] defined that the local wisdom is the value of local culture, having been applied to wisely manage the community's social order and social life. The way *onang-onang* performed, the attributes used and

the lessons acquired, are very interesting to be analyzed, mainly in this globalization era. Therefore, this paper aims to analyze *onang-onang* viewed from culture, local wisdom and education perspectives.

METHOD

This research was the combination of library and field research. The research applied qualitative descriptive method supported by documentation, interview and focus group discussion (FGD). The text of *Onang-onang* uttered by the old during *Manortor* (a traditional dance performed at wedding ceremony) was selected as the main data and the attributes used (coloured flags, musical instruments, and cloth) were treated as the additional data. The main data next was translated into Bahasa Indonesia (Larson, 1998) and then was analysed in order to find out the local wisdom values (Sibarani, 2012) and the character education concepts (Muchlas and Hariyanto, 2011) by correlating them with the additional data.

FINDINGS AND DISCUSSIONS

The results of the research are categorized into 3 (three) parts, they are: 1) culture perspective, 2) local wisdom perspective, and 3) education perspective.

A. Culture Perspective

Language is one of culture elements functions as a verbal expression of language, as [3] stated that there are 7 (seven) elements of culture: language, knowledge system, social organization, living system equipment and technology, livelihood system of life, religion system, and arts. Language is considered as the prior aspect analysed in the research in order to find out the 3 (three) perspectives. The culture perspective itself is reflected through lyrics expressed by the old in *onang-onang* and the attributes used during *manortor*. Culturally, there are 2 (two) important things obtained related to *onang-onang* lyrics, namely: custom and kinship system.

1) Custom

There are 4 (four) kinds of *tortor* performed: *tor-tor raja-raja/namora-mora* (for the old and prominent figures danced by their wives); *tor-tor andor soayu* (for married men and women); *tor-tor naposo bulung/nauli bulung* (for youngsters) and *tortor pengantin* (for bridegroom; the closing dance). Each *tor-tor* as well as its attributes have certain rules that must be followed. Generally,

tor-tor is done in *alaman na bolak* (large field) as it is attended by many people, occupied with a cow, *bendera napitu* or *bendera tonggol* (seven coloured flags), *gondang dua* (two drums), two *cenang* (two small gongs), two gongs (the big one) and a flute. According to the interview done with the expert, Mr. Ali Akbar Siregar (*harajaon namora-mora* of the groom) and Mrs. Siti Roma (*kahanggi*), it is obtained that cow is used to sign that the ceremony will be started; seven coloured flags (white, black, red, yellow, gree) also convey meanings; white for purity, black for power, red for braveness, green for faith, yellow for peace; and for the musical instruments used; two drums are played by four persons, each drum is oppositely played by two drummers, two gongs and two *cenang* are the same , the right one (louder) is *gong/cenang jantan* (for male) and the left one is *gong/cenang boru* (for female). During *manortor*, the players (*pargondang* or *paruning-uningan*) wear traditional costumes while the dancers must put on the *ulos*. They also must dance in pairs, as illustrated in the followings:.



Figure 1. The Musical Instruments Used for Escorting *Onang-onang*



Figure 2. *Tor-tor Pengantin*

A singer (*paronang-onang*) will sing certain *onang-onang* with different lyrics for each *tor-tor*, as described in the following translated text (lyrics) below.

TABLE 1. *ONANG-ONANG LYRICS FOR TOR-TOR RAJA-RAJA/NAMORA-MORA*

| Mandailing Language | Indonesian Language | English |
|--|--|---|
| <i>Ois ale baya onang!</i> | Hei, "Onang-onang"! | Hi, "Onang-onang"! |
| <i>Santabi sapulu noli marsantabi.</i> | Maaf sepuluh kali maaf. | Forgive us many times. |
| <i>Diaraja na dao dot nadonok.</i> | Di raja yang jauh dan raja yang dekat. | Near and far kings. |
| <i>Habang siorkor na songgop di ayu ara.</i> | Terbang burung siorkor yang hinggap di kayu besar. | Fly the sparrow and perch on the big branch. |
| <i>On mada raja namanortor.</i> | Inilah raja yang menortor. | These are the dancing kings (doing <i>tor-tor</i> dance). |
| <i>Tor-tor ni raja-raja.</i> | Tor-tor untuk raja-raja | The dance for the kings. |

