

The Onang-Onang in Muhammad Akbar's Wedding Party: Descriptive Case Study

Rosmawati Harahap¹

Abstract

Onang-onang and Martarombo in the Batak community (Angkola Tribe, Mandailing Tribe) still have perpetrators, just like Onang-onang” and martarombo may be present at Angkola-Mandailing people's weddings. The Onang-Onang discourse often contains sentences that contain literary value because the elements of the discourse are often in the category of rhymes and proverbs. This type of pantun/proverb is included as an old type of poetry genre. The poetry genre is a type of literary genre category. In general, only people from the Angkola and Mandailing tribes still practice the Onang-onang oral tradition. Meanwhile, people from other Batak tribes, such as the Toba tribe, do not carry out the Onang-Onang event at weddings. Meanwhile, the martarombo tradition of 'investigating origins based on the descendants of the 'dalihan na tolu' community applies or may be carried out by all Batak tribes. The focus of this article is a discussion of the maronangonang tradition as a type of art that is performed as a means of entertainment and to complement traditional events at weddings for people of the Angkola-Mandailing tribe which is a case study for Muhammad Ali Akbar Harahap's wedding on Jalan Suriadi Gang Balai. Adat Number 11, Pasar 4, Mabar Hilir Subdistrict, Percut Sei Tuan District, Medan City. Tarombo is an event to investigate the origins based on individual descendants of the Batak tribe according to the 'dalihan na tolu' community. Martarombo is carrying out an investigation into the origins based on individual descendants of the Batak tribe according to the principle of 'dalihan na tolu'.

Keywords: tarombo, martarombo, Gordang Sambilan, Angkola-Mandailing's language.

I. INTRODUCTION

Maronang-onang is qualified as a traditional culture of the Angkola-Mandailing tribe. Since 1979 with the enactment of Law No. 5 of 1979, the Toba Batak tribe's territory has been in North Tapanuli Regency, Deli Serdang Regency and Asahan Regency. So, it is also realized that the geographical area of Angkola-Mandailing is in the South Tapanuli area. Meanwhile, the South Tapanuli area is designated as the Padang Sidempuan area and Sipirok City. Even though from the colonial era to the New Order era, it was understood that all the Angkola and Mandailing tribes were residents of the South Tapanuli area. At that time, it was considered that all Angkola tribes and Mandailing tribes meant not Batak tribes, not Toba Batak tribes, and Simalungun Batak tribes or Karo tribes, Fakfak Dairi tribes. Onang-Onang and Maronang-onang are carried out according to the culture of the Angkola and Mandailing people. Does the Onang-onang text contain elements of literary sociology? Why does the Angkola-Mandailing community include

¹ Postgraduate Indonesian Language Education Study Program, University of Muslim Nusantara Al-Washliyah, rosmawati@umnaw.ac.id

entertainment events with traditional Gordang Sambilan music accompanied by onang-onang chanting?

When maronang-onang the orator often verbalizes the lexeme of greetings or speech Amang, Inang, Boru, Anggi, Bujing, Doli. This oral tradition activity often involves the pronunciation like proverbs or pharase poem elements such as Inang Pangitubu, Amang, Anggi haholongan, Dongan samatean, and others.

Kartomihardjo (1988: 238) further stated that greetings are one of the language components of buskers on city buses. Just looking for food for daily meals. However, the passengers had been on the road for three days, so the money was not divided into buskers. Thus, it needs to be explained that the role of Onang-onang/Maronang-onang is an extension of the sociological element of literature that is still present in wedding parties belonging to the Angkola_Mandailing tribe.

