

# REPRESENTATION OF LIVING VALUES IN BATAK TRADITIONAL SONGS

Presented by :

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**ABSTRACT :** *This research talks about the Batak Toba people values of life in popular Batak songs. This study uses Roland Barthes Semiotics that interpret the sign to get the denotation and connotation meaning up to the mythology. The three values of Batak Toba being researched are Hamoraon (Wealth), Hagabeon (get descendant), Hasangapon (Honored), abbreviated 3H. These values are reflected through the lyrics of songs like "Borhat ma da inang", "Anakku na burju". These songs describe messages from Batak Toba parents for their children during some stages of life such as marriage and sojourning (wander). Furthermore, the lyrics of the song "Anakkon Hi Do Hamoraon" highlighting the importance of a child as wealth for the Batak Toba people. While the song titled "Poda" contains powerfully elements of traditional values and family because it contains elements of the advice to always pray to God, respect for an older person beside that to remember that no matter where the child was, the boy took the family name and always be example and as a way for the other younger. Meanwhile, songs like "Di Jou ahu mulak", "O Tano Batak", "Pulo Samosir" describes a strong longing for home. The study also found that besides the values of 3H in Batak song's lyrics, values of love and romance between man and woman are also illustrated in the song "Na sonang do hita nadua", "Sai anju ma ahu", Whilst, social values is found in the song "Anak Medan", which describes the same feeling shared with others Bataknese overseas.*

**Keywords:** *Representation, life values, Batak songs , Roland Barthes Semiotics*

## A. Background

Culture is one of those many ways to identify or distinguish one group to another group and one ethnic to another ethnic. In addition, culture also can be used to indicate the existence of the group itself. In order to identify and tag the existence of a group, culture can be seen in 4 different perspectives. First, culture is seen as artefacts or physical objects. Second, culture as a behavior system and figured actions. Third, culture as human system of

ideas, concepts, and minds. Fourth, culture as ideological system of ideas (Koentjaraningrat, 1996: 74-75). Mainly, the elements of culture are observed through 7 items: languages, technologies, living systems, social organizations, education/knowledge systems, faith/religion, and arts. As for arts, they can be observed from many things such as music and songs. But they are not regarded as the expressions of minds only. Through some further comprehensions, music is seen as a media to communicate and deliver some messages and education. Song lyrics for instance, can be read as the expression of some messages from the songwriter to the audiences.

One tribe who has a strong custom and culture in Indonesia is Batak tribe. Batak tribe is in North Sumatera and is one of the oldest tribes in Indonesia. That's why, cultural identities and customs which show the existence of Batakness have appeared diversely, seen from its music and songs. Not only as a medium to express their minds, but they are also some tools to deliver many living values and philosophies.

There are 3 famous living values in *Batak Toba*. They are 3 H: *Hamoraon*, *Hagabeon*, and *Hasangapon*. Literally, *Hamoraon* means wealth in Bahasa. Other words, every Batakness is expected to live prosperously, established, and have a good financial. *Hagabeon* means "complete" in terms of having offspring. Hopefully, every Batakness can have descendants to continue the clans. *Hasangapon* is translated as dignity and honor in Bahasa. It can be seen not only from the positions of their descendants but also their success or failure. Harahap and Siahaan (1987) said that 3 H: *Hamoraon*, *Hagabeon*, and *Hasangapon* are related to each other, and also stand as the cultural values used as their objectives and ideal living guidelines, or in other words it becomes a standard for *Batak Toba* life perfection.

This paper tries to describe how the values of life have been represented through Batak Toba traditional songs. Besides 3 H (*Hamoraon*, *Hagabeon*, *Hasangapon*), there is also *Dalihan Natolu*, a value to always remember to hometown, in a form of 'poda' or advice. However, Batak traditional songs also appear as the romantic expressions of affection to their lovers.

## **B. Theoretical Framework**

### **B.1. Batak's Profile**

Batak tribe is from North Sumatera. Originally, they live in many areas of North Sumatera, such as *Toba*, *Simalungun*, Karo plateau, *Deli Hulu*, *Serdang Hulu*, Middle Tapanuli, *Langkat*, and *Mandailing*. Toba area which is very popular of its lake, is considered as the symbol of unity. Beside as unifying symbol, Lake Toba also becomes the source of life

ranging from fish sources and holds an important role in agriculture, as well as one of the tourism objects in North Sumatra.

There are two kinds of ideas about the origin of Batak tribe. First idea was told by Ypes which then cited by Simanjuntak, said that Batak tribe was originally from Northern Asia, then moved to Formosa in Philippines, and continued to move toward South Sulawesi, who then finally became Toraja, Bugis, and Makassar. After that, they moved to Sumatera through Lampung, South Sumatera, downed the west coast to Barus and still moved on to Bukit Barisan mountain in Pusuk Buhit, which is one of the areas near Lake Toba.

The second idea, said that Batak tribe was originated from India who then spread around Southeast Asia in Muang Thai Burma, then moved to Genting Kera land in North Malaysia and sailed from Malay peninsula toward the east coast of Sumatera, then moved to batubara coast and downed the river toward Lake Toba. Actually, there was another route they took, that was from Malacca to the west coast of Aceh and moving forward to Singkil, Barus or Sibolga and finally stayed in Pusuk Buhit (Harahap in Simanjuntak, 2002 :75 as cited by Sianturi M A, 2012).

Batak tribe is divided into several major groups: *Toba, Pakpak, Mandailing, Simalungun, Karo, Dairi and Angkola*. *Batak Toba* has the biggest population than either. In their kinship system, they live in a village called *huta*, which is usually lived by people with the same clans. And clan itself shows a kinship line which is descended down to the offsprings patrilineally.

Batak tribe kinship is patrilineal, means that the lineage is drawn by the men. In other words, men are considered as the successor of the clans. That's why, men are advised to get married so that they can have descendants and expected to have a boy to continue the lineage. If a clan gives away her daughter to marry a man from another clan, then the bride's clan shall be highly awarded and called '*hula-hula*' by the man clan. The man who has married with the other woman from another clan also called "boru".

The clan relation also shows a strong bond between people with the same clans. In *huta*, relation or connection between people with the same clans is called '*dongan tubu*.' And the relation amongst '*hula-hula*,' '*boru*,' and '*dongan tubu*' is called as *Dalihan Natolu*. This paper talk about life values of Batak tribe and use that term that refers Batak Toba.

## B.2 Batak Traditional Songs as the Cultural Elements of Bataknese

Basically, the elements of culture are observed through 7 items: languages, technologies, living systems, social organizations, education/knowledge systems, faith/religion, and arts (Koentjaraningrat, 1996:80). Arts can be defined as some forms:

1. Fine arts, a type of arts which can be enjoyed through the sense of sight. Fine arts can also be divided into sculpture, relief, paintings or drawings, and art of shaving.
2. Vocal arts, a type of arts which can be enjoyed through the sense of hearing. Vocal arts can be divided into vocal arts, instrumental, and literature. While literature can be divided into prose and poetry.

