

Social Function of Senandung Ratap Tangis in the Marriage Context of Pakpak Custom

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Abstract: This study aims to determine the social function of Senandung Ratap Tangis in the marriage context of PakPak custom. In this research used descriptive qualitative research method. Tangis berrusijaheberrumolih is wail laments presented in the context of marriage Pakpak tribe in Sumatera Utara. This song is only for women (berru) only, who will marry or some time ago has been carrying out their marriage customs. Tangis is presented after the process of merkata utang (the determination of the dowry and the determination of the traditional wedding feast, merkekejapen) is completed by both parties. This wailing is also presented as an expression of the love of a woman to parents and extended family.

1 INTRODUCTION

Marriage is the axis where the entire life of society is based on the prevailing systems in which the marriage takes place. Similarly, Pakpak ethnic in Sumatera Utara has a system in the process of marriage, one of which is the presentation of senandung *tangis berru sijahe berru molih*. *Tangis berru sijahe berru molih* is wailing cry (*lament*) expression of girl's feeling presented after the marriage custom ceremony (*merbayo, mulak ulbas*). Based on the categorization of *tangis* belonging to the category of *tangis milangi* is the expression of feelings that are presented in a tone (*ibilang-bilangken, milangi*) with a humming style, *parlando rubato* (Panggung, 2017).

In practice, *tangis berru sijahe berru molih* addressed to the parents of the girl, the closest relatives to come to each of them, expressed the complaints of the continuity of the household that will be lived later. Through the lamenting will be exposed to things that become his concern and thus he will get advice, guidance, advices (*peda*), support, and other custom conditions of the cried. Life experiences will be shared with the girl as well as moral and material support to guide her in married life, and in community (Lynette, 1985).

2 METHOD

The data in this paper is obtained from two sources namely primary sources, and secondary. Primary data was obtained through depth interview, participant observation and followed by focus group discussion. Equipment to obtain the data is a video camera, camera, and audio recorder. Secondary data is obtained through books, documents, notes, and so on. Furthermore, this research uses qualitative research methods by selecting key informants, ie, customary figures / community leaders, mothers, and perpetrators, as well as members of the community who own this culture. Theories used are art, ethnomusicology, ethnoscience, languages, and literature. The art theory (art of performance) (Milton, 1996) is used to examine aspects of the show that include: limited time, beginning and end, organized, presence of players, spectators, places, and opportunities to perform. The ethnomusicology theory of Alan P. Merriam is used to examine the social function of this song, while ethnoscience, languages, and literature are used to study these singing values based on the concepts and philosophies of their supportive society.

3 RESULTS AND DISCUSSION

3.1 Social Intercourse Pakpak Youths

The association among Pakpak youths between a girl (*simerbaju*) and youth (*anak perana*) is done merely by maintaining ethics and good manners. It is embarrassing when a woman gets pregnant out of wedlock. Therefore, the association is very exclusive and limited. For the village girls Pakpak first, the normal sleeping habits at night is in groups at the house of the old widow (*simbalu*). The election of this place in addition to watch the girls' behavior, *simbalu* also teach various skills that must be mastered by the girls when they are married. Knowledge of life is obtained from this elderly mother so that she has a place of honor as *berru mbellen*, *berru ntuah* among the people of the village.

On the other hand, young people (*anak perana*) will spend the night with their peers by gathering in the village hall (*bale*) discussing various things about social life. For youth and village girls, when visiting and communicating the right one is at night in the village yard or in the *simbalu* house in a rollicking. The visiting is called *mertandang*, is informal and usually ends at an appropriate hour. The decision of choice sometimes begins by testing each intelligence through the puzzle (*undang-undangan*) while conducting an investigation into the morals of each. The young man will come to (*menandangi*) the girl, and the girl will wait, *sige menandangi ardan* (the stairs who must come to enau, the man who must go to the girl). These philosophies and guidelines are upheld if they do not want to endure shame.

However, even if the young man who makes the choice, the girl will be very careful in setting his choice. Philosophy, *pengeririt pe daholi*, *pengeririt deng ngo daberru*. That is, even though the youth who chose the prospective wife, but essentially the girl is more selective in accepting or refusing the proposal. This provision leads to social interaction or the process of wandering (*mengeririt*, *mengindangi*) not infrequently takes a long time, months and even often void because there is no match.

3.2 Mersiberen Tanda Kata

After mutual understanding and compatibility has been obtained then determined the time to get engaged (*mersiberen tanda kata*). Customary leaders (*pengituai*) and spokespersons (*persinabul*) both parties will ask whether they have loved each other and can accept their respective deficiencies. If the answer is "yes!" Apply the traditional philosophy of

pedoro ndapdap, *pedoro tada-tada*, meaning "promise not only mouth, but comes from the heart and whole soul." As proof is given *borgoh* (gold chain) or *lepa-lepa* (gold chain more small) as well as other eye marks, such as *oles metem* (blanket), *papurun* (betel leaves), or other items according to the request and agreement of both.