II. THEORETICAL REVEIW

Theoretical basis was listening as a review) to Cultural Integration in the Toba Batak Land (Sugiyarto, in the text of the Scientific Journal of Anthropological Studies) E-ISSN: 2599-1078 has quoted the opinion of Bangun, 1985: 95). Other people also explored (1) Local Wisdom of the Toba Batak (2) History of the Batak Tribe (2008), (3) Toba Batak Culture (2001), (4) Local Wisdom of the Toba Batak Tribe (2119). According to tarombo (sacred tales that are still developing in the Batak area) it is said that the Toba Batak people are the source and origin of all Batak sub-tribes in North Sumatra. The consideration is that all Batak people come from one ancestor named Si Raja Batak who in ancient times lived on the island of Samosir (Simanjuntak, 2001: 2). In the sacred stories of many tribes in the world, the ancestors or ancestors of an ethnic group are usually equated with the custom-bearing gods "cultural heroes" (Koentjaraningrat, 1985: 232), who first taught humans about customs which are used as guidelines. to understand and solve problems in the natural and social environment. If the analogy is that the Batak King is the ancestor, then in Batak culture, especially the Batak Toba, there are three socio-cultural traditional thoughts which in history can be the basis for the birth of meetings and communication.

Based on the content of the discussion text in Endogamy: A Scientific Journal of Anthropological Studies (Revisiting) Cultural Integration in the Batak Land of Toba (Sugiyarto, 1993). In the text there is material: "Traditional belief systems, social strata and systems, and customs systems.". The theoretical basis is also quoted from Meyani's opinion (Daily Analisa, 2016). For the Toba Batak people, martarombo 'explaining genealogy', is something that must be prioritized by every Toba Batak person who is required to be able to explain the genealogy of himself and his family; must know (1) clan classification, (2) serial number, (3) origin, (4) village of origin, and (5) parents. For Toba Batak people, martarombo or explaining genealogy, is something they must know and is important in their daily lives. This is so important that every Toba Batak person is required to be able to explain their personal and family genealogy. The most basic thing, for example, is that you must know the clan classification, serial number, origin and village of origin of him and his parents. If this lineage is not known, then a Toba Batak will definitely lose their identity because of difficulties interacting with others, especially in traditional greeting activities. Moreover, if he is married, this knowledge does not stop with knowing his genealogy. A Batak person must know the genealogy of his clan and his wife's clan, including the family tree of his wife's parents. Ika Rama Suhandranya interprets that tarombo is an act of communication between a speaker and a conversation partner. Furthermore, Kartomihardjo (1988: 238/Lecturer, Department of Social Sciences Education, Economics, FITK IAIN Mataram/Email: ikaramasuhandra@gmail.com) needs to pay attention to the following quote:

“Abstract: Greetings in communication play an important role. The important role of greetings in communication lies not only in determining the appropriate forms of greeting to be used, but also in influencing whether or not communication between the speaker and the listener is smooth or not”.

The Angkola-Mandailing people convey the contents of their speech with music such as maronang-monang which starts with martarombo. Variants of the Batak community, namely the Angkola Tribe, the Mandailing Tribe, the Toba Tribe) who have the martarombo tradition 'investigate their origins based on descent from the 'dalihan na tolu' community. In the horja carried out by the Dalihan Na Tolu custom (1993) for people with the Harahap surname at the wedding party of Muhammad Akbar Harahap who lives in Medan City has a Javanese couple (2018).

III. RESEARCH METHODS

This research method is a qualitative descriptive method according to Suharsimi Arikunto (2010), Moleong (2009), and Surakhmad (1999). This third book confirms the existence of research activities that are data collection in the form of direct and indirect participant observation and interviews, as well as documentation. Case studies are permitted to take research data in the form of observations of individual cases or groups of informants which are carried out using a qualitative descriptive approach based on observation data, interviews and documentation.