Batak traditional music is an art that combines those two kinds of arts, fine arts and vocal arts. Vocal arts in Batak traditional music is called '*ende*,' as for instrumental from Batak tribe is called *gondang*. Ben Pasaribu (1986, 27-28) as if cited by David Andartua Simanungkalit (2011), differs *ende* based on some categories. According to its functions, *ende* can be divided as:

1. *Mandideng*, that is a song for lullaby.
2. *Sipaingot*, that is a song about some messages to his daughter who is soon to be married.
3. *Pargaulan*, that is a solo sung by the youngsters in their free time.
4. *Tumba*, that is a special song used to escort Tumba dance on full moon.
5. *Sibaran*, that is a song which describes a prolonged misery of someone or family.
6. *Pasu-pasuan*, that is a song related with blessings about the power of God, usually sung by the parents to their children.
7. *Hata*, that is a song sung with a monotonous rhythm like a rap music which is identical with rhymes in a poem.
8. *Andung*, that is a song about a deceased person, which is sung either before or after the bodies were buried.

Based on the types, vocal arts in Batak tribe are also divided into *joting* and *oing*. *Joting* is an *ende* that is delivered on a boat, led by someone and followed by the others, usually used to foster solidarity. The content is about life. There is also *joting* that is specially sung by some groups of youngsters, who are usually divided into boys and girls. Mainly, the contents are about compliments, satire, or mockery, but they're not sung to disregard anyone.

While *oing* is a song that is sung by a middle-aged lady who wears *ulos*, when she weaves *ulos* or makes a basket. There are also *angguk* and *andung*, both are about laments.

From the point of view of traditional and modern framework, the Batak's songs and music can be categorized as traditional music. But it is surely very naive to suppose that there are no circumstances outside giving influence to Batak songs, either in term of tone and cadence, rhythm, musical instruments, or et cetera. Mauliy Purba (2007) in his professor inaugural was give a speech about traditional music. He defined traditional music as a kind of music in which the repertoire (collection of ready-to-use composition), structure, idiom, instrumentation, style, and the elements of the basic compositions such as rhythm, melody, mode, or the music scale is not taken from the repertoire or musical system derived from outer culture of owner's music. Citing Merriam (1964: 227), Mauliy Purba also mentions further the least 10 functions of music: first, as an emotional expression; second, as an appreciation of aesthetics; Third, as entertainment; fourth, as communication; fifth, as symbolism; sixth, as physical reaction; seventh, as related to social norms; eighth, as the endorsement of social institutions and religious ceremonies; ninth, cultural continuity; tenth, as the integration of society.

### **B.3 Representation of life Values in Batak's Song lyrics.**

Triandis (1994), as quoted by Irmawati defines value as a matter of life principle. Rokeach (1975) also defines value as :

*"An Enduring belief that a specific mode of conduct or end state of existence is personally or socially preferable to an opposite or converse mode of conduct or end state of existence."*

Irmawati who undertook a communal study about the values that underlies the motives of *Batak Toba* critical success defines value as a belief that has been agreed upon and disseminated by a certain group of people about the purpose of life and the expectations that have to be achieved by every individual of the community along with how to achieve that belief. Based on the above overview, value can be seen as the core of a culture that believes what is good and bad, what should and should not do, what is desirable or not desirable. The values of culture are the ones that serve as the foundation of how people behave properly at the right time. (Schwartz as quoted Irmawati .1997)

*Batak Toba* is widely known have a strong value of culture. Harahap and Siahaan (1987) outline nine *Batak Toba* values which serve as belief, honor, and ideals. Three of the nine values are *Hamoraon*, *Hagabeon*, *Hasangapon*. *Hamoraon* is interpreted as wealth. *Hamoraon* is interpreted as a prominent cultural mission, *Hamoraon* serves as a foundation

that underlies and motivates the *Batak Toba* to find treasure as much as possible. *Hagabeon* refers to many offspring and longevity. Batak traditional idiomatic expression that is commonly stated in a marriage ceremony about offspring is that may the newly couple have 17 sons and 16 daughters. This expression shows an expectation or wish that the couple will have a lot of offspring. While *Hasangapon* is interpreted as the glory and honor referring to the value obtained after achieving *Hamoraon and Hagabeon*. Togar Silaban Arifin (2008) also expresses his opinion about *Hasangapon*. He mentions that *Hasangapon* also requires an honorable and virtuous attitude of the people of Batak Toba. If a Bataknese obtained his *Hamoraon and Hagabeon* through a process that is not commendable so the *Hasangapon* is not ideally appropriate to be given to that person.

*Batak Toba* life values is a meaning. Meaning or ideas are produced and then delivered and exchanged between members of the community or in this case the *Batak Toba* people itself. When a meaning is produced and exchanged so that meaning through a process called representation. Stuart Hall as quoted by Nurzakiah Ahmad (2009) tell his ideas about representation. According to Hall, the representation refers to a part of the process by which meaning is produced and exchanged by fellow community members. This description suggests that representation includes the creation and distribution of meaning. As a process, the representation working within a system of representation which involves two stages of mental representations and language. Mental representation refers to a concept in the head. Because the form is concepts or ideas so the character still abstract. The abstract concepts had to be translated in the language as the second stage so we could connect that concept with a sign or a specific code. This simple process also suggests that the meaning of an item is created or constructed.

Hall also said third representation theory to see how the production of meaning and usage. Three theories, namely:

1. Reflective, language serves as a mirror that reflects the true meaning of everything that exists in this world. This approach emphasizes that the meaning of dependent objects, people, ideas, or events in the real world.
2. Intentional, we use language to communicate something in accordance with our outlook on things.
3. Constructivists, we construct meaning through language that we use.

### **C.Methodology**

Semiotics or also called semiotic derived from a Greek word, *semeion*. Sobur (2004) mentioned that the term *semeion* is obtained from hippocratic or asclepiadic medical term

which focuses on symptomatology or inferential diagnosis. The signs which were known at that time are learned because of the tendency that indicates the existence of other things. So Semiotics can be described as a science that deals with the study of signs and everything related to the sign, such as sign systems and the processes that are applied to the sign. (Van Zoest 1993:1 in Ni Wayan Sartini). So semiotics is known as the study of signs. The sign itself has at least five characteristics: first, the sign must be observed in order to be functioned as a sign; Second, the sign should be able to be perceived; Third, it is referring to something else or something that is not currently present; Fourth, sign has the representative properties and these properties have a direct relationship with the interpretative properties; Fifth, something can only be a sign on the basis of one and the other.