Furthermore, by the *pengituai*, and *persinabul* tied to the same (agreement) that sounds *tinunjangna milikna*, meaning 'if a later youth deny the promise then all previous giving is considered charred. If the girl who denied, apply the legal sanction "*siganda sigandua uratni pedem-pedem*, *sisada gabe dua*, *sitellu gabe enem*" (fine doubled over objects already received). Subsequently made a statement between the two prospective bride "*kongpe uratni buluh*, *kongen deng ngo urat telladan*; *kongpe katani hukum*, *kongdeng ngo kata nipadan* (although the law stands firm but promise and pledge much more firmly).

3.3 Merkata Utang

A few days later the youth's parents will send the *pengituai*, *persinabul*, *telangke mange molih* (connector), along with *berru* meet the girl's parents to *mengeling utang* (negotiate the amount of dowry) as well as negotiate the time to *merkata utang* (set as well as deliberate marriage purposes), called *pekiroh bayo*, waiting for the arrival of family).

The next step is to negotiate and set the marriage fee (*merkata utang*). This stage is carried out after the *perberu* (the girl's extended family) entertains *lako kituturnya* (big family of the youth, the roles) to eat together (*nakan sada mbari*) called *nakan pudun* (eating together as a sign of binding, and the final sign) as the first condition before *pengranaan merherret* (formal talks of indigenous value) begins. The philosophy, *perjolo deng ngo rebakken merherreti* (eating together is the earliest evidence of deliberation and diplomacy agreed).

At this stage of the conversation a definite agreement was established between the two young men, and from then on both of them were *iserohken* (engaged) as appropriate. Similarly, the rights and obligations of each element between the two groups have also set, and the payout is properly paid (usually two thirds of the agreed amount).

Chronologically, at the end of this ceremony is determined *pudun* (bond) which is called *mengklis tempok* a number of days agreed together with reference to the *mangmang guru* (smart man predictions) through ritual *meniti ari* (determine the good day full of blessing and sustenance). With the

promulgation of the day of marriage, in the days that followed the youth will ask blessing to *puhunna*. From that moment on, the girl called *simerbaju* changed her position to the *berru sijahe berru molih* and in the days that followed will carry out the *tangis berru sijahe berru molih* to the nearest parents and relatives.

3.4 Social Function of Tangis Berru Sijahe Berru Molih

Speaking of function, Alan P. Merriam argues that music has at least ten functions, namely the function of emotional disclosure, aesthetic appreciation function, entertainment function, communication function, function symbol, physical reaction function, functions related to social norms, social institutions and religious ceremonies, the function of cultural continuity, and the function of integrating (unifying) society (Alan, 1964). Analyzing *tangis berru sijahe berru molih*, the author finds the social function as follows:

3.4.1 The Function of Emotional Expression

Music has a great power to express the feelings or emotions of its presenters, which can stimulate the audience's emotional, including sadness, longing, joy, and so on. *Tangis berru sijahe berru molih* are shown in front of parents and close relatives. So everything likes and sorrows is a natural thing to feel and solve together.



Figure 1. Tangis berru sijahe berru molih

("Apparently you do not love and have saturated the care of your daughter, my mother, hik, hik ")

Thus one of the *tangis* texts as an emotional expression of the princess to the mother who gave birth and raised her, let go and release her for another family-the husband's family-whose feelings are unfortunately not necessarily the same as their home family. Of course this is not true, but as a sense of anxiety and concern the princess appears, in case his new family can not give the happiness that had been obtained from the family of origin, thus making it abandoned, then died in despair,



Figure 2. Tangis berru sijahe berru molih

(hik, hik, will this your daughter lunted, like a flower of weeds oscillate in the wind, vanish like rain water falling on the sand, my mother!).

3.4.2 The Function of Communication

Besides as a condition of marriage, through tears will be communicated various things to the intended person. Things that fall into *berru sijahe berru molih* will be revealed through the text of this song, which may not be obtained through daily communication. "*Nggo mo keppe peahan menguman berrumu nang.*" Similarly, among other phrases of tears that say that his mother was saturated and bored (*ko keppe peahan*) nurturing and guiding (*menguman*). Of course this situation is according to the feeling of beriam ginger berru mole that is only commonly expressed through humming laments.

In addition, the girl will also complain about the problem that is and will be faced to *puhunna* (mother's brother), so that his fears will be even lighter can be resolved,

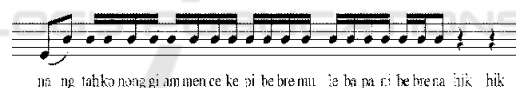


Figure 3. berru sijahe berru molih

(maybe it's only Uncle who will accept me, your nephew, hik, hik).