TABLE 2. *ONANG-ONANG LYRICS FOR TOR-TOR NAPOSO/ NAULI BULUNG*

| Mandailing Language | Indonesian Language | English |
|---|---|--|
| <i>Ois onang baya onang!</i> | Hei, "Onang-onang"! | Hi, "Onang-onang"! |
| <i>On male baya iba nai tor-tor nauli bulung naposo bulung.</i> | Inilah <i>Tor-tor Nauli Bulung</i> (woman) dan <i>Naposo Bulung</i> (man) | This is <i>Tor-tor Nauli Bulung</i> and <i>Naposo Bulung</i> . |
| <i>Namanortor bayo bayo Sution na disembar boru Lubis.</i> | Yang menortor laki-laki dari marga <i>Nasution</i> pasangannya perempuan marga <i>Lubis</i> . | The dancing man is <i>Nasution</i> together with his friend is <i>Lubis</i> . |
| <i>Namanyembar bayo Matondang na disembar boru Pulungan.</i> | Yang menortor laki-laki <i>Matondang</i> pasangannya perempuan marga <i>Pulungan</i> . | Followed by another dancing man is <i>Matondang</i> and the dancing woman is <i>Pulungan</i> . |
| <i>Sarop tu jae amu sarop tu julu on.</i> | Sama-sama ke hulu dan ke hilir. | Together go upstream and downstream. |
| <i>Sada boru suti dot boru lubis on.</i> | Perempuan marga <i>Nasution</i> dan marga <i>Lubis</i> . | The women are <i>Nasution</i> and <i>Lubis</i> . |
| <i>Mala git ke tu jae dot tu julu tola.</i> | Mau ke hilir dan mudik boleh. | Let's go upstream and downstream together. |
| <i>Tapi mangizin jolo tu ayah dot umak.</i> | Tetapi harus meminta izin kepada ayah dan ibu. | But let's beg for our parents' agreement. |
| <i>Di jago harga diri</i> | Dijaga nama baik. | Always keep the family's good name. |
| <i>Tapi adong nari na dilarang pemerintahon.</i> | Tetapi sekarang ada yang dilarang pemerintah. | There are some forbidden by the government |
| <i>Ulang kamu marmabuk-</i> | Jangan kalian bermabuk- | Do not get drunk. |

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| <i>mabuk on.</i> | mabukan. | |
| <i>Ulang muse baya marjudion.</i> | Jangan berjudi. | Do not gamble. |
| <i>Ulang muse baya marnarkobaon.</i> | Juga tidak boleh mengisap narkoba). | Do not take drugs. |

TABLE 3. *ONANG-ONANG* LYRICS FOR *ANDOR SOAYU*

| Mandailing Language | Indonesian Language | English |
|--|---|---|
| <i>Ois onang baya onang!</i> | Hei, "Onang-onang"! | Hi, "Onang-onang"! |
| <i>Parjolo ami marsantabion.</i> | Di awal kami minta maaf. | Firstly, please forgive us. |
| <i>Diraja-raja on.</i> | Kepada raja-raja | For the kings |
| <i>Raja nadao raja nadonoko.</i> | Raja yang jauh dan raja yang dekat | Far and near |
| <i>Tarlobi-lobi Raja dibagas na godangon.</i> | Terlebih kepada raja yang berada dirumah besar ini | Especially for the king of this house |
| <i>Onma ibanai tor-tor Andor Soayu on.</i> | Inilah tor-tor Andor Soayu | This is <i>tor-tor Andor Soayu</i> |
| <i>Bayu Suti dongan ni boru Lubis on.</i> | Laki-laki marga Nasution berpasangan dengan perempuan marga Lubis. | The man is Nasution and his couple is Lubis |
| <i>Bayo Pulungan dongan ni boru Hasibuan on.</i> | Laki-laki marga Pulungan berpasangan dengan perempuan marga Hasibuan. | Other man is Pulungan and his couple is Hasibuan. |
| <i>Bayo Matondang dongan ni boru</i> | Laki-laki marga Matondang berpasangan | And another is Matondang |