One of the most well-known fathers of semiotics is Roland Barthes. Roland Barthes (1915-1980) is known as one of the structuralist figure who developed the Saussure's semiotics. Barthes developed a concept called syntagmatic and paradigmatic that is used to observe the phenomenon in the field of culture, fashion, architecture, and even the food menu. Barthes' semiotics also called connotative semiotics because not only do the observations are based on semiotic analysis but also on connotative approach on a variety of social symptoms. Besides additional connotative meanings, Barthes also adds mythical concept that refers to the result of applying the connotative meaning in different fields of life. The scheme of the semiotics concept of Barthes can be seen from the chart below:

<b>Denotation</b>	<b>1. SIGNIFIER</b>	<b>2. SIGNIFIED</b>
	<b>3. SIGN</b>	
<b>Connotation</b>	<b>I. SIGNIFIER</b>	<b>II. SIGNIFIED</b>
<b>Myth</b>	<b>III. SIGN</b>	

Irzanti Susanto (2008) called the first stage as denotation stage. Denotation stage is a relationship process between the signifier and the signified in a sign. Denotation stage always be objective and fixed while the connotation stage are subjective and varied. The signing on denotation stage is a relation between the sign and the reference or the reality in signs. The next stage is called the connotation stage. Connotation stage is considered as a step to dialoging the sign with the use of it or the culture of it. Connotation and myth are important elements of the interpretation process of this second stage so it is possible that the meanings are broad. Hoed (2011) called the connotation stage as a new meaning given by the sign user

in accordance with the wishes, background, knowledge, or new conventions in society. Connotation is as well understood as the ideology of the sign.

Music that has been turned into a song with poem is called lyrics. These song lyrics are words, idiomatic phrases, and phrases that are tailored with the tone and rhythm of the song. Batak's songs lyrics themselves have lyrics that are regarded as an expression or a message from the creator as an artist. The word artist itself denotes that the song is a part of the art. So semiotics is considered as the appropriate method to use to see the signs within the lyrics of the Batak's songs. The sign in the lyrics is believed to have many meanings which express the message that the creature wants to deliver. Batak's songs that became the object of this study are: the song of *Poda*, *Anak Medan*, *Anakkon Hi Do Hamoraon di Au*, *In Jou Ahu Mulak*, *Na Sonang Do Hita Nadua*, *O Tano Batak*, *Borhat Ma Dainang*, *Sai Anju Ma Au*, *Pulo Samosir*, *Anakku Na Burju*.

### C. Presentation and Interpretation of data

Little John is quoted by Alex Sobur (2004:15) states that communication in an attempt to gain significance and signs are the basis of all communication. When we communicate we actually exchanged to acquire meaning signs. In an effort to exchange a sign to obtain the meaning, required media that the sign easily understood. The song also conceived as a medium to convey the message by lyrics. So this study tries to see signs of a song as well as a medium to interpret these signs.

No	Songs	Denotasi		Konotasi	Myths
		Signified	Signifier		
1.	<b>Poda</b>	<i>Di luat na daoi</i>	Different area from house	wander	Bataknese has a strong willing to wander afield to find a better life.
		<i>Tondiku</i>	spirit	Child as a soul mate for their parents	Child as the offspring is a priceless and a beloved matter to every parents, and considered as the soul mate of every parents.
		<i>Parhitean</i>	mediation	Pray as mediation or bridge.	Prayer is a religious matter that has to always be practiced by the Bataknese
		<i>Pattun maradoppon</i>	Respecting parents as a	Dalihan Natolu	Dalihan Na Tolu as Partuturan is a



		<i>natua-tua jala ido arta naummargai</i>	treasure		means for Bataknese to respect other people especially to someone older.
		<i>Silehon Dalam</i>	Giving a way for brother and sister and as model for them.	First son as a model for the sister and brother.	<i>Siangkkangan</i> or “ <i>Sulung</i> ” serves as an example and a leader who open the way to his/her younger siblings.
2.	<b>Borhat Ma Da inang</b>	<p><i>Borhat ma dainang</i> : My blessing goes with you, dear daughter o mine</p> <p><i>Tubuan anak ho inang tubuan boru</i> : May you are blessed with sons and daughters</p> <p><i>Horas ma dainang</i> : Congratulation, my dear daughter, be safe</p> <p><i>Rongkapmu gabe helanghi dongan matua</i> : Your life partner, my son-in-law ,will be your company till the last time of your life</p>	<p><b>Borhat ma dainang:</b> This song is sung as a symbol of releasing and sending the parents’ boru or daughter off into a marriage life</p> <p><b>Tubuan anak ho inang tubuan boru</b> : The parents’ wish that their daughter would have a lot of offspring</p> <p><b>Horas ma dainang</b> : An idiomatic expression to congratulate and wish the newly-wed boru happiness and blessings</p> <p><b>Rongkapmu gabe helanghi dongan matua</b> : The man who will be the boru’s husband will accompany and be with her till the end of her life</p>	In the tradition of <i>Batak Toba</i> , every father sends his daughter (Boru) off into a marriage life through a process called <i>mangulosi</i> (by giving ulos as a symbolic souvenir to their daughter). Within the process of <i>mangulosi</i> , the parents dearly give advice to his daughter as a sign of love and care.	In traditional Batak wedding procession, there is one part of the procession which is most awaited by the guests, called <i>mangulosi</i> , where the mother of the Boru unfurled Ulos to the shoulders of her daughter and her son-in-law. <i>Mangulosi</i> serves as a symbol where the mother sends off her daughter (Boru) and entrusts her daughter (Boru) to her son-in-law, to keep and to love one another. Before <i>mangulosi</i> , the parents give marriage discourse and advice to the bride and groom. When the procession is held, <i>mangulosi</i> is usually accompanied by a song called BORHAT MA DAINANG, which could be interpreted as sending off the

					Boru (their daughter) to the groom. This song has a deep meaning and is full of prayer and advice
3	<b>Anakku Na Burju</b>	<b>Anakku</b> : Offspring	<b>Anakku</b> : Refers to boys because girls in People of Batak Toba are called 'boru.'	Offspring as hamoraon, treasure for their parents, and also all families.	"Offspring is a treasure ( <i>Hamoraon</i> )" to People of Batak Toba This kind of treasure has always been searched by the people of Batak Toba, eventhough not every people can obtain it. And it's well recognized that treasure in this term, has not always been about an overflowing fortune, because truthfully offspring could be considered as treasure.
		<b>Amang</b> : A term to call father	<b>Amang</b> : refers to boys	Amang, generally serves as a term for fathers, but it can also be used for an endearment to sons.	The concept of " <i>Mandok hata</i> " serves as a foundation of the people of <i>Batak Toba</i> in doing their daily activities. In <i>Mandok hata</i> , advice or poda is the most important part, where each of the family members sits together and gives advice to each other in turns, starting from the eldest person to the youngest one. The point is, each of them
		<b>Na burju</b> : The good one  <b>Hasianku</b> : My dearest	<b>Na burju</b> : Refers to a good characteristic which is expected by the parents  <b>Hasianku</b> : Serves as a term of endearment from a parents to their children	Good values that is always mandated by the parents  Terms of affection that are always been delivered by parents to their offspring	