IV. THE RESEARCH DISCUSSION

Again revealing the martarombo and maronang-onang incidents that took place during a wedding with Angkola-Mandailing culture with the actors and actresses being all dalihan na tolu parties at Muhammad Ali Akbar Harahap's wedding party in 2017 held at his house on Jalan Apa Muhammad Ali Akbar's house Please. written here because he was the main informant at the Gordang Sambilan marhorja wedding party in 2017. The researcher is writing it in this journal. The photo sent as the bride and groom, and the bride and groom's parents, the researcher (Rosmawati Harahap) was involved as a manager at the event. The title according to Angkola custom was given to Muhammad Akbar when the buffalo slaughter was carried out. Maybe "Sire Jamarangin or Tongku Habolonan na Sonang". Submissions have been accepted now here when the draft of this journal article was written. The wedding took place at the bride's house while the margondang event was held at Muhammad Ali Akbar harahap's parents' house. Even though the bride and groom are Javanese and the woman's parents, Muhammad Akbar, are Toba, with the surname Napitupulu. Traditional cultural collaboration still exists in the Angkola-Mandailing ethnic community in Medan City. The tarombo text is discussed when the protocol shows each team performing 'traditional dancers' because the "pangayapi" team must be of cross-clan origin. If the panortor with the surname Boru Harahap performs the dance then the team is paired with a male "pangayapi" who is not surnamed Harahap but must be a man with the surname Siregar or an outside party whose surname is not Harahap. And so on, a traditional dance occurs accompanied by Onang-onang accompanied by traditional Angkola-Mandailing music, namely Gordang Sambilan. So literary elements are absorbed because the onang-onang text has a semantic meaning in the form of proverbs or expressions that qualify as a metaphorical language style. For example: “On Middle Ages Si Boru ith Si Boru Angin; inda malo angry, tai mula angry hon sopo na baru ma namarumpak” (This is a good girl whose gentleness is like the wind caressing her because she is not good at getting angry; if she ever gets angry, her anger can only tear down a rotten, rickety hut.

In this text, it is proven that the sentences or clauses that are sung as Onang-onang are only words that do not mean sarcasm but rather words or clauses that have figurative

meaning in the category of metaphorical language style. This is how onang-onang is sung by Bakhsan Parinduri (as the singer of Onang-onang) who is an expert in Medan City. He graduated from the Faculty of Cultural Sciences, Regional Literature Study Program, University of North Sumatra. Factual evidence that activities containing literary sociology have occurred is because the text of the Onang-onang discourse sung by Bakhsan Parinduri is an Onang-onang text which is similar to poetry sung in Angkola-Mandailing language and the function of the chanting of the Onang-onang text is words of praise, praise for the panortor (dancer) which is heard to the public (audience).

Muhammad Samin Siregar (2016) further explained in the Second Edition of the Angkola-Mandailing Dictionary that Onang-onang is a lexeme which means a song in the form of a poem or rhyme in the Angkola Mandailing language which is accompanied by traditional music, namely Gordang Sambilan. Thus, the Onang-Onang included in Muhammad Akbar Harahap's wedding ceremony included elements of literary sociological discourse.

That is why the horja 'party' which was held with the actors all involved family members who were part of the Dalihan na Tolu community at Muhammad Ali Akbar Harahap's wedding party. Currently, it is being discussed to be paid attention to and it is realized that the margondang activity is a typical South Tapanuli or Angkola-Mandailing traditional event which attracts its audience as well. So, it is only natural that the traditional Margondang party, Sambilan, insists on being crowned as a tourism asset for Sumatra Urara. Note that the geographical area of Angkola-Mandailing is also included in the traditional term of the South Tapanuli region. Although now the South Tapanuli area is designated as the Padang Sidempuan area and Sipirok City. Remembering history, it would not be wrong to note here that from the colonial era to the New Order era, it is understood that all Batak tribes who were not Toba Batak tribes, and Simalungun Batak tribes and Karo tribes. Cultural expert (2023) Bakhsan Parinduri explained that the South Tapanuli region is part of North Sumatra Province which is the location of the Angkola tribe, the Mandailing tribe. The Angkola people inhabit the Angkola main area (Gunung Tua City and Sipirok) while the Mandailing tribe inhabits the Mandailing main area, namely the Ulu, Pakantan and southern parts of Padanglawas. Meanwhile, people's territory The Toba tribe covers the most extensive area on the shores of Lake Toba, Samosir Island, the Toba plateau, the Asahan Silindung area, the area between Barus and Sibolga (Bangun, 1982: 95).