On the other hand, the presentation of tears is also a sign language for people or people who hear it, that will take place in the near future marriage ceremony.

3.4.3 The Function of Symbolic Representation

Merriam says that music serves as a symbol of the things, ideas, and behavior that exist in all societies (1964). In Pakpak society, *tangis* is a symbol of the things, ideas and behavior of the girl to the person she wears. By doing tears, the girl will be fed called *nakan pengindo tangis* (food persuader). Chicken side dish served should be eaten, but his head will be collected to be brought to his husband's village as a symbol or symbol that the big family of the girl is a person who is well-mannered and support and bless the marriage.

In addition, bring the chicken head to the husband's family to show the genealogical and psychological proximity between the giver and the recipient (girl).

Another symbol is the statement of suffering and anxiety expressed in the text "*nang, mayup-mayup bagidi berrumu bage bunga ni rih, mersep-mersep bagidi berrumu bage udan i kersik, le nang ni berruna*" (mother, your daughter will be flung like a flower the windblown grass hobbled away, disappearing like rain falling on the sand, my mother). *Bunga ni rih* (flower of weeds) is an object that is easily flown by the wind and can hardly be anything. Once released from the flower stalk will be lost, so the girl describes himself later away from his family of origin. The statement was then reinforced by describing himself as rain water that fell on the sand, disappeared without leaving a trace.

3.4.4 The Function of Physical Response

Simply put, the body is a collection of human biological elements. Action that comes from the spiritual will directly affect the soul and feelings of the owner. Likewise, on the contrary, action that comes from the spiritual will cause reaction to the body. Each end of a *tangis* phrase will always end with a sob (*hik, hik*) called *nderru-nderru*. The occurrence of *nderru-nderru* is due to the encouragement of the sad giver, thus affecting the listener's emotional to then participate in *tangis* (chanting the tears). The participation of *ta ngis* aims to persuade *berru sijahe berru molih* stop her tears.

3.4.5 The Functions of Enforcing Conformity to Social Norms

As mentioned above, this tear is only held after the event *mekata utang* is implemented and a few days after the marriage was held, that is when *mulak ulbas*. These norms and rules apply strictly, and it is not fair if tears are performed outside this provision. The contents and feelings of the heart of the girl will be revealed through the text of tears where this is not commonly done in everyday conversation. Similarly, weeping from the *pendengani sitangis* (the person weeping) in addition to containing advice, advice, etc., also aims for social control. All this will be obtained by presenting the *tangis berru sijahe berru molih*, meaning that the automatic *tangis* is also a request for people who are mourned to give advice and support.

Likewise with the luggage (*luah*) *berru sijahe* as the stock of his marriage, it is not uncommon to be asked directly to the mourned, but requested through wailing laments,



Figure 4. *tangis berru sijahe berru*



Figure 5. *tangis berru sijahe berru*

(you always give me delicious food, warm blanket hik hik my uncle, hik hik)

Through the crying language above, usually the uncle (*puhun*) always provide good food and warm blanket to the *berru sijahe berru molih* through the portrait of the uncle will provide lunch in the form of mat (*belagen*), gold (*oji*), or hens (*manuk inangna*) according to the willingness and ability of the giver as stock in the marriage of nephew (*berre*)

3.4.6 The Function of Validation of Social Institution

Social institutions that maintain customary customs can be endorsed by songs that support indigenous customs, and to comply with customary regulations. *Pudun* as the last process of endorsing marriage bonds done at the time of *merkata utang*, will then be followed by other endorsements. This ratification is primarily carried out by and to other groups, in this case as the customary social institutions involved.

For example, before the marriage ceremony takes place the man must first ask permission to his *puhun* (uncle, mother's brother). This is done because the young man will marry another girl, because the youth custom is the right of the *impal* (daughter of the uncle) to marry. Similarly, on the contrary, *berru sijahe berru molih* who is not married to the son of aunt (*namberu*) must also seek permission and blessing through *tangis*.

Similarly, *tangis* directed to other relatives, in addition to the expression of feelings are also a request for support for the marriage. Food cries of crying (*nakan pengindo tangis*), material things, advice and advice received by the girl, in addition to the provision of marriage automatically also is a moral and material support for the marriage. In other words, it is customary that these social groups have endorsed through their respective grants.

3.4.7 The Function of Culture Continuity

Music can also be used as a vehicle of traditional teaching that ensures the continuity and stability of

culture until the next generation. Basically, *tangis* also serve as a means of education for *berru sijahe berru molih*. Through *tangis*, the married girl can learn customs, social norms, other habits as well as the values and worldviews prevailing in her community. All of this is obtained from the relatives he wears, as already mentioned in the function of the social institution's endorsement.