		<i>Na Lagu</i> : Well-behaved and obedience	<i>Na Lagu</i> : An idiomatic term that refers to a well-behaved characteristic and obedience.	A hope and also a prayer so that the offspring could please their parents	must be actively involved in sharing advice and ideas.
		<i>Akka Podai</i> : Advice	Serves as a piece of advice that is always been delivered by 'natua-tua' (elders)	Advice or <i>Poda</i> , refers to a habit of people of <i>Batak Toba</i> where parents are not only regarded as biological parents, but also as older people in a big family who are always giving advice to their children before they are committed to do something (such as taking a higher education and applying for jobs in another city, getting married, etc.).  May you be in one accord and support each other in living life (togetherness).	As a result, the people of <i>Batak Toba</i> are considered as the tribe whose characteristics are critical and less-feared in giving advice. This, apparently, what makes the people of <i>Batak Toba</i> decided to be lawyers and most of them become popular lawyers.
		<i>Anggiat ma ture sude</i> : May it be  <i>Pinomparhi</i> : All of my offsprings  <i>Marsiamin aminan</i> : Pray to each other  <i>Marsitukkol tukkolan</i> : Support each other  <i>Songon suhat si</i>	<i>Anggiat ma ture sude</i> : 'May it be,' serves as the hope of parents for their children to become a reality  <i>Pinomparhi</i> : Refers to the offspring, starting from the children, grandchildren and so on.  <i>Marsitukkol tukkolan Songot Suhut di robeani</i> : An idiomatic term of "supporting each other like the	May you be in one accord and support each other in living life (togetherness).	Gabe Concept: "Accomplished", in the word "Pinomparhi" refers to "Hagabeon" A lot of offspring and longevity. A well-known Batak traditional idiomatic expression that is usually delivered within the wedding ceremony is a phrase that wishes the newly-wed couples 17 sons and 16 daughters.

		<i>robeani</i> : Like taro in a mountain's slope	layers formed within the banana bark, and supporting each other like taro in the garden of the mountain's slope."		
		<i>Dung Lam Dao</i> : Getting further  <i>Di tano si lebani</i> : Refers to other's land	<i>Pangarantoanmi</i> , refers to the wanderer's destination, the distance that is taken by the people of Batak Toba to travel from their hometown to a new place faraway. Other's land refers to a place where the children continue their study, in-country or abroad	<i>Pangarantoanmi</i> refers to a destination where the people of Batak Toba are heading to continue their study.	The concept of wandering: The people of Batak Toba are universally known by its character of living nomadic or wandering.
		<i>Mauliate ma Tadok tu Tuhani:</i> Let us be grateful to God  <i>Di naung jinalomi amang</i> For what he has been giving to you  <i>Jumpangmu do amang</i> You got (find)  <i>Jumpangmu do na jinalahanmi..</i> What you had been dreaming of...	<i>Maulitate ma tadok Tuhani:</i> is a piece of advice given by the parents to the children to always be grateful for what God has been giving to them.  <i>Jumpangmu do amang:</i> refers to the things the people of Batak Toba obtained as the result of living wandering.	The parents' prayer and wish that go with the children.	The concept that is found here is Religious Concept Include: religious life, either traditional belief or the religion that maintains the relationship between the people of Batak Toba and the Great Creator and the relationship between the people of Batak Toba with the living environment.  Prayer is an important matter that becomes a life foundation of the people of Batak Toba in doing their all

					daily activities. It is a matter of a strong loyalty and trust to God as Great Creator.
4.	<i>Anakkon Hi Do Hamoraon Di Ahu</i>	<i>Hamoraon</i>	wealth	Child as wealth for the parents	Child is considered as wealth because child, especially boy, will be a successor of a clan. Even when the parents are in a situation of poverty, the basic needs for the children must be fulfilled. Parents always work hard to find a good livelihood for their children. Bataknese always works hard to attain high social status. Children can be an honour for the parents.
		<i>Do na ummarga.</i>	As priceless wealth	Child as priceless wealth for the parents.	
		<i>Na pe so tarihutton</i>	Can't follow act	Can't act like other friend or can't follow friend's lifestyle.	
		<i>Ndang jadi hatinggalan.</i>	The position behind other people	Don't miss the basic needs.	
		<i>Tu dolok tu toruan</i>	To mountain and hill	Hard journey to find livelihood	
		<i>Mangalului ngolu-ngolu.</i>	To find livelihood	Work	
		<i>Marwolda, marnilon, marjom tangan, marsedan marberlian.</i>	Wool cloth, watch, a car, diamond, jewelry	Items to show material wealth or social status.	
		<i>Hasangapon</i>	honor	Child as hasangapon for the parents.	
5.	<i>Sai Anju Ma Ahu</i>	<i>Aha do Alana</i> : Question words	<i>Aha do Alana</i> : Refers to asking "what's wrong," which is done either by a man to a girl or a girl to a man	Question word ( <i>Aha Do alana</i> ) is placed in the beginning of the song, indicates that there is an issue / problem which has happened between the lovers.  <i>Hasian</i> here, serves as an endearment to a lover, so this song is addressed to a couple who are deeply in love 3. The lover asks his/ her partner to nicely advise him/ her on his/ her wrong	The concept of 'romantism' appears and becomes the main point of the song, where the couple who is deeply in love, happens to have a problem and so they intimately talk to each other and put the words into song lyrics.
		<i>Hasian</i> : Endearments	<i>Hasian</i> : Serves as endearments such as : darling, sweetheart, soulmate to a lover, indicates that this is a song which is sung by lovers.		
		<i>Adong nasala na hubaen</i> : Questions which	<i>Adong nasalah na hubaen</i> : indicates a		