But the law using Mandailing customs did not yet exist, so Muhammad Akbar Harahap was celebrated with Mandailing customs playing Gordang Sambilan music which was coordinated by Bakhsan Parinduri (2017). in Porsea City, North Sumatra Province. Some people think that the groom's parents are from the Toba Batak tribe. Even though the groom's parents, Maju Harahap, were born in Medan City, they came from the small town of Sipirok. At the party above, the bride and groom's origins were acknowledged. That's why the martarombo activity takes place before the procession or patuakkon of the bride and groom takes place. In this way, the person responsible for the party still adheres to the traditional principles of Dalihan Na Tolu so that the author of the article is a "boru boy" who functions as a "parhobas" who packs all the necessities for the party. I looked for Angkola traditional experts but there were many different understandings about the concept of "margondang" or "booking" from people of the Mandailing tribe. Bakhsan Parinduri maronang-onang and I also joined the manotor. The "onang-onang" song, if written down, is like poetry. As an oral tradition, the text "Onang-onang" is. Every resident of Angkola and Mandailing is familiar with the oral tradition culture of "Onang-onang". Thus, during the party activities, the "maronang-onang" event took place 24 hours (day and night). But there are also Mandailing residents. However, Parinduri (2017) who presented the program "Onang-onang" did not qualify himself as not coming from the Batak tribe. The author understands the writings of cultural expert Sugiyarto (1993),

so Bakhsan Parinduri as a Mandailing cultural informant explains that this allows researchers to be involved in the Mandailing style "maronang-maronang" event.

“MARONANG-MARONANG” IN MANDAILING STYLE INCLUDES CATEGORIES OF ELEMENTS OF LITERARY SOCIOLOGY

The bride and groom are Javanese and the woman's parents, Muhammad Akbar, are Toba, with the surname Napitupulu. Community has occurred in literary sociology because the text of the onang-onang discourse sung by Bakhsan Parinduri is an onang-onang text which is similar to a sung poem. Thus, the Onang-onang contained in Muhammad Akbar Harahap's wedding ceremony also contains elements of literary sociological discourse. Sugiyarto's (2017) thoughts can very well explain the sense of togetherness for fostering Batak customs in North Sumatra.

V. CONCLUSION

1. Onang-onang is a lyrical song in the Angkola-Mandailing language.
2. "Maronang-onang" can be accompanied by traditional music, namely Gordang Sambilan, at weddings for people of the AngkolaMandailing culture.
3. Wavana Onang-onang is literary because the text is a lyrical poem in the form of poetry and pantun.
4. Semantically, onang-onang contains the meaning of praise which is an expression of praise towards a group of relatives of the mora, kahanggi, anak boru.
5. All parties collaborate to create a maronang-onang event accompanied by traditional Gordang Sambilan music.
6. Hata-hata for example is termed in Indonesian as rhymes and parables and expressions with literary meaning.
7. The Angkola-Mandailing people are found in Medan City, North Sumatra.
8. The traditional Angkola Mandailing bride and groom's patuaekkon 'going to the bath' ceremony can be accompanied by Onang-onang chanting accompanied by Gordang Sambilan music.
9. Documentation of the implementation of Maronang-onang activities can be requested from the property expert, namely Muhammad Akbar Harahap. Conclusion about martarombo and maronang-onang as a forum containing activities with elements of literary sociology for the AngkolaMandailing community; and maronang-onang activities also contain activities with elements of literary sociology because there are phrases or clauses in the form of proverbs and even rhymes. Muhammad Akbar Harahap's wedding party in Medan was held with the traditional margondang event which was accompanied by elements of martaombo and maronang-onang. The bride and groom are Javanese and Muhammad Akbar's parents are Toba and have the surname Boru Napitupulu. Community has occurred in literary sociology because the text of the onang-onang discourse sung by Bakhsan Parinduri is an onang-onang text which is similar to the text of sung poetry. Thus, the onang-onang contained in Muhammad Akbar Harahap's wedding party, which includes discourse texts, contains elements of sociological and literary discourse.

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