

## **Onang-Onang In Mandailing Culture And Its Local Wisdom : A Pragmatic Study**

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**Abstract:** This study aims to explain the meaning of *onang-onang* and the local wisdom that is in it with pragmatic review. *Onang-onang* is a poem sung when *manortor* (dancing) at Mandailing customary marriage ceremony. This research was conducted in Panyabungan Sub-district. The method used is *cakap* method and listening method. The lyric of *onang-onang* is sung by *paronang-onang* (singer) when *suhut* (party owner), *namora pule* (bride), *anak boru, mora*, and *kahanggi* dance (*manortor*). The results show that the text of the singers sung by the *paronang-onang* has meaning (1) the opening (2) the explanation of the intention of the marriage ceremony (3) the advice (4) the background story of *sihabolonan suhut* and bride (5) praise, and (6) player. These texts have local wisdom values (1) divine values (2) the value of mutual cooperation and work sincerity (3) the value of harmony, and (4) aesthetic value. The values contained in the text of these hosts must be maintained because they are positively charged in determining this attitude of life and to maintain a balance of this heterogeneity. This research is one way to revitalize Mandailing culture by conducting customary study and development.

**Keyword:** Local Wisdom, Mandailing, Onang-onang, Pragmatic

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### **I. INTRODUCTION**

The Mandailing Community (MC) is one of the Batak sub-ethnic groups in North Sumatra. Mandailing communities have clans that show their offspring by patrilineal line. MC has Mandailing language as a symbol of identity. MC's life philosophy is always found in parables or rhymes found in traditional ceremonies. One of the ceremonies found in the Mandailing community is a marriage ceremony. At the ceremony the peak of the marriage performed *tortor*. *Tortor* is a traditional dance that is accompanied by singing that uses the Mandailing regional language called the *onang-onang*. The person who sings the singers is called *paronang-onang*. The text of the hosts is created by the spontaneous *paronang-onang*. Therefore, the *paronang-onang* must know the purpose of the ceremony of the marriage ceremony and he must also know to whom the text of the host is addressed.

This writing discusses the *onang-onang* in the Mandailing culture and its local wisdom from a pragmatic review. This paper is done by using qualitative descriptive method. The data were collected by using *cakap* method or interview and the listening method. The data analysis consists of three interrelated processes namely, data reduction, data presentation, and verification / withdrawal of conclusions (Moleong, 2006: 9). The characters featured in this paper include studies of oral traditions that have local wisdom and are derived from the cultural values of the Mandailing community created for peace and welfare improvement. This local wisdom is indigeneous knowledge or a local genius of a Mandailing society that can make Mandailing people able to overcome many challenges, such as the entry of outside cultures. These messengers have a message conveyed by the *paronang-onang* through the singing (*onang-onang*). These singers are sung to accompany the *tortor* dance as a series of marriage ceremonies in Mandailing which are believed to be the adhesive of indigenous peoples, although the *onang-onang* has changed but the tradition of the *onang-onang* remains valid for generations.

This *onang-onang* needs to be conserved in view of the increasingly competitive times and the impact on the shifting values and cultural structure of Mandailing, as evidenced by the existence of modern cultures that have filled the dimensions of human life and even won the sympathy of the younger generation which resulted in the legacy of this ancestor will be neglected just like that, but in this culture stored pearls of life of high value that can be used as guidance of Mandailing society life. According to Grenoble and Whaley (2006), one effort that can be done to revitalize this culture is by passing it on to the next generation or putting it on the path of education as a local content. Practically this paper is one of the real efforts to revitalize Mandailing

culture through the study and development of adat as a writer and observer of customs by way of archiving, researching, and documenting the custom. The values contained in the text of these clans can be embryo items of national cultural values of the nation.

In oral tradition found local wisdom that is hereditary inherited and utilized to organize the social life of society in all areas of his life. Local wisdom can be understood as wise, good-value, and virtuous ideas and local knowledge possessed, guided and practiced by members of the community.