		are asked to a lover  <b>Dengan pasingot</b> : tell me nicely	question about all of the wrongdoings that have been done to his/ her lover  <b>Dengan pasingot</b> : A request to tell the problem nicely	doings.	
6.	<b>Na Sonang Do Hita Nadua</b>	<b>Rap dohot ho</b>	Always with you	Always with a mate	A harmonic mature age couple brings a full of happiness and ideal life for bataknese.
		<b>Ro di na sari matua</b>	Old age	A ideal life for bataknese	
		<b>Dengan ni basam</b>	Generosity or	Harmonious relation between a couple	Harmonious relation within a couple serves as a symbol of honour or hasangapon, beside hamoraon and hagabeon.
7.	<b>O Tano Batak</b>	<b>O Tano batak</b>	Land of Batak	Basis origin of bataknese or North Sumatera	Home for bataknese
		<b>Lao panapuhon hauma i</b>	The sun shines a field	rice field.	In North Sumatera, many rice fields are used as main livinghood.
8.	<b>Di Jou Ahu Mulak</b>	<b>Rura Silindung</b>	The name of area rura silindung	Area in north tapanuli as tarutung.	A basis for Pasaribu clan.
9.	<b>Pulo Samosir</b>	<b>Haroroanku Samosir do</b>	Pulo Samosir do, Name of Island	Samosir Island its existence can not be separated from Lake Toba. When people talk about the island of Samosir, Lake Toba is a partner. Samosir Island is a volcanic island in the middle of Lake Toba in North Sumatra.  Samosir Island itself is located within the newly	Ido asalhu  sai tong ingotonhu  It is a symbol, icon and also the origin place for bataknese people, that will always be in their heart and mind

				expanded Samosir regency in 2003 from the former-Toba Samosir regency.	
		<b>Saleleng ngolungku hupuji ho</b>	<i>In all my life, I will praise you</i>	why do they praise the island samosir, because That is where the navel, rice field, and fishpond are So many beans, rice and also onions there, In the hill, there are so many scattered pets	sense of pride is very high on the samosir island making Batak people always expect to always get back to the samosir island, there is a term “ marsipatura huta nabe” makes Batak’s people return to their hometowns to make a memorial statue or other custom events
		<b>Laope au marhuta sada</b>	Eventhough I go wandering  I’ll be home soon  While I wander, I will not be restful	Samosir island always be memorable	Batak people are tribes who likes to go abroad, in the country and abroad. But kinship values are always taken along to whenever.
10	<b>Anak Medan</b>	<b>Modal pergaulan</b>	friendship	friendship	Friendship in batak ‘s people is a part from their value of life
		<b>Nang pe 21</b>	21 as object for knife	Readiness	Readiness for protecting a friend and a ready defense to a fight.
		<b>378 sattabi ma jo disi</b>	Article in KUHP	Article in KUHP about fraud.	Although a Medan boy is ready for fight, they don’t like to do fraud thing.
		<b>Titik darah penghabisan</b>	give his blood or life	Dead	Medan boy have a strong relationship for a friend.
		<b>Hansur demi kawan</b>	Dead for friend	strong relationship with a friend.	

### C.1. Value of Hamoraon Hagabeon and Hasangapon

*Batak Toba* have some important life values. One of them is the concept about *Hamoraon*, *Hagabeon*, and *Hasangapon*. These values became a message or advice presented as a motivation or goal to be achieved by the Bataknese. *Hamoraon* can be translated to Indonesian language as “kekayaan.” *Hagabeon* can be translated to Indonesian as “ke-jadi-an”. For the word “*hasangapon*” is still not easy to find the most appropriate Indonesian word to describe it. However there are words which can be used to simplify it such as “kemuliaan” or “kehormatan”.

*Hamoraon* – which means wealth refers to a wealth of material or rich property. This rich of property refers to money, movable and immovable property, or other form of property. But for Bataknese, child is also considered as wealth. The child is a priceless treasure. So, when Bataknese get married and they have no children then they do not feel rich. Song lyric of "*Anakkon hi do hamoraon di ahu*" emphasizes explicitly the concept of *Hamoraon* . One of the lyrics citations is:

*“Anakkonki, do hamoraon di au. Ai tung so boi pe au lao inang da tu paredang- edangan tarsongon dongan donganki da nalobi pancarian alai sudenna gelekki da ndang jadi hatinggalan anakkonki do na ummarga di au..”*

“My son...he is my riches for me. Even i can’t like my friend who have more income. But all my son not be missed..my son is most valuable for me..”

This song shows that even though any Bataknese are not rich but they have strong willingness to fulfill their children basic need especially in the matter of education because the children are priceless treasure.

Although this song shows children as *hamoraon* or wealth, but in terms of material wealth and good social status are also mentioned. This mention is to emphasize that even though Bataknese cannot possess material, but children should not be “left behind” as seen in the quote lyrics below:

*“Ai tung so boi pe au marwolda..marnilon marjom tangan...tarsongon dongan donganki da, marsedan marberlian alai sude na gellekki da ndang jadi hatinggalan anakkonki do hamoraon di au.”*

“even i am not use wool, use watch.. like my friend who ride a sedan, using diamond but all my son not be missed..my son is my riches for me.”

Reference to items which are material wealth as *hamoraon* concept is stated clearly such as *marwolda* that refer to wool cloth as good or expensive cloth, *marjom tangan* that describe using watches, *marsedan marberlian* that describe a car and *marberlian* refers to



diamond jewelry. Wool cloth, a car, jewelry, refers to item or wealth property in concept of *hamoraon* as material wealth.

The children in concept of *hamoraon* are priceless treasure so that all their needs will be fulfilled. Fulfilling the needs of children in order to get the children will not be missed. The most important need of children is education. Children as priceless treasure must get education as high as possible. Parents will strive so that their children can get education as high as possible even though they are difficult in daily life. This expression can be seen from the quote the lyrics:

*"Nang so tarihutton au pe angka dongan ndang pola marsak au disi alai anakkon ki da ndang jadi hatinggalan sian dongan magodang nai hugogo pe massari arian nang bodari Lao pasikkolahon gellekki naikkon marsikkola,do satimbo timbona sikkap ni natolap gogokki."*

"Though I could not follow my friends, it did not make me sad. But my son was not to be left behind by his friends mostly. I'm actively looking for work day and night and send my son to school as high as best I can. "

Education shows a highly cherished value for Bataknese. The phenomenon that show *inang-inang* sellers of onions, fish, vegetables in a market who have a child at the university are the phenomenon we often see. Of course they are very proud of it and they hope the child can have a better life because of the education he gets then he does not need to have difficult experience of life as their parents did.

*Hagabeon* in the Indonesian language means ke-jadi-an. "Jadi" in this context refers to child. When a man and a woman get married, they are expected to get children or descendants. So *hagabeon* refers to the son and daughter in their marriage. *Hagabeon* concept will be very evident in the lyrics of the song "**Borhat ma dainang**: This song is sung as a symbol of releasing and sending the parents' boru or daughter off into a marriage life. In the tradition of Batak Toba, every father sends his daughter (Boru) off into a marriage life through a process called *mangulosi* (by giving ulos as a symbolic souvenir to their daughter). Within the process of *mangulosi*, the parents dearly give advice to his daughter as a sign of love and care.