Because *tangis berru sijahe berru molih* is only presented in the context of marriage only, then the children born through the marriage will be the heir of the culture of his ancestors which will thus continue the continuity of that culture to the next generation. Thus the culture will remain alive according to the needs and functions of the support community.

3.5 Tangis Presentation

Basically *tangis* is always addressed to two things, namely for humans, and for nature. Chronologically, *tangis* directed at humans begin with *menangisi inangna* (mother), and *menangisi bapana* (his father). Specifically both parents will be cried together with the day of *merkata utang* event, ie in the afternoon (*cibon*), after *merkata utang* finished. The following afternoon, *berru sijahe berru molih* is full-accompanied by *berru mbellen* (old mother who is as bright as the girl, and who knows the customs) as a guide, *radingna* (girl's close friend) who takes care of all the needs of the girl, and a woman *sijujung papurun* is the one who brings all the necessities of the good girl to the people who are mourning as well as the objects of their giving-those who are weeping -- will weep over *mpungna* (grandfather and grandmother), *turang* (brother), *patua* (the eldest brother), *papun* (the youngest father's brother), *tonga* (middle father's brother), *pahun* (uncle, mother's brother), and *namberru* (father's sister).

If the family torn is 9 (nine) then it takes at least 9 (nine) days to weep for each of them. Of course it cantake weeks or even months to match the number and location of each of the relatives. The more relatives weeping, the more marriage provisions the girl will take as her *luah* to her husband and in-laws village. Such a large number will increase their status and social status as *berru ni raja*, *kalak beak* (honorable daughter, person) and *sibettoh adat* (the person who knows the customs and who upholds the values of his traditions).

Before *berru sijahe berru molih* the cried, *berru mbellen* first inform their arrival to where the person will be mourned. Notifications are usually a few days in advance, or at that moment. The family that will be cried by itself will prepare *nakan sada mbari*

consisting of rice, and chicken meat called *nakan pengindo tangis* (food request permission to do tears). Finished eating together (*nakan merherret*, food customary value) then the girl presents *napuren* (betel leaves) or *papurun* (dump) together with the presentation of tears in a sequential time between husband and wife who mourned.

A few moments after crying, a crying person will join the cry, called *mendengani sitangis* (weeping) so that in a few moments we will hear two cries at once. And so on tears are done to the targeted relatives.

Special tears directed to *rading-rading* (peers) the above provisions are not absolutely implemented. At night when the girls gather at the *simbalu* (old widow) house, before going to bed, the girl will present her tears. A few moments later, along with the texts, the tears will cry from the weeping cryer. *Rading-rading* will present its tears to provide support and views while giving a souvenir to the girl in the form of *belagen* (mat), *selampis* (pandanus pouch) for their separation. The girl will say that with great reluctance he should leave his friends *menadingken page sabah*, *mendapetken page tukur*, *menadingken sienggo ramah*, *mendapetken lako kitutur* (leaving rice paddy fields, get rice in the market, leave friends, get prospective relatives).

On the other hand, *tangis* is also directed to nature by *menangisi dalan-dalan mi juma* (a farewell to a daily walk through the field), *menangisi lae* (crying over the river) where the girl always bathed, washed, and took water, as well as crossroads and other intimate places. In the hope that familiarity with similar places would continue in its new place, and the memories created in the past did not affect the psyche.

4 CONCLUSION

Tangis berru sijahe berru molih is wail laments are presented in the context of marriage Pakpak tribe in Sumatera Utara. As the name implies, this song is only for women (*berru*) only, who will marry or some time ago has been carrying out their marriage customs. *Tangis* are presented after *merkata utang* process (the determination of the dowry and the determination of the traditional wedding feast, *merkejajapan*) is completed by both parties.

Contextually, *tangis berru sijahe berru molih* is presented as an expression of feelings and the love of the girl (*berru sijahe berru molih*) to parents, relatives, nature, and request for support for the continuity of the household trip later. In addition, the

presentation of *tangis* is a gesture of notification to the girl's relatives as well as requests for moral and material support from them. At the time of the presentation of *tangis* the compilation of words in the text of *tangis* should be worked out in such a way that touches the feelings of the person who is mourning. Poetry or texts in general contain contradictions from the real fact, the goal is to arouse the feeling of being weeping and attracting sympathetic feelings.

From the musical analysis performed shows that basically *tangis* melodic are not the main thing, it can be seen from the aspect of cultivating the melody that must be adapted to the text of *tangis*. The longer the text of the *tangis* the longer the cultivation of the melody. Also in the form of melodic phrases have no rules in repetition and development. At the moment the emotion of the presenter increases the melody and the tone also tends to increase, and vice versa. So long, dense text will automatically lengthen the melody and reduce the duration of the note, but tend to hold on to the same note. This situation makes the *tangis* song is dominantly filled with syllabic technique.

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