Besides, (Ruastiti: 2011 and Bagus: 2003) defined lokal wisdom as local genius. To them, local genius refers to what humans know, how they believe and what strategies they develop to sustain their existence where they live. The knowledge they have, the way in which they behave and the strategies they develop to sustain themselves imply the local genius of the area where they live. And Mungmachon (2012) said local wisdom is basic knowledge gained from living in balance with nature. It is related to culture in the community which is accumulated and passed on. This wisdom can be both abstract and concrete, but the important characteristics are that it comes from experiences or truth gained from life. The wisdom real experiences integrates the body, the spirit, and the environment. It emphasizes respect for elders and their life experiences. Moreover, it values morals more than material things. Then Padmanugraha (2010) said local wisdom is indigenous as naturally existing in a place or country rather than arriving from another place. Indigenous knowledge is local knowledge unique to a given culture or society.

Sibarani (2014) said local wisdom includes local customs, local norms, local knowledge, local information, local resources, local rules, and local institutions. Local wisdom that comes from cultural values that can be utilized to organize community life. The tone of life is related to human interaction with man, man with nature, and interaction within society itself.

Value is something that concerns good and bad. According to Klochon (1961) cultural values are commonly organized perceptions affecting behavior relating to nature, man's position to nature, people's relationships to people and the desirable and undesirable things that may be related to the relationship between people and the environment and fellow human beings. There are six main issues of human life in every culture that can be found universally, namely (1) the essence of life (2) the essence of human works (3) the nature of the human view of its existence in the time dimension (4) the nature of human relationships (5) human relationships with the natural surroundings, and (6) human nature with the creator. A person's cultural values influence him in determining the ways, tools, and objectives are available. Cultural value is a system that can be used as guidance by every member of society especially in attitude and behavior and also become standard to assess and observe how individuals and groups act and behave. So the value system can be regarded as the standard norm in the life of society.

Cultural system is something that is not visible because it is a set of values adopted by a community, while the behavior is the appearance of the cultural value system. Therefore, analysis of cultural systems is only possible through behavioral system analysis whether verbal or non-verbal behavior. The verbal analysis intended here is an analysis of the language system first used (mother tongue) and has shaped the worldview (cultural value orientation). This analysis of language is possible because language can not be separated from the socio-cultural facts of its supporting societies, as stated by Safir-Whorff (1966) and re-formulated by Clark and Clark (1977) which suggest that language has an influence on one's thinking. In other words, the way humans perceive the meaning of life is recorded in their language structures as well as in oral traditions, myths, heroic texts, and traditional legal systems (Soedjatmoko: 1994; Huntington and Nelson: 2001).

Pragmatics is a branch of language that studies the structure of language externally, ie how the language unit is used in communication. According to Leech (1993) pragmatics is the study of the meaning of speech in certain situations. While Lavinson (in Siregar: 2002) defines pragmatics as a study of inter-language relations and the context that is the basis for a record or report of language comprehension. Pragmatics and speech acts view the context as shared knowledge between the speaker and the listener and that knowledge leads to the interpretation of a speech. Certain knowledge or contexts can cause humans to identify different types of speech acts.

Speaking of pragmatics in the *onang-onang* means talking about the use of speech acts in speech. The presence of speech acts are mandatory and some are optional depending on their importance. Searle (in Wijana: 1996) says that pragmatically there are at least three types of actions that can be manifested by a speaker, namely acts of locution, act of illocution, and acts of perlocution. The act of speech is the act of speech used to express something, the act of illocution is the act that is used other than to declare something is also used to do something, while the act of perlocution is a speech acts whose expression is intended to influence the opponent said.

*Onang-onang* is one of Mandailing adat arts. *Onang-onang* performed at the marriage ceremony because parents feel the joy at marrying their sons. The person who sings the lyrics of the bears is called *paronang-onang*. *Paronang-onang* when singing wears must have a sense of empathy and sympathy and can feel the complaints of the bride's family. *Paronang-onang* should have a sweet voice and a calm mood while

singing, not disturbed by the situation and do not feel underestimated by the listeners of the swan and the *suhut*. If *Paronang-onang* does not feel comfortable with any of the circumstances, the song of the singers he sings becomes shorter and his voice is not melodious. The lyric poems sung by *Paronang-onang* are delivered with good word choice words, expressing hopefully, brief family history from childhood to adulthood or success in life struggles, counsel, praise, and prayer. In addition the *onang-onang* are also sung to commemorate the hard times or struggles in the face of bitter life to achieve success. The text is topical depending on the context sung at the ceremony and sung by men. Each *paronang-onang* is different in creating the version of its host according to the purpose of the ceremony.

The purpose of the *onang-onang* at the traditional ceremony is to express the heart's longing by the *suhut* because he is reminded of the life struggle, recalling the hard times with the family, so that the family can take advantage of the events that are told as well as motivate the bride so they want struggling in running the household despite the many challenges faced but must remain patient.

## II. THE MEANING OF PRAGMATIC TEXT ONANG-ONANG

*Onang-onang* has a connotative language (meaning that is not true) often use custom *pantun*. Therefore he can give a sense of pleasure to the audience, especially for those who understand the language of Mandailing. The text of the hosts described below is the text of the singers sung by the parrots at (1) the *suhut* (2) the *na mora pule* (3) *anak boru* (4) *kahanggi*, and (5) *mora*. The values of local wisdom contain (1) the opening and explanation of the meaning of the marriage ceremony (2) the background story (bride and *suhut*) (3) praise (4) counsel, and (5) prayer. The values of local wisdom found in the texts of the clan are (1) the divine value (2) the value of mutual cooperation and work sincerity (3) the value of harmony, and (4) aesthetic value.

### 1) *Tortor Ni Suhut* 'The Party Owner's Dance'

At the time the *suhut manortor* or dance customs *paronang-singers* sings the text of the host that contains the locution of apology to the audience especially to the respected people (such as scholars, smart, *mora*, *hatobangon*, and *harajaon*) pronunciation error during *manortor* implementation. The objective is to invite all the audience to forgive with a sincere heart and its perlocution so that all attendees will give forgiveness. As for the text of its hosts as follows:

*Santabi jolo sapulu on, sapulu noli marsantabi on, tu jolo ni nadua tolu on, tu si tuan na jaji on, parjolo mangido moop on, ampot adong hata na sala on, sanga hata na luang lopus on, na hurang sosot di banjaran na on, ampot adong na pajalajilu on.* 'I apologize 10x, 10x I apologize, in the presence of the people around this, to the master and the many ladies, first I apologize, when there is my word is wrong, or there are more or less words, describe it, manatau there are less beautiful poetry.'

The subsequent text of the *onang* contains the position of the statement or notification, namely: *pasonang amang on roha on, tasorahkon sude tu god on, so salamat marmoga-moga on, napalalu intention najar on, taradokkon sinuan budas on.* 'Pleasure my son of your heart, we leave it all to God, let the first survivor, convey intentions and vows, to my son'. This is meant to be a notification to the audience that the groom's parents have been old ) has the intention that one day it will manifest its affection to his son (a traditional party). This becomes a vow in the heart before the temple can perform its vow. The focus is that all invitees know that as a parent he will pay his vow and be able to manifest a sense of affection for his child and now no longer be his mind and his responsibilities have been fulfilled. The focus of all attendees to understand the purpose of the wedding ceremony.

The above-mentioned text is also found in the metaphor ... *anso ulang on manjadi ngot-ngot ibagasan ipon sangatungkol i bagasan ngadol, ...* 'so no more pain in the teeth or pain in the molars. The concept *ngot-ngot ibagasan ipon sangatungkol i bagasan ngadol*, although it can not be seen by the senses, but it can be understood the meaning of the ideals that have been successfully implemented by the groom's parents who have long embedded in their heart and now no longer be their mind. In Mandailing culture when a boy is born both parents feel proud and aspire to make a great custom when the child later married. This sentence means that the importance of a boy is because he will continue the lineage from his father (patrilineal). His psychological dampka is very heavy if a person does not have a son because he will lose his offspring forever. And according to the parents in the child's Mandailing culture it is a priority as it exists in the example "*anakku do hamora on di au*" 'a male child is a king for the parents'.

Text *onang-onang on tortor suhut* is also in the form of rhymes like: *malos dingin-dingin on, obanon tu batangtoru on, horas do matondi munyu madingi, asa pir tondi matogu on* 'Flower of cold-cold flowers, brought to batangtoru, survivors, spirit, strong, always cool, so strong spirit'. This *pantun* contains locution in the form of *pantun* from *paronang-onang* who invites all audience to be willing to give spirit to the brides by saying "*horas tondi madingin pir tondi matogu*". The focus is for all audience to encourage both bride and the groom so that their spirit returns to their body.

The word *horas* deliberately connected with *tondi* because *tondi* who became the target *horas*. The concept of *tondi* on the above-mentioned text is a coat of the word whose meaning can be interpreted in the context of a sentence. Man in Mandailing society's view consists of three parts, namely body, soul (spirit), and *tondi*. The body is a rough and real body, soul or spirit is an abstract object that moves the body roughly, and *tondi* is an abstract object that fills and guides the body rough and soul with so much power that a person looks authoritative and dignity. *Tondi* is the strength, energy, spirit of the soul that keeps the spiritual and corporeal tranquility in order to stay balanced and firm and keep harmony of every individual's life. *Tondi* is an independent substance. In a state of unconscious *tondi* someone outside the body and soul. In Mandailing culture the above sentence means that one will be able to face every threat that comes. For that someone must be strong. The person who has no *tondi* face is rather pale and uninspired. Although *tondi* levels are different for everyone but everyone has the *tondi*. *Tondi* can be separated from one's body for one thing, for example when someone gets distress. However, *tondi* that has been lost from the body can be recalled through a customary event called *mangupa*. (Nasution: 2016)

### **2) Tortor Ni Namora Pule 'The Brides' Dance'**

When the *tortor ni namora pule* took place, the *paronang*-sang singing text *onang-onang* form locution about the advice of the groom's parents who began by recalling the hard times of parents who work hard to face life to achieve success so it can be used as a guide in life in married with the aim to mature themselves so that both brides are responsible to the family. Its illocution is by knowing the history of parent's life, the two brides will feel humble and willing to work hard. The focus is that both brides will listen and carry out the advice.

The subsequent text of the *onang-onang* also contains parental counsel such as, *ulang amang pajalajelu hamu, sahata ma hamu saoloan, dohot alak parumaen, salumpat hamu saindege, saonok di ngolu-ngolu*. 'Do not be one to the one downstream, as long as forever, just as my son-in-law, one step as you go, as long as you live.' The above verse contains the locus of parental counsel so that both brides in living a peaceful and harmonious life, with others and not making divisions within the family (as there are frequent divisions within the family due to the coming of a new son-in-law). In Mandailing custom it is explained that household life is heavy and should be maintained. Mandailing custom does not require divorce. Therefore, a girl must be prepared for the provision of spiritual strength and physical body as much as possible. According to this custom the customary holder in the household is the husband. A wife is only a magician or a tuna carrier who must follow the husband's decision so that in his departure he will leave his wife to the abandoned family and bring luck to the husband's family which he will meet as a filler of women in Mandailing custom has two functions: (1) the family of husband and wife and (2) after the official marriage obligations must continue to maintain good relations both sides that in the culture of Mandailing called sewing *domu-domu* (sewing which unites / bind) and he himself as the thread.

The next advice is linked to the presence of a grandchild to be born as it is in the *pantun* above (a kind of traditional poetry). *Laklak in ginjang pintu singkoru i golom-golom, maranak sapulu pitu marboru sapulu onom*. Tukuran *Laklak in ginjang pintu singkoru i golom-golom* found in traditional house Mandailing called *bagas godang*. *Bagas godang* has architectural and cultural functions. This *bagas godang* has symbols that have meaning. Each symbol or symbol represents one type of adat element able to show the social behavior of the community. *Laklak* is a bark in the form of a wrapper that makes the plant grow and live. When the bark is peeled then the plant will wither and die. The *laklak* position that is located above the door as the entrance to the house is a symbol that has the meaning of being the protector of the family, namely the importance of parents instilling the principle of protecting and responsible for boys in large numbers. The word '*singkoru*' beads' is a grain tied with a thread and is usually used for decoration. It is analogous to girls meaning that girls should always look beautiful and this symbol is also interpreted so that parents can unite the desires of various daughters in order to have a unified personality as the unity of a series of beads in large quantities. In addition to the above mentioned traits, the *laklak* and *singkoru* also have the properties that are easy to peel and disconnect. Thus the two symbols also remind that both the bride who will be a parent must keep the wholeness in order to protect and guide both the son and the daughter.

The text *maranak sapulu pitu marboru sapulu onom* shows that boys take precedence over girls. One family always expects the first child to be a boy. The 33 children in the Mandailing culture portray the role of *dalihan na tolu* which considers our brother's children to be regarded as our own children so that everyone should be accountable to his childhood. The intention is that both brides will be able to educate and protect their children in the future and that the brides should be willing to carry out all the advice given to them.

### **3) Tortor Ni Kahanggi 'line of people who are the same clan/inheritance as ours'**

*Kahanggi* in the Mandailing community are brothers or clans of other clans who become our *kahanggi* because one parents-in-law (*kahanggi pareban*). *Kahanggi* is a miserable brother. He is the first person who can be invited to negotiate, help, cooperate if we have problems and something to do. The task of *kahanggi* in adat

gives reinforcement to the intent and desire of *suhut* (host). The texts found when the *kangangi* dance in the form of rhymes as follows: *na salaklak sa singkoru on, na sasanggar sora-ria on, na saanak saboruon, sumangna marsada ina on.* 'Who joins the bark with beads (which have a close union), which becomes the foundation, which has boys and daughters (who have the same child), fitting us like a thousand.'

The above-mentioned text above contains the locution that *kahanggi* is a person as wonderful as the bridegroom as the brother of a thousand and therefore they are a close unity and must be willing to help each other and take responsibility for the success of the marriage and the audience knows that being menoror is the side *kahanggi*. Ilokusinya to *kahanggi* willing to cooperate to carry out the event to completion. The implicit act of speech utterance is asked to *kahanggi* party to want to realize the wishes of the *suhut*. The focus is that *kahanggi* can understand it. Another expression found in connection with *kahanggi* is the *manat-manat markahanggi* 'should be attention to *kahanggi*' because if someone is opposed to *kahanggi* not friends *berkusyawah* to decide something.

#### **4) Tortor Anak boru 'people of other clan, the group that took our daughter'**

*Anak boru* is a party who always owes to the mora as long as customary for having married the girl from the mora. Therefore, in all events carried out the child Boru is the party most responsible for the success of the *orja* (wedding party) is. Thus let all parties must be very clever to take the heart of the child boru. Some examples of pantun-like text on the time of child boru manortor as follows: *di ginjang jadi bungkolan on, di toru manjadi sinit on, tu suhut sihabolonan on, si porcan na borat on, si jinjing na, ringan on.* 'On top of being a protector, under a buffer, to the temple expert, the heavy bearer, the lighthearted man.'

The speech in the form of a locution contained in the pantun above contains the statement of duties boru children in the marriage party placed on the top to be a supporter (pole ridge) and under the peg posts pole. Ilokusinya is pantun-pantun in the form of praises addressed to the child *dru* to do the job. The focus is to please the child *dru* so they will work. Therefore everyone should maintain good relationships with children boru if contrary to children boru then activities that will be done less get support and support.

The subsequent texts found on this boru child tortor are: *panyambung tangan naponjoton, parmata-mata ni honas on, na dao pamandangan on, na mamboto sude di bagas godang on.* 'Short hand-crafted, intelligent, knowledgeable man who knows all in this godang.' The above verse contains the locus that the child is a wise and forward-thinking person and knows all about his manga. Ilokusinya this speech in the form of a series of praise of child policy and boru perlunginya child Boru feel happy with his job. The child duties boru in to give full support and come to plead at the request of *suhut* (the host).

#### **5) Tortor Ni Mora 'group of people where we take girl or wife'**

Mora is the one who has given his daughter who will be the mother and is considered the heir of the clan. Mora should be glorified. Mora can also be used as a place to complain of distress. Therefore many expressions are given to the mora such as (1) *mataniari na so gakhahon* 'sun that cannot be challenged *cakapnya*' (2) *liung na turuk na so tungkiron* 'deep chasm makes a person feel trembling when paying attention (3) *ulu ni bondal na so asopsopan* 'upstream of unoccupied springs.' According to the Mandailing culture of *nialo mora* *inda marsinabue suan suanan* 'if the mora are resisted then the development of our offspring becomes less numerous and our plants become infertile.'

At the time of the mora manortor at the marriage ceremony *paronang-onang menyagukan* text onang about mora like *hayuara na godang on, parsilaung-laungan on, parkolong na so sude on, mora mata ni ari on.* 'A large wooden tree, a shelter beneath it, a place to ask all of us, inmates who should not be challenged.' The text of these hosts contains a locution of the characteristics of the mora. *Hayuara na godang on* *dikiaskan* mora as a powerful king has a customary law, have a strong soldier (*anak boru*), have a palace, is fair and likes to help people who are hard. The implicit act of speech in this utterance asks the *suhut* party to obey the mora. Thus the mora can be considered a protector within the indigenous community. What is meant by *mata ni ari* in the text of these clans is the sun that is a celestial body that brings light and heat to the earth during the day. Everyone can not challenge the sun because of the heat. The texts of these masters are declared to the mora who should not be challenged or opposed because if they are resisted will cause disaster and this party is considered to forget himself as a human being. The focus is to ask and to affirm that the mora should not be resisted. Focusing on everything that follows the mora's characteristics.

Characteristics of the mora are also found in the subsequent texts of the onang-onang *ibana do parmata-mata ni honas, tone pamandangan on, haru marsitampar lanok in bariba sea on, in boto sanga male dohot boru-boru on.* 'He is like a pineapple spy (far-fetched), far from his view (an allegory that shows a wise and wise person), like slapping flies across the sea, knowing which is male or female'. " The words *ibn do parmata-mata ni honas, nadao pamandangan on*, implicitly means that mora is a clever and wise person and the phrase *haru marsitampar lanok di bariba laut on, di boto jantan dohot boru-boru on*, this sentence means that someone must quickly grasp what the purpose of the person before the man told himself what he meant. So also

things that will happen should have been properly implemented. The text of these hosts is a statement of the mora's policy, the mora's intention to be happy and the focus of his happy feelings not being revealed (not verbalized).

Mora in Mandailing culture is considered as the source of the coming of the *tuah* (luck) (*hulu bondar-bandar*) because he who has boru (bride) is considered as a carrier. According to this culture turbid water from upstream will be turbid also downstream, and clear water from upstream will be clear also downstream. Therefore, the mora must be respected in adat. Having analyzed the texts of the swans sung by the parchants at the time of the manoror's event it can be concluded that in the Mandailing culture a philosophy of (a) 'somba marmora' (b) manat-manat markahanggi 'attention to kahanggi' (c) elek maranak boru 'must be loved by the boru child.' The three elements described above are mora, kahanggi anak boru is a unity that requires each other so-called as dalian (stone stove) consisting of three stones of the same height. If one of the pedestals is not or is not the same upright, then the pedestal is not functioning perfectly. These three stone piles are called na tolu transfers. Dalihan na tolu is the basic principle of behavior in the Mandailing culture. This philosophy is described as an equilateral triangle that has the same position but with different functions.

### III. VALUES OF LOCAL VALUES IN TEXT ONANG-ONANG

The values of local wisdom found in the text of the host consist of (1) the value of divinity (2) the value of mutual cooperation and sincerity work (3) the value of harmony, and (4) aesthetic value

#### a. God Value

The divine value is found in the texts of *onang-onang* sung by paronang-onang among others found in the text

*onang-onang tor tor ni suhut* seperti: *pasonang amang di roha on, tasorahkon sude tu Tuhan on, so salamat marmoga-moga on, napalalu niat najar on* 'Please plead my son your heart, we leave it all to the Lord, let this happy party ria, convey intentions and vows'.

The above-mentioned text indicates that the parangang onang represents the parent / temple expert appealing to the power so that the intentions that have been done for a long time when the groom is still small have been imagined for the party that lasted until it was completed safely. This expression indicates that the parent who advises his child expects the bride to have a sense of responsibility in the family later and also in the community. In Mandailing culture some of its people when knowing their newborn son boy then he will vow someday when his child has mature will dikawinkannya (orangtua akan *manuktukkon pira manuk patidahon godang ni roha* 'Throwing a big party with a custom event like mangupah') as a manifestation of his joy.

The text of hosts containing the divine value is also present in the text *onang-onang tor tor ni mora* seperti *usorah do ma tu Tuhan on, ibana do ma mambalos on, balosan lipat ganda on, tu adopan ni mora on, lelung ma umur munyu mangolu on, rondo muse di rasoki na on, dapot sogot aduan on pasuo dalam siria on on* 'I leave it all to the Lord, He who can repay, reply to multiply, to all our in-laws, lamalah our in-laws alive, low sustenance, would be able to meet again in a cheerful event'. This text shows the manifestation of belief in the Almighty's place of asking, namely to ask the power of morality to be healthy, to long life, to have a good fortune and to meet again at the next opportunity. In the prayer implied the meaning that the coming of mora bring luck for those who have a house (suhut).

#### b. Value of Gotong Royong and Sincerity Work

In society Mandailing human community relations is based on mutual tolerance, mutual respect, mutual respect. This is a committed commitment, which has been built by indigenous peoples since the first time (*songon na dibaen opputta na jolo* 'As our grandmother had done'). The difference of treatment is only done by his role on the custom of na tolu good transfer as he kahanggi, mora and anak boru. Thus each person each sincere behavior in implementing and succeeding the traditional ceremony.

Other sincerity values in working can be found in the text *onang-onang di ginjang jadi bungkolan on, di toru manjadi sinit on, tu suhut sihabolongan on, si porcan na borat on, si jinjing na ringan on* 'on top of being a protector, under a buffer, to the temple master, the heavy bearer, the lighthearted person.' The text of these hosts indicates that in the Mandailing society the Boru child already knew of his duties at the time of the wedding and without being told to sincerely carry out their work according to the custom as when the child boru should be a protector, when to be a buffer and all light and heavy work will be done with pleasure. Thus this text also serves to strengthen social relationships. With the sincerity of work this sense of silaturahmi getting closer between parties suhut, anak boru and other parties. Since the customary ceremony will take place indigenous peoples jointly prepare the party starting from martahi (marpokat), marpege-pege (collect donations), collect horja community and thank the indigenous peoples by feeding (paying wages ni loja).

The kinship system *dalihan na tolu* found in the Mandailing community has gotong royong and sincere value in working. Kinship system in the form of social interaction between kahanggi, mora, and anak boru has

rights and obligations that each has been realized, in this case child boru has function as *si tambah na urang si orus na lobbi* 'the lesser additioner, the more deductions'. This function is visible on the text of the clanged beams *na gogo martanggungjawab on, na ringgas disuruhon on, si tamba boto na huring on, si horus dinalobi i, na so mabiar ditimbus on, na mamboto pintu orbangan on, mamboto pintu samping on, pintu ni bagas godang on* 'Who has strong responsibilities, who are diligently enjoined, this poor adder, this more grateful one, who is not afraid of the smoke, who knows this gate, who knows the side door, the baggage door of this goddess.'

In addition Boru child also has a function as *na manorjak tu pudi juljul tu jolo* 'which support to the rear protruding forward'. It means that the child of Boru must defend the interests and the glory of the mora, as a problem solver in all the problems faced by the mora. Instead the mora is obliged to *elek maranak boru* 'love and love the child boru'. The party *kahangi* (brother *semarga*) is regarded as a friend *berkusyawararah* either in marriage (*siria on*) or death (*siluluton*). Therefore, the elders always give advice to the *manat-manat berkahangi* (be careful to *kahangi*) so as not to arise disagreement among fellow clans. All tasks listed on the kinship system are done by each party without any coercion. All three are related to each other based on functional relationships in social systems.

The value *gotong royong* and sincerity work contained in the text *tortor ni mora yang berbunyi mora mata ni ari on, tong tong do maroban tua on, anso martua suhut on, napalalu niat najar on* 'In-laws that should not be challenged, would bring a fortune, in order to make this family a fortune, carry out the intentions'. The text of these scientists has local wisdom as an effort to prevent conflicts between indigenous communities. Indigenous activities that have the nature *gotong royong* and cooperate selflessly starting from the preparation of the party to the completion of the event *onang-onang onang adat*. These three kinship relationships can be accomplished well when the advice of the *hatobangon* and kings that reads *elek ma ho maranak boru, sombah ma ho tu moramo* 'Be good to you.' The above descriptions show that the value of *gotong royong* and sincerity of work has been embedded in the Mandailing community since they married.

### **c. Value of Harmony**

In simple terms harmony can be interpreted with the subject of living harmonious, diversity, agreement and feeling harmonious. Harmony also means living conditions that are far from hostilities, disputes, disputes and mutual help, mutual respect and mutual cooperation. In the text the host found the sentence *ulang amang pajalajelu hamu, sahata ma hamu saoloan dohot alak parumaen, salumpat hamu saindege, saonok di ngolungolu* 'Do not you two one downstream one up, seiyalah forever, as my son-in-law, one step you along, as long as you live' that shows the existence of harmony. The arrival of a daughter-in-law can make a living harmonious and lasting, therefore married life must be harmonious and peaceful.

Local wisdom in the form of harmony found in the text of these *onang* is also a harmony between citizens, inter-ethnic harmony in the concept of multicultural and pluralism. Indicators associated with harmony are reflected in mutual cooperation, deliberation and kinship relationships. This is reflected in the text of such hosts *rimni tahi do na gogo on, muda sahata suhut dohot kahangi, nada dung na so taralo gogo on, na rosu on markahangi, na maroban jait domu-domu on, na malo padomu hata on, tu do ngang nadua tolu on, na adong di loloan bolanon* 'a strong deliberation, if one with a *kahangi*, no one can not resist this power, add anything less harmful, bring a needle to unite, clever to unite this word, to the presence of those around it, who are at the site of the feast big'. Through this piece of text *onang* the two bride and groom from the beginning of marriage has been recommended to be clever married, knowing each other's relatives owned so as to create harmony among family and avoid far from existing conflicts.

### **d. Aesthetic Value**

The texts of the singers sung by the ponies at the time of the *tortor* tell the story of the life of the *sihabolonan suhut* and the two brides sung in a sweet voice. Implicitly these masters provide entertainment and inner satisfaction especially for their own *paroonang* and *sihabolonan suhut*, customary figures, as well as other listeners because every human being has and needs the value of beauty either by listening to or singing the song *onang-onang*. The advice given by the customary actors presented by the *paroonang-onang* in the text of the *onang-onang* has a repetition of words but when viewed from the meaning implied in the text of these skeletons contain aesthetic value because the text of the tigers has a custom rich people who are wrapped with language and ethical civility as well as honor in the speech as contained in the text *onang-onang santabi jolo sapulu on, sapulu noli marsantabi on, tu jolo ni nadua tolu on, tu si tuan na jaji on* 'I apologize 10x, 10x I apologize, the presence of those who are around this, to the master and the many masters' example of these mongrel shows the humility spoken by customary actors with a polite customary language has a high aesthetic value and appreciation high to all guests and listeners so as to generate harmony among indigenous peoples. Cliches such as *ile onang baya onang* (the sentence that begins the text *onang-onang*) and the cliché *ile onang taronang mada onang* (sentence ending the text of reeds) are pronounced repeatedly in *adat* view also has a high aesthetic value and has an important message in indigenous peoples.

The characteristics of the language used in the Mandailing ceremonies such as the lyrics pantun ending the word ale, na, ma, ni and tu are repeatedly a connector of words that make text more beautiful. This word serves as a reinforcement and differentiator with everyday language.

#### IV. CLOSING

The text of the singers sung by *paronang-onang* pada saat *suhut*, *namora pule*, *kahanggi*, *anak boru*, *mora*, *naposo bulu* manortor at the marriage ceremony Mandailing community takes place containing (1) the opening (2) explanation of the intent of marriage ceremony (3) counseling (4) background story of sihabolonan suhut and bride (5) praise, and (6) prayer. The texts consist of pantun and phrases that have local wisdom values (1) divine values (2) the value of mutual cooperation and work sincerity (3) the value of harmony, and (4) aesthetic value. The cultural values contained in the text of these masters can be revitalized through (1) cultural excavation by customary leaders, such as teaching to form groups and involving and optimizing the role of the young generation in this adat, district government by incorporating them into the mulok (local content), documentation center, providing customary scholarships and facilitating customs (2) customary assessment and development through authors, observers and indigenous communities by archiving, researching and documenting customs and inheriting cultures by empowering parents and children by instilling these customary values in the household and providing understanding and love and pride in ethnic culture.

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#### P.S.

- [16]. Kahanggi 'line of people who are the same clan/inheritance as ours' Kahanggi 'barisan orang yang semarga dengan kita atau sepewarisan'
- [17]. Anak boru 'people of other clan, the group that took our daughter' Anak boru 'orang-orang lain marga, kelompok yang mengambil gadis kita (boru kita)'
- [18]. Mora 'group of people where we take girl or wife' Mora 'kelompok orang tempat kita mengambil boru atau istri'
- [19]. Suhut 'party owner' (the host and the hostess)
- [20]. Namora pule 'bridegroom' (pengantin pria)
- [21]. Boru 'bride' (pengantin wanita)
- [22]. Tuah 'good luck'
- [23]. Gotong royong 'mutual cooperation'

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