The last concept of H which is *hasangapon*. It is difficult to find the appropriate word in Indonesian to explain *hasangapon*. Meaning of *hasangapon* is close with glory and honor. A person is considered *sangap* means a person who is considered noble and honorable. In what context do noble and honorable refer in the *hasangapon*? Bataknese are really want to be respected. Socially respected will refer to the high and good social status so that people can be respected while good social status refers to *hamoraon*. However

*hasangapon* or glory also requires the existence of children in their marriage. When we talk about children it is related to the concept *hagabeon* which has also been mentioned previously. Then it implies that someone who gets *sangap* is someone who also gets *hamoraon* and *hagabeon*.

*Hasangapon* not only talks about *hamoraon* and *hagabeon*. There are other assessments that are used to measure of a person is *sangap* such as commendable behavior or the ideal of life behaviour. They are very difficult to achieve. Commendable behaviour or the ideal life behaviour will make someone is worth to be imitated and become such a role models for others. Concept of *hasangapon* demands perfection. Perfect or ideal in *hamoraon*, *hagabeon* or having children and also having an ideal of life behaviour without fault so that becoming a role model for others, including the customs life.

One example perfection or ideal living conditions for Batak tribe is the concept of *Sari Matua*. *Sari matua* is a condition in which the old person already has grandchildren but still have children who are still not married. Then someone who called *mate sari matua* illustrates the old person who dies when already have grandchildren, but still have a child who is not married yet. The conditions of *mate sari matua* or *saur matua* or even the most high *saur matua bulung* will demonstrate the complexity of the traditional procession that need to be held the death ceremony. The concept of *sari matua* as something ideal can be seen from quote the lyrics " *Na sonang do hita na dua*". Excerpts of its lyrics containing the word *sari matua* are:

"*Na sonang do hita nadua, saleleng ahu rap dohot ho. Nang ro di na sari matua, sai tong ingotonhu do ho.*

"We'll both be happy as long as we stay together. Even till I'm old I'll still remember you. "

This song shows the desire of a couple to live together because it will always be happy. Living together until they being old. The couple is happy if they keep together with their mate because they are really generous and love each other. Besides, the continuity of loyalty becomes such special value for the couple. Value of loyalty can be seen also from his lyrics quote:

"*Hupeop sude denggan ni basam, huboto tu ahu do roham nang ro di na sari matua sai tong ingotonhu do ho..*"

"All your goodness I keep in my heart I know your heart just for me even till I'm old I'll still remember you .."

As mentioned previously, a person who is close to get *hasangapon* usually followed by *hamoraon* (wealth) and *hagabeon* (related to offspring). When Bataknese has already been steady in material, able to live well and also he already has descendants and the descendants

also already have another child so that the Batakese has already reached level *opung* (grandfather / grandmother) and hopefully he can live longer to see his grandson having another child then *opung* has been close to the concept of perfection itself. When he may grow old in order to raise the children, grandchildren and great-grandson and also live always with his partner to be happy then *opung* has already become a role model and he can be personalized commendable because he can live in harmony with a mate to form a harmonious and good family then he is getting close to the concept of "*hasangapon*".

## **D.2 Value of Dalihan Na Tolu**

Batak tribe has another important value. This value becomes important because its implementation is the most easily seen in daily life. *Dalihan natolu* means 3 arranged stones as a buffer or a stove. It is compiled by 3 stones that symbolizes a basis or foundation to manage life of Batakese in order to be balance. The Philosophy can be summarized *Dalihan natolu* of *umpasa* or this proverb:

*"Angka na so somba marhula-hula siraraonma gadongna, molo so Manat mardongan tubu, natajom ma adopanna, jala molo so elek marboru, andurabionma tarusanna."*

This *umpasa* can be interpreted if that does not worship (also could be interpreted to respect) to his *hula-hula*, his yam will be damage (yam could also be interpreted as food or livelihoods), for those who are not careful with his *dongan tubu* then something sharp would be face, and do not be impatient with his *boru* it will dry for the breast (Breast can be interpreted with affection)

From the *umpasa* above, it can be seen there are 3 important things. They are *marsomba marhula-hula*, *manat mardongan tubu* and *elek marboru*.

1. *Marsomba marhula-hula* is such a worship to the *hula-hula*. *Somba* in Indonesian language is "sembah" which means showing respect. So *Marsomba marhula-hula* means we should respect for the *hula-hula*. In the Batakese there is a concept called the *hula-hula*. In the wedding ceremony, the *hula-hula* are all men of wife's family as a party that gives his "*boru*" to the family of husband. *Hula-hula* have to be respected for willing to give *boru* to be married by husband.

If you do not worship or honor *hula-hula* then you will be difficult to earn their livelihood. *Gadong* or yam is a symbol of food. *Siraraon* is conditions in which cassava is damaged because of water. So *siraron gadongna* shows food or livelihood that will be break. Formerly, land was controlled by many *hula-hula*. Therefore if you do not respect to *hula-hula* then the land will not be given to the *boru* to be processed so that livelihood will be difficult.

2. *Manat mardongan tubu* means it is necessary to be careful with *dongan tubu*. *Dongan tubu* in Bataknese as communities shows one family clan. So in the custom event if there is a Bataknese clan has party, the communities that called *dongan tubu* will be the “committee” to organize the event.

If someone does not carefully or *manat* to *dongan tubu* then something “sharp” will be faced. "Sharp" refers to the possibility of a dispute or conflict among *dongan tubu*. So if you are not careful there can be conflict.

3. *Elek marboru* means Bataknese have to be patient or embrace to *boru*. *Boru* in this context referred to the women of the clan. In daily activities *boru* is a group that help the job of *hula-hula*. In the traditional ceremony the group who becomes *parhobas* is the *boru* or female. If you cannot embrace *boru* well then her breast will dry up. Breast will dry up can be interpreted as love and affection. So if you are not good in taking care of *boru*, *boru* can stop giving her love or her affection.

So with this concept of *Dalihan natolu*, there is some sort of reference or basis for the Bataknese to position themselves since a person can perform 3 functions as well as *the hula-hula*, as well as *dongan tubu* and *boru*. Someone can be called *dongan tubu* by their clan. When a Batak's man married with *boru* Batak, he is also grouped into the *boru* and very likely to be the *hula-hula* if his sister gets married to another clan. At least these three roles indicate that the Bataknese must be smart and wise in positioning themselves well.

The significance of this *Dalihan natolu* does not explicitly appear in the lyrics of the song but it is implicitly. The song implicitly describes *Dalihan Natolu* on song of “*Poda*”. *Poda* itself is an advice. This song describes the messages or advice given by parents to their children when they are going to migrate to other areas. The depiction of children who are advised when they will migrate can be seen from the quote:

“*Angur do goarmi anak kon hu songon bunga bungai nahussusi molo marparange na danggan doho diluat nadaoi jala ikkon ingot do maho tangiang mi do parhitean mi dingolumi oh tondikku..*”

"My son, your name is so sweet as flowers if you behaved in *luat nadaoi* and you must always remember. Prayer is the way for your life oh my life "

Word *luat nadaoi* which means distant regions shows the different areas away from parents. The phrase of areas far from the parents is interpreted as going to another area to get something such as education or work. Because children go to another area then the parents express advices to his son. Going to another area or wander in Batak language is called *mangaranto* which is an attitude held by Bataknese. Bataknese have always had the desire to *mangaranto* to find a decent life. Even at the advanced or modern life, *mangaranto* concept

can be started in school. There are many children who are separated from their parents to get better education, especially at the college. *Mangaranto* surely is to look for a decent life, improve the material conditions of life. *Pangarantoan* as a term of going to another are is used by the child to wander. *Pangarantoan* is also called *Luat na dao*.

One of the advices given by their parents is the child has to respect the older people. The attitude of respect itself is a precious treasure for the parents as well as children and for other Batak people. An Attitude to respect older people is regarded as the most precious treasure in the lives of bataknese that refer to *partuturan*. *Partuturan* is a concept about how to speak or way to speak to other people especially to Batak people. Implementation of *partuturan* as the concept how to speak is easily to be seen in the relation of clan. When there are Batak people who meet with other Batak clan, they will ask that person what their clan is. This question is important because they may have the same family name with their father or could also be the same as their mother. So it is probably call *Bapa Uda*, *Bapa Tua*, *Amang Boru*, or *Tulang*. If batak's man married to boru batak, the relationship *partuturan* can be more complex because the man probably is his *hula-hula*. If that person is *hula-hula*, that message or advice about somba *marhula-hula* has to be remembered and implemented by the Batak's man The expression that related to *partuturan* and *Dalihan tolu* implicitly seen in quote the lyrics that shows:

*"Unang sai mian jat ni rohai dibagasan rohami. ai ido mulani sikkap mabarbar da hasian ikkon benget ma ho Jala pattun maradophon natua tua Ai ido arta na ummarga i dingolumi.."*

"Don't you maintain bad feeling in your heart, that's the beginning of disaster. My dear you must be good at maintaining heart and you are always polite to the elderly that's the most prized possessions of your life .. "

### **D.3 Values such as the longing for home, romance and affection.**

Besides a strong philosophy inherent in the Batak tribe customs, there are other life values are also presented in Batak songs. These values include value for remember the home and romance and affection primarily aimed at couples. These values are not philosophy for the customs life but value to be conveyed as messages in Batak's songs.

Longing for home is one of the values to be conveyed in the batak songs. This desire appears in expressions that show a desire to return home. The phrase is illustrated with conditions difficult to sleep and difficult to close eyes, and the feeling is always to hometown. The phrase can be seen from the quote song lyrics "*O Tano Batak*":

*"O, Tano Batak Haholongan ku Sai namalungun do au tu ho Ndang olo modom Ndang nok matakku Sai namasihol do au Sai naeng tu ho.."*

"O Batak Land my favorite, I always feel homesick to you. Not going to bed, I remember you, do not want to shut my eyes, always miss you, always want come to you .. "

*O Tano Batak* mentioned as a favorite ground. *Tano Batak* refers to the area that became the basis of ethnic or regional origin as well understood as Bataknese hometown. Longing for home values also appear on the track "*di jou mulak ahu*." This song refers to the longing for a call from home to get back. Interpreted hometown from the word of "*Rura Silindung*". *Rura Silindung* it self is Tarutung area that became the capital of the North Tapanuli. Formerly an area Silindung the areas inhabited by the clan Pasaribu.

Samosir Island is a song that tells of a sense of pride and love for the homeland. This song tells a lot about the beauty of the island Samosir and also the natural landscape, as well as the results of the fields, and others. In each stanza implies a longing for home. It is very important for the Batak tribe who likes to wander who love their ancestral lands. "*Sai tu Pulo Samosir ma sihol au*" describing strong feeling same as "I miss you Samosir Island". The other words said "*Molo marujung ma, muse ngolungku sai ingot ma, Anggo bangkeku disi tanomonmu*" which means is If someday I die, always bear in mind, Bury my body in there. Also this song mention about traditional food of Batak Toba come from Samosir Island "*Di Pulo Samosir do dapat ho, Manang niura dohot na margota*" niura and margota it means some kind of fish and traditional food from Batak Toba.

Daily values are also emerging such as the value of solidarity in the association of people of Batak tribe which came from North Sumatra with Medan as capital city and become important town and big city. People who come from fields to call themselves as "*anak medan*", the term of "*anak medan*" equal or equivalent as "*Siantar man*" to refer to people who come from Pematang Siantar city. Pematang Siantar is also one of the district in northern Sumatra forward. Term of "*anak medan*" itself was not just about reason for geographical but also has its own values. This value is generated from or depictions profile of "*anak medan*" itself. "*Anak Medan*" is described as someone who is easy going in friendship. Sociable character or flexible in this socially visible expression of "*modal pargaulan boido mangolu au*". This expression means "*anak medan*" can life from friendship. Certainly not interpreted literally by denying other capital to survive but at least wanted to show that with friendship *Anak Medan* could exist in his community. "*Anak Medan*" itself also illustrated by figure of someone who always loyal to his friend, hard but still have pride or self-esteem. This description can be seen from the quotations:

*"Nang pe 21, solot di gontinghi, Siap bela kawan berpartisipasi, 378 Sattabi majo disi, Ada harga diri mengantisipasi."*

"Even there are 21 tucked in my waist, ready participated to defending friend, 378 please apologize there, no dignity anticipate."

This quote illustrated the readiness of the “*Anak Medan*” to participate and defend his friend when there are problems with the friend even came to a fight because 21 interpreted by a sharp weapon tucked in the waist. However, despite showing a figure hard but *anak medan* reluctant to deceive others because they have self-esteem. Expression of solidarity was also mentioned in another verse in the lyrics of the song the “*anak medan*”. Solidarity of “*Anak Medan*” like can not see his friend if they have problem and ready willing devastated by the death or gives his life for his friends. The excerpt lyrics are:

“*Anak medan, Anak medan, Anak medan do au, kawan, susah didonganku soboi tarbereng au. Titik darah penghabisan ai rela do au, kawan. Hansur demi kawan, ido au kawan.*”

“Medan boy..medan boy..i am a medan boy. I can’t see my friend if they in bad situation. I am willingly death, friend. Destroyed for a friend, it was me. ”

Other values are shown in the Batak’s songs include love and romance value between Bataknese. Batak songs also have colors of romance and affection as a form of expression of love like the other songs. Of course, love can also be shown to the girlfriend, a mate. Songs like “*Na sonang do hita Na dua*”, “*Sai Anju ma au*” are batak songs as an expression of love and affection towards their mate. While the song “*Poda*” meaning advice can also be categorized as an expression of parents love songs for the children as it contains counsels parents as a form of affection to their children. Additionally expressions affection to the child can be seen from expressions like “*oh tondiku*”, “*Hasian*”. The phrase “*tondiku*” shows the degree of value a son for their parents. If “*tondi*” can be interpreted as the spirit or soul so the child is considered and interpreted as a soul mate of his parents. The phrase “*hasian*” itself means beloved that not only can be given to a partner like girlfriend or boyfriend but also for people who loved including children.

## **E. Conclusion**

Batak’s music and songs are kind of thr art. Their function is not only as an item of culture but also as a medium that used to deliver the message. This message certainly comes from the writer to the audiences. This message can be various from the expression of happiness, sad, love or advice which it is also used as the medium to express feelings from such as affection towards someone, to express the longing for home and to deliver moral messages such as life values for motivating the Bataknese These themes can be seen explicitly or implicitly or implied. Especially in describing the Batak Toba values of life, Batak songs become a sign that indicate *Batak Toba* are very familiar with the values of life, especially if it related to customs.

Values of life depicted in Batak songs primarily are the concept of *Hamoraon*, *Hagabeon*, and *Hasangapon* or often called 3 H and the concept *Dalihan Natolu*. The concept *hamoraon* refers to the notion of wealth, *hagabeon* refers to the concept that related to descent and *Hasangapon* is close to the meaning of Glory or honor of Bataknese. Representation concept of *Hamoraon* can be seen clearly in the lyrics of the song “*Anakkon hi do Hamoraon in au*”. This song wants to show that wealth or richness as the concept of *Hamoraon* is not only about material items but also children as priceless “*Hamoraon*”.

*Hagabeon* appears in the text “*Borhat Ma Dainang*”. This song contains the parent’s advice to his daughter when she gets married. A lot of advices are given but the one of them is the expectation for the couple to get son and daughter soon. This message certainly explains a concept called *hagabeon* so that they could be a happy family.

*Hasangapon* also can be seen from some of the lyrics of the song. *Hasangapon* concept itself can be seen explicitly or implicitly. Explicitly *hasangapon* concept can be seen from the lyrics of the song “*Anakkon Hi Do Hamoraon di Au*”. Lyric excerpts state that “*Anakkon hi do hasangapon di au*”. This quote shows that my son is glory for the parents. Of course, this is closely related to Bataknese customs which the child is the successor to the clan or lineage as well as the “way” that will glorify his parents later. Implicitly *hasangapon* can be seen from the song “*Na sonang do hita nadua*”. This song states that the desire of the Batak couples to live together until they are old or it called *sari matua* because will bring happiness. *Sari matua* is concept about an ideal condition for the bataknese because it shows the condition of the old Bataknese and they can see their families especially their children grow both married and have grandchildren too. When someone dies at the *sari matua condition*, traditional ceremony given as a tribute will be complex. Of course, this customs ceremony held to show gratitude to God for the way of life of the good parents to make their children as good children.

Other life values that can be seen from Batak’s song is *Dalihan Na Ttolu*. This value is more about a concept to regulate the Batak tribe kinship. *Dalihan Na Tolu* is a relations to regulate *Hula-hula*, *Boru* and *Dongan tubu*. Of course, this arrangement is made to maintain the relationship between these three roles can work well since a Bataknese can undergo three roles as well as the *hula-hula*, *dongan tubu*, and *boru* at the same time. The song of *Poda* implicitly describes the value of *Dalihan Tolu*. *Poda* song is a advice from parents to their children who will have wander. The parents gives some advices to diligently pray, do not keep an evil in their hearts and also respect older parents because of respect to older people in Bataknese is important since it is considered as an important treasure. The concept of



respect for the elder is more complex and in the Bataknese it is known as *partuturan* or how to speak polite.

Other values are also found in the Batak songs. These values such as the value of affection toward mate and children and the expression of a longing for home. Although it does not have a strong role in the life of Bataknese, but at least these values can also be interpreted as a message because the songs are still well contained messages such as a willingness to be patient with partner, loyalty and harmony until the value of longing for the home because how wonderful hometown of Bataknese is. The examples of songs that convey these values are *Sai anju ma au, na sonang do hita na dua, O tano batak and di jou ahu mulak*.

Batak tribe uses patriarchy system for their kinship system. Patriarchy itself is defined as a public grouping system which emphasizes fathers/ men lineage. Patrilineal is a relationship based on men or fathers lineage (Sastriyani, 2007:65). Pinem (2009) as cited by Aritonang J, also adds that patriarchy is a system which puts men in a higher position than women in all living aspects, such as social, cultural, and economy. The ideology of patriarchy itself can be observed through Batak's traditional songs like *poda* song. This songs describe some messages for the sons who are going to wander to another places. The messages are delivered in order to remind them of keeping the good behavior, respecting an older people, and always pray to God. In other words, son are expected to be good persons because they carry the family honor and be good role models for their younger siblings. It shows that the boys are given bigger role and portion.

So many critics have been given to patriarchy system. Aritonang (2010) mentions 2 points that cause some imbalances on patriarchy system, such as masculinity and authority in decision-making process. According to Sastriyani (2007), masculinity refers to the sexual quality of a man. Masculinity also can be understood as a man stereotype which can be contested with femininity as a woman stereotype. Stereotype about masculinity and feminism themselves are not just about one thing but they could be different depend on the social class, public, and civilization. Muhadjir Darwin (1999) mentioned some stereotypes which are related to masculinity. One of them is violence. Masculinity itself can be associated with muscle which denotes strength, courage, heroism, and violence. Masculinity ideology that denotes violence appears in the song "Anak Medan". This song describes "Anak Medan" has the masculinity to fight for the sake of defending his friend. "Anak Medan" also describes the character of Medan boys which is friendly and loyal.

Ethnocentrism also appears in Batak's songs. Nanda and Warms (2007) as quoted by Samovar, Larry, et al, mentioned ethnocentrism as a concept that one's culture is superior to another culture, other culture is judged by the standards of our own culture, and we become ethnocentric when we look at another culture through the eyes of our own culture or our social position. Ethnocentrism can be interpreted as cultural "narcissism." Batak's songs themselves also have the feel of ethnocentrism. The desire to return to hometown because hometown is always the best place to feel warm and fun for Bataknese and always brings the deep longing for coming back home. Songs lyric "O Tano Batak", "Di Jou Ahu Mulak", "Pulo Samosir" implicitly implies the spirit of ethnocentrism.

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