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|------------------------|--------------------------------|-----------------------------|
| <i>Pulungan.</i> | dengan perempuan boru Pulungan | and his couple is Pulungan. |
| <i>Hei Onang-onang</i> | Hei, "Onang-onang"! | Hi, "Onang-onang"! |

TABLE 4. *ONANG-ONANG* LYRICS FOR *TOR-TOR PENGANTIN*

| Mandailing Language | Indonesian Language | English |
|--|---|---|
| <i>Ile onang baya onang.</i> | Hei, "Onang-onang"! | Hi, "Onang-onang"! |
| <i>Tapuka ma le tajolo mulai on.</i> | Mulailah kita buka dulu ini. | Let's open the ceremony first. |
| <i>Inda asok ma jolo le pikiri ada.</i> | Pelan- pelan kita pikiri. | Think carefully. |
| <i>Ulang inda maruba nian ale luai on.</i> | Janganlah hendaknya ada berubah. | Hopefully, everything will carry on well. |
| <i>Sian najolo indu inda sannari on.</i> | Dari dulu sampai sekarang. | From past to present. |
| <i>Sattabi inda jolo sappulu on.</i> | Maaf terlebih dahulu sepuluh kali maaf. | Firstly, forgive us many times. |
| <i>Sappulu noli marsattabi on.</i> | Sepuluh kali mohon maaf. | Forgive us many times. |
| <i>Tu jolo na dua le tolu on.</i> | Kehadapan dua tiga (seluruh kerabat yang hadir). | Toward two, three (all coming families). |
| <i>Lobi inda tarpasangapi on ois inda taronang ale baya onang.</i> | Terlebih-lebih dihadapan yang dihormati. | Especially for the honoured one. |
| <i>Ille onang baya onang.</i> | Hei, "Onang-onang"! | Hi, "Onang-onang"! |
| <i>On ma hape ni nietti.</i> | Inilah maksud dari niat kami. | It is what we intend to. |
| <i>Haroro inda paronang parumaen on.</i> | Menyambut kedatangan dari menantu perempuan kami" | Welcoming our daughter-in-law. |
| <i>Parumaen sian Dolok Saribu</i> | Menantu dari Dolok Saribu. | From <i>Dolok Saribu</i> . |

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| <i>on.</i> | | |
| <i>Parumaen siakkaan on.</i> | Menantu perempuan dari anak laki-laki tertua. | The oldest son's wife. |
| <i>Ois inda taronang ale baya onang.</i> | Hei, "Onang-onang"! | Hi, "Onang-onang"! |
| <i>Ille onang baya onang.</i> | Hei, "Onang-onang"! | Hi, "Onang-onang"! |
| <i>Haroro baya raja nagodang on.</i> | Kedatangan raja yang besar ini. | The coming of great king. |
| <i>Naro sian dolok saribu on</i> | Yang datang dari Dolok Saribu. | From Dolok Saribu. |
| <i>On mada le inda mora name on.</i> | Inilah mora kami ini. | She is our Mora. |
| <i>Na maroban holong ni roha</i> | Yang membawa kesenangan di hati" | Who brings happiness. |
| <i>Ois inda taronang ale baya onang</i> | Hei, "Onang-onang"! | Hi, "Onang-onang"! |

The attributes used and the lyrics found in each *tor-tor* reflects that the Mandailing honor their custom very much in their life. It also indicates that custom influences the existing traditional activities.

2) Kinship System

Dalihan Na Tolu (the triangle system) is a basic framework for Mandailing kinship system. It is symbolized as three furnaces which have the same position and support each other, as illustrated in the following.



Figure 3. Framework of *Dalihan Natolu*

Based in the figure above, it can be seen that there are 3 (three) main groups positioned, they are *mora* (the party who receives the wife), *kahanggi* (the same clan) and *anak boru* (those who give wife). It describes the existence of family attachment among different addresses. These three groups are expected to live peacefully (*Markoum Marsisolkot*). If one of them cannot join a traditional activity; it cannot be done. It means that those three groups have the same dignity. It can be seen from the *onang-onang* lyrics found mostly in *tor-tor pengantin*.

B. Local Wisdom

Ref. [1] The role of local wisdom that critically changing and shaping global culture becomes meaningful and appropriate to the social and cultural life. It means that empowering local culture, for instance *onang-onang* will sustain the local wisdom. All *onang-onang* lyrics contain of local wisdom values; obedience, equality, respect, being humble, togetherness and carefulness, as described in the following lyrics.

| Mandailing Language | Indonesian Language | English |
|--|---|---|
| <i>Inda asok ma jolo le pikiri ada.</i> | Pelan- pelan kita pikiri. | Think carefully. |
| <i>Ulang inda maruba nian ale luai on.</i> | Janganlah hendaknya ada berubah. | Hopefully, everything will carry on well. |
| <i>Sattabi inda jolo sappulu on.</i> | Maaf terlebih dahulu sepuluh kali maaf. | Firstly, forgive us many times. |
| <i>Lobi inda tarpasangapi on ois inda taronang ale baya onang.</i> | Terlebih-lebih hadapan yang dihormati. | Especially for the honoured one. |

The lyrics found in *tor-tor pengantin* **think carefully** emphasize the importance of carefulness in life in order to get what is intended to; **Firstly, forgive us many times** reminds the Mandailing to be humble anywhere and any time; and **the honoured one** shows how the Mandailing respect the others.

Moreover, the lyrics of *onang-onang* also warn the youngsters the important of obedience and

togetherness as found in *tor-tornaposo/nauli bulung* below.

| Mandailing Language | Indonesian Language | English |
|--|---|---|
| <i>Sarop tu jae amu sarop tu julu on.</i> | Sama-sama ke hulu dan ke hilir. | Together go upstream and downstream. |
| <i>Tapi adong nari na dilarang pemerintahon.</i> | Tetapi sekarang ada yang dilarang pemerintah. | There are some forbidden by the government |
| <i>Ulang kamu marmabuk-mabuk on.</i> | Jangan kalian bermabuk-mabukan. | Do not get drunk. |
| <i>Ulang muse baya marjudion.</i> | Jangan berjudi. | Do not gamble. |
| <i>Ulang muse baya marnarkobaon.</i> | Juga tidak boleh mengisap narkoba). | Do not take drugs. |

The value of togetherness can be seen obviously from the lyric **Together go upstream and downstream** which also implies the value of equality; the word **forbidden** followed by the lyrics **Do not get drunk, Do not gamble** and **Do not take drugs** educated the youngsters to obey all the rules decided.

The lyrics of *onang-onang* are always repeated many times for any types of *tor-tor*. If the Mandailing maintain this custom, certainly it will help to build the character of their future generations for the noble local wisdom values have been implemented in their life.

C. Education

Education plays the most important roles for culture and local wisdom. The elements of culture which bring the values of local wisdom can be sustained through the education. Education itself does not only talk about the young generations

but also all the members of society. Ref. [6] National character cannot be separated from the people who support preserving the cultural wisdom region. A good education is one of the factors supporting the creation of a national character within the individual communities. *Onang-onang* lyrics expressed during *manortor* at wedding ceremony educates the Mandailing how they appreciate their, custom, preserve the culture and realize their role. The lyrics also describe the wisdom of Mandailing family in educating their children through the oral tradition or culture.

CONCLUSION

Onang-onang is one of maintained oral traditions in Angkola Mandailing as the lyrics expressed, the attributes used and the performance done (*manortor*) involve the participation of the community nowadays in order to educate the young generations to sustain the local wisdom by empowering the local culture